

In der Hütte am Berg

Eduard Möricke (1804–1875)

Hanno Müller-Brachmann gewidmet

Gary Bachlund

♩ = 54

mp

6

11

♩ = 66

mf

mp

17

Was ich lieb und was ich bit - te, — gön - nen mir die
Bin her - auf zu dir ge - kom - men, wo ich oft der

Mensch - en nicht, — da - rum, — klei - ne, moos - ge Hüt - te, — meid ich so des
Welt ver - gaß, — ger - ne — sin - nend bei dem from - men ro - ten Ker - zen -

22 1. 2.

Ta-ges Licht. schim-mer saß. Weil ich drun-ten mir ver-

27

lie-re in dem Trei - ben bang und hohl, schlies-se dich, du

32

klei - ne Tü - re, und mir wer-de wie-der wohl!"

37

So der Ein-sam-keit ge - ge-ben, hing ich al - ten

44

Träu-men nach, doch der Flam-me ru-hig We-ben_ Trost in mei - ne

3

3

3

3

♩ = 54

49

Trau-er sprach. -- Lei - se, lei - se, lei - se,

p

delicato

pp

54

wie durch Gei - ster - hän - de, öff - net

simile

56

sich die Tü - re bald, und es tritt in

mei - ne Wän - de ei - ne lieb - li - che Ge -

This system contains measures 58 and 59. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and a more static bass line. Dynamics include a hairpin crescendo over the first measure and a hairpin decrescendo over the second measure.

stalt. Was ich lieb -

mf *p*

This system contains measures 60 and 61. The vocal line continues in the bass clef. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics are marked as *mf* (mezzo-forte) at the start of measure 60 and *p* (piano) at the start of measure 61. A hairpin decrescendo is visible between the two measures.

und was ich fleh - te, Freund - lich,

This system contains measures 62 and 63. The vocal line continues in the bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. The key signature changes to two sharps (F# and C#) at the beginning of measure 63.

schlich - tern vor mir stand, oh - ne Sinn und oh - ne Re - de

quasi parlando

This system contains measures 65 and 66. The vocal line continues in the bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. The tempo/style marking *quasi parlando* is placed above the piano part in measure 66.

68

— hielt ich ³ die ge - lieb - te Hand; — lei - se...

74

♩ = 66
mp

Füh - le Lock-en bald und Wan-ge sanft ans Ant - litz mir ge - legt,

79

— wäh - rend sich im sel'-gen Dran-ge Trä-ne mir um Trä - ne

84

♩ = 48

regt. Freund - lich Bild im him - mel - blau -

88

- en klei-de mit dem Sil - ber - saum!

91

Wer - de nim-mer so dich schau - en, und

94

mich täusch-te nur ein Traum.

99

...nur ein Traum.

circa 6' 00"