

Der
Abschied der Troubadours
Romance

mit deutsch-italienischem Texte

Wortschöpfungsgesetz

für Gesang,
PIANOFORTE, GUITARRE und VIOLIN

mit abwechselnden Variationen
componirt

JGN. MAURO JOS.
Moscheles, Giuliani, Mayseder.

Neue Ausgabe.

*Eigenthum des Verlegers.
Eingetragen in das kaiserliche Archiv.*

Prof. Dr. R. C. AL.

WIEN,

BEI A. DIABELLI und COMP.

Archiv No. 1138.

No. 93

1841

DER ABSCHIED DER TROUBADOURS. PIANOFORTE von J. MOSCHELES.

Andante maestoso. M:M: ♩ = 66.

Viol:

Guit

INTRO-
DUZIONE.

ff tr

pp p pp

p cresc. f ga..... loco ga.....

ff ritard. assai

Tempo I^o

loco

p

ff ben marcato.

D. et C. N^o 93.



PIANOFORTE

Guit: *ga..... loco*

pp *ff* *f*

Viol:

f *pp* *p*

tr *p* *cres* *poco* *a* *poco* *strm:*

tr *cen* *do* *f* *tr* *ga.....* *più f*

gen *do*

ga..... loro

f *f* *f* *f* *ga.....* *Viol:* *Guit:* *Viol:*



Andantino con moto. ♩ = 104.

Singstimme.

TEMA.

Pianoforte.

1^{te} Strophe.

Ach, hier lachten süs-se Freuden uns im steten Mor-gen-roth, muss denn
Nun-zia ognor di dol-ci in-can-ti qui ser-gea l'au-ro-ra in ciel, per-chè

Al-les, Al-les scheiden, droht denn jeder Lust einst — der Tod! Seht, wir ziehn
mai si ca-ri i-stan-ti or c'in-vo-la a-stro crudel! Si di-

fort mit nas-sem Blick, un-ser Herz bleibt bei Euch zu-rück, geht, wir ziehn
scio-glie in pian-to il ci-glio, par-te il piè ma re-sta il cor, si di-

fort mit nassem Blick, un = ser Herz bleibt bei Euch zu = rück, seht, wie
scioglie in pianto il ciglio par = te il piè ma re = sta il cor, si di =

zieh mit nassem Blick, un = ser Herz bleibt bei Euch zu = rück, zu = rück bei
scio = glie in pianto il ciglio, par = te il piè ma resta il cor, il cor, il

ritard:

Euch!
 cor.

fa Tempo. f

VAR:
 de la
 GUIT:

pp

First system of piano introduction, featuring a treble and bass clef with a 4/8 time signature. The music consists of chords and a melodic line in the right hand.

Second system of piano introduction, marked *pp*. It continues the melodic and harmonic development from the first system.

Third system of piano introduction, marked *f* and *ff*. The music becomes more rhythmic and intense, with a prominent bass line.

2^{te} Strophe.

Vocal entry and piano accompaniment for the second stanza. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *p*.

Jah-re schwin-den, Tag und Stun-den, Zeit zer-schneidet je-des Band, ... was
 Non v'e lac-cio cui le-da-ce tem-po frau-ge-re non può, sol non

Vocal entry and piano accompaniment for the third stanza. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *pp*.

sich im Lied' ge-funden, bleibt sich auch im Lied — verwandt, seht wir ziehn fort mit nas-sem
 langue mai la fa-ce, che la ce-traundi avvampo si di scioglie in pianto il

Blick un = ser Herz bleibt bei Euch zu = rück, seht, wir ziehn mit nas = sem
 ei = glio, par = te il piè ma re = sta il cor, si di = scioglie in pianto il =

Blick un = ser Herz bleibt bei Euch — zu = rück, ja wir ziehn mit nas = sem
 eiglio, par = te il piè ma re = sta il cor, si di = scio = glio in pian = to il

ritard:
 Blick un = ser Herz bleibt bei Euch — zu = rück, zu = rück bei Euch.
 ei = glio, parte il piè ma re = sta il cor, il cor, il cor.

ritard:

f a tempo. *ff*

VAR:
da
Pia uf:

ff *p*

ff

8a *loco* *p*

8a *loco* *8a*

pp *f* *ff* *f*

8a *loco*

84. *lento*

f *f* *f* *f* *ff*

3te Strophe.

Wenn im frem = den Land uns blinket, wohl ein and'rer Hoff = nungs Stern, Eu = er
 Scen = dan pur nuo = vi con = ten = ti le nostr' al = mea ral = le = = grav, che a voi,

p

Aug uns nicht mehr winket, hall' Euch noch dies Lied — von fern, seht wir ziehn
 sem = pre questi ac = cen = ti ver = ra l'E = co a repli = car. Si di -

pp

fort mit nas = sem Blick, un = ser Herz bleibt bei Euch zu = ruck, seht wir
 scioglie in pian = to il ei = glio, par = te il piè ma re = sta il cor, si di =

pp

zieh'n fort mit nas = sem Blick, un = ser Herz bleibt bei Euch : zu = rück, seht wie
scioglie in pian-to il ciglio, parte il piè ma re-sta il cor, si — dt

zieh'n mit nas = sem Blick, doch das Herz bleibt zu = rück, ja — das
scio = gie in pian = to il ciglio, parte il piè ma resta il cor, ma re-sta il

ritard:

colla parte

ritard:

Herz bleibt zu = rück,
 cor, ma re-sta il cor.

ritard: *f* *a tempo* *f* *ff*

VAR: *pp* *decresc:*

Viol:

First system of musical notation, consisting of a treble clef and a bass clef. The music includes various note values and rests, with a dynamic marking of *p* (piano) in the bass line.

Second system of musical notation, continuing the piece with similar rhythmic patterns and note values.

Third system of musical notation, showing a change in dynamics to *mf* (mezzo-forte) in the treble and *p* (piano) in the bass.

Fourth system of musical notation, featuring a crescendo from *f* (forte) to *ff* (fortissimo) in the treble line.

Più mosso. $\text{♩} = 152$.

Fifth system of musical notation, marked *Finale. ff* (fortissimo) in the treble and *p* (piano) in the bass.

Sixth system of musical notation, featuring a crescendo from *f* (forte) to *f* (forte) in the treble line.

Seventh system of musical notation, ending with a dynamic marking of *p* (piano) in the bass line.

First system of musical notation. The treble clef staff begins with a fortissimo (**ff**) dynamic marking. The bass clef staff starts with a forte (**f**) dynamic. The system contains several measures of complex, fast-moving passages with slurs and ties.

Second system of musical notation. The treble clef staff features a piano (**p**) dynamic. The bass clef staff has a pianissimo (**pp**) dynamic. The system includes measures with sustained chords and melodic lines.

Third system of musical notation. The treble clef staff continues with melodic lines. The bass clef staff has a pianissimo (**pp**) dynamic. The system shows intricate rhythmic patterns.

Fourth system of musical notation. The treble clef staff has a piano (**p**) dynamic. The bass clef staff has a forte (**f**) dynamic. The system includes measures with rests and active passages.

Fifth system of musical notation. The treble clef staff has a fortissimo (**ff**) dynamic. The bass clef staff has a forte (**f**) dynamic. The system includes the instruction *f con fuoco.* (forte with fire).

Sixth system of musical notation. Both the treble and bass clef staves feature complex, fast-moving passages with slurs and ties.

8a.....

8a.....

loco

8a.....

loco

8a.....

f

f

8a.....

8a.....

8a.....

8a.....

8a.....

6

6

6

6

ritardando.

più lento. *Guit.*

8a. *Viol.*
sempre ritardando

Andante.

Wir ziehn fort mit nas-sem Blick, un-ser Herz doch bleibt zu-
 Si. di = scio-glie in pian-to il ci-glio, parte il piè ma re = sta il

8a. *p*

rück, wir ziehn fort mit nas = sem Blick, un = ser Herz — bleibt zu = rück,
 cor, si di = scio = glie in pianto il ci = glio, parte il piè ma, resta il cor,

8a. *loco* *Adagio*

Adagio.

All. con brio.

bleibt zu = rück
re = sta il cor.

bleibt zu = rück,
ma ——— resta il cor.

Viol:

p

8a

esce:

8a. loco

f f f

8a

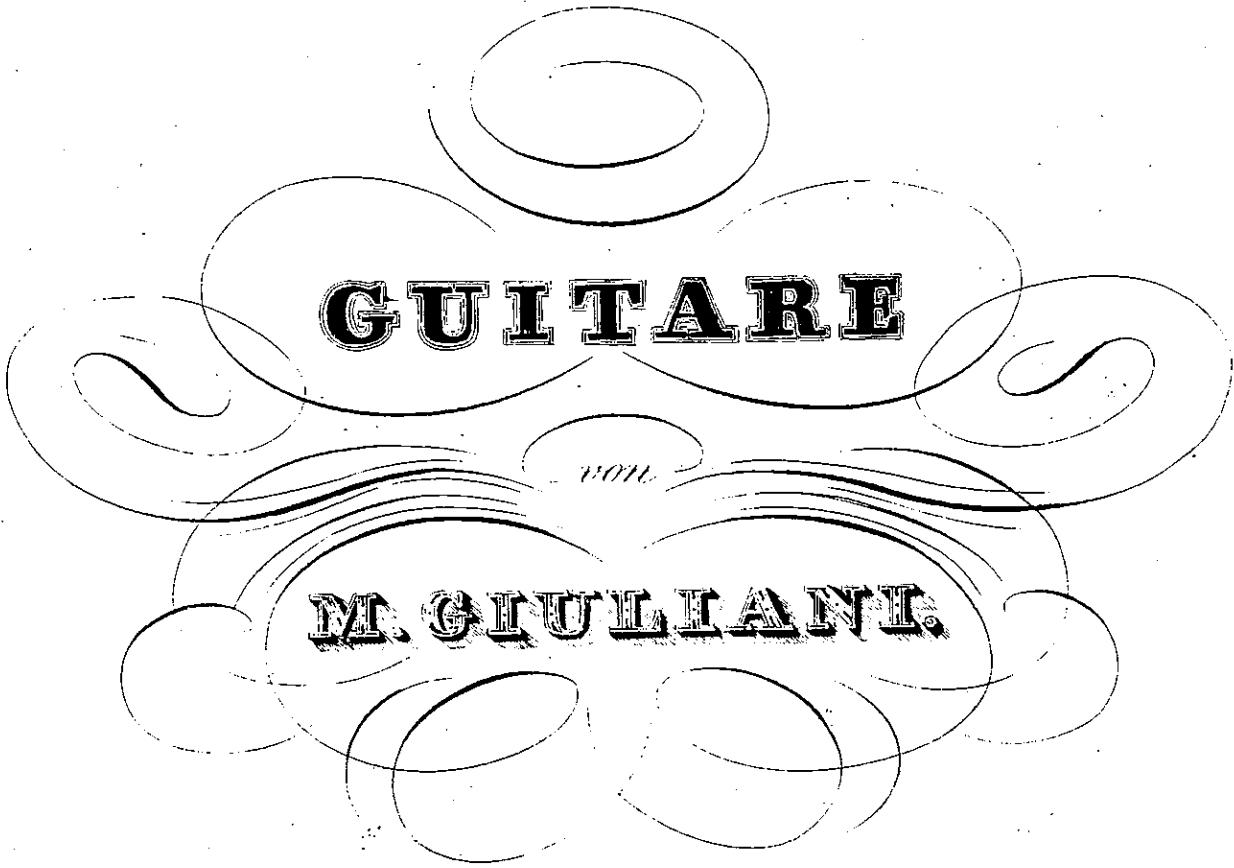
f f f f

ff

8a. loco

8a. loco

ff



No 93.

DER ABSCHIED DER TROUBADOURS.

TERZ_GUITARE.

Andante maestoso.

INTRODU-
ZIONE.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a dynamic marking of *mf* and includes a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff features a *mf* dynamic and includes the word "strin" with a hyphen. The fourth staff has a *p* dynamic and includes the word "gen" with a hyphen. The fifth staff includes the word "do" with a hyphen and a *ritard.* marking. The sixth staff has a *Tempo 1^o* marking. The seventh staff includes a *f* dynamic. The eighth staff concludes with a *f* dynamic and a first ending bracket.



TERZ-GUITARE.

The main musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a melodic line with a triplet of eighth notes and dynamic markings of *f* and *p*. The second staff continues the melodic line. The third staff features a complex rhythmic pattern with many beamed notes and dynamic markings of *f* and *p*. The fourth staff has a similar complex rhythmic pattern with dynamic markings of *f* and *p*. The fifth staff continues the complex rhythmic pattern with dynamic markings of *f* and *p*. The sixth staff concludes the main piece with dynamic markings of *f* and *p*.

Andantino con moto.

THEMA.

The 'THEMA' section is a single staff of music in treble clef, one sharp key signature, and common time. It begins with a dynamic marking of *p* and ends with a dynamic marking of *f*. The notation includes a triplet of eighth notes and a measure with a fermata over a half note.

VAR. I.

The 'VAR. I' section is a single staff of music in treble clef, one sharp key signature, and common time. It begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The notation includes a triplet of eighth notes and a measure with a fermata over a half note.

HERZ GUITARE.

<i>Voce.</i>	<i>Var: Pianof:</i>	<i>Voce:</i>	<i>Var: Viol:</i>
2	23	3	23
25		25	

TERZ. GUITARE.

Piu mosso.

FINALE.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues with a *f* dynamic and a *mf* dynamic marking. The third staff features a *mf* dynamic. The fourth and fifth staves are characterized by a series of *f* dynamic markings. The sixth and seventh staves continue with *f* dynamics. The eighth staff has a *mf* dynamic. The ninth and tenth staves conclude with *f* dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

TERZ. GUITARE.

p

Piu lento.

mf

ritard.

Andante.

p *pp* *mf*

Adagio. *colla parte.*

p *pp*

All^o con brio.

p *cres* *cen* *do* *f*

f

fff

DER ABSCHIED DER TROUBADOURS

Romance von *Blangini*, mit Manieren von *Mauro Giuliani*.

DIE WORTE SIND VON HERRN CASTELLI.

SINGSTIMME.

INTRODU-
ZIONE.

Andante maestoso. 49 *Thema.* *Andantino con moto.*

Ach! hier lachten süs = se Freuden uns im steten Morgen =

roth, muss denn al = les, al = les scheiden, droht denn je = der Lust einst der

Tod? Seht, wir zieh'n fort mit nas = sem Blick, un = ser Herz bleibt bei Euch zu =

rück, seht, wir zieh'n fort mit nassem Blick, un = ser Herz bleibt bei Euch zu =

rück, seht, wir zieh'n mit nas = sem Blick, un = ser Herz bleibt bei Euch zu =

Var: de Guitare. 19

rück, zu = rück, bei Euch!

Tutti.



SINGSTIMME.

Jah-re schwinden, Tag und Stun-den, Zeit zer = schnei = det je = des.

Band, doch was sich im Lied ge = fun-den, bleibt sich auch im Lied ver =

wandt, seht, wir zieh'n fort mit nas = sem Blick, un = ser Herz bleibt bei Euch zu

rück, seht, wir zieh'n mit nas = sem Blick, un = ser Herz bleibt bei Euch zu

rück, ja wir zieh'n mit nas = sem Blick, un = ser Herz bleibt bei Euch zu

Var: de Piano forte.

rück, zu = rück, bei Euch!

Tutti.

Wenn im frem = den Land uns blin = ket wohl ein an = dres Hoff = nungs =

stern, Euer Aug uns nicht mehr win = ket, halt euch, noch dies Lied von

fern: Seht, wir zieh'n fort mit nassem Blick, un = ser Herz bleibt bei Euch zu =

SINGSTIMME.

rück, seht, wir zieh'n fort mit nas = sem Blick, un = ser Herz bleibt bei Euch zu =

rück, seht wir zieh'n mit nas = sem Blick, doch das Herz bleibt zu

rück, ja das Herz bei Euch zu = rück.

Var: Violino. Tutti. 19

Finale, più mosso. Pianoforte. Violino. 54

Wir zieh'n fort mit nas = sem Blick, unser Herz doch bleibt zu = rück, wir zieh'n

fort mit nassem Blick, un = ser Herz bleibt zu = rück, bleibt zu =

rück, bleibt zu = rück.

DER ABSCHIED DER TROUBADOURS .

ROMANZA di BLANGINI ,

Variata per il Canto dal Sig^{re} Mauro Giuliani. Tradizione italiana del Sig^{re} Radich.

INTRODUZIONE.

Andante maestoso. 49

VOCE. Thema.

Andantino con moto. cresc.

1.

Nunzia o = gnor di dol = ci in = can = ti qui sor = gea l'Au = ro = ra = tu

Ciel; per = chè mai si ca = ri: stan = ti or e' in = vo = la a = stro cru =

del! Si di = scio = glie in pian = to il ci = glio, par = te il piè ma re = sta il

cor, si di = scio = glie in pian = to il ci = glio par = te il

piè ma re = sta il cor, si di = scio = glie in pian = to il

ci = glio, par = te il piè ma re = sta il cor, il

Var: de Guitare .

3 19

cor, il cor.

Tutti.



VOCE.

Non ve laccio cui l'es = dace tem = po fran = ge = re non

puo, sol non lingue mai la face, che la cetra un di avvam-

po si di = scioglie in pianto il ciglio, parte il pie ma resta il cor, si di =

scioglie in pianto il ci = glio, par = te il pie ma resta il cor, si di =

scioglie in pianto il ciglio, parte il pie ma re = = sta il cor,

cor, il cor, *Var: de Pianoforte.* 19 *Tutti.*

Scen = dan pur nuo = vi con -

tenti le nostr' al = me a ral = se = = grar, che a voi sem = pre que = sti ac -

gen = ti ver = ra l'E = co a repli = car. Si di = scioglie in pianto il.

VOCE.



ei-glio, par-te il piè ma re-sta il cor, si di-scio-glie in pian-to il



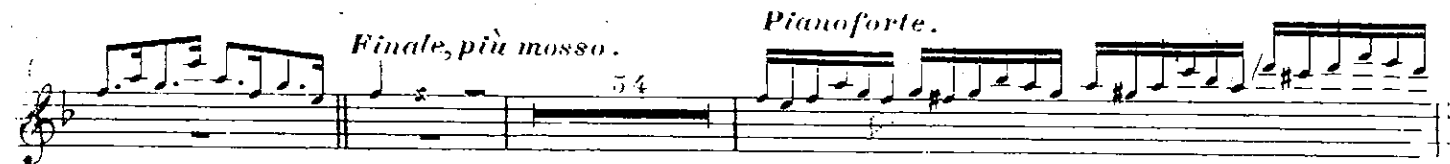
ciglio, parte il piè ma re-sta il cor, si di-scio-glie in pian-to il



ciglio, parte il piè ma re-sta il cor, ma re-sta il cor, ma re-sta il



cor. *Var: Violino.* 3 19 *ritard.*



Finale, più mosso. 54 *Pianoforte.*



Violino. *Andante.*
Si di-scio-glie in pian-to il ei-glio, par-te il



piè ma re-sta il cor, si di-scio-glie in pian-to il ciglio, par-te il



piè ma re-sta il cor, re-sta il cor, *Adagio.*



ma re-sta il cor. *Allegro con brio.* 16



Nº 93.

DER ABSCHIED DER TROUBADOURS.
VIOLINO.

Andante maestoso. Solo.

INTRODUZIONE.

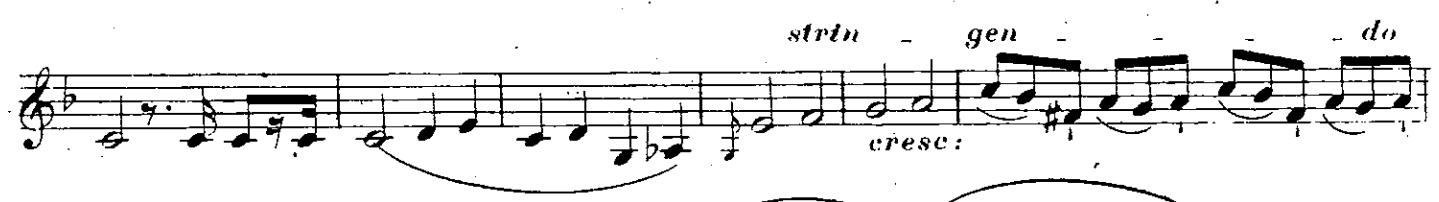


Pf: Guit: p



strin - gen - do

cresc:



f

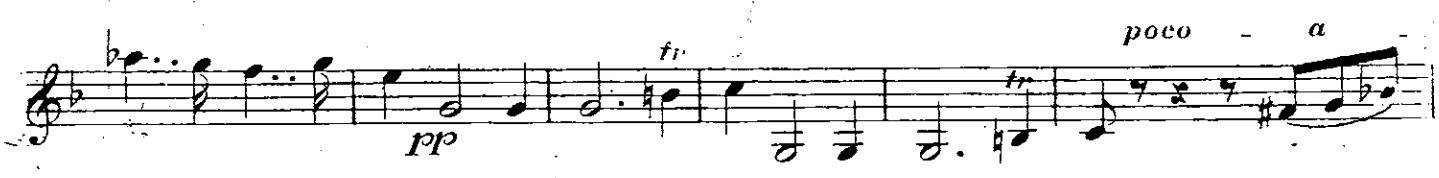
ritar: Tempo I



pp

tr

poco - a



poco - string:

cresc:



Guit:

cresc:

f



D. 60. 5793.



VIOLINO

Andantino con moto.

HEM I.

pp *cresc.* *f*

Face. 21 *Tutti.* *f*

Var:Guit: 19 *Tutti.* *f*

Face. 21 *Tutti.* *f*

Var:Pianf: 19 *Tutti.* *f*

Face. 21

Tutti. *f*

Var: 3.
Solo.

tr

VIOLINO .

The first section of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is characterized by rapid sixteenth-note passages. The second staff continues this texture with some melodic lines. The third staff features more complex rhythmic patterns. The fourth staff includes a first ending bracket labeled '8a'. The fifth staff has a second ending bracket labeled '8a' and a 'loco' marking. The sixth staff concludes the section with a 'Tutti' marking and a forte 'f' dynamic.

FINALE.

Solo.

The finale section consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a forte 'f' dynamic and the instruction 'Più mosso.'. The second staff begins with a piano 'p' dynamic. The third staff features a melodic line with a first ending bracket. The fourth staff continues the melodic development.

VIOLINO.



VIOLINO.

Andante.

Adagio.

Allò con brio.