

# GEHARNISCHE LIEDER

für das Pianoforte

## 1. VOR DER SCHLACHT

**Allegro risoluto**

ff

ped.

6

8

6

6

6

sf

4

P

staccato e sempre p

ped.

ped.

ped.

ad. simile

8

accel.

cresc.

8

12

rfz

fff

16

sf

mf

sf

ped.

3

3

ped.

ped.

8

7

21 *leggiero*

*p* *cresc.* *p*

8

26 *poco a poco cresc.*

*poco a poco cresc.* 2

30 *ff* *p*

*ff* *p* 8

34 *8 ad lib.* *poco a poco cresc.*

*8 ad lib.* *poco a poco cresc.* 2

38 *8 ad lib.* *ff*

*8 ad lib.* *ff* 8

42 *ff* *sf*

*ff* *sf* 6

## 2. NICHT GEZAGT

*Andante espressivo*

*p*

*una corda*

*sotto voce*

5

*tre corde*

*pesante*

11

*poco rall.*

*a tempo*

18

*come prima*

*ritenuto - - - molto - - - Un poco più mosso*

22

*cantando*

The musical score is written for piano and consists of five systems of staves. The first system (measures 1-4) is in 3/4 time, marked 'Andante espressivo', with dynamics 'p' and 'una corda'. The second system (measures 5-10) continues in 3/4 time, marked 'sotto voce', with dynamics 'p' and 'tre corde'. The third system (measures 11-17) is in 3/4 time, marked 'poco rall.' and 'a tempo', with dynamics 'p' and 'pesante'. The fourth system (measures 18-21) is in 3/4 time, marked 'come prima', with dynamics 'ritenuto - - - molto - - - Un poco più mosso'. The fifth system (measures 22-25) is in 3/4 time, marked 'cantando', with dynamics 'p' and 'Un poco più mosso'. The score includes various musical notations such as slurs, accents, and dynamic markings.

\*) Der legato-Bogen gibt an, daß die Melodie nicht unterbrochen ist: Der Wert der ersten Note ist mit zwei Triolenachtern zu verlängern. Unter dem Bogenende sind alle beide Töne der Terz anzuschlagen.

\*) The slur shows that the melody is not divided up: the value of the 1st note is: two triplet quavers. At the end of the slur both notes of the third are to be played.

27

cresc.

Red.

31

sempre più appassionato

Red.

35

sf

cresc.

Red.

38

ff

Red.

42

dolce

p

\*) Die Wertpunkte erhöhen hier und in den folgenden vier Takten den Wert des Akkordes um zwei Triolenachtel.

\*) The dots here and in the next four bars increase the value of the chord by two triplet quavers.

### 3. ES RUFET GOTT UNS MAHNEND

**Marziale** *ten.* *ff* *ten.*

6 *sf* *sempre ff* *ten.*

12 **Sehr energisch** *ff*

17 *rfz*

23 *mf* *sempre stacc.* *p*

The score is written for piano in common time (C). It consists of five systems of music. The first system (measures 1-5) is marked 'Marziale' and 'ff', with a 'ten.' (tension) marking above the staff. The second system (measures 6-11) starts with a '6' above the staff, marked 'sf' and 'sempre ff', with another 'ten.' marking. The third system (measures 12-16) is marked 'Sehr energisch' and 'ff', featuring sixteenth-note patterns and 'ped.' markings. The fourth system (measures 17-22) is marked 'rfz' and includes 'ped.' markings and a '3' (triple) marking. The fifth system (measures 23-28) starts with a '23' above the staff, marked 'mf' and 'sempre stacc.', ending with a 'p' (piano) marking.

28

più

33

Sehr energisch

cresc.

ff

Red. Red. Red. \*

39

fff

Red. Red. Red. Red. Red. Red. \*

45

sempre ff

Red. Red. Red. Red. Red. Red. \*

50

ff

Red. \* Red. Red. Red. \* Red. \*

55

ff

Red. \* Red. \* Red. \*