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Tasso in Sorrent

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Cöln, [ca. 1880]

II. Scene. No. 2. Recitativ und Arie.

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II. SCENE.

№ 2. Recitativ und Arie. (Römische Campagna.)

TASSO.

*Recit.**tempo Andante.**Recit.**tempo.*

Ihr Lied ver-hal-let! Einsam ge-nes' ich wie-der

Allegro.*Recit.*

Geht! Eure Hür-den Unschuld traf der

*tempo.**Recit.**tempo.*

Fluch : Es log mein Sang : Verbuhlt— sind eu-re Lieder!

Recitativo

Nichts ist wahr-haf-tig als der Liebe

tempo.

Adagio.

Recit.

Trug! Wie

tempo Andante.

Recit.

still die Ferne rings! wie schwül der Mor-gen! Weit um mich

tempo

her Ru-i-nen al-ter Pracht: So stirbt der

tempo.

Ruh! Ver-hall', trotz eit-lem Sorgen, mein ho-hes

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment starts with a fortissimo (f) dynamic, marked with a large 'f' and a hairpin crescendo. The key signature has three flats, and the time signature is 3/4.

Lied — in die all-ew' - - ge Nacht! E-le-o - no - re! Le-o - no - re!

The second system continues the vocal line and piano accompaniment. The vocal line has a piano (p) dynamic marking. The piano accompaniment features a piano (p) dynamic marking and a piano-piano (pp) dynamic marking. The key signature and time signature remain the same.

Andante. (♩ = 54.)

Dir, tau - sendwun - dig, klagt mein Herz: auch du ent - flohst im

The third system introduces a new tempo, *Andante*, with a metronome marking of 54 quarter notes per minute. The key signature changes to two flats, and the time signature changes to 3/4. The piano accompaniment begins with a piano (p) dynamic marking.

Gei - ster - cho - re, ge - lieb - ter Schatten, nie - der - wärts, ge - lieb - ter Schatten

The fourth system continues the *Andante* section. The piano accompaniment features a piano-piano (pp) dynamic marking. The key signature and time signature remain the same.

nie - - - der - wärts . Ver - lor - - - ne Pa - ra - die - se

The first system of music features a vocal line in a soprano or alto register and a piano accompaniment. The piano part consists of 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.

blin - - ken : mich , mich , Land der Lie - be ,

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

lohnst du nie ! Fern , un - - er - reich - - bar

The third system shows the vocal line and piano accompaniment. The piano part features some more complex chordal structures in the right hand.

fer - nes Win - ken , o Göt - ter - hei - math Po - e - sie !

The fourth system concludes the page. It includes a *poco rit.* marking above the vocal line and a *pp* marking in the piano accompaniment. The piano part ends with a final chord.

Allegro. (♩ - 84.)

Der Minne Seeligkeit ent - schwun - den, des

p sf sf sf sf

Freundes Lie - be Trug und Neid! Ver - blu - tet wil - lig mei - ne Wunden, im

sf sf sf

Stau - be nur ist Wirk - lich - - keit!

f sf ff sf

sf dim. p

dolce.

Nicht mah-ne mil - der mich und mil - der, — du Blü - then -

traum aus al - ter Zeit, *pp* du Blü - - - - - then -

dolce.

espress.

traum — , du Blü - then - traum aus al - ter Zeit :

Zer - trüm - - mert sind, zer - trüm - mert sind die stol - zen

sf

Bil - der, mein Herz ————— und sei - ne Herr - - - - lich -

sf *cresc.* *f*

keit. *sf* Ver - nich - tung *p*

f *p*

höht des Schöpfers Werke, denn Wahn ist, was da kommt und

f *sf* *p*

geht! Roll' hin du Ban - nerspruch der Er - de:

f *sf* *sfp* *sfp* *sfp*

nur die Ver-gäng-lichkeit — be-steht, nur — die Ver-gänglich-keit — be-



steht, nur — die Ver-gäng-lich-keit — be-steht.

