

Liszt
Schwebe, schwebe, blaues Auge
(Dingelstedt, trans. Manney)

Con moto moderato
(Mässig bewegt)

Version 2

una corda

p dolce

The piano introduction consists of three measures. The right hand features a series of chords with a melodic line above them, marked with accents and slurs. The left hand plays a rhythmic accompaniment with triplets and slurs. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

p dolce

Gaze up-on me, eyes of a-zure, Nev-er from me turn thy won-drous
Schwe-be, schwe-be, blau-es Au-ge, schwe-be un-ab-wend-bar ob den

rit.

sempre dolce

The first line of the song features a vocal melody with triplets and slurs, marked *p dolce*. The piano accompaniment includes triplets and slurs, with a *rit.* marking at the end of the line. The key signature and time signature remain the same.

smorz. a tempo

glan-ces; Bring the spring-time, dear-est treas-ure, Love-lit
mei-nen, ei-nen Fröh-ling wirk' und we-be rings um

a tempo

The second line of the song features a vocal melody with triplets and slurs, marked *smorz. a tempo*. The piano accompaniment includes triplets and slurs, with an *a tempo* marking at the end of the line. The key signature and time signature remain the same.

hours — when all — en — tran — ces. Sound a —
 mich — in leich — ten Schei — nen. *sempre dolce* Klin — ge,

round me, voice the sweet — est, In my heart thy dul — cet tones are
 klin — ge, süs — se Stim — me, klin — ge, an mein Herz — in Ton — ge —

sing — ing, Borne up — on thy pin — ions fleet — est
 wim — mel, trag' auf dei — nen En — gel — schwin — gen

Would — my soul to heav'n be wing — ing!
 mich — Ver — wan — del — ten — gen Him — mel.

Un poco più mosso
(Etwas bewegter)

Once 'twas night_ and win - ter drear - y;
 Jüngst noch Nacht_ und Win - ter war - es.

p

un poco marcato

Now the day has burst_ up - on me!
 Nun ist's plötz - lich Tag - ge - wor - den,

f

p

dolce espressivo

Day and May, day_ and May, a
 Tag und Mai, Tag_ und Mai, ein

p

spring - time cheer - - y, Light_ and
 wun - der - ba - - res Sein_ in

poco a poco accel.

f e cresc.

poco a poco accel. - erando e cresc. -

sun - - - shine love has won - - - mel
 Strah - - - len und Ac - cor - - - den,

ff *sf* *p rit.*

Ped. *

Tempo I *p*

Ev'-ry - where - - - new hopes are thrill - ing, Balm-y
 ü - ber - all - - - ein Hoff - nungs Schil - ler, ein - ver -

Tempo I.

smorzando *p*

smorz.

zeph-yrs bear - - - rich dow - - - er; Buds are o - p'ning, larks are
 hei - ssend. Früh - - lings - wet - - - ter, Blü - then - wel - - - len Ler - chen -

drum *poco rall.*

trill - - - ing, Night - in - gales - - - their car - ols show - er.
 tril - - - ler, Nach - ti - gal - - - len Lust - ge - schmet - ter.

poco rall. *a tempo* *p dolce*

Ped. *

dolce *cresc.*

Leave me not, O spring so fair, Stay, en-
 Lass, o lass ihn nicht ver-gehn, die-sen

The first system of the score features a vocal line in G major with a 3/4 time signature. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a triplet eighth-note pattern. The tempo is marked 'dolce' and the dynamics include 'cresc.'.

chant-ed hours of rap-ture!
 letz-ten Lenz der Er-de,

p dolce

The second system continues the vocal line and piano accompaniment. The piano part features a prominent triplet eighth-note pattern in the left hand and eighth-note chords in the right hand. The dynamics include 'p dolce'.

Till I cull thy blos-soms rare,
 bis ich sei-ne Blu-men sehn,

The third system continues the vocal line and piano accompaniment. The piano part maintains the triplet eighth-note pattern in the left hand and eighth-note chords in the right hand.

All thy wealth of fruit I cap-ture.
 sei-ne Fruch-te bre-chen wer-de.

f *p* *f* *p*

The fourth system concludes the vocal line and piano accompaniment. The piano part features a change in dynamics from 'f' to 'p' and back to 'f'. The time signature changes to 2/4 at the end of the system.