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Gesänge am Klavier
zur Bildung des Gesängers
von
F. L. A. Kuntzen.

(D. 212)

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Gesänge am Klavier

zur Bildung des Gesanges

von

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Bei Breitkopf & Härtel in Leipzig.

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Ich übergebe hier dem deutschen Publikum eine Sammlung leichter Gesänge, über deren Gehalt ich weniger bedenklich bin, da man Werke einer höheren Tendenz von mir kennt, woraus man hinlänglich ersehen kann, dass ich etwas Anderes zu leisten fähig sey. Jede Manier ist gut, ausgenommen die, die Langeweile macht; pedantische Kunstrichter mögen sich daher noch so sehr über das Manieriren aufhalten, so bleibt es doch eine Wahrheit, dass die leichten üppigen, oft leeren italienischen Gesänge durchaus diesen Vortrag erfordern, wenn sie nicht bald Ekel hervorbringen sollen.

Ich habe nur noch zu erinnern, dass die Arie aus der Oper Eropolis zum dänischen Texte geschrieben ist, und im deutschen Gewande hin und wieder verloren hat; man wird daher bei der Beurtheilung darauf Rücksicht zu nehmen haben.

K.

Allegretto.

Im Strah - le der Son - ne die Ro - se ver - blüht, mit dur - sti-ger Won - ne den

Tod sie zieht — so trin - ken die Her - zen der ir - dischen Brust nur se - li - ge

Schmer - zen vom Kel - che der Lust, nur se - li - ge Schmer - zen vom Kel - che der Lust!

Doch mu - thig ge - trun - ken, doch mu - thig ge -

leert! der gött - li - che Fun - ken wird nim - mer ver - zehrt! die Wan - gen ver - al - ten, die

Blik - ke ver - glühn - in schö - nern Ge - stal - ten einst wie - der zu blühn, in schö - nern Ge -

V. S.

stal - ten einst wie - der zu blühn!

The first system consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Allegretto.

Chi di - ce mal d'a - mo - re, di-ce una fal - si - tà, si! chi di - ce mal d'a - mo - re, di-ce una fal - si -

The second system is marked 'Allegretto'. The key signature changes to D major (two sharps). The vocal line continues with a similar melodic pattern. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with some harmonic support in the left hand.

tà. Non v'è pia-cer mag-gio - re, un ben maggior non v'è, non v'è pia-cer mag-gio - re, un

The third system continues the piece in D major. The vocal line concludes with a half note G4. The piano accompaniment maintains the eighth-note texture, with some dynamic markings like 'p' (piano) and 'f' (forte) visible.

ben maggior non v'è. Chi di-ce mal d'amo - re, di-ce una fal-si-tà, si, chi di-ce mal d'amo - re,

dice u-na fal - si - tà, si, dice u-na fal - si - tà, si, dice u - na fal - si - tà. A -

mor con - so - la l'a - ni - ma, A - mor sublime il co-re ac - cresce col splendo - re la grazia e la bel - tà, ac -

mf

cres - ce col splendo - re la grazia e la bel - ta

Chi di - ce mal d'a - mo - re di - ce una fal - si - tà si, chi di - ce mal d'a -

mo - re di - ce una fal - si - tà. Ra - gazzi, a me cre - de - te: quest'è la ve - ri - tà. Pro -

va-te-lo e ve-dre-te che gu-sto amor vi dà. Pro vate-lo e ve-dre-te, che gu-sto amor vi dà. — Chi

di-ce mal d'amo-re di-ce una fal-si-tà, che dol-ci pal-piti, che gio-ja a-

mabi-le quanto fe-li-ci-tà un pu-ro ar-dor, un pu-ro ar-dor, un pu-ro ar-dor. Ra-

gazze, a me cre-de - te che gusto amor vi dà. Che dol - ci pal-pi-ti

p *mf*

che gio - ja a - ma - bile quanto fe - li - ci - ta un pu - ro ar - dor, un pu - ro ar -

mf *sargando*

dor, un pu - ro ar - dor. Ragaz - ze, a me cre-de - - - te che gu - sto amor vi dà

p

che gu-sto a - mor vi dà, che gu-sto a-mor vi

poco f

dà, che gu-sto a-mor vi dà.

f

Andante.

Languir d'amore, crudel, crudel mi ve - di, e pur non credi, e pur non credi, al mio do - lor, al

p *3* *3*

3

mio do - lor. Quel tuo ri - go - re, ca - ra, mi spia - ce, tur - ba la pa - ce di

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note 'm' and a quarter note 'i' for 'mio', followed by a half rest. The lyrics 'do - lor.' are under a half note. Then, 'Quel tuo ri - go - re,' is under a half note, followed by 'ca - ra, mi spia - ce,' under a half note, and 'tur - ba la pa - ce di' under a half note. A triplet of eighth notes is marked with a '3' and a slur. The piano accompaniment consists of a treble and bass staff. The treble staff has a continuous eighth-note pattern, while the bass staff has a simple harmonic accompaniment with half and whole notes.

que - sto cor. Quel tuo ri - go - re, ca - ra, mi spia - ce, tur - ba la pa - ce di

The second system of the musical score. The vocal line continues with 'que - sto cor.' under a half note, followed by 'Quel tuo ri - go - re,' under a half note, 'ca - ra, mi spia - ce,' under a half note, and 'tur - ba la pa - ce di' under a half note. The piano accompaniment continues with the same patterns as the first system.

que - sto cor. Lan - guir d'a - mo - re, cru - del, mi ve - di, e pur non

mf *p*

The third system of the musical score. The vocal line continues with 'que - sto cor.' under a half note, followed by 'Lan - guir d'a - mo - re, cru - del,' under a half note, 'mi ve - di,' under a half note, and 'e pur non' under a half note. The piano accompaniment continues with the same patterns. Dynamic markings '*mf*' and '*p*' are present in the piano part.

credi, e pur non credi al mio do - lor, al mio do - lor. Quel tuo ri -

gore, ca - ra, mi spia - ce, tur - ba la pa - ce di que - sto cor, tur - ba la

pa - ce di que - sto cor, tur - ba la pa - ce di que - sto cor.

p *p* *V. S.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat major). It contains six measures of whole notes, followed by a double bar line. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of whole notes, some with rests.

Andantino.

The second system of the musical score is marked *Andantino.* and is in 3/8 time. It features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (F major). It contains eight measures of music, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of whole notes, some with rests.

Ge - lieb-ter, wo zaudert dein ir - ren - der Fuss? die Nachti - gall plau - dert von Sehnsucht und

The third system of the musical score continues the vocal line and piano accompaniment in 3/8 time. The vocal line is written on a single staff with a treble clef and a key signature of one flat (F major). It contains eight measures of music, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of whole notes, some with rests.

Kuss. Es flü - stern die Bäume im gol - de - nen Schein, es schlüpfen mir Träume zum Fen - ster hin - ein. Ach!

kennst du das Schmachten der klopfenden Brust? Dies Sinmen und Trachten voll Qual und voll Lust? Be - flüg - le die

Ei - le und ret - te mich dir, bei nächtli - cher Wei - le ent - fliehn wir von hier. Die Segel sie schwellen, die

Furcht ist nur Tand; dort jenseits der Wellen ist vä - terlich Land. Die Heimath ent - fliehet, so fah - re sie

hin! Die Lie-be, sie zie-het ge-wal-tig den Sinn. Horch! wol-lü-stig klingen die Wellen im Meer; sie

hü-pfen und sprin-gen muthwillig ein-her. Und sollten sie klagen? sie ru-fen nach dir, sie wis-sen, sie

tra-gen die Lie-be von hier, und sollten sie klagen? sie ru-fen nach dir, sie wis-sen, sie

poco a poco crescendo

tra - gen die Lie - be von hier.

Cavatine.

Largo.
mf dolce

chiu - da i lu - mi an - cor — — — Lun - gi da te ben mi - o se

poco f *p*

vi - ver non — pos - si - o lun - gi da te che se - i

lu - ce degli oc - chi mie - i vi - ta di que - sto cor. Lun gi da te ben

p

mi - o, lu - ce de - gli oc - chi mie - i vi - ta di que - sto

cor - di que - sto cor -

di que - sto cor.

p

f

Arie aus der Oper Eropolis.

Andante e grazioso.

Nur Lie - be freut die Götter al - le in

Zeus Kroni - ons Sternensaal, nur Lie - be singt dem Wieder-hal - le in Tempes jun - gem Ro - sen-

thal: nur Lie - be tönt rund um die Wel - ten, in Strö - men, Bächen, Kluft und Thal, des Leun Ge-

brüll, des Don - ners Schel - ten, wie im Ge - sang der Nach - ti - gall. — — Nur

Lie - be sonder Falsch und Ta - del giebt Wei - bern Göt - ter - a - del, und führt an zar - ter

Hand He - rak - les selbst ins Göt - ter - land, und führt an zar - ter

mf *p* V. S.

Hand He-ra - kles selbst ins Göt - ter - land, Herakles selbst ins Göt - ter -

mf

land, ins Götter-land He-ra - kles selbst. Nur Lie - be

Moderato.

p *f*

freut die Götter al - le! Nur Lie - be tönt rund um die

f

Wel - ten, in Strö - men, in Bä - chen, Kluft und Thal, des Leum Ge-brüll, des Donners

Schelten, wie im Ge-sang der Nach - ti - gall. — — — — —

— Nur Lie - be son - der Falsch und Ta-del giebt Weibern Göt - ter - a - del, und führt an zar - ter

V. S.



Hand He-ra - kles selbst ins Göt - ter - land, He - ra - kles

The first system of musical notation features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Hand He-ra - kles selbst ins Göt - ter - land, He - ra - kles". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords and moving lines, with a dynamic marking of *mf* (mezzo-forte) appearing. The left hand provides a steady bass line with some chordal support.



selbst ins Göt - ter - land, ins Göt - ter - land, ins Göt - ter -

The second system continues the vocal melody and piano accompaniment. The lyrics are "selbst ins Göt - ter - land, ins Göt - ter - land, ins Göt - ter -". The piano accompaniment in the right hand becomes more active, featuring a series of chords and moving lines, with dynamic markings of *pf* (pianissimo), *fz* (forzando), and *f* (forte) appearing. The left hand continues with a steady bass line.



land.

The third system concludes the piece. The vocal line ends with a final note on "land." The piano accompaniment in the right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The system ends with a double bar line.

