

Anatol Tschaikowsky gewidmet.

6  
**LIEDER**

für Gesang  
mit Pianoforte-Begleitung

von

**P. TSCHAIKOWSKY.**

Op. 38.

Pr. 4 Mk. 50 Pf.

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HAMBURG D. RAHTER.

Moskau, P. Jürgenson.

Exemplare dieser Ausgabe dürfen nicht nach Russland eingeführt  
werden.

# Nº 1.

## Serenade Don-Juan's.

Aus der Dichtung des Grafen A. Tolstoy.

In Musik gesetzt von

P. Tschaikowsky Op. 38.

Deutsch von H. Wolff.

Allegro non tanto.

PIANO.

*mf*

*p*

*mf*  
Tie - fe Stil - le sank her-

*p*

nie - der, und das Ta - ges-licht er-blich,

*mf* *p*

bei dem Klan - ge mei - ner Lie - der                      zeig, Ge - lieb - te, zeig dich!

*a piena voce*  
*f* Wer es wa - get zu ver - glei - chen

ei - ne An - de - re mit dir,                      Dei - ne

*meno mosso*

*Tempo I.*  
Gunst strebt zu er - rei - chen, Tod                      Tod,                      Tod ihm auf der Stel - le

hier, *p* Der Mond glänzt her-un - ter aus himm - li-schen Höh'n, *ff* o

*p* cre - - scen - - do poco a poco

*poco riten.* komm doch, Ni - se - ta, o komm doch, Ni - se - ta, jetzt muss ich dich sehn! *Tempo I*

*f* *ff* *mf*

*mf* Von Se - vil - la

*p*

bis Gra-na - da wird in stil - ler dunk - ler Nacht

*mf* *p*

Man - che sü - sse Se - re - na - de      ManchenSchö - nen dar - ge - bracht!

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note 'Man' and continues with eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Für die Eh - re man - cher Schö - nen

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *fz* (forzando). The piano accompaniment features a melodic line in the right hand with slurs and a steady bass line in the left hand. Dynamics include mezzo-forte (*mf*).

bli - tzet oft der kal - te Stahl,

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a melodic line in the right hand with slurs and a steady bass line in the left hand. Dynamics include piano (*p*).

Lied und De - gen - klang er - tö - nen, dir, dir, dir, der Da - me mei - ner

*meno mosso*      Tempo I.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a melodic line in the right hand with slurs and a steady bass line in the left hand. Dynamics include mezzo-forte (*mf*) and piano (*p*). The tempo marking changes from *meno mosso* to *Tempo I.*

*p cresc.* *ff poco riten.*

Wahl, — der Mond glänzt her - un - ter, aus himm - lischen Höhn, — o komm doch Ni -

*p cresc. - scen - do poco a poco*

se - ta, o komm doch, Ni - se - ta, jetzt muss ich dich seh'n.

*f* **Tempo I.**

*p*

*dim.* *pp*

# Das war im ersten Lenzesstrahl.

Dichtung des Grafen A. Tolstoy.

Deutsch von H. Wolff.

Allegro moderato.

PIANO.

*espr.*

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes. The piece begins with a piano (*p*) dynamic.

*mf*

Das war im

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Das war im" are under the vocal line. Dynamics include *mf* and *p*.

er-sten Lenzes-strahl, das Graswarkaument-spros-sen; noch drückte Schwüle nicht das

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "er-sten Lenzes-strahl, das Graswarkaument-spros-sen; noch drückte Schwüle nicht das". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p*.

*semplice*

Thal, die Bächlein munter flos-sen. Des jungen Hir-ten Flö-te klang noch nicht am

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Thal, die Bächlein munter flos-sen. Des jungen Hir-ten Flö-te klang noch nicht am". The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *p*.

frü - hen Mor - gen, die Veilchen hat.ten sich noch bang, noch schüch.tern sich ver -

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand.

bor - gen, das war im ersten Lenzes.strahl, in jener Bir.ken Schatten,

*piu f*

*mf* *p*

The second system continues the musical score. The vocal line has a dynamic marking of *piu f* above it. The piano accompaniment includes dynamic markings of *mf* and *p* in the right hand, and *p* in the left hand. The accompaniment features a consistent eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand.

wo wir zum al.ler.er.sten Mal von Lieb' ge.sprochen hat . ten.

*p*

The third system of the musical score shows the vocal line with a dynamic marking of *p* above it. The piano accompaniment also has a dynamic marking of *p* in the right hand. The accompaniment maintains the eighth-note pattern in the right hand and dotted half notes in the left hand.

Als ich dir sagt.Mein Herz ist dein, schlugst du die Au - gen nieder!

*mf* *piu f*

The fourth system concludes the musical score. The vocal line has a dynamic marking of *mf* above it. The piano accompaniment has a dynamic marking of *piu f* in the right hand. The accompaniment continues with the eighth-note pattern in the right hand and dotted half notes in the left hand.



*f*  
O Welt! o

*espr.* *cres - cen - do*

*mf*

Wald! o Son - nenschein! o Ju - gend! Kä - mst du wie

*f*

der! Die Thrä - ne aus dem Aug'sich stahl, als ich dich so ge - seh - en;

*mf* *poco a*

Molto meno mosso.  
*cresc.*

es war im ersten Len - zes - strahl, im Wal - de war's ge - sche - hen!

*poco* *cres - cen - do*

*ff* *riten. ad libitum* *a tempo* *con tutta forza*

Nie sollt ihr je vergessen sein, ihr Thrä - nen! Ihr Träu - me! 0

*riten.*

Wald, 0 Welt, 0 Son - nenschein, ihr

duftgeschattgen Bäu - - - me!

# Nº 3.

## „Im wogenden Tanze.“

Dichtung des Grafen A. Tolskoy.

Deutsch von H. Wolff.

Moderato.

*con tristezza*

Im wogenden

PIANO.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for the first four measures, followed by a half note G4 and a quarter note A4 in the fifth measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *p* (piano) is placed below the piano part.

The second system continues the musical score. The vocal line has lyrics: "Tan - ze, beim Fe - ste, wo lär - mender Ju - bel so laut, da hab' ich dich träu - mend". The piano accompaniment continues with the same eighth-note pattern and includes a *poco cresc.* (poco crescendo) marking over the final measures.

The third system continues the musical score. The vocal line has lyrics: "und sin - nend, ge - heimnissvoll blickender - schaut. Da klang - deine Stim - me,". The piano accompaniment continues with the same eighth-note pattern and includes a *p* (piano) marking in the final measures.

so lieb - lich, so see - len - voll warm zu mir her, wie Glocken von fer - ne so

*poco cresc.* *p*

klang es, wie Wel - len ge - wo - ße am Meer! Du sahst mich mit dun - ke - len

*piu f* *p*

*poco piu f* *p*

Au - ßen so sin - nend, so träumerisch an, du lachtest halb fröhlich, halb trau - rig,

*cresc.*

dass nie ich ver - ges - sen es kann! — Und wenn ich zur Ru - he geh'

*p* *p*

ein - sam, wenn mü - de in Schlum - mer ich sank, dann sah ich im Trau - me dich,

fra - gend, und hör' dei - ner Stim - me Ge - sang. *poco meno mosso.* *p* Verzweiflung und Hoff - nung bald, Schmerz und

Wonne dringt mir in die Träu - me hin - ein. *più f* Ich weiss ja nicht, ob ich dich lie - be,

*p* doch glaub' ich, es muss wohl so sein. *riten.* *Tempo I.*

N<sup>o</sup> 4.

## „O möchtest du nur einmal noch.“

Dichtung des Grafen A. Tolstoy.

Deutsch von H. Wolff.

Allegro agitato.

PIANO.

The first system of the piano introduction features a treble and bass clef with a key signature of two sharps (D major) and a common time signature. The music is marked with a forte *f* dynamic and includes various articulations such as accents and slurs. The tempo is indicated as *Allegro agitato*. The system concludes with a *meno f* marking.

The second system shows the piano accompaniment for the first vocal line. The vocal line is in the bass clef, starting with a forte *f* dynamic. The piano accompaniment is in the treble and bass clefs, marked with a mezzo-forte *mf* dynamic. The lyrics "O möchtest du nur einmal noch das" are written below the vocal line.

The third system shows the piano accompaniment for the second vocal line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics "her - be Leid, den Kummer, der dich drückt, nur einmal noch ver - ges - sen!" are written below the vocal line.

*q* *più p*

0 sah ich, wie zu je - ner Zeit, noch ein mal dich, als

ich so se - lig froh zur Sei - te dir ge - ses - sen! Noch im - mer wird das Au - ge

*p*

*cresc.*

dir von Thrä - nen feucht, o wird der Gram denn nim - mer,

*cresc.*

*p*

nim - mer - mehr dich flie - hen, gleich wie in Frühlingszeit Ge - wit - ter rasch entflieht,

*p* *cresc.*

*cresc.*

wie Wol - ken, die in Hast am Ho - ri - zon - te

*f*

zie - hen! O könntest du nur ein mal noch das her - be Leid, den

Kum - mer, der dich drückt, nur ein - mal noch ver - ges - sen!

*ff*

O sah ich dich noch ein -

*f* *sempre f*



*poco ritard.*

mal wie zu je - ner Zeit als ich so

se - lig froh zur Sei - te dir ge - ses

*a tempo*

sen!

N<sup>o</sup> 5.

## Aus dem Jenseits.

Dichtung von M. Lermontow.

Deutsch von H. Wolff.

Andante non tanto.

PIANO.

*pesante*  
*p cresc.*

Ob auch mein

Grab mit kalter Er-de, mit Stein be-deckt, — es weilt, es weilt es weilet meine

*ff*

Più mosso.

See-le ja doch bei dir, es wei-let ja die See-le doch bei dir! Der

*p*

Lie - be Schmerz, der Liebe Qua - len, sie starben nicht, in

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "Lie - be Schmerz, der Liebe Qua - len, sie starben nicht, in". The piano accompaniment consists of a steady eighth-note triplet pattern in the right hand and a simple bass line in the left hand. Dynamic markings *f* and *p* are present at the end of the system.

je - nem Sein von Ruh' und Frie - den lebt al - les fort! Als

The second system continues the musical score with the vocal line lyrics "je - nem Sein von Ruh' und Frie - den lebt al - les fort! Als". The piano accompaniment maintains the triplet pattern. Dynamic markings *f* and *p* are also present at the end of the system.

mich in je - ner heissen Stun - de das Le - ben

The third system features the vocal line lyrics "mich in je - ner heissen Stun - de das Le - ben". The piano accompaniment continues with the triplet pattern. Dynamic markings *f* and *p* are present at the end of the system.

floh, da hoff te ich auf ewige Tren - nung, doch

The fourth system concludes the musical score with the vocal line lyrics "floh, da hoff te ich auf ewige Tren - nung, doch". The piano accompaniment maintains the triplet pattern. Dynamic markings *f* and *p* are present at the end of the system.

## Tempo I

*ff*

sie ist nicht! Was soll mir nun das ew'ge Leben, im heil'-gen Reich da mich die

The first system of the score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a fermata on a dotted quarter note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and triplets in both hands. A dynamic marking of *ff* is placed above the vocal line.

## Più mosso con tenerezza.

ird'sche Qual, das Sehnen doch nie ver - lässt. Ein Trug - bild schmeichelt mei - nen

The second system continues the vocal line and piano accompaniment. The tempo and mood are indicated as *Più mosso con tenerezza.* The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present.

Sinnen, wie e - he - mals, Er - bitt' - rung fol - get nur Ent -

The third system continues the vocal line and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

*poco a poco cresc.*

täuschung wie e - he - mals, wie da - mals seh' ich kalt dich

The fourth system concludes the vocal line and piano accompaniment. The tempo and mood are indicated as *poco a poco cresc.* The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

bli - eken, mit starrem Aug' wie da - mals be - bet mei - ne

*f* *p poco* *a poco*

See - le in stummem Leid', die Wor - te, die mein Ohr einst

*cres* *cen* *do*

tra - fen, hö - re ich noch, die Hoff - nung die du mir ver -

*ff*

nichtet, sie starb doch nicht! Ob

*ritenuto* *mf* *p*

Tempo I.

auch mein Grab mit kalter Erde, mit Stein bedeckt, — o Freund! o

*pesante*

*mf* *f*

Freund! Es weilet meine Seele ja doch bei dir, mein Freund sie weilt bei

*ff* *dim.*

*p*

dir, sie weilt ja doch — bei dir!

*dim.* *p* *cresc.*

*ff* *mf*



*p* — Du darfst nicht so grau - sam sein, Pim - pi - nel - la; denn was ich dul - de, mein  
 — Jo ti vog - lio ben as - sai Pim - pi - nel - la quan to per te pe - nai *più f*

Herz weiss es nur al - lein, du darfst nicht so grau - sam sein, Pim - pi - nel - la, denn was ich  
 so - lo il cuor lo sa, io ti vog - lio bene as - sai, Pim - pi - nel - la, quan - to per *mf*

dul - de, mein Herz weiss es nur al - lein. Gib mir aus dei - nem Mun - de, Pim - pi - nel - la,  
 te pe - nai so - - lo il cuor lo sa! Dal - la tua stes - sa boc - ca, Pim - pi - nel - la, *f*

trostreiche sü - sse Kun - de. mach mir nicht fer - ner Pein, o Pim - pi -  
 at - ten - to la ris - pos - ta, non fa sof - fir, o bel - la Pim - pi -



*f ritard.*

nel - la; sa - ge nicht nein, nicht nein, nein, sa - ge nicht  
 nel - la, e non mi dir di no! no! e non mi

nein, nicht nein! Du darfst nicht so grau - sam sein, Pim - pi - nel - la;  
 dir di no! io ti vog - lio bene as - sai Pim - pi - nel - la,

*f riten.* *pp*

*piu f* *p*

denn, was ich dul - de, mein Herz weiss es nur al - lein! Du darfst nicht so grau - sam  
 quan - to per te pe - nai so - lo il cuor lo sa, io ti vog - lio bene as -

*pp*

*mf*

sein, Pim - pi - nel - la; denn, was ich dul - de, mein Herz weiss es nur al - lein!  
 sai Pim - pi - nel - la, quan - to per te pe - nai so - lo il cuor lo sa

*mf*

*mf*

Jetzt kann uns Nie - mand stö - ren, Pim - pi - nel - la; jetzt kann ich dir al - les ge - ste - hen:  
*O - ra che sia mo so - li, Pim - pi - nel - la, vor - - rei sve - la - re il mio cuo - re,*

*p*

hö - re mein Lie - bes - fle - hen, Pim - pi - nel - la, sonst muss ich Aermster ver -  
*languis - co per - a - mo - re, Pim - pi - nel - la, so - lo il mio cuo - re lo*

*pp* *piu f*

geh'n!  
*sa!* Du darfst nicht so grau - sam sein, Pim - pi - nel - la; denn, was ich  
*Jo ti vog - lio bene as - sai, Pim - pi - nel - la, quan - to per*

*p*

dul - de, mein Herz weiss es nur al - lein! Du darfst nicht so grau - sam sein, Pim - pi -  
*te pe nai so - lo il cuor lo sa, io ti vog - lio bene as - sai, Pim - pi -*

*cresc. poco a poco* *f*

nel-la; denn was ich dul - de, ja was ich er - dul - de, mein Herz weiss es nur al -  
 nel-la, quan-to per te pe-nai, quan-to per te pe-nai, so - lo il mio cuor lo

*cresc. poco a poco* *mf*

lein, Pim-pi - nel - la, weiss es al - lein, ja nur mein Herz al - lein, Pim-pi -  
 sa, Pim-pi - nel - la, so - lo il mio cuor so-lo il mio cuor lo sa, Pim pi -

*riten.* *a tempo*

nel - la, ja nur mein Herz al - lein!  
 nel - la, so - lo il mio cuor lo sa!

*p grazioso*

*p*