

# Vier Nonsens-lieder

Gustav Falke (1852-1916)

für Sopran und Klavier

Gary Bachlund

Andante

Kuh

1. *mf* *p* *mf* *p*

Ei - ne

Red.

This system contains the first four measures of the piece. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *mf* and *p*, and a triplet of eighth notes in the right hand. The vocal line has a triplet of eighth notes corresponding to the lyrics 'Ei - ne'.

5

*mp*

Kuh, die saß im Schwal-ben-nest mit sie - ben jun-gen Zie - gen... ei-ne

This system contains measures 5 through 7. The piano accompaniment is marked *mp*. The vocal line continues with the lyrics 'Kuh, die saß im Schwal-ben-nest mit sie - ben jun-gen Zie - gen... ei-ne'.

8

Kuh... sie fei - er-ten ihr Ju - bel-fest und fin - gen an zu flie - gen.

This system contains measures 8 through 10. The piano accompaniment features a complex texture with many chords. The vocal line continues with the lyrics 'Kuh... sie fei - er-ten ihr Ju - bel-fest und fin - gen an zu flie - gen.'

11

*f*

...zu flie - - - gen.

This system contains measures 11 through 13. The piano accompaniment is marked *f* and features a dense texture of chords. The vocal line concludes with the lyrics '...zu flie - - - gen.'

13

...zu flie - gen. Der E - sel zog Pan-tof-feln an, ist ü-bers Haus

*mp* *mf*

16

ge - flo - - - gen.

*molto rit.*

*pp*

18

**tempo primo**

Und wenn das nicht die Wahr-heit ist, so ist es doch ge -

*mp* *f*

21

**molto accel.**

lo - gen. so ist es doch ge - lo - gen.

*ff*

# An der Saale hellem Strande

Anonymer, Rudelsburg,  
gesammelt von F. G. Fesca. 1823.

**Allegretto** **rit.**

*mp* *p pp*

7 **a tempo**

An der Saa - le hel-lem Stran - de ste-hen Bur - gen stolz und kühn\_\_ Ih - re

*mp*

12 **rit.**

Dä - cher sind zer- fal - len, und der Wind... der Wind... der

16 **a tempo**

Wind streicht durch die Hal - len, Wol - ken zie-hen drü-ber hin.

*mp*

21

Zwar die Rit - ter sind ver - schwun-den, nim-mer klin - gen Speer und

26

Schild;\_ doch dem Wan - ders - mann er-schei - nen in den alt - be - moos-ten Stei - nen\_\_\_\_\_

31

oft Ge-stal-ten zart\_ und mild.\_\_\_\_\_

*mp*

Ped.

37

Dro-ben win-ken schö-ne Au - gen,\_ freund-lich lacht manch ro-ter

42

Mund, \_\_\_\_\_ Wand'-rer schaut wohl in die Fer - ne, \_\_\_\_\_ schaut in hol-der Au - gen Ster - ne, \_\_\_\_\_

47

*rit.*

*a tempo*

\_\_\_\_\_ Herz \_\_\_\_\_ ist hei-ter und ge-sund \_\_\_\_\_ Und der Wan-drer zieht von

53

dan - nen denn die Tren-nungs - stun-de ruft \_\_\_\_\_ und er sin - get Ab-schieds - lie - der. Le - be -

58

wohl! \_\_\_\_\_ Le - be - wohl! \_\_\_\_\_ tönt ihm her -

62

nie - der. Le - be - wohl. Tü - cher we-hen in der Luft.

68

Le - be - wohl. Le - be - wohl.

77

83

Le - be - wohl.

*mp* *pp*

*molto rit.*

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# Dunkel war's

Anonymer, Volksthümliches aus dem Königreich Sachsen,  
 gesammelt von Oskar Dähnhardt, 1898.

**Allegretto ma non troppo**

3. *mp* <sup>3</sup> *p*

Dun- kel war's, der

4. *rit.* *a tempo*

Mond - schien hel - le, schnee - be - deckt die

6. *rit.* *a tempo*

grü - ne Flur, als ein Wa - gen blitz - es - schnel - le, lang - sam

9. *mf* <sup>3</sup> *f*

um die E - cke fuhr.

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) is marked 'Allegretto ma non troppo' and features a vocal line and piano accompaniment with a triplet of eighth notes in the right hand. The second system (measures 4-5) includes a 'rit.' (ritardando) and 'a tempo' marking. The third system (measures 6-9) also includes 'rit.' and 'a tempo' markings, and features a triplet of eighth notes in the piano accompaniment. Dynamics range from piano (p) to forte (f). The key signature is one sharp (F#) and the time signature is 2/4.

12 *ff* *molto rit.*

17 *a tempo* *rit.*

Drin - nen sa - - ßen ste - hend Leu - te,

19 *a tempo* *rit.*

schwei - gend ins Ge - spräch ver - tieft,

21 *a tempo*

als ein tot - ge - schoss' - ner Ha - se auf der Sand - bank Schlitt - schuh lief.



*l'istesso tempo*

24

*mf* 6 6 *ff* 3

26

*rit.*

*mp* *f* *mp* *ff*

28

*a tempo*

*f* 3 3 3

31

*rit.* *a tempo*

*mf* 6 6 *p* 3 3

Und ein blond-ge-lock-ter

33

*p* 3 3 5

Jün - gling mit kohl - ra - ben - schwar - zem Haar\_ saß auf ei - ner

35

rit. . . . .

grü - nen Kis - te, die rot... die rot an - ge-stri-chen

This block contains the musical notation for measures 35 and 36. It features a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/2. The tempo marking is 'rit.' (ritardando). The lyrics are 'grü - nen Kis - te, die rot... die rot an - ge-stri-chen'.

37

a tempo

war. Dun - kel war's...

*mp* 3 3 3

This block contains the musical notation for measures 37, 38, and 39. It features a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/2. The tempo marking is 'a tempo'. The lyrics are 'war. Dun - kel war's...'. The piano part includes a dynamic marking of 'mp' and several triplet markings.

40

This block contains the piano accompaniment for measures 40, 41, 42, and 43. It features complex chordal textures and triplet markings in both the right and left hands.

44

rit. . . . .

Ne - ben ihm 'ne al - te Schrul - le,

*p*

This block contains the musical notation for measures 44 and 45. It features a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/2. The tempo marking is 'rit.' (ritardando). The lyrics are 'Ne - ben ihm 'ne al - te Schrul - le,'. The piano part includes a dynamic marking of 'p'.

46

**a tempo**

**rit.**

zähl - te kaum erst sech - zeh'n Jahr,

48

**a tempo**

in der Hand 'ne But - ter - stul - le, die mit

51

Schmalz be - stri - chen war. Dun - kel war's...

55

**rit.**

Dun - kel war's.

Anonymer, in "Machet auf das Tor," 1905.

Oh!

**Allegretto** **rit.** . . . . . **a tempo**

Des A - bends wenn ich

früh auf - steh', des Mor - gens wenn ich zu Bet - te geh', da Krä - hen die Hüh - ner, da

ga - ckert der Hahn, da fängt das Korn zu dre - schen an.

Oh! Oh! Oh! Die

*8va* *8vb* *ff* *mp* *p* *ff* *mp*

20 **tempo primo**

Magd, die steckt den O - fen ins Feu - er, die Frau, die schlägt drei\_\_

23

Sup-pen in d' Ei - er. Der Knecht, der kehrt\_\_ mit der Stu-be den Be - sen da

**poco più mosso**

26

sit - zen die Erb-sen, die Kin - der zu le - sen.\_\_ Oh!\_\_\_\_\_

30

**rit. . . . . tempo primo**

Oh!\_\_\_\_\_ Oh!\_\_\_\_\_

35

Oh, wie sind mir die Stiefel geschwollen dass

*mp*

39

sie nicht in die Beine nein wollen! Oh! Oh!

43

Oh! Oh!

46

Nimm drei Pfund Stiefel und schmie-re das Fett dann stell mir vor die

49

Stie - fel das Bett! Oh! Oh!

Musical score for measures 49-50. The vocal line features a melodic phrase starting with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

51

Musical score for measures 51-52. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with sixteenth notes and chords, while the left hand remains simple.

53

*più mosso*

Oh! Oh! Oh!

Musical score for measures 53-54. The tempo is marked *più mosso*. The vocal line has triplet markings over the first two measures. The piano accompaniment features triplet markings and a *mp* dynamic marking.

55

*molto rit.*

Oh! Oh! Oh! Oh! Oh!

Musical score for measures 55-56. The tempo is marked *molto rit.*. The vocal line has triplet markings. The piano accompaniment features triplet markings and dynamic markings *mf*, *f*, and *ff*.

circa 2' 15"

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