

# E. Kálmán.

## Mondscheinlied\*

aus der Operette: „Ein Herbstmanöver!“

Moderato. Tempo di Valse, lento.

First system of the piano introduction. The music is in 3/4 time, key of B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The dynamic marking is *p sehr zart*.

Second system of the piano introduction. It continues the melodic and harmonic development. The right hand has a triplet of eighth notes and a sixteenth-note figure. The left hand has a triplet of eighth notes. The dynamic marking changes to *espress. rubato*.

Seh ich dich strah-len, er - dul - de ich

Vocal line and piano accompaniment for the first vocal phrase. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking is *rit.* followed by *p*.

Qua - len, o Mon - des - schein! Gabst mir die

Vocal line and piano accompaniment for the second vocal phrase. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking is *p*.

Wahr-heit, du gabst mir die Klar - heit, o Mon - des - schein!

Vocal line and piano accompaniment for the third vocal phrase. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Was ich be - ses-sen, kann nie ich ver - ges - sen, was ich ge - lit-ten, du kannst es er - mes - sen,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

siehst du voll Trä-nen mein blei-ches Ge-sicht im sil-ber-nen Mon - den - licht!

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes. The piano accompaniment maintains its rhythmic pattern with some harmonic shifts.

O denkst du, wie un-ter Küs-sen und Ko - - sen uns einst dies Lied-chen er-klang,

The third system begins with a forte (ff) dynamic marking. The piano accompaniment is more active, with chords and moving lines in both hands. The vocal line has a more pronounced melody.

es war'n die Ta-ge der blü-hen-den Ro - - sen, lang ist es her, ach so lang!

The fourth system features a melodic line in the piano accompaniment, possibly representing a memory or a specific instrument. The vocal line continues with a similar melodic style.

Fast wie ein Traumbild ist al - les ent-schwun-den, ein Au-gen - blick, fort zog das Glück!

The fifth system starts with a piano (p) dynamic marking. The piano accompaniment has a more delicate texture with fewer notes. The vocal line is also softer.

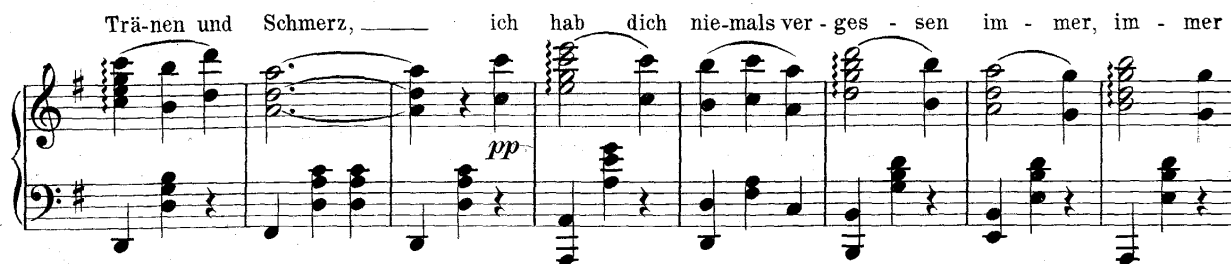
Hab' mei-ne Her-zens-ruh' nim-mer ge - fun - den grau-sam Ge-schick, grau-sam Ge - schick!

The sixth system ends with a piano (p) dynamic marking. The piano accompaniment has a more active texture again. The vocal line concludes with a final melodic phrase.

Ich hab dich nie-mals ver - ges - sen dach-te stets dei-ner in



Trä-nen und Schmerz, — ich hab dich nie-mals ver - ges - sen im - mer, im - mer



schlug nur für dich mein Herz, steh schuld - be - la - den vor dir jetzt hier, mein tö-ri-ches



Tun ich be - reu' — will um Lie-be nur flehn hab ge-büßt mein Ver-gehn Liebster du ver -



zeih, ver - zeih! — Will um Lie-be nur flehn hab ge-büßt mein Ver-gehn Liebster du ver -



zeih, ver - zeih!

