

**ZWEI
LIEDER**

für eine Singstimme

mit Begleitung von

Violoncell oder Waldhorn

und des Pianoforte

in zwei Stimmen

Op. 10

W. BACHWOLF

Op. 9. Erinnerung

Op. 10. Posthoraklang

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LEIPZIG

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W. Baerwolf. Op. 9.

Moderato.

VIOLONCELLO.

PIANOFORTE.

VOLONCELLO.

PIANOFORTE.

Moderato.

p

mf

p

mf

dim.

pp

mf

p

mf

p

pp

dim.

pp

ri - - - - - *tar* - - - - - *dim.* *dan* - - - - - *do.* *pp*

pp

ri - - - - - *ppp* *tar* - - - - - *dan* - - - - - *do.*

Au - ge du weinst, du weinst, ver-ges-sen kannst du es nim-mer-mehr, ver-
 calando. *p* *un poco lento.* *f* *cresc.* *calando.* *p*

Arco.

ist nun mein Herz — so leer, du schmerz-lich bren-nend
dim. *fin.*

VIOLONCELLO. *a Tempo.* *Pizz.*
 VOCE. *Con espress.*
 PIANOFORTE. *a Tempo.* *fp* *pp*
 Wie war ich so froh be-see-li-ge-einst, wie

Tempo 1º

ges - sen kannst du es nim - mer mehr.

ten.

dim.

Tempo 1º

mf p

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and consists of three systems. The first system shows the right hand playing a melody with triplets and slurs, and the left hand playing a bass line. The second system shows the right hand playing a melody with triplets and slurs, and the left hand playing a bass line. The third system shows the right hand playing a melody with triplets and slurs, and the left hand playing a bass line. The score includes dynamic markings such as "dim.", "mf", and "mfp".

Musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and triplets. The bass line consists of a simple eighth-note accompaniment. The piece concludes with a final chord in the right hand and a fermata in the left hand.

2538

dan doch so mild, ver- ges- sen kann ich es nim - mer mehr, ver-
 dan doch so mild, ver- ges- sen kann ich es nim - mer mehr, ver-
 er- ha - ben und doch so mild, so ernst, er - ha - ben und
 ri - tar -
 ben - dig das Bild so freund - lich und doch so hehr,
 Er - in - ne - rung hält mir le-

p *a Tempo.* *un poco lento.* *dim.* *pp* *fu* *dim.* *Tempo!* *fu* *dim.*

ges - - sen kann ich es nim - - mer mehr.

mf

pp ritard. sempre dim.

mf

Von

Tempo 1º

Lieb - - lings - - ge - dan - - ken die einst ich ge - hegt wie

Tempo 1º

mf

fällt - - mir die Tren - - nung so schwer; was

dim.

espress. *mf*
 hat mich der Traum, be - vor ich er - wacht, in
 con espress.

dim.
 ich es nim - mer - mehr. Wie
pp

f
 sonst so freu - dig die Brust mit be - wegt, ver - ges - sen kann
f

Freu - de be - glü - cket so sehr, wie hat mich der Traum so

p *mf*

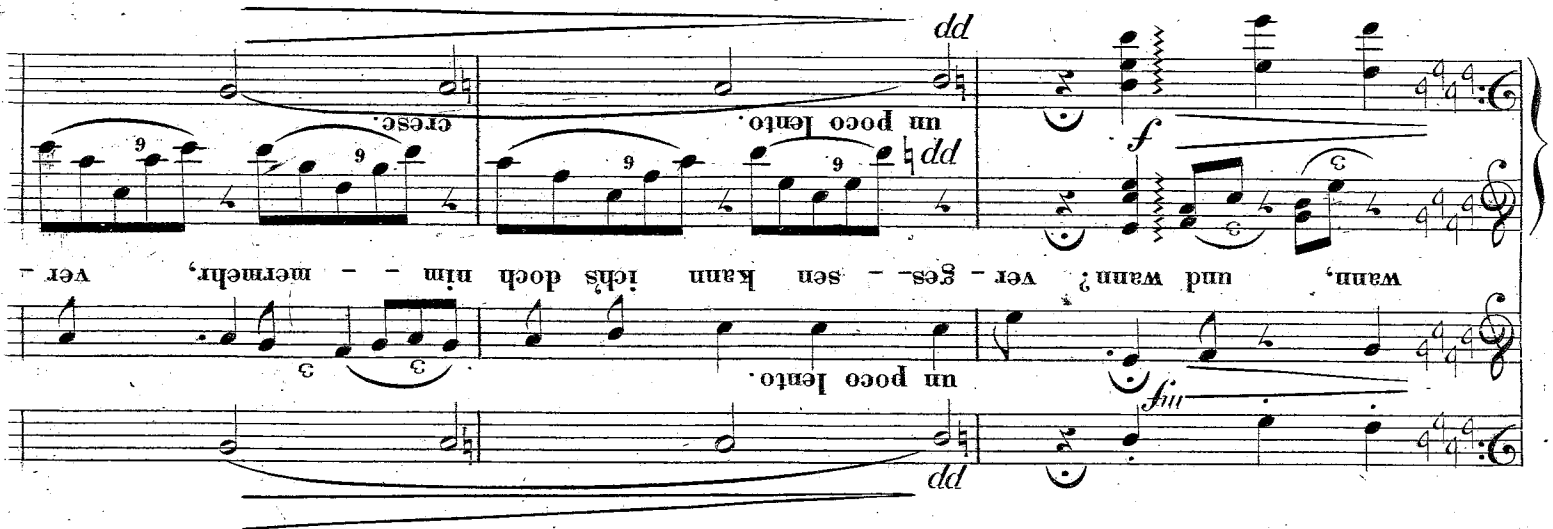
see - - - lig ge - macht, ver - - ges - - sen kann ich es

p un poco lento.

nim - mer - mehr, ver - ges - sen kann ich es nim - - mer mehr..

dim. *mf*

mf *dim.* *pp ritard. dim.*



First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "wann, und wann? ver- ges- sen kann ichs doch nim- mermehr, ver-". The piano accompaniment includes markings for *pp*, *f*, *cresc.*, and *un poco lento.* There are also numerical figures like 6 and 3.



Second system of the musical score. The vocal line continues with lyrics: "mehr; wird er mit dem Le- ben wohl en- den und wann, und". The piano accompaniment includes markings for *dim.*, *fin*, *p*, and *fp*. Numerical figures like 3 and 6 are present.



Third system of the musical score. The vocal line continues with lyrics: "ges- sen es kann, ver- grö- ssert den Schmerz mir noch". The piano accompaniment includes a *fu* marking and numerical figures like 3.



Fourth system of the musical score. The vocal line continues with lyrics: "Und dass ich nim- mer ver-". The piano accompaniment includes a *fp* marking and numerical figures like 3. The system ends with a double bar line and the marking *Tempo 1º*.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'ges' followed by a long dash, then 'sen kann ich's doch nim' followed by another long dash and 'mer'. The piano accompaniment starts with a half note, followed by eighth notes, and then a series of chords. Dynamics include *mf* and *p*.

Second system of the musical score. The vocal line continues with 'ri' followed by a long dash, 'tar' followed by a long dash, 'dan' followed by a long dash, and 'do'. The piano accompaniment features a series of chords and eighth notes. Dynamics include *p*, *mf*, and *f*.

Third system of the musical score. The vocal line has 'mehr!' followed by a long dash, then 'ja nim' followed by a long dash, 'mer mehr,' followed by a long dash, and 'ja nim' followed by a long dash and 'mer'. The piano accompaniment consists of a series of chords. Dynamics include *p*, *mf*, and *pp*. The word 'ritard.' appears at the end of the system.

Fourth system of the musical score. The piano accompaniment features a series of chords. Dynamics include *pp*, *dim.*, and *ppp*. The word 'ritard,' appears at the end of the system.

FINE.

VIOLONCELLO.

MODERATO.

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CORNO in F.

W. Baerwolf. Op. 9.

MODERATO.

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dim. *pp*

pp ritard. dim. *ppp* a Tempo.

4

un poco lento. Tempo 1^o

dim.

mf

a piacere. dim.

2

mf dim. *pp* ritard. un poco lento. a Tempo.

rit. sempre.

6

Tempo 1^o *mf*

mf *pp*

ritard.

p un poco lento. dim. *mf* *pp*

Tempo 1^o 6 2

un poco lento. *mf* *pp* ritard.

mf *pp* sempre ritard. dim.

FINE.