

ZEHN LIEDER

für eine Singstimme mit Begleitung des Pianoforte

Von
A. WEIZENBERG,

(SKULPTEUR)

W. O., 2. Linie N^o 15, St. Pbg.



- 1) *Friede.*
- 2) *Bergstimme.*
- 3) *Frühlingslied.* [Solo u. Chor.]

- 4) *Когда съ зарей.*
- 5) *Задремали волны.*
- 6) *Свѣтитъ солнышко.*

- 7) *Kevyttä mieltä.* [Mureta meel.]
- 8) *Kus wiibid sa.* [Solo u. Chor.]
- 9) *Hilgaw päike.*
- 10) *Leidsin lille.*

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der Autor.

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FRIEDE.

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A. WEIZENBERG
Harm. Alide v. Röhde.

Molto sostenuto.

CANTO.

Der du von dem Him_mel bist, al_les

PIANO.

p

Leid und Schmerzen stillst, den, der doppelt e_lend ist, doppelt

mit Ent_zü_ckung füllst, mit Ent_zü_ckung füllst.

Poco più mosso.

Ach, ich bin des Treibens müde. Was soll all der Schmerz und

Lust, was soll all der Schmerz und Lust, Schmerz und Lust!

dim. tranquillo

Süßer Friede, komm, ach komm in meine Brust, komm in

dolce *espress.*

meine Brust, komm in meine Brust! Süßer Friede

agitato

dim. dolce

de, sü - sser Frie - de! GOETHE.

BERGSTIMME.

A. WEIZENBERG
Harm. Alide v. Röhde.

Andante mesto.

CANTO.

1. Ein Rei - ter durch das Bergthal zieht im trau - rig stil - len
 2. Und wei - ter rei - tet der Rei - tersmann, und seuf - zet schwer da -
 3. Dem Reitersmann ei - ne Thrä - ne rollt von der Wan - ge kum - mer

PIANO.

rit. poco *a tempo* *espress.*

Trab, im trau - rig stil - len Trab: „Ach zieh ich jetzt wohl in
 zu, und seuf - zetschwer da - zu: „So zieh ich denn hin in's
 voll, von der Wan - ge kum - mer - voll: „Und ist nur im Gra - be

rit. poco *a tempo*

rit. poco

a tempo

espress.

Liebchens Arm, o der zieh ich in's dun - kle Grab? Ach, zieh ich jetzt wohl in
 Grab so früh, wohl - an im Grab ist Ruh! So zieh ich denn hin in's
 Ruh' für mich, so ist mir im Gra - be wohl Und ist nur im Gra - be

a tempo

rit. poco

Liebchens Arm, o der zieh ich in's dun - kle Grab? Die Berg - stimme Ant - wort
 Grab so früh, wohl - an im Grab ist Ruh! Die Stim - me sprach da -
 Ruh' für mich, so ist mir im Gra - be wohl! Die Stimm' er - wi - dert

pp

pp riten.

gab:
 zu:
 hohl:

„In's dun - kle Grab!“
 „Im Grab ist Ruh!“
 „Im Gra - be wohl!“

H. HEINE.

riten.

dim.

ppp

FRÜHLINGSLIED.

Text und Melodie v. A. WEIZENBERG
Harm. Alide v. Röhde.

Con moto ma non troppo.

CANTO.

Der Früh_ling lacht in vol_ler Pracht, das Le_ben er_

PIANO.

wacht in neu_er Kraft, der Him_mel grü_sset die Er_

de, grü_sset die Er_de,

r. H.
l. H.

dim. rall. poco

Andantino.

Die Son - ne, Mond und Ster - ne, sie sen - den
 aus der Fer - ne uns Glück und Se - lig - keit,
 Glück und Se - - lig - keit.

The musical score for the 'Andantino' section consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a prominent triplet accompaniment in the right hand and a steady bass line in the left hand. The tempo is marked 'Andantino'.

Andante con moto.

Von Wäl - dern und Flu - ren so festlich ge - klei - det, erschallen die

The musical score for the 'Andante con moto' section consists of two systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a triplet accompaniment in the right hand and a steady bass line in the left hand. The tempo is marked 'Andante con moto'.

Lie - der von Freude ge - lei - tet, hin - auf zum Him - mels - dom, hin -

auf zum Him - - mels - dom.

So las - set er - schal - len auch un - sere Lie - der zum Him - mel hin -

auf zum höch - sten Ge - bie -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with many notes beamed in groups of three.

ter, zum e - wi - gen Schöp - fer em - por,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase. The piano accompaniment maintains its rhythmic pattern, with some notes beamed in groups of three.

em - por.

The third system shows the vocal line with a long note and a fermata. The piano accompaniment continues with its eighth-note pattern. At the end of the system, there are markings for the right hand ('r. H.') and left hand ('l. H.') with a curved line indicating a transition or continuation.

FRÜHLINGSLIED.

Text und Melodie A. WEIZENBERG
Harm. Alide v. Röhde.

Con moto ma non troppo.

SOPRAN.
ALT.

TENOR.
BASS..

PIANO.

Der Früh-ling lacht in vol-ler Pracht, *das Le-ben er-

wacht in neu-er Kraft, der Him-mel grü-sset die Er-

de, grü-sset die Er-de,

de, grü-sset die Er-de,

r. H.
l. H.
dim. rall. poco

Andantino.

die Son - ne, Mond und Ster - ne, sie sen - den

p

aus der Fer - ne uns Glück und Se - lig - keit,

Glück
Glück und Se - lig - keit.

Andante con moto.

Von Wäl - dern und Flu - ren so fest - lich ge -

The first system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The music is in 3/4 time and begins with a treble clef. The vocal line has lyrics: "Von Wäl - dern und Flu - ren so fest - lich ge -". The piano accompaniment consists of chords and moving lines in both hands, with some triplets indicated by a '3' in a circle.

The second system shows the piano accompaniment for the first system. It continues with chords and moving lines in both hands, maintaining the triplets.

klei - det, er - schal - len die Lie - der von Freu - de ge -

The second system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The music continues from the first system. The vocal line has lyrics: "klei - det, er - schal - len die Lie - der von Freu - de ge -". The piano accompaniment continues with chords and moving lines, including triplets.

The piano accompaniment for the second system, continuing with chords and moving lines in both hands, including triplets.

lei - tet, hin - aus zum Him - mels - dom, hin -

The third system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The music continues from the second system. The vocal line has lyrics: "lei - tet, hin - aus zum Him - mels - dom, hin -". The piano accompaniment continues with chords and moving lines, including triplets.

The piano accompaniment for the third system, continuing with chords and moving lines in both hands, including triplets.

espress.

auf zum Him - - - - - mels - -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "auf zum Him - - - - - mels - -". The piano accompaniment is written in two staves (treble and bass clefs) and features a continuous pattern of triplets in both hands, creating a rhythmic accompaniment. The tempo marking "espress." is placed above the first measure of the vocal line.

dom. So las - set er -

The second system continues the musical score. The vocal line has the lyrics "dom. So las - set er -". The piano accompaniment maintains the triplet pattern. The system concludes with a fermata over the final notes of the piano part.

schal - len auch un - sere Lie - der zum Him - mel hin -

The third system of the musical score features the lyrics "schal - len auch un - sere Lie - der zum Him - mel hin -". The piano accompaniment continues with the triplet accompaniment. The system ends with a fermata over the final notes of the piano part.

auf zum höch - sten Ge - bie

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'auf zum höch - sten Ge - bie' and includes a long note at the end of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The piano accompaniment for the first system continues with eighth-note patterns in both hands, featuring some chordal textures and trills.

ter, zum e - wi - gen Schöp - fer em - por,

The second system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ter, zum e - wi - gen Schöp - fer em - por,' and includes a long note at the end of the phrase. The piano accompaniment continues with eighth-note patterns in both hands.

The piano accompaniment for the second system continues with eighth-note patterns in both hands, featuring some chordal textures and trills.

em - por.

The third system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'em - por.' and includes a long note at the end of the phrase. The piano accompaniment continues with eighth-note patterns in both hands.

The piano accompaniment for the third system continues with eighth-note patterns in both hands. It includes markings for 'r. H.' (right hand) and 'l. H.' (left hand) indicating specific sections of the accompaniment.

КОГДА СЪ ЗАРЕЙ.

А. ВЕЙЦЕНБЕРГЪ.
гарм. А. фонъ Реде.

Andantino.

САМТО.

1. Ког-да съ за-рей надъ сон-но-ю зем-ле-ю
2. Лишь толь-ко ве-черъ ти-хо до-го-ра-я,
3. И ес-ли зна-ешь ты, мой ан-гелъ ми-лый,

PIANO.

m. s.

за-бреж-жить лучъ не-бес-на-го ог-ня,
по-дер-неть сум-ра-комъ сі-я-нье дня,
какъ до-ро-га мо-лит-ва мнѣ тво-я,

cresc.

за-бреж-жить лучъ не-бес-на-го ог-ня,
по-дер-неть сум-ра-комъ сі-я-нье дня,
какъ до-ро-га мо-лит-ва мнѣ тво-я,

m. s.

m. s.

я на - чи - на - ю . но - вый день моль - бо -
 я го - во - рю те - бѣ, о до - ро - га -
 ты и всег - да всю жизнь и до мо - ги .

- - ю: бла - го - сло - ви ме - ня,
 - - я: бла - го - сло - ви ме - ня,
 - - лы бла - го - слов - ляй ме - ня,

più lento *riten.*

бла - го - сло - ви ме - ня!
 бла - го - сло - ви ме - ня!
 бла - го - слов - ляй ме - ня!

più lento *riten.*

К. Р.

ЗАДРЕМАЛИ ВОЛНЫ.

А. ВЕЙЦЕНБЕРГЪ.
гарм. А. фонъ Реде.

Moderato.

САНТО.

PIANO.

p

1. За - дре - ма - ли вол - ны,
2. Се - ре - брит - ся мо - ре,

я - сень не - ба сводъ;
тре - пет - но го - рить —

свѣ - тить мѣ - сяць пол - ный надъ ла - ву - рью
такъ и ра - достъ го - ре яр - ко о - за -

водъ, свѣ - тить мѣ - сяць пол - ный
ритъ, такъ и ра - достъ го - ре

rall.
надъ ла - ву - рью водъ.
яр - ко о - за - ритъ.

m. s.
rall.

К. Р.

СВѢТИТЬ СОЛНЫШКО.

А. ВЕЙЦЕНБЕРГЪ.
гарм. А. фонъ Реде.

Moderato.

САМТО.

1. Свѣ - тить сол - ныш - ко, да о - се - нью,
2. По но - чамъ ро - са, гдѣ па - да - ла,

ПИАНО.

цвѣ - туть цвѣ - ти - ки, да не въ по - ру.
по - ут - ру тра - ва, тамъ сох - ну - ла.

А вес - ной бы - ла степь жел - та - я,
А тѣ пта - шеч - ки, ка - са - точ - ки,

туч - ки пла - ва - ли да безъ
пѣ - ли груст - но такъ, пѣ - ли

rall. *poco*
Дожд - ика. _____
жа - лоб - но. _____

rall. *poco* *e* *dim.*

3.

Что ихъ слушая, кровь стынула,
По душѣ лилась боль смертная,
Такъ прошла моя вся молодость
Безъ любви души, безъ радости.

А. КОЛЬЦОВЪ.

*Netu Aino Suoniole
pühendatud.*

KEVYTTÄ MIELTÄ. MURETA MEEL.

A. WEIZENBERG.
Harm. M. Lüdig.

PIANO.

CANTO.

1. Ar - mas, va - paa mun ol - la
1. Ar - mas, va - ba veel o - lek -

suo, Kah - leit - ta kul - ke - a vi - e - lä,
sin, Pae - lu - ta kōn - nik - sin ve - el - gi,

Sal - li mun leik - ki - ä, tans - si - a,
La - se mind män - gi - da, hel - ju - da,

marcato

El - lös sä si - tä ki - el - lä!
Ä - ra sa se - da ke - e - la.

Sal - li mun leik - ki - ä, tans - si - a,
La - se mind män - gi - da, hel - ju - da,

El - lös sä si - tä ki - el - lä!
Ä - ra sa se - da ke - e - la!

2.

En voi vielä ma sitoa,
Hallita tunteitani,
Laineen lailla ne läikkyvät,
Vaihtuvat rinnassani.

3.

Vapaana salli mun lentää kuin
Kevähän nuori perho,
Kauan oon maannut kätköissä,
Vast' ikään aukesi verho.

4.

Päivyt paistavi häikäisten,
Kisoihin mua pyytää,
Salli mun mennä, ennenkuin
Halla kukkaset hyytää!

5.

Kiinnälä koita saadakkaan,
Pakenen pyytäjääni!
Vasta kun väistyt, silloin ma
Antaun itsestäni.

AINO SUONIO.

2.

*Ei veel oska ma tunnetel
Piirisid targasti panna,
Lainete kombel nad läikuoad,
Tõusevad, vaju vad rinnas.*

3.

*Nagu liblikas kevadel
Tahan weel lennata vabalt,
Kaua ju peidus ma uinusin,
Hilja vast avanes kate.*

4.

*Päike lahkesti naeratab,
Hüüab mind ilule õuue,
Lase mind rutata, muidu vast
Külm ehk ju närtsitab õilmed.*

5.

*Ära katsu mind tabada,
Põgenen püüdja paelust,
Siis vast, kui väsid, kui taganed,
Annan isegi alla.*

Frau Alma Fohström.
gewidmet.

JGATSUS.

A. WEIZENBERG.
Harm. Alide v. Röhde.

Andante.

CANTO.

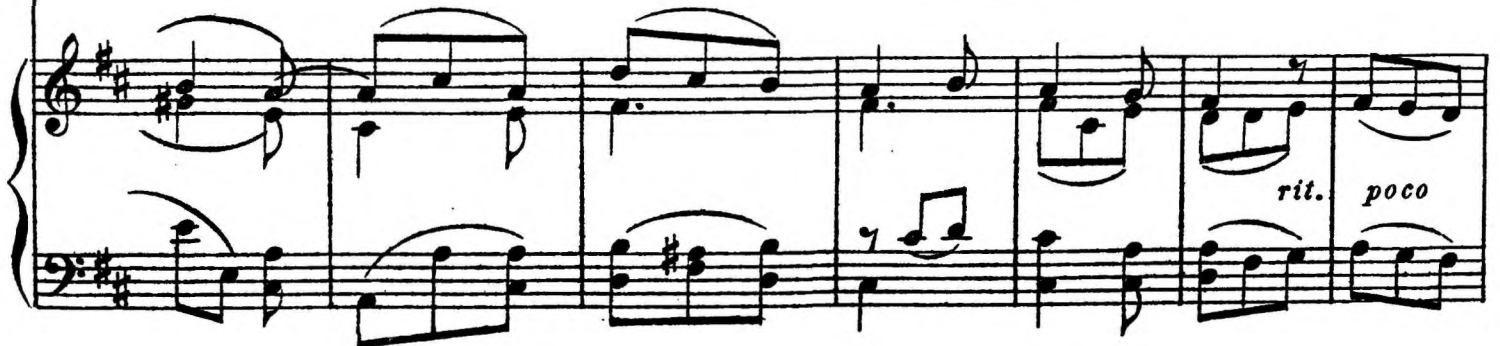


1. Kus	vii - bid	sa?	Sind	oo - tan
2. Mil	tu - led	sa?	Sind	oo - tan
1. Wo	wei - lest	du?	Ich	har - re
2. Wann	kom - mest	du?	Ich	har - re

PIANO.



ma, mu päi - ke - ne, mu ar - mu - ke, mu ar - mu - ke!
 ma, mu päi - ke - ne, mu ke - va - de, mu ke - va - de!
 dein, mein Le - bensglück, mein Son - nen - schein, mein Son - nen - schein!
 dein, mein Mai - en - lenz, mein Son - nen - schein, mein Son - nen - schein!



a tempo

Maa_ilm läeb õi - e - kuul i - lu - saks, ja mi - nu
 Õi - e - kuul kur - vaks läeb mi - nu rind, oh Ju - mal
 Der Fröh_ling na - het in hel - ler Pracht, in mei - nem
 In mei - nem Her - zen kein Len - zes - wehn, weiss Gott, wann

a tempo
*rit. poco**a tempo**ten.*

sü - da läeb kur - ve - maks, ja mi - nu sü - da läeb
 te - ab, mil nä - en sind, oh Ju - mal teab, mil
 Her - zen nur Sehn - sucht wacht, in mei - nem Her zen nur
 wir uns wohl wie - der - sehn, weiss Gott, wann wir uns wohl

*rit.**poco**colla voce*

kur - ve - maks, läeb kur - ve - maks.
 nä - en sind, mil nä - en sind!
 Sehn - sucht wacht, nur Sehn - sucht wacht.
 wie - der - sehn, ja wie - der - sehn!

A. HAAVA.

JGATSUS.

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A. WEIZENBERG.
Harm. Alide v. Röhde.

Andante.

SOPRAN.
ALT.

1. Kus vii - bid sa? Sind oo - tan
1. Wo wei - lest du? Ich har - re

TENOR.
BASS.

PIANO.

The first system of the score features a vocal line for Soprano/Alto and Tenor/Bass, and a piano accompaniment. The vocal line begins with the lyrics '1. Kus vii - bid sa? Sind oo - tan' and '1. Wo wei - lest du? Ich har - re'. The piano accompaniment consists of a treble and bass clef staff with a 3/4 time signature and a key signature of one sharp (F#).

ma, mu päi - ke - ne, mu ar - mu - ke, mu ar - mu - ke!
dein, mein Le - bens - glück, mein Son - nen - schein, mein Son - nen - schein!

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'ma, mu päi - ke - ne, mu ar - mu - ke, mu ar - mu - ke!' and 'dein, mein Le - Bens - glück, mein Son - nen - schein, mein Son - nen - schein!'. The piano accompaniment features a 'rit.' (ritardando) marking at the end of the system.

espress.
Maailm läeb õi - e - kuul i - lu - saks, ja mi - nu
Der Früh - ling na - het in hel - ler Pracht, in mei - nem

The third system continues the vocal and piano parts. The vocal line includes the lyrics 'Maailm läeb õi - e - kuul i - lu - saks, ja mi - nu' and 'Der Früh - ling na - het in hel - ler Pracht, in mei - nem'. The piano accompaniment features a 'poco' (poco ritardando) marking at the beginning of the system.

sü - da läeb kur - ve - maks, ja mi - nu sü - da läeb
Her - zen nur Sehn - sucht wacht, in mei - nem Her - zen nur

colla voce

kur - ve - maks, läeb kur ve - maks.
Sehn - sucht wacht, nur Sehn - sucht wacht.

p

2.

Mil tuled sa?
Sind ootan ma,
Mu päikene,
Mu kevade!
Õiekuul kurvaks läeb minu rind...
Oh Jumal teab, mil mäen sind!

A. HAAVA.

2.

Wann kommest du?
Ich harre dein,
Mein Maienlenz,
Mein Sonnenschein!
In meinem Herzen kein Lenzeswehn,
Weiss Gott, wann wir uns wohl wiedersehn!

HIILGAV PÄIKE.

A. WEIZENBERG.

Harm. Alide v. Röhde.

Con moto.

CANTO.

Hiil - gav päi - ke, na - gu kuld,

PIANO.

sü - ti - ta - sid põ - ues tuld. Lõ - ke

lee - gib, laul ju hel - gib; tae - vas

si - nab, silm mul sel - gib.

Hiil - ga päi - ke, hiil - ga sa; si - nu

pais - tel õn - nis ma, si - nu

pais - tel õn - nis ma,

espress.

õn - nis, õn - nis ma!

Hiil - gav päi - ke, na - gu kuld, sü - ti - ta - sid põ - ues

tuld. Ta - had ennast aegsalt pei - ta? Võik - sin

kül - ma hau - da hei - ta, hau - da

poco rit.

hei - - - ta! Tuul veel õõt - sul pu - hub

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a dotted quarter note 'hei', followed by a half note rest, and then a quarter note 'ta!'. The piano accompaniment consists of eighth-note triplets in the right hand and quarter notes in the left hand.

tuld, õnn ja loo - tus, kõik on muld, õnn ja

The second system continues the vocal line with a quarter note 'tuld,', followed by a quarter rest, then a quarter note 'õnn', a quarter note 'ja', a quarter note 'loo -', a quarter note 'tus,', a quarter note 'kõik', a quarter note 'on', a quarter note 'muld,', a quarter note 'õnn', and a quarter note 'ja'. The piano accompaniment continues with eighth-note triplets.

loo - tus, kõik on muld, on muld,

The third system continues the vocal line with a quarter note 'loo -', a quarter note 'tus,', a quarter note 'kõik', a quarter note 'on', a quarter note 'muld,', a quarter note 'on', and a quarter note 'muld,'. The piano accompaniment continues with eighth-note triplets.

dim. quasi morendo
kõik on muld!

colla voce

A. HAAVA.

The fourth system features a vocal line with a half note 'kõik', a half note 'on', and a half note 'muld!'. The piano accompaniment consists of eighth-note triplets in the right hand and quarter notes in the left hand. The system concludes with the composer's name 'A. HAAVA.' and a fermata over the final piano chord.

LEIDSIN LILLE.

A. WEIZENBERG.
Harm. Alide v. Röhde.

Moderato.

CANTO.

1. Leid_sin lil_ le le_ pi_ kus_ ta si_ ni_ se;
2. Lil_ le_ ke_ ne an_ na an_ deks, nop_ pisin sind!

PIANO.

su_ ru_ sin ta huul_ te vas_ ta hel_ las_ te!
Kuu_ le, mis mul truu_ dus van_ deks oh_ kab rind:

3.

Seni, kui veel sinab taevas,
Truuks ma jään,
Truuks ma jään ka mures, vaevas
Hauda lä'en.

4.

Truudus, oh, mis kaunist koda
Ehitad!
Sääl, kus töö on surma oda,
Kinnitad!

A. HAAVA.