

*Erste Gesänge*

*für eine mittlere Singstimme und Klavier*

*von*

*Ernst Fuchs-Schönbach*

*op. 2*

Der Tod, das ist die kühle Nacht

Langsam und ausdrucksvoll (♩ = 52)

Heinrich Heine

Ernst Fuchs-Schönleber, op. 2, Nr. 1

Singstimme

Klavier

*mp*

*mp*

*fp*

*mf*

*mf*

Der Tod, das ist die kühle Nacht, das

Leben ist der schwüle Tag, es dimmelt schon, mich schläfert, der

Tag hat mich müd gemacht.

*mp* *fz*

in bei mein Bett er hebt sich ein Baum, *dinn*

zingt die junge Nachtigall; sie singt von lauter Liebe

*immer ruhiger*

ich hör' es so gar im Traum

# Totenfrühling

Martin Gräßl

Ernst Fuchs-Schönbach, op. 2, Nr. 2

Schwer und erst (♩ = 14)

*mf*

To = ten-frühling, Al = lorse = len!

*mp*

sind im kal = ten Ru = he = tal im das eingesinkene

*mf*

Mal, lobs es nicht an Blumen seh = len -

*mf*

To = ten-frühling,

Handwritten musical score for voice and piano. The score is written on three staves. The top staff is for the voice, the middle and bottom staves are for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "Re. ler= seelen!". The piano part features a complex harmonic structure with many accidentals and a dynamic marking of "dim.". The score ends with a double bar line.

Re. ler= seelen!

dim.

A series of ten empty musical staves, each consisting of five lines, arranged vertically on the page.

Innis u. ruhig fließend (♩ = 58)  
mf

Frühlingsruhe  
Ludwig Uhland

Ernst Fuchs-Schönbach, op. 2, Nr. 3

o legt mich nicht ins dunkle Grab, nicht unter die

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "o legt mich nicht ins dunkle Grab, nicht unter die". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The dynamic marking is *mf*.

grün = ne Erd' hin = ab. Soll ich be = gra = ben sein,

The second system continues the vocal line and piano accompaniment. The lyrics are "grün = ne Erd' hin = ab. Soll ich be = gra = ben sein,". The piano accompaniment features a prominent bass line with chords. The dynamic marking is *mf*.

lieg' ich ins tie = fe Gras hin = ein.

The third system continues the vocal line and piano accompaniment. The lyrics are "lieg' ich ins tie = fe Gras hin = ein." The piano accompaniment continues with a steady bass line. The dynamic marking is *mp*.

The fourth system shows the piano accompaniment concluding the piece. It features a final cadence with a *dim.* (diminuendo) marking. The dynamic marking is *mf*.

ein wenig belebter (circa d=66)

*p*

In Grasmüd Blü- men lieg z ich gern,

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Dynamics include *p* and *fr.* (for fortissimo).

*dolce*

wenn eine Flö- te tönt von

*mp* *dolce*

This system contains the next two measures. The vocal line has a half rest followed by quarter notes D5, E5, and F5. The piano accompaniment continues with chords in the right hand and a bass line. Dynamics include *mp* and *dolce*.

*mf*

fern, ind wenn hoch obenhin die

*mp* *crescendo* *mf*

This system contains the next two measures. The vocal line has a half rest followed by quarter notes G4, A4, and Bb4. The piano accompaniment features a treble line with a triplet of eighth notes. Dynamics include *mp*, *crescendo*, and *mf*.

*dinn.*

hel- len zür- lings wol- ken ziehn.

*mf* *pp* *mf*

This system contains the final two measures. The vocal line has a half note G4 followed by a half rest. The piano accompaniment features a treble line with a triplet of eighth notes and a bass line. Dynamics include *mf*, *pp*, and *mf*.

Mit großem Ausdruck (p. 63)

Wanderers Nachtlied  
J. W. v. Goethe

Ernst Fuchs-Schönbach, op. 2, Nr. 4

*mp*  
Dor du vom dem Himmel bist,  
*mp legato*  
*f*  
ab= los Leid und Schmerzen stillest, den, der doppelt  
*mf*  
e= lend ist dop= pelt mit Er= quickung füllest,  
*mf cresc. f*  
*mf cresc. f*  
ach, ich bin des Trai= bens müde!  
*diminuendo rit.*  
*diminuendo rit.*

*bewegtes* (♩ = 72)

*f*

Was soll all der Schmerz

*f*

*Ped.*

+ *Ped.* Ruhig (♩ = 50)

*und Lust?*

*ff*

*mp*

*mp*

*even.*

*f*

*Ped.*

*mp*

*even.*

*f*

Sü - ßer Eric - de, komm ah komm, in meine

*even.*

*f*

*Brust.*

*mp*

*f*

Breit gemessen (= 44)

# Der Tod

M. Claudiu

Ernst Fuchs-Schönbach, Op. 2, Nr. 5 10

*mf*

Ach, es ist so dünn =

*f* *mf*

*mp* *p*

- keel in des To- des kann = mer

*mp* *p*

*8bassa*

*mp*

tönt so traurig!

*mp*

*mf* molto cresc. e string. *f*

wenn er sich be- wegt

*mf* molto cresc. e string. *f* rit.

in schauziger Wucht (♩ = 46)

*ff*

und nimm aufholt seinen schwe = ren Ham =

*ff*

*marcato*

8 bars

*p*

mer und die

8 bars

*p*

Stim = de schlägt

8 bars

*fff*

8 bars

*rit.*

8 bars

8 bars