

Des Tages laute Stimmen schweigen

Gedicht von Ferdinand von Saar.

Der Fürstin Marie von Hohenlohe-Schillingsfürst gewidmet.

Franz Liszt.
(Vertont 18. Oktober 1880.)

Langsam. *p*

Singstimme.
Alt oder Bariton.

Des Ta - ges lau - te Stim - men schwei - gen, und

Klavier. *p*

Dasselbe Zeitmaß.

dun - keln will es all - ge - mach, ein letz - tes Schimmern in den Zwei - gen, dann

zieht auch dies der Son - ne nach. Noch

rit. *a tempo*

una corda

Sehr ruhig, aber nicht schleppend.

leuch - - - ten ih - re Pur - pur - glu - ten um

Ped.
simile, sempre p

je - - - ne Hö - - - hen, kahl und fern,

Ped.

doch in des Ae - - - thers kla - - - ren Flu - - - ten

cresc.
cresc.
Ped. * *Ped.* *

er - zit - tert schon ein blas - ser Stern.

dim.

un poco rall.

ppp *ppp* *(lang)*

Ped. *Ped.* *Ped.*

Etwas langsamer als anfangs.

Ihr mü . den See . len rings im Krei . se, so ist — euch wie . der

The first system of the musical score 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 and quarter notes. The piano accompaniment consists of chords and single notes, with a dynamic marking of *p* (piano) in the first measure.

Ruh ge . bracht; auf . at . . men hör ich — euch noch lei . se,

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *pp* (pianissimo) in the final measure. The piano accompaniment includes a dynamic marking of *p* and a *Red. ** (ritardando) marking in the final measure.

dann küßt — euch still und mil . de die Nacht . —

The third system shows the vocal line with a *dim.* (diminuendo) marking. The piano accompaniment features a *p* dynamic marking and a *Red. ** marking in the final measure.

The fourth system contains the piano accompaniment for the final part of the piece. It features a *pp* dynamic marking and a *Red. ** marking in the final measure.