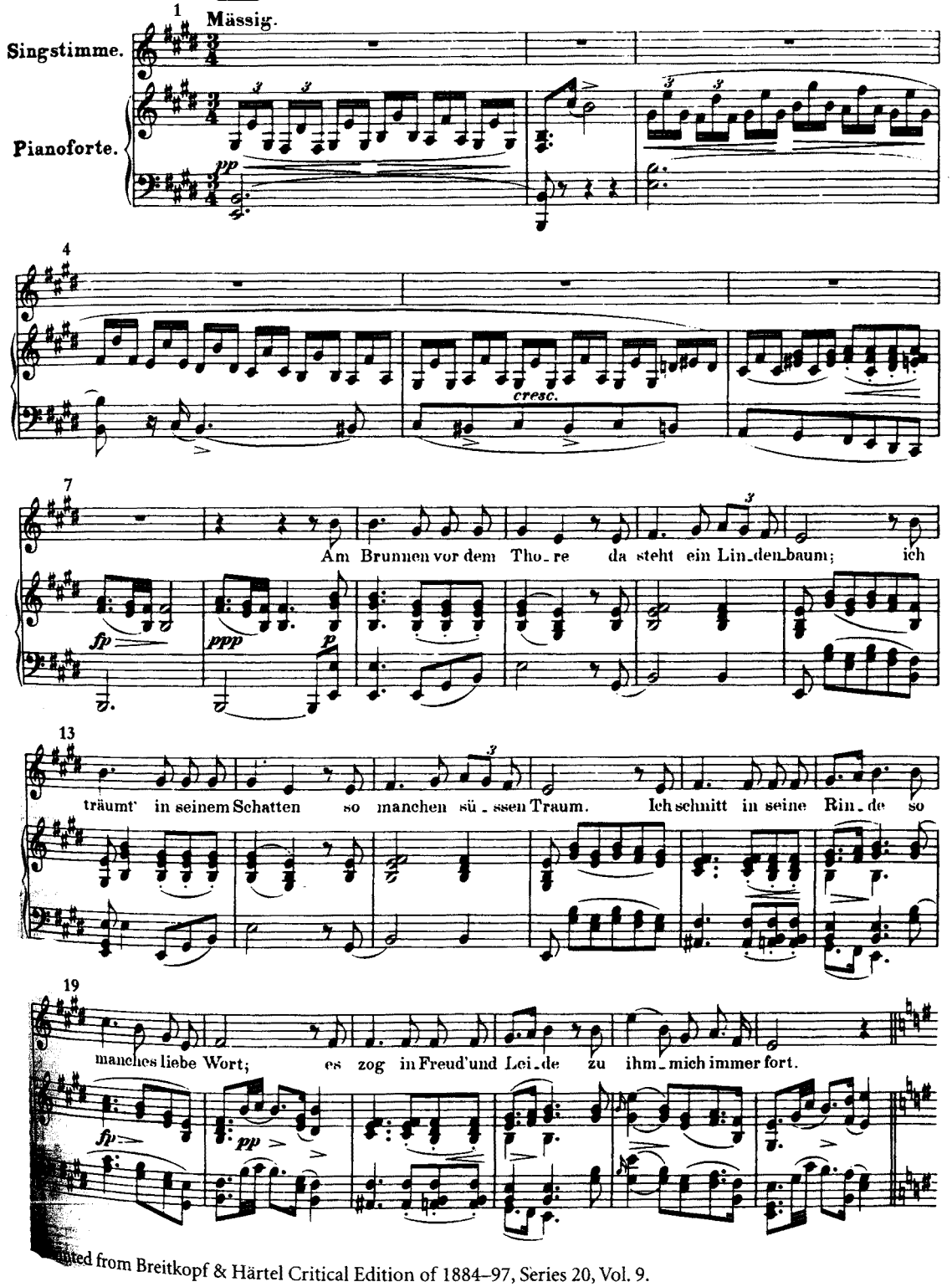
FRANZ SCHUBERT

112

Winterreise, D. 911

Der Lindenbaum CD 9

30



ted from Breitkopf & Härtel Critical Edition of 1884–97, Series 20, Vol. 9.

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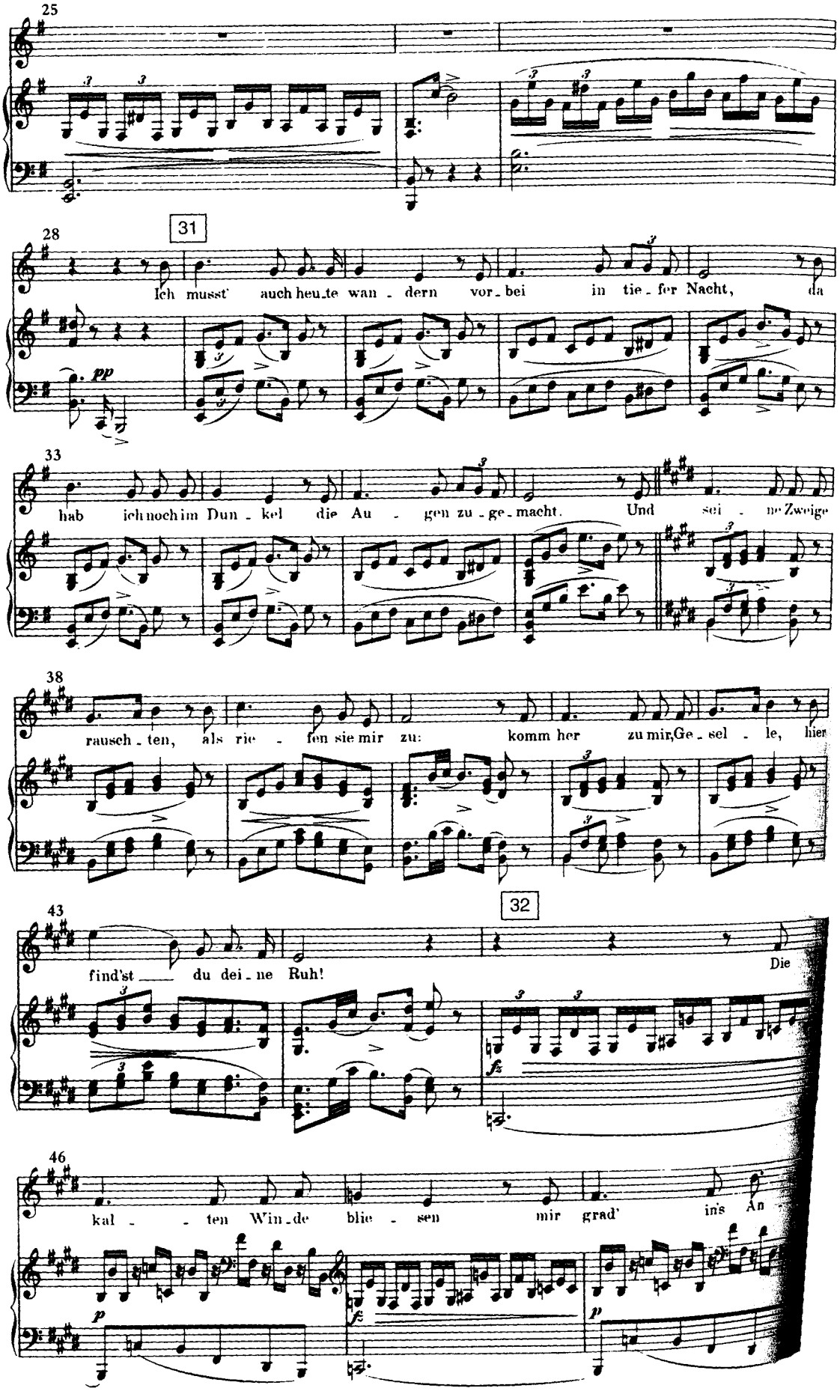

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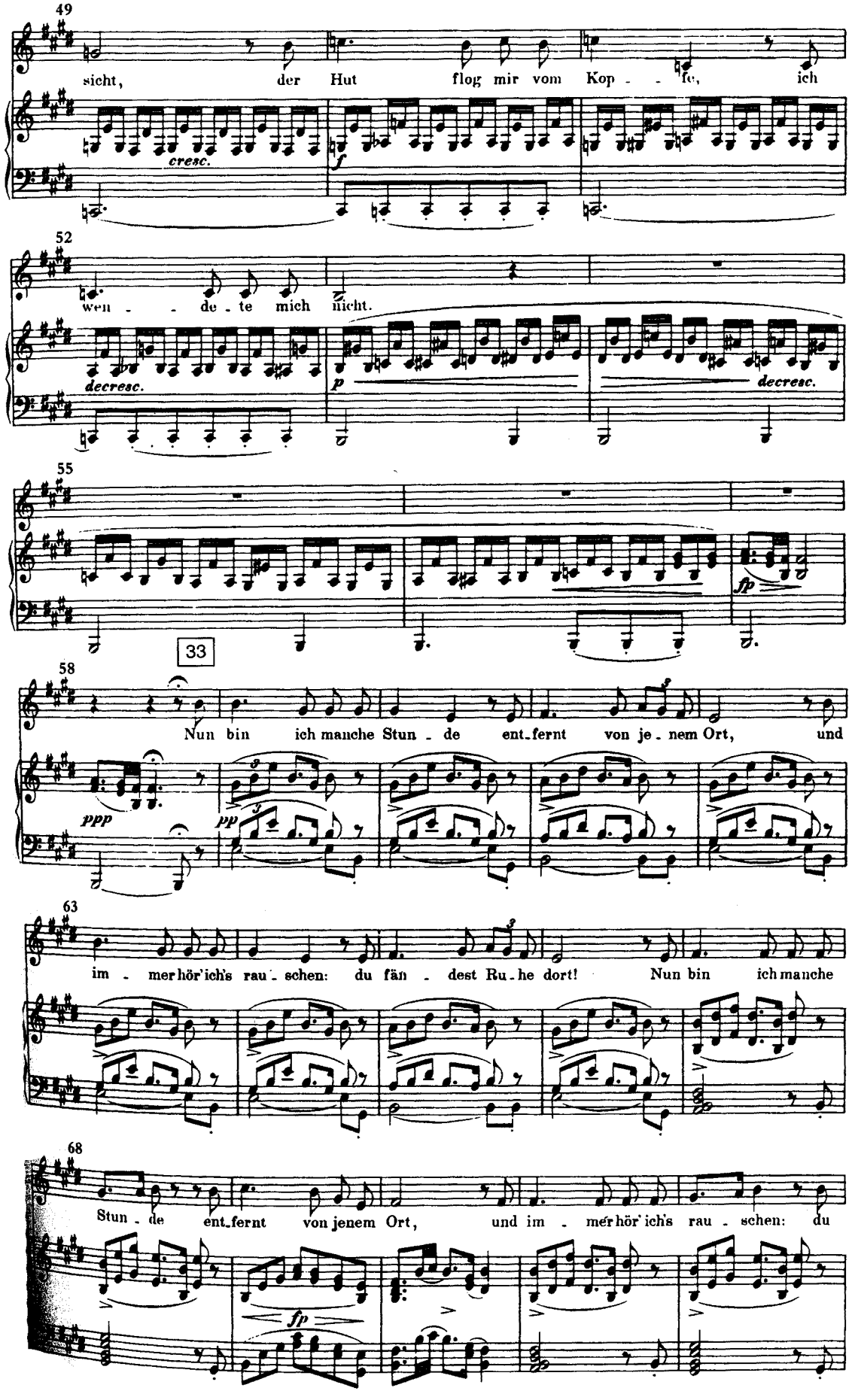

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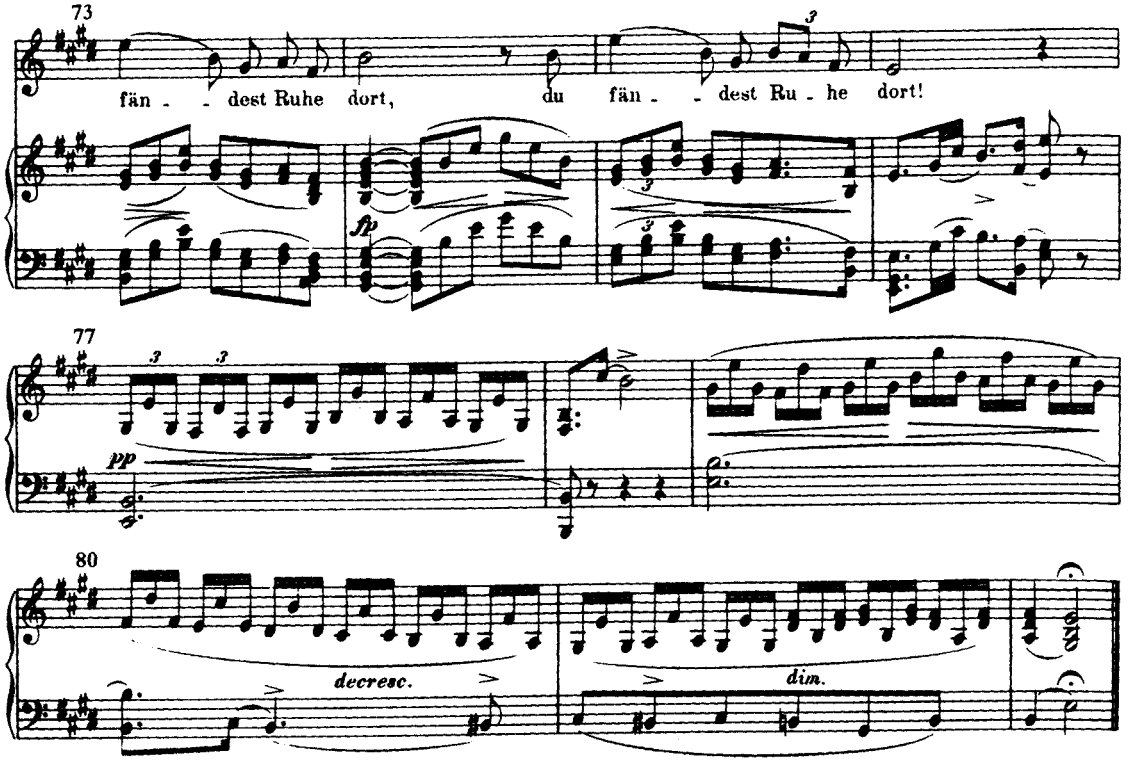


Am Brunnen vor dem Thore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh!

Die kalten Winde blieben
Mir grad' in's Angesicht,
Der Hut flog mir von Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

—WILHELM MÜLLER

At the well by the gate
stands a linden tree.
I dreamt in its shade
many a sweet dream.

I carved into its bark
many a word of love.
In joy and sorrow
I was always drawn to it.

Again today I had to walk
by it in the deep of night,
even in the dark
I closed my eyes.

And its boughs rustled
as if calling to me:
"Come to me, companion,
here you'll find your rest."

The cold winds blew
straight into my face.
My hat flew off my head,
I did not turn around.

Now I am some hours
away from that place,
and always I hear it rustle:
"You would find your rest there."

Skenováno pro studijní účely

The song cycle *Winterreise* (Winter's Journey, 1827) consists of twenty-four poems by Wilhelm Müller that express the nostalgia of a lover revisiting in winter the haunts of a failed summer romance. In *Der Lindenbaum* (The Linden Tree), the poet dwells on the memory of the tree under which he used to lie dreaming of his love. Now, as he passes it, the icy wind rustles the branches, which seem to call him back to find rest there once again.

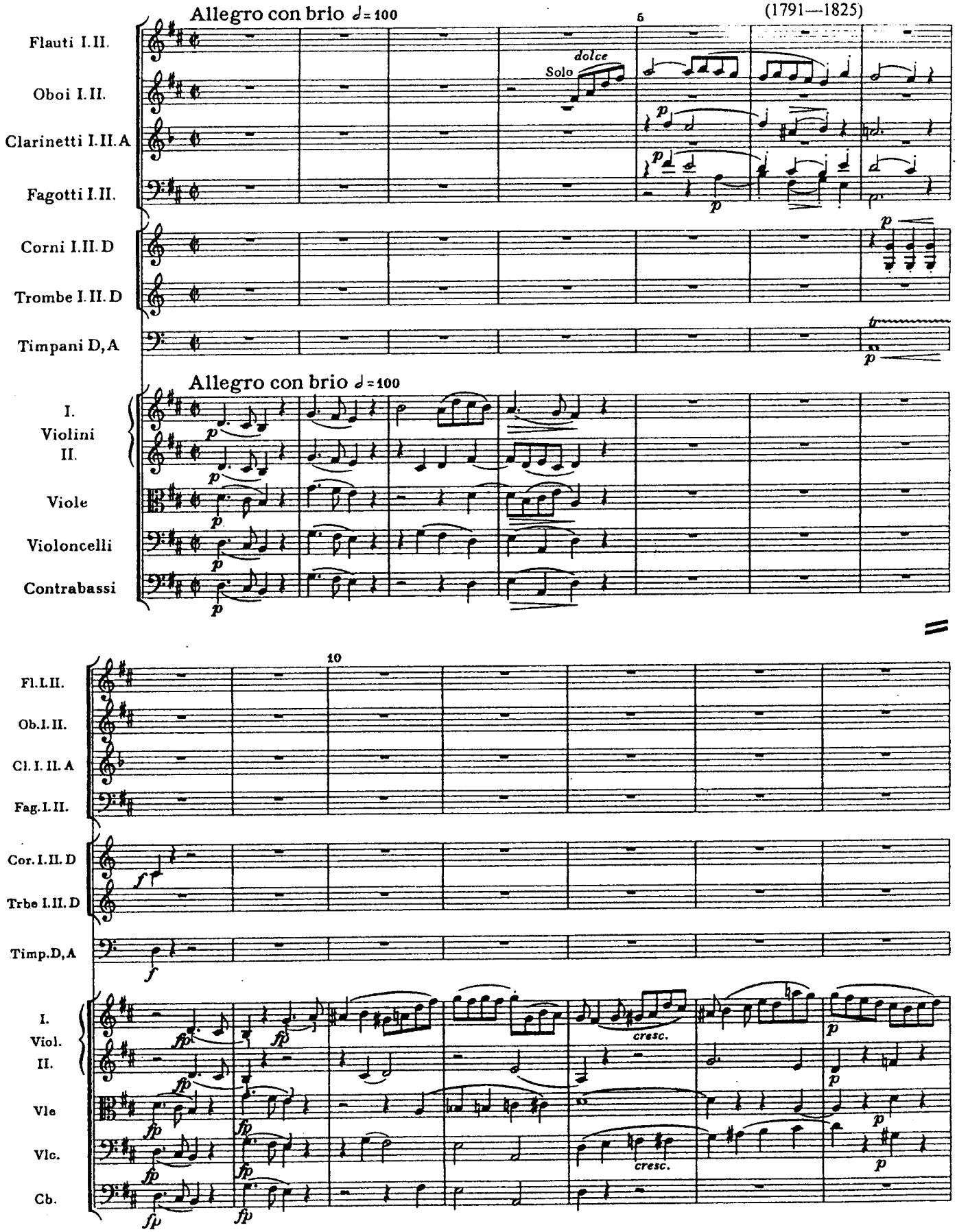
Schubert borrowed the motive in the piano that accompanies the words "The cold winds blew" to set the stage with a seven-measure introduction, turning the music from the chilly minor to a sunnier major to evoke the happier mood of the summer. This music serves also for interludes and an epilogue. The song itself is in a modified strophic form, each strophe of music setting two stanzas of the poem. The first two stanzas are set to a simple, folklike melody made up of four-measure phrases in the form aabb′ and accompanied by simple chords. The next two stanzas repeat this melody but with a broken-chord accompaniment. The fifth stanza departs from the pattern to portray the blustery winter scene. The last stanza is sung twice to the music of the opening stanzas. Thus the overall form of the song is AA′ BA″.

Skenováno pro studijní účely

SINFONIA RE MAGGIORE

I.

JAN VÁCLAV HUGO VOŘÍŠEK
(1791—1825)



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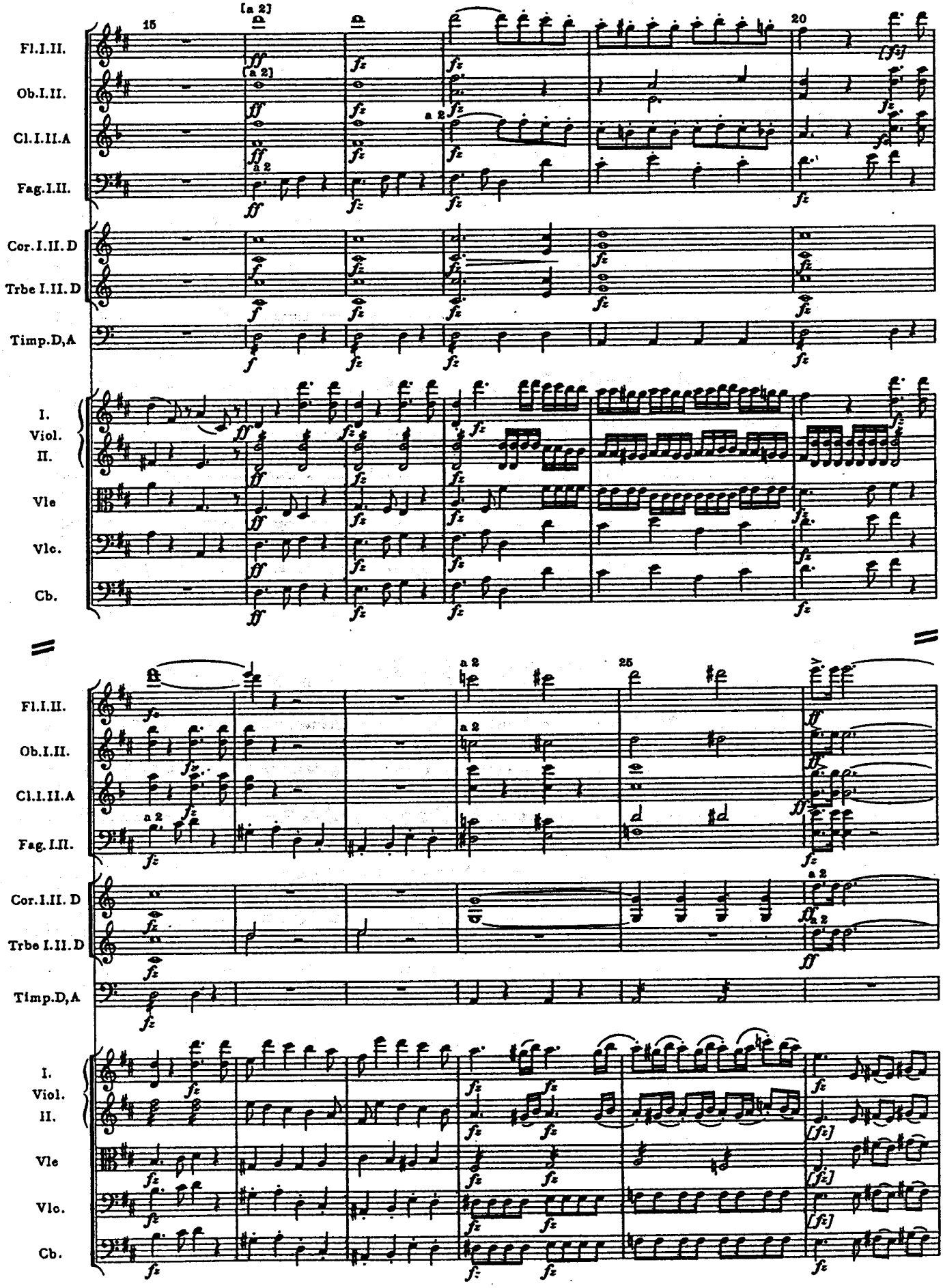

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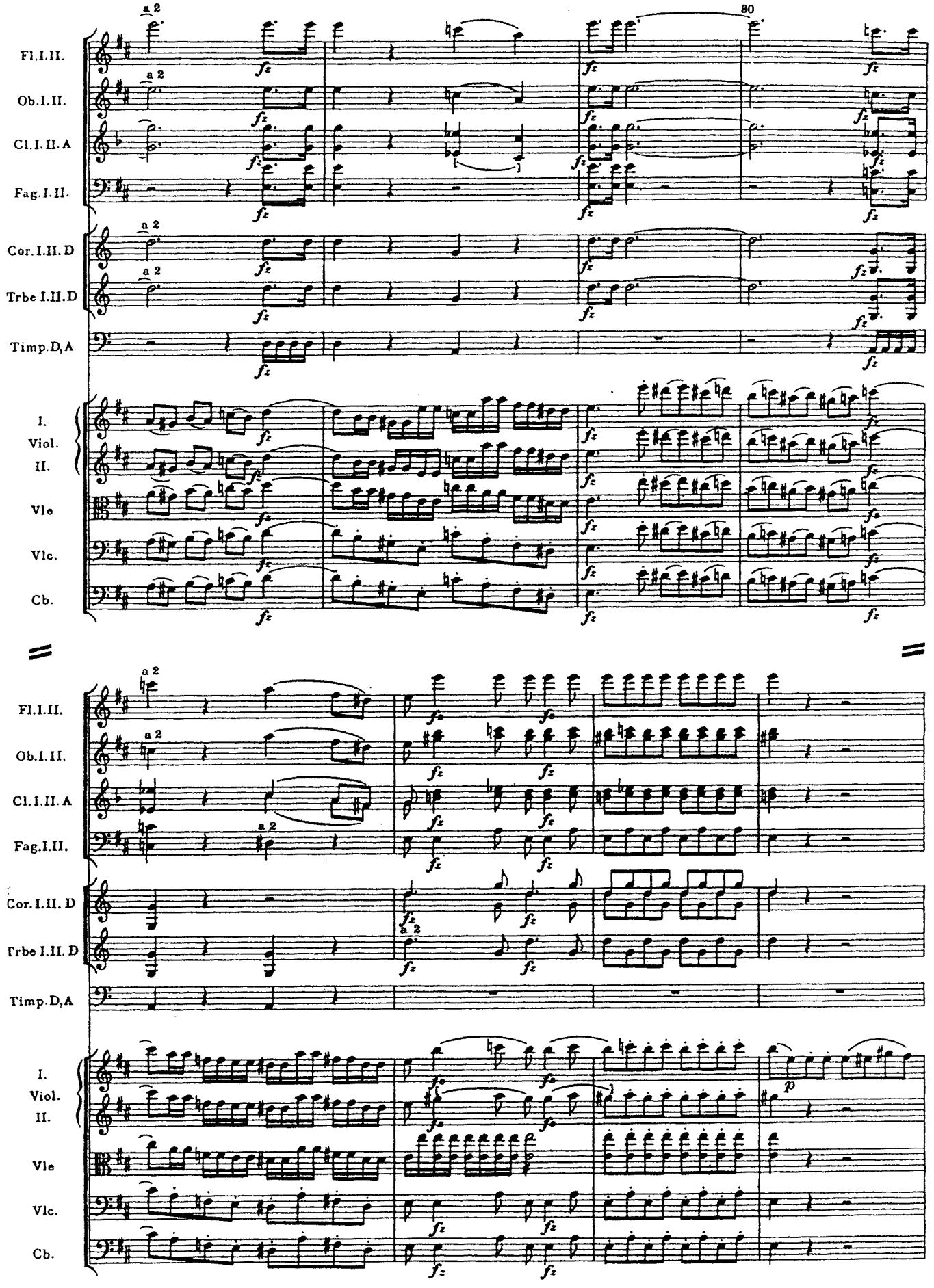

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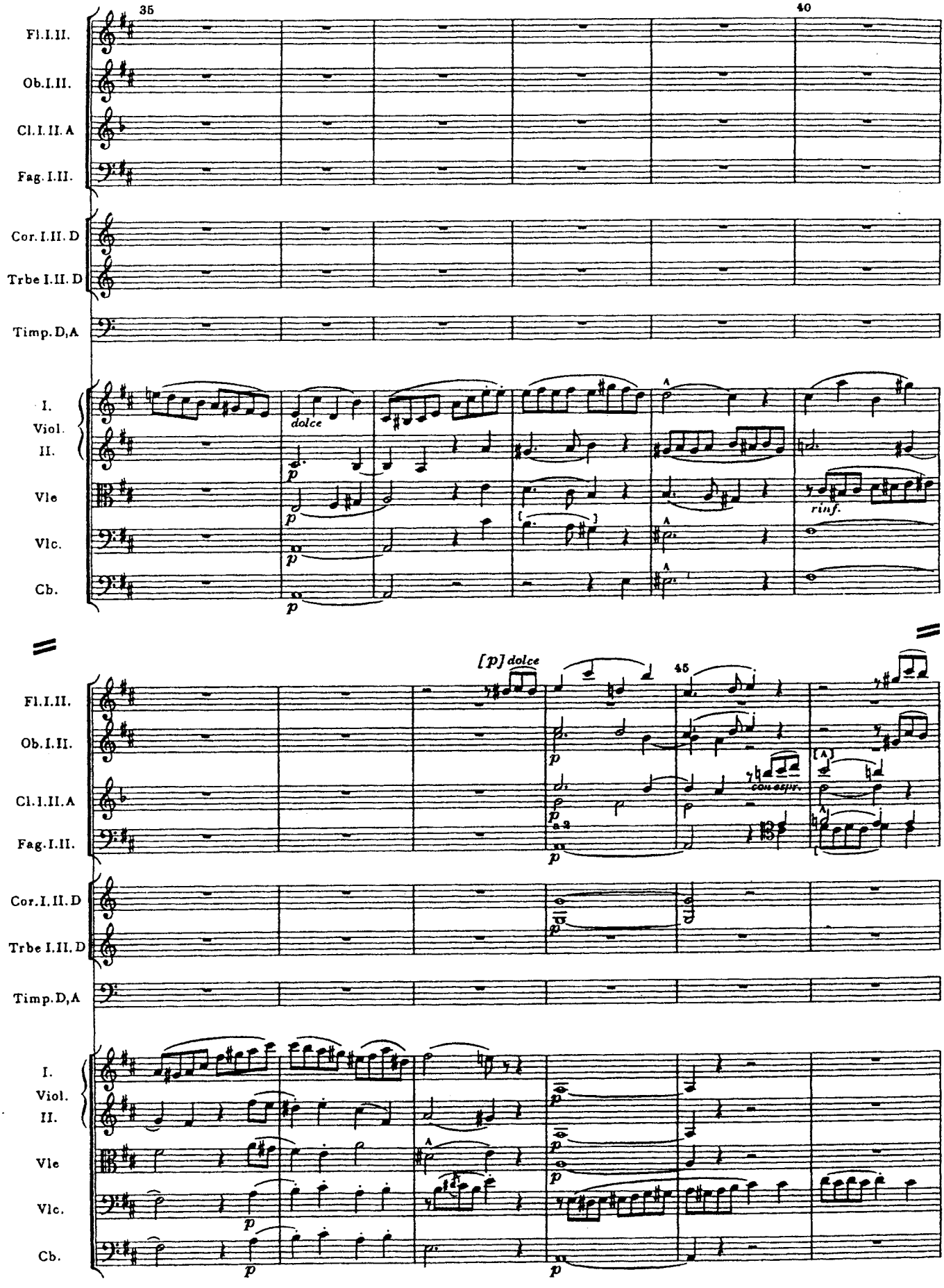

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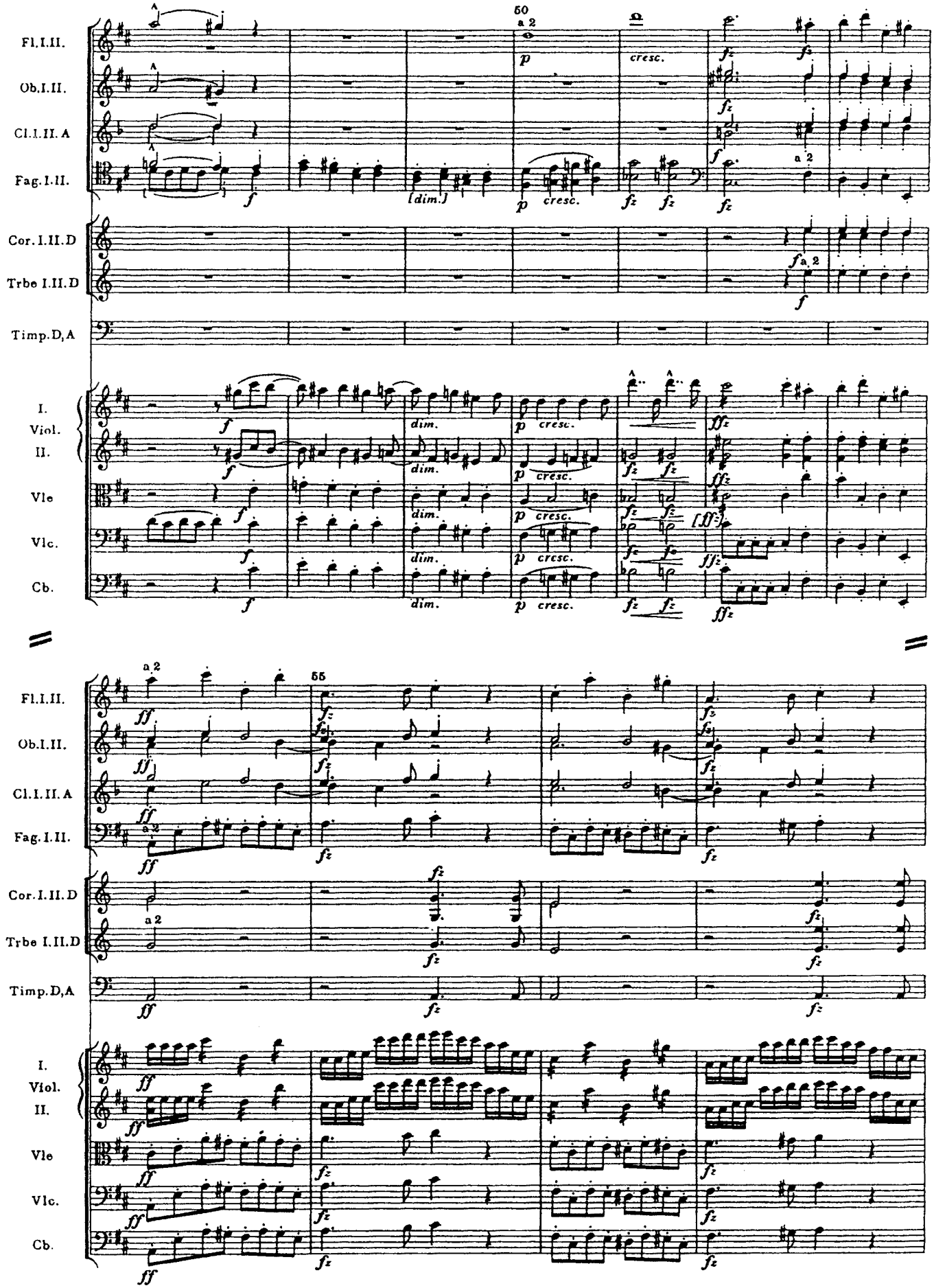

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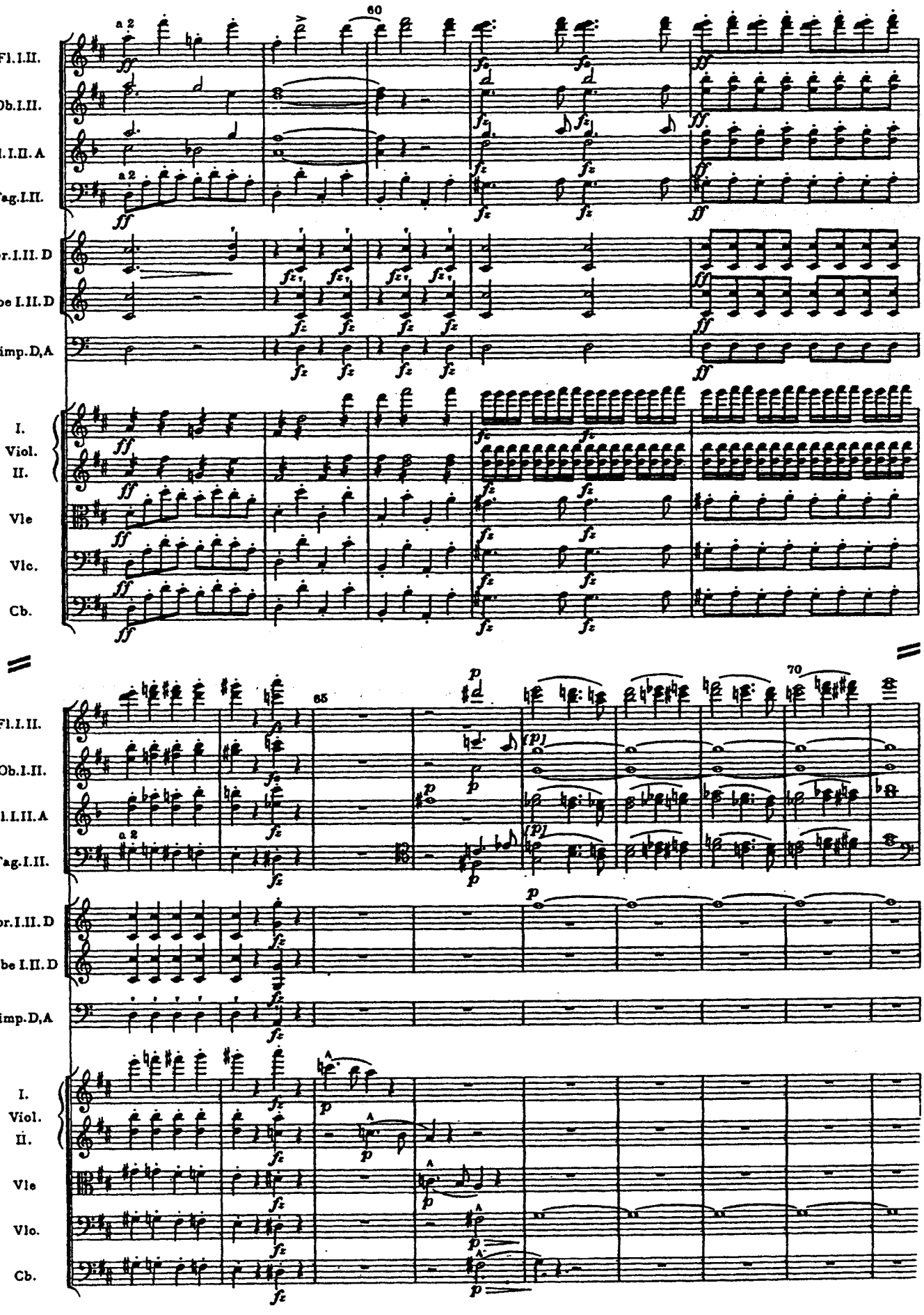

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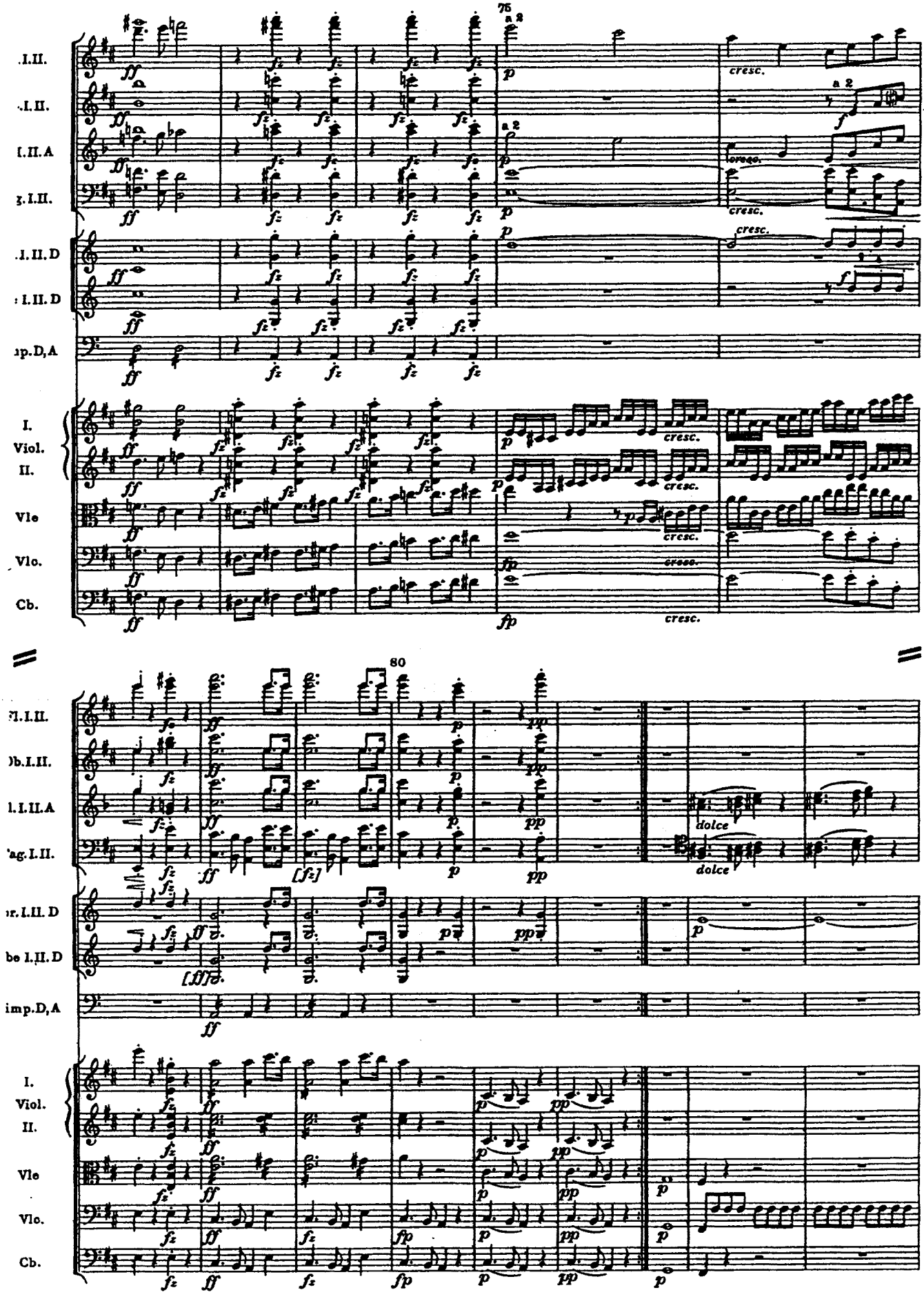

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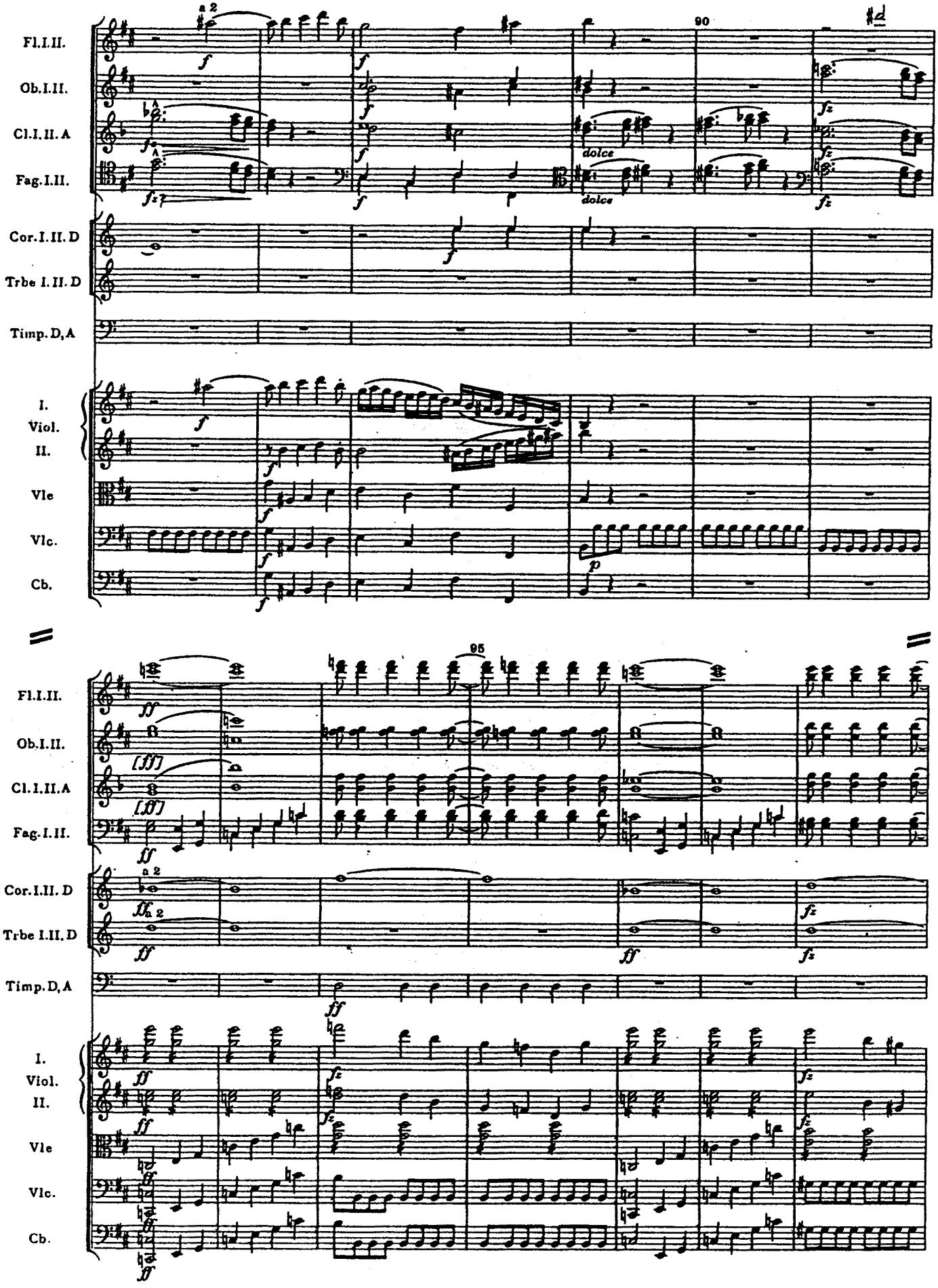

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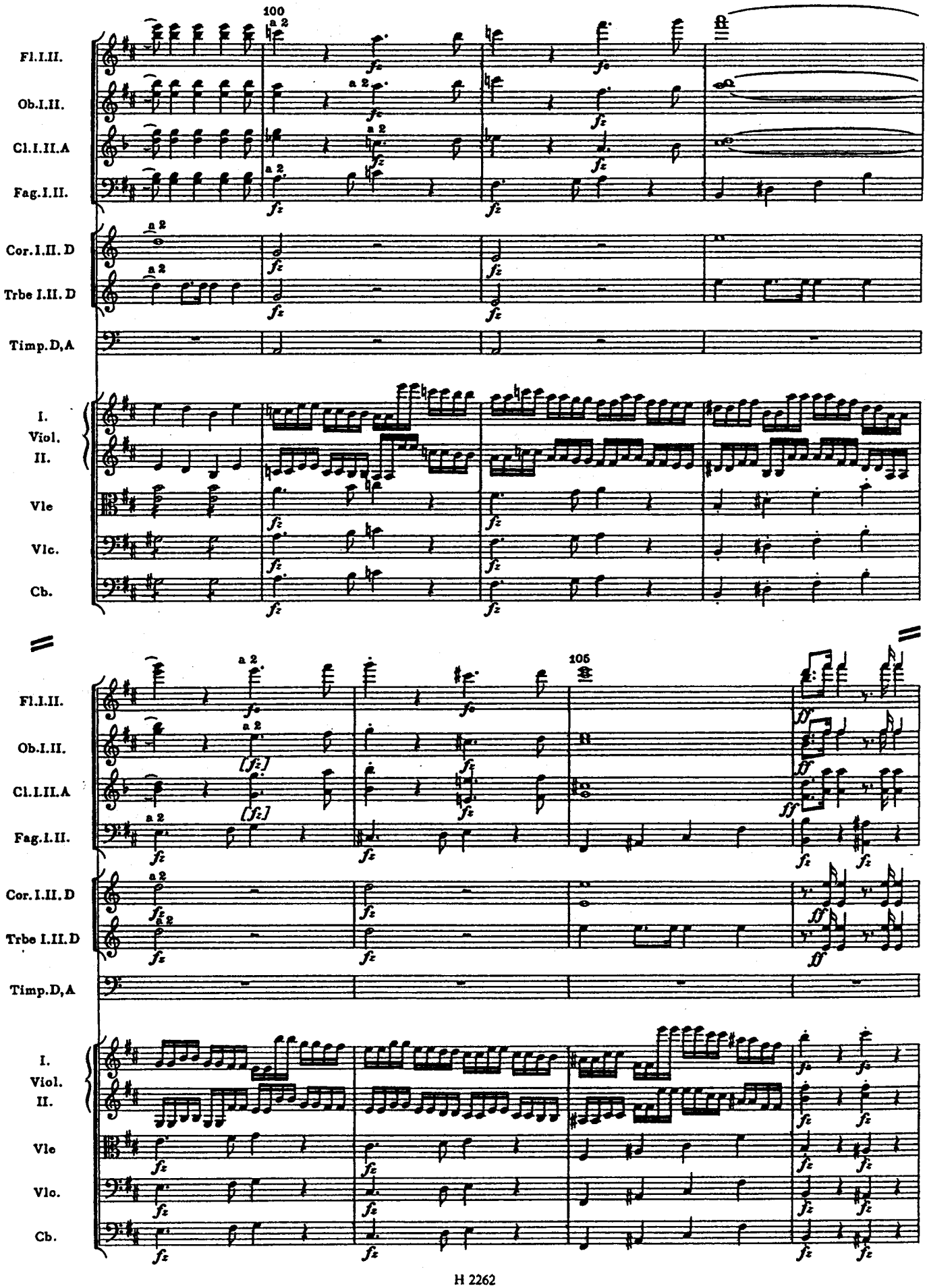

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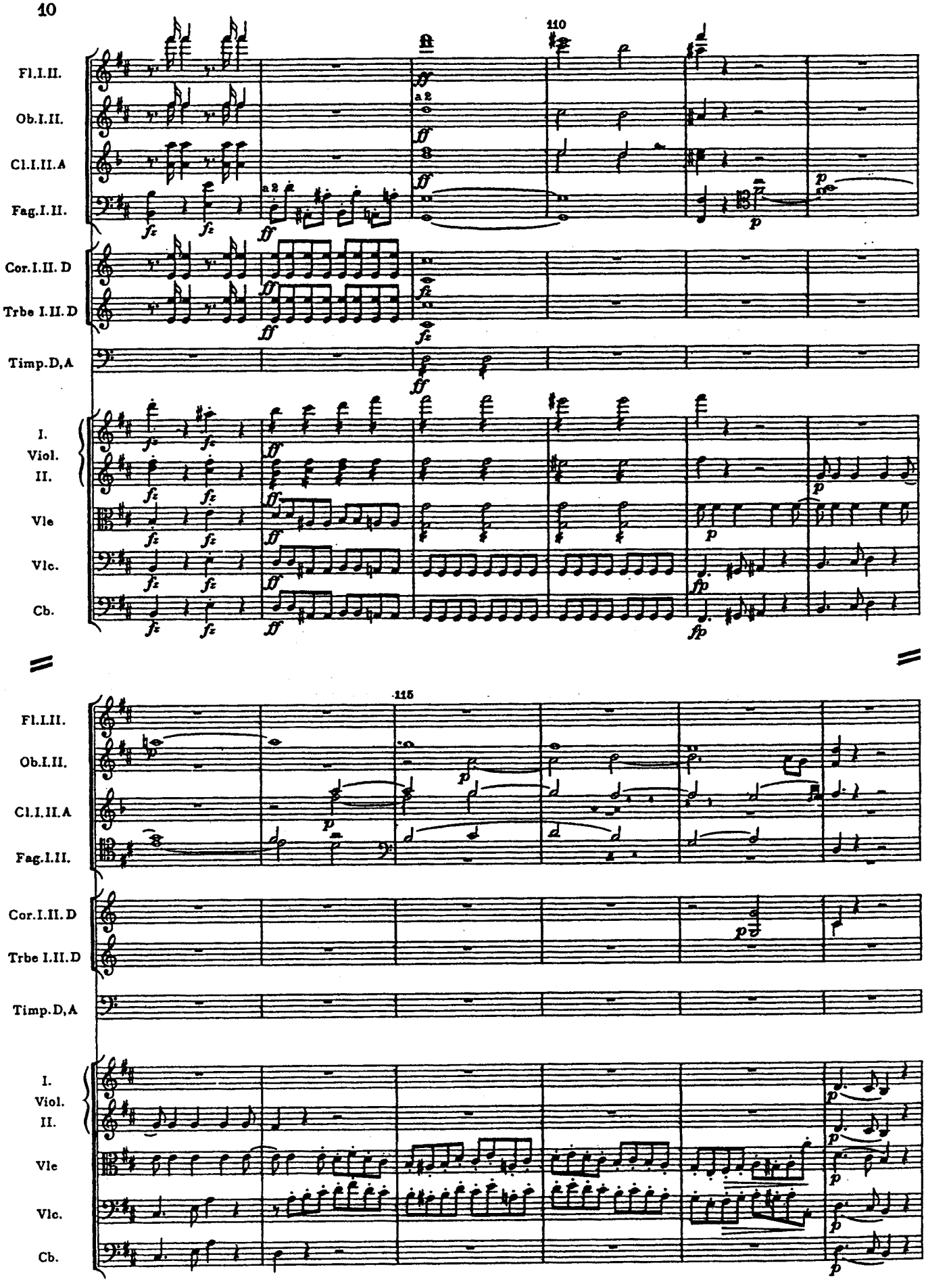

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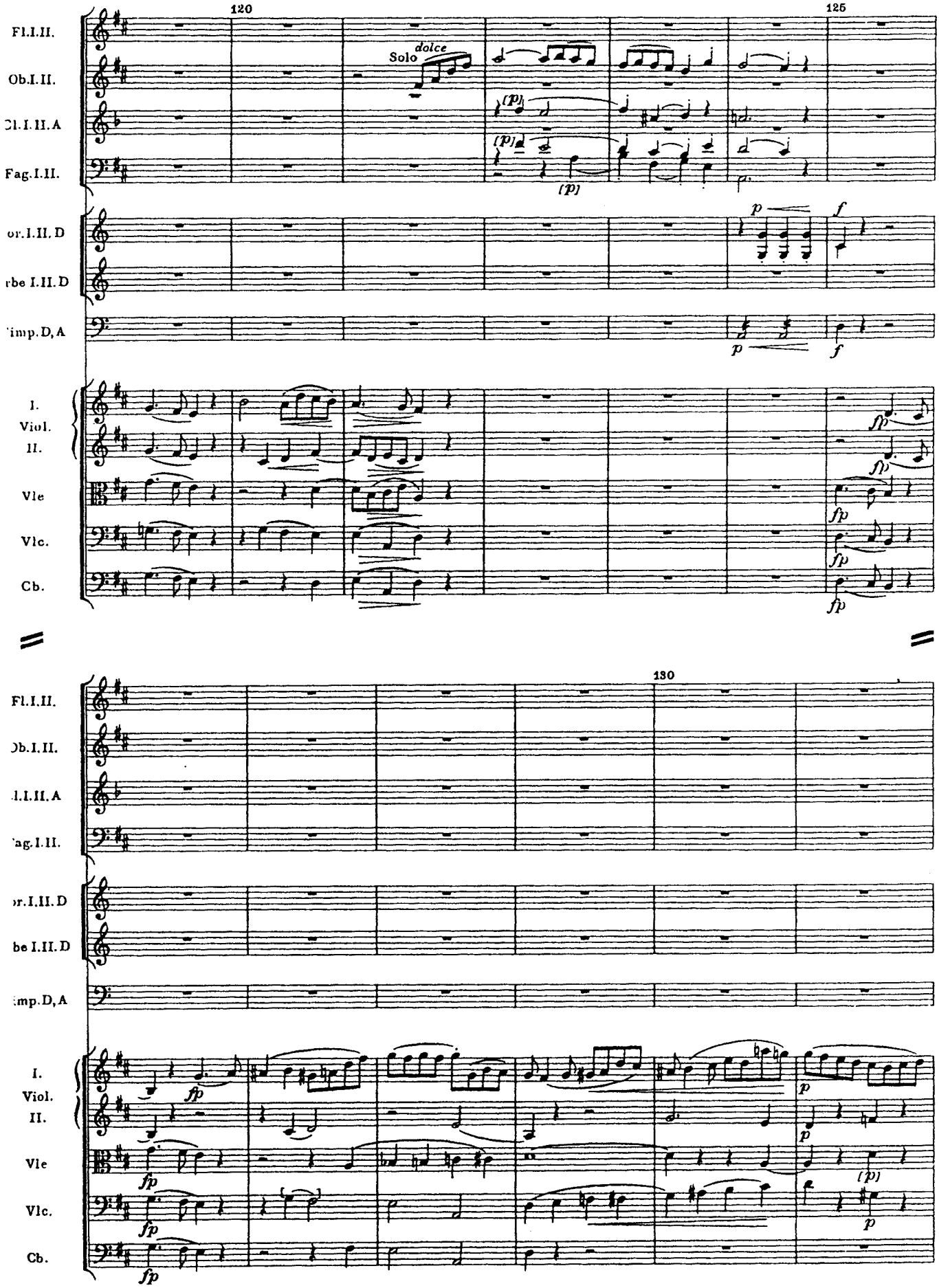

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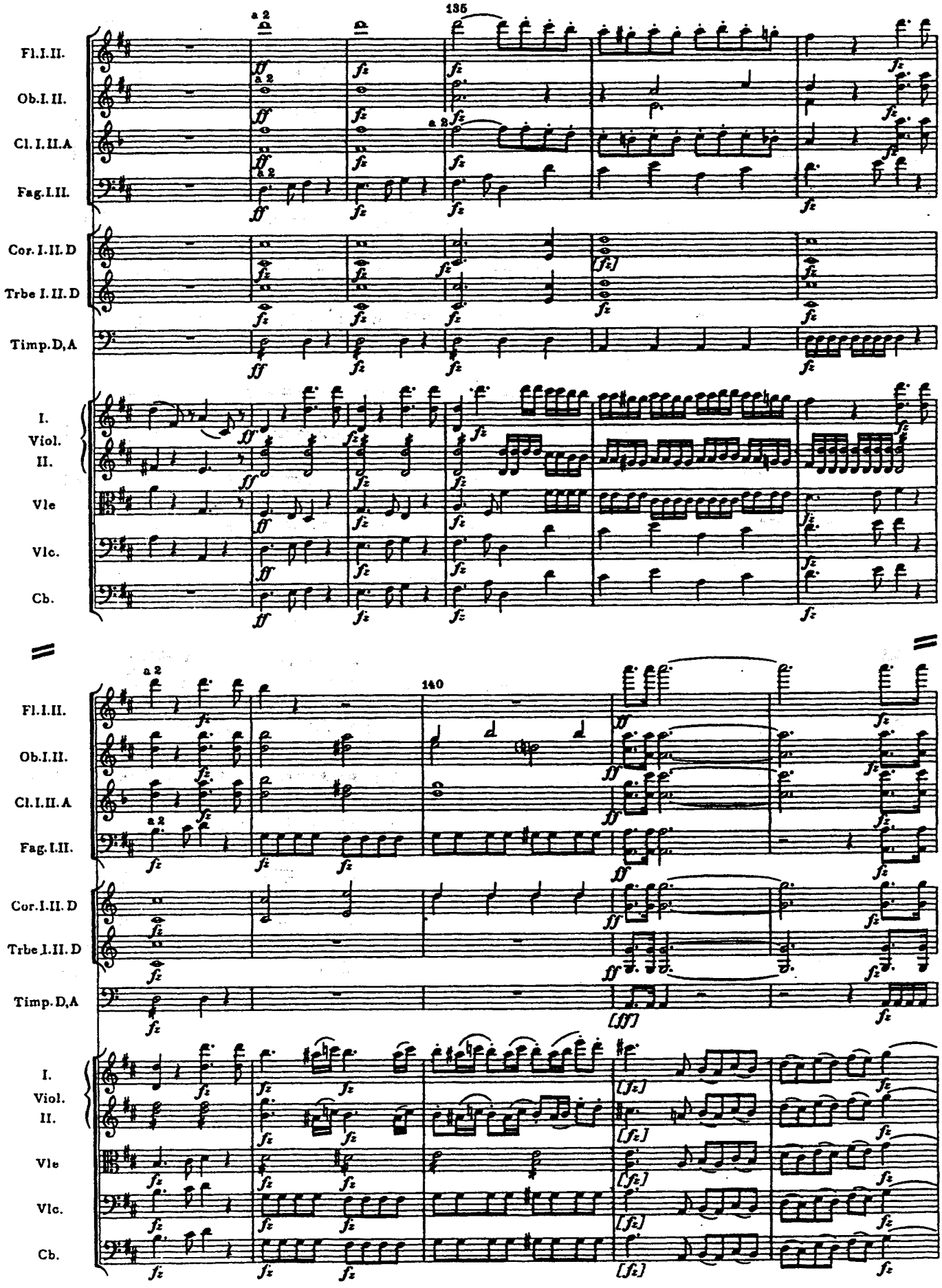

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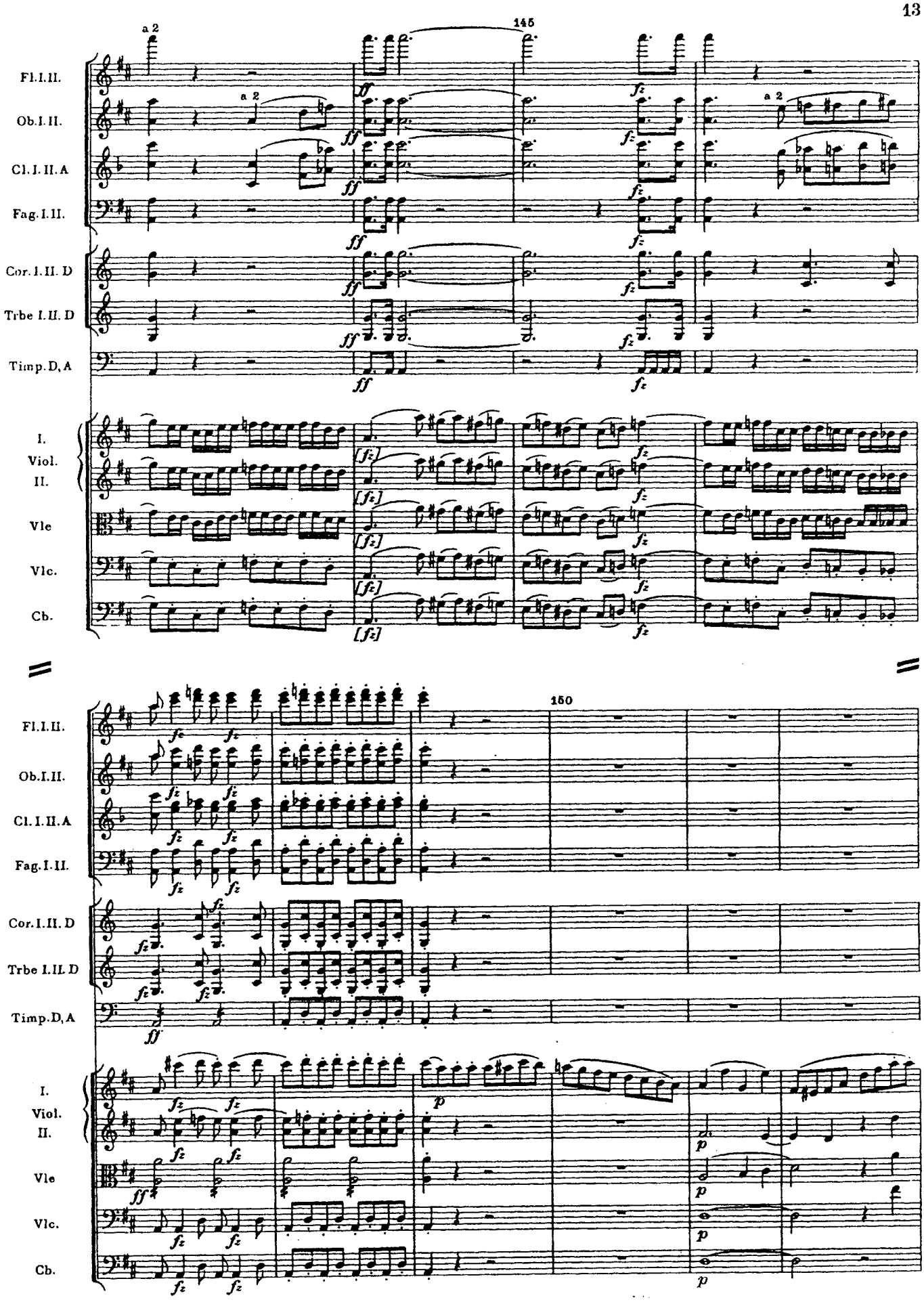

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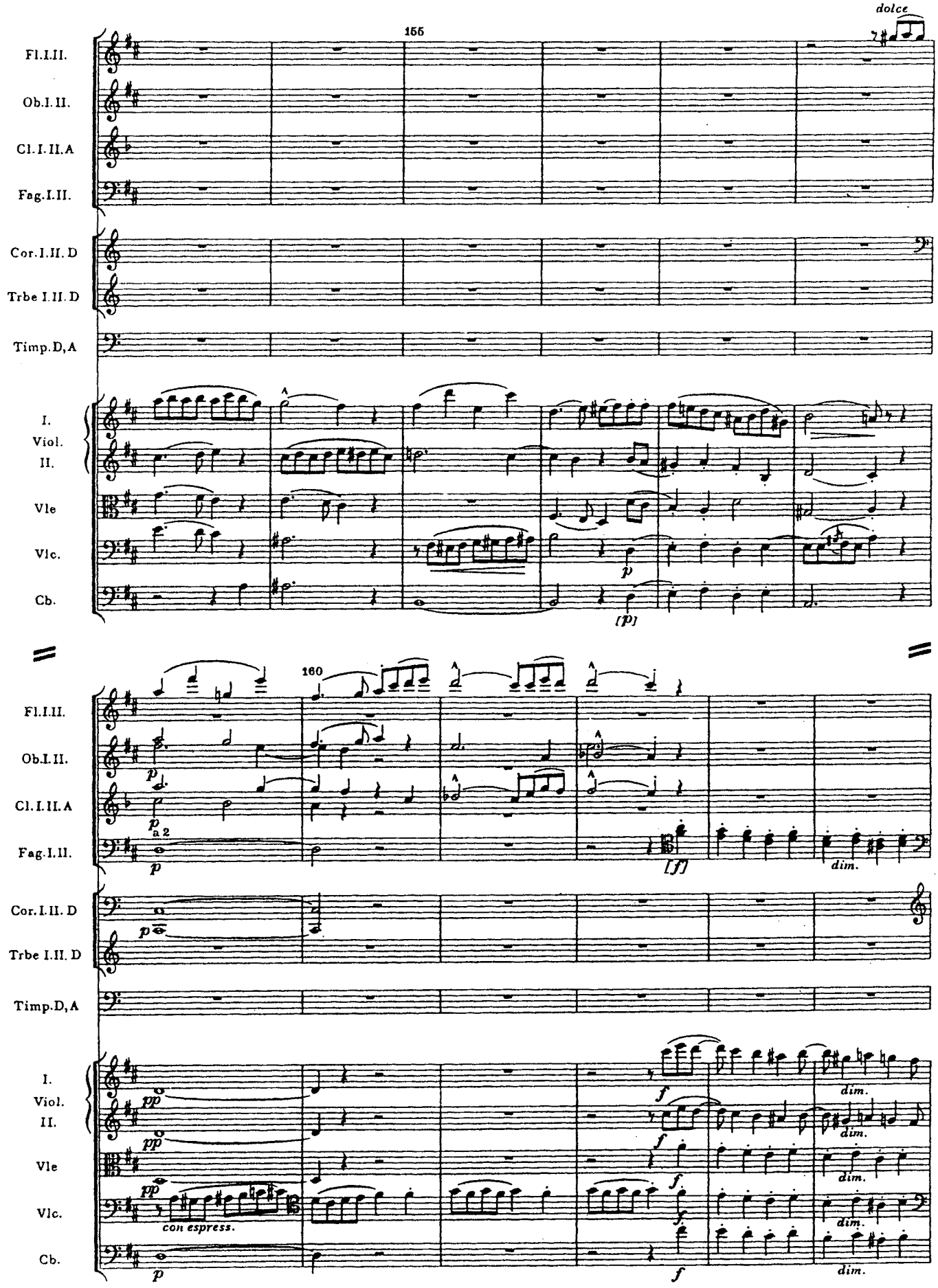

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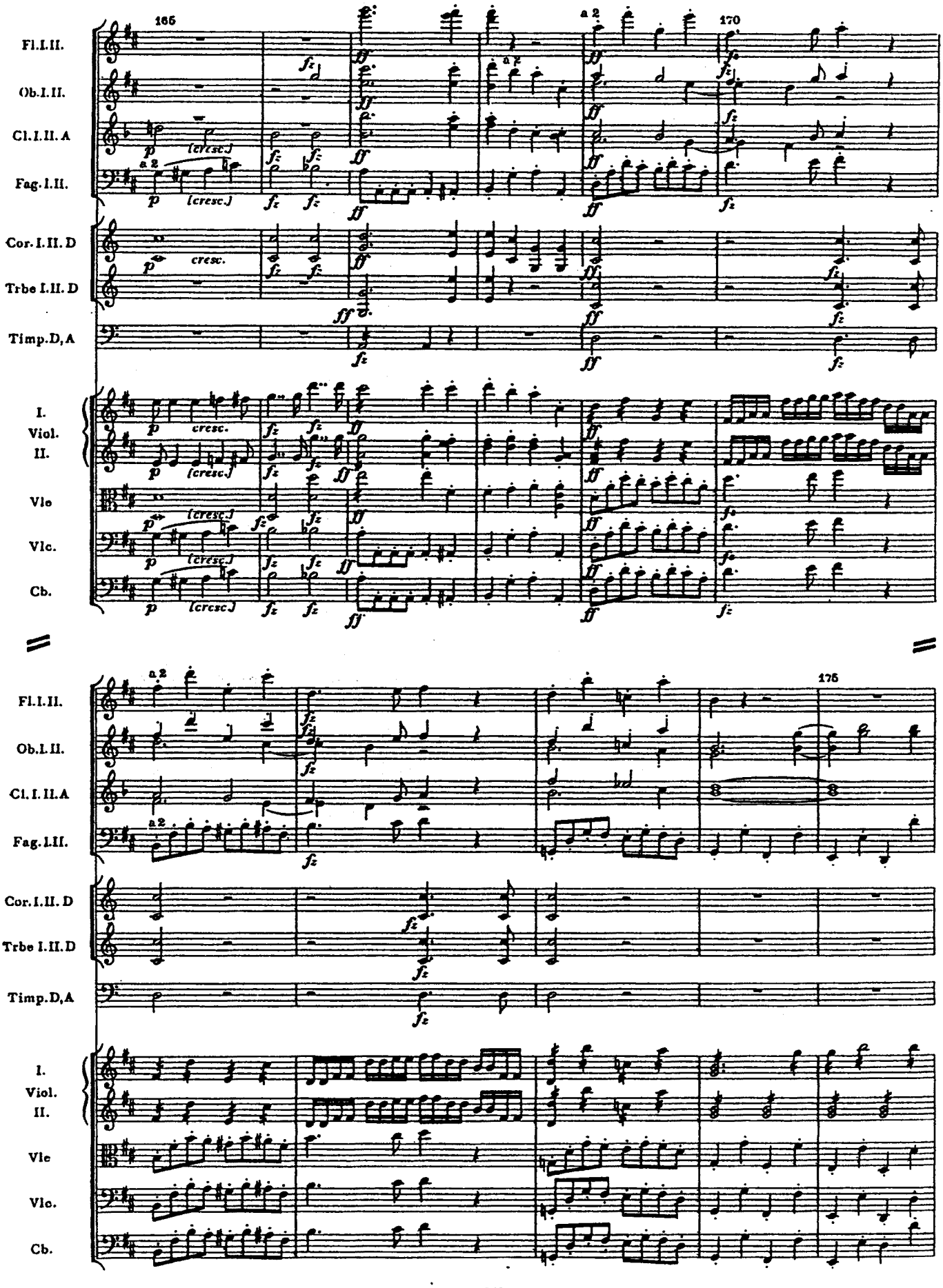

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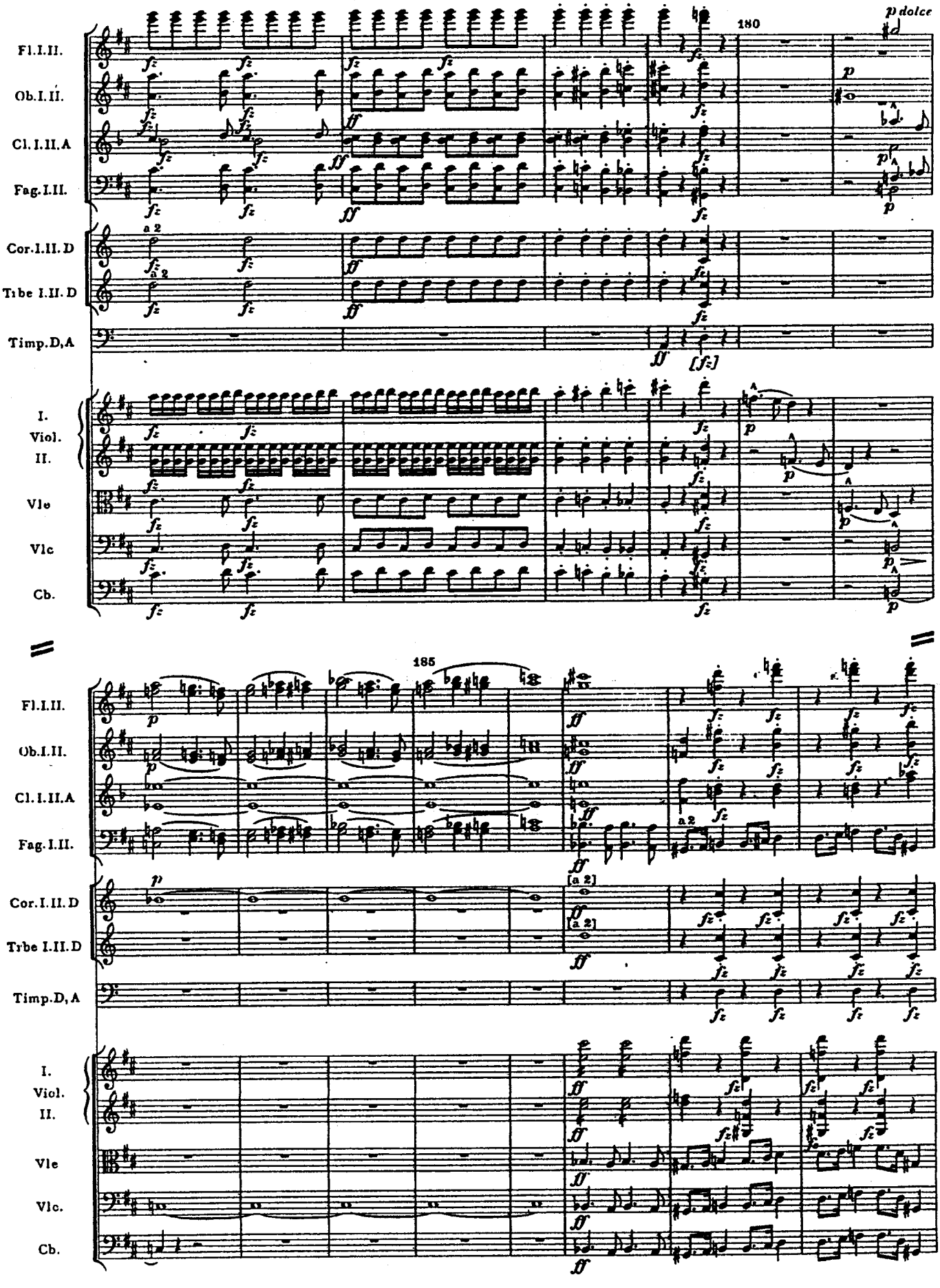

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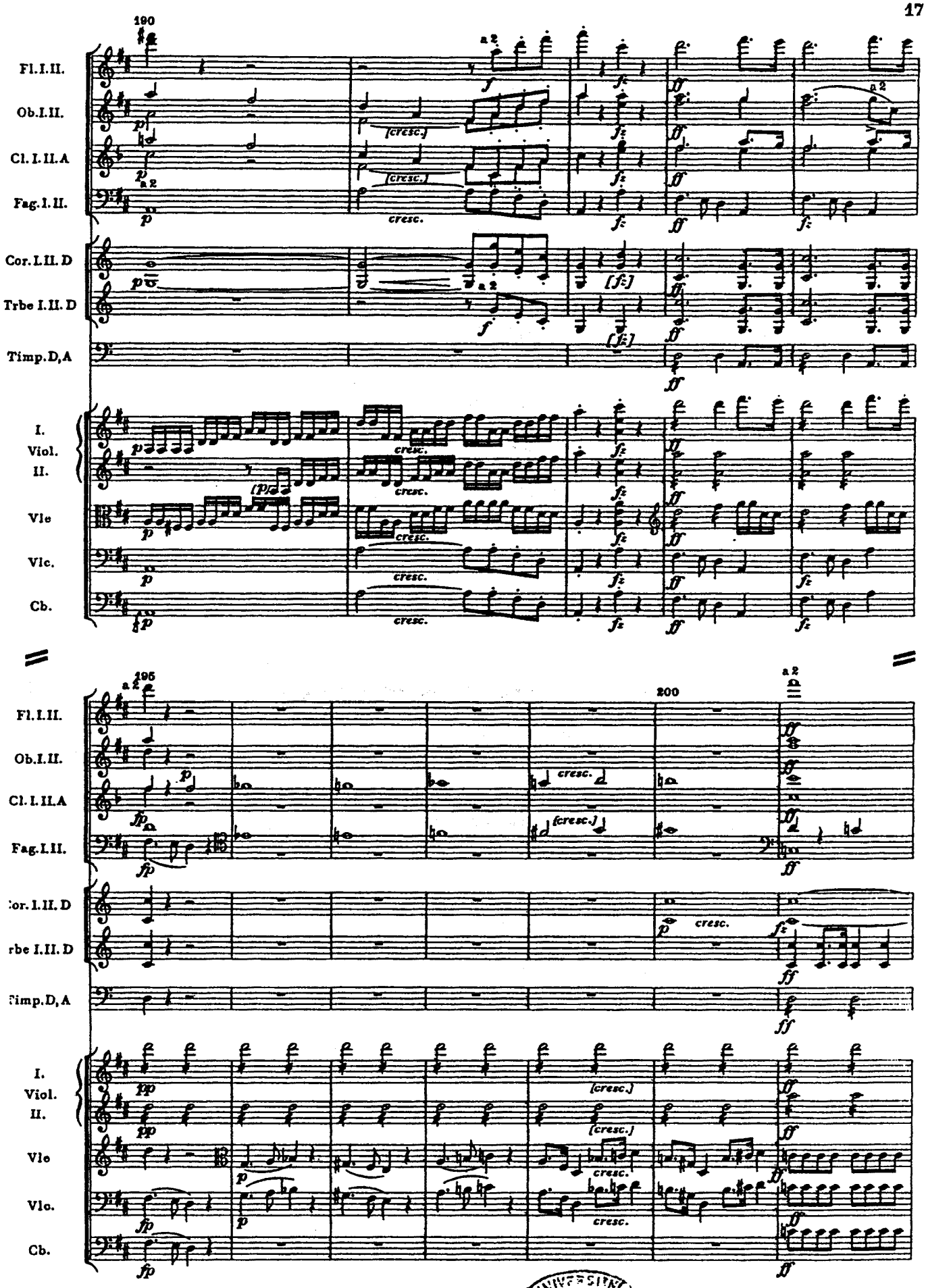

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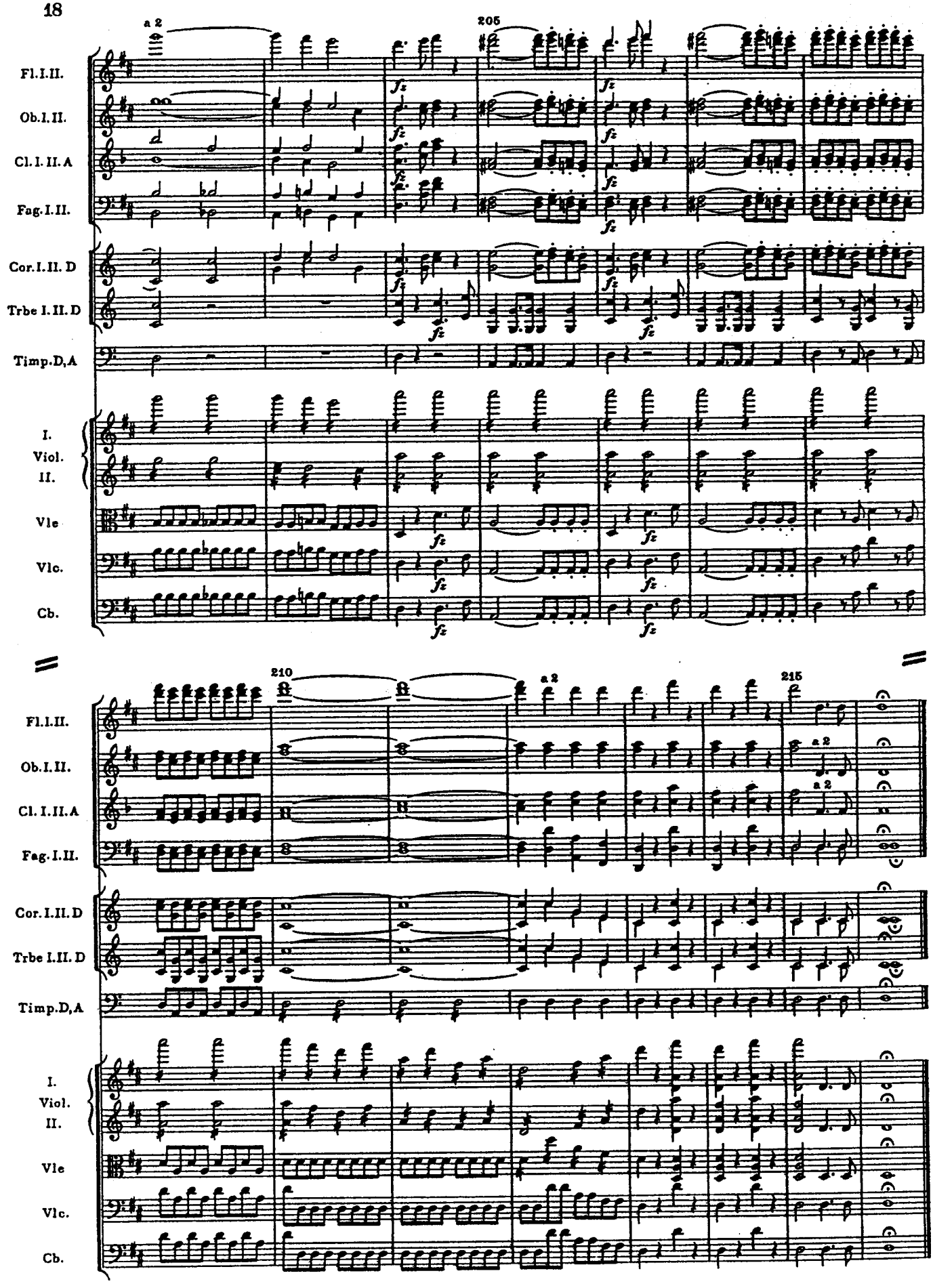
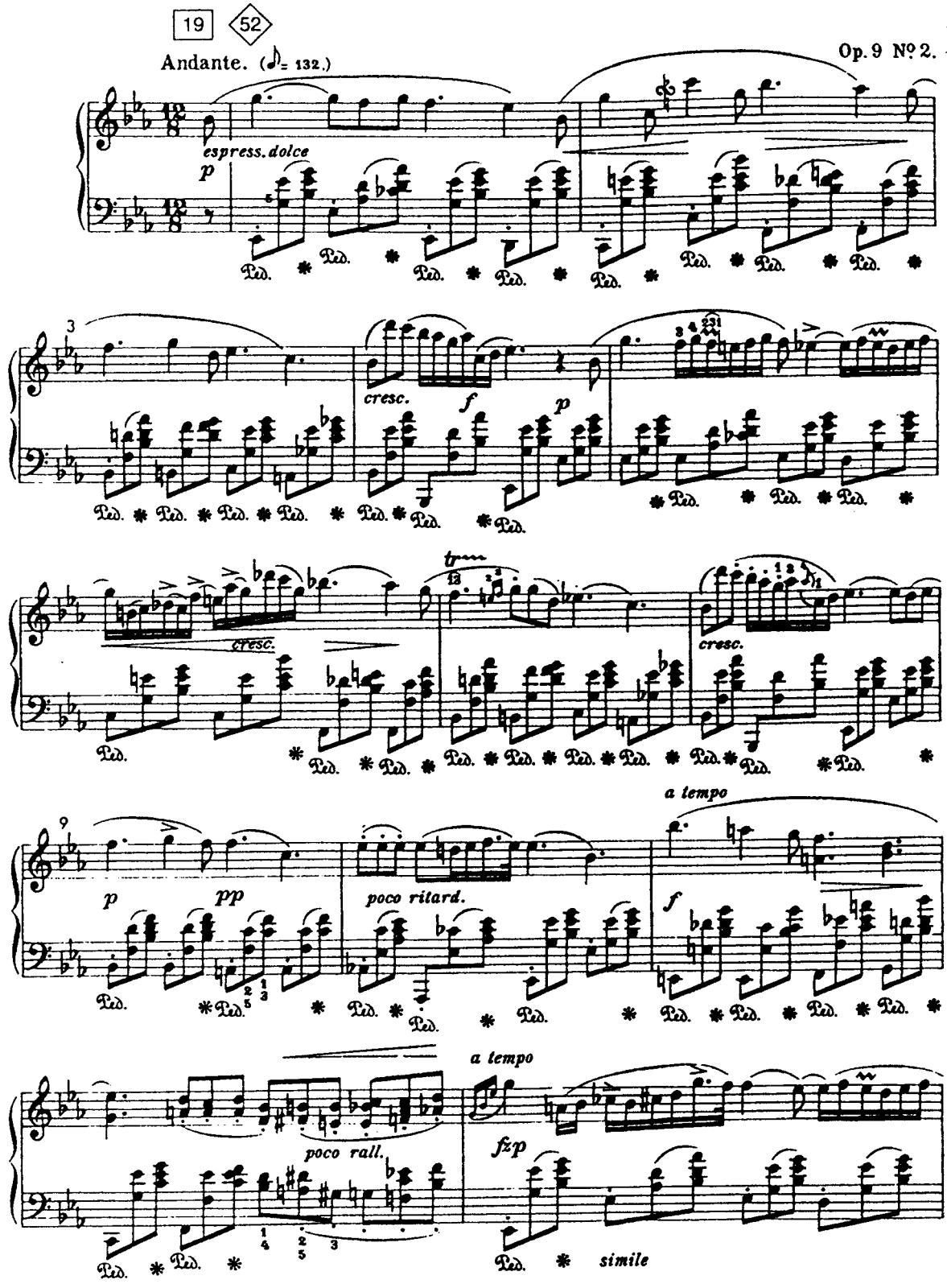


Skenováno pro studijní účely

109 Fryderyk Chopin (1810–1849)

Nocturne in E-flat Major, Op. 9, No. 2 CD 9 CD 3



Reprinted from *Nocturnes*, rev. by Hermann Scholtz (Frankfurt: Peters, n.d., pl. no. 9026), pp. 8–10.

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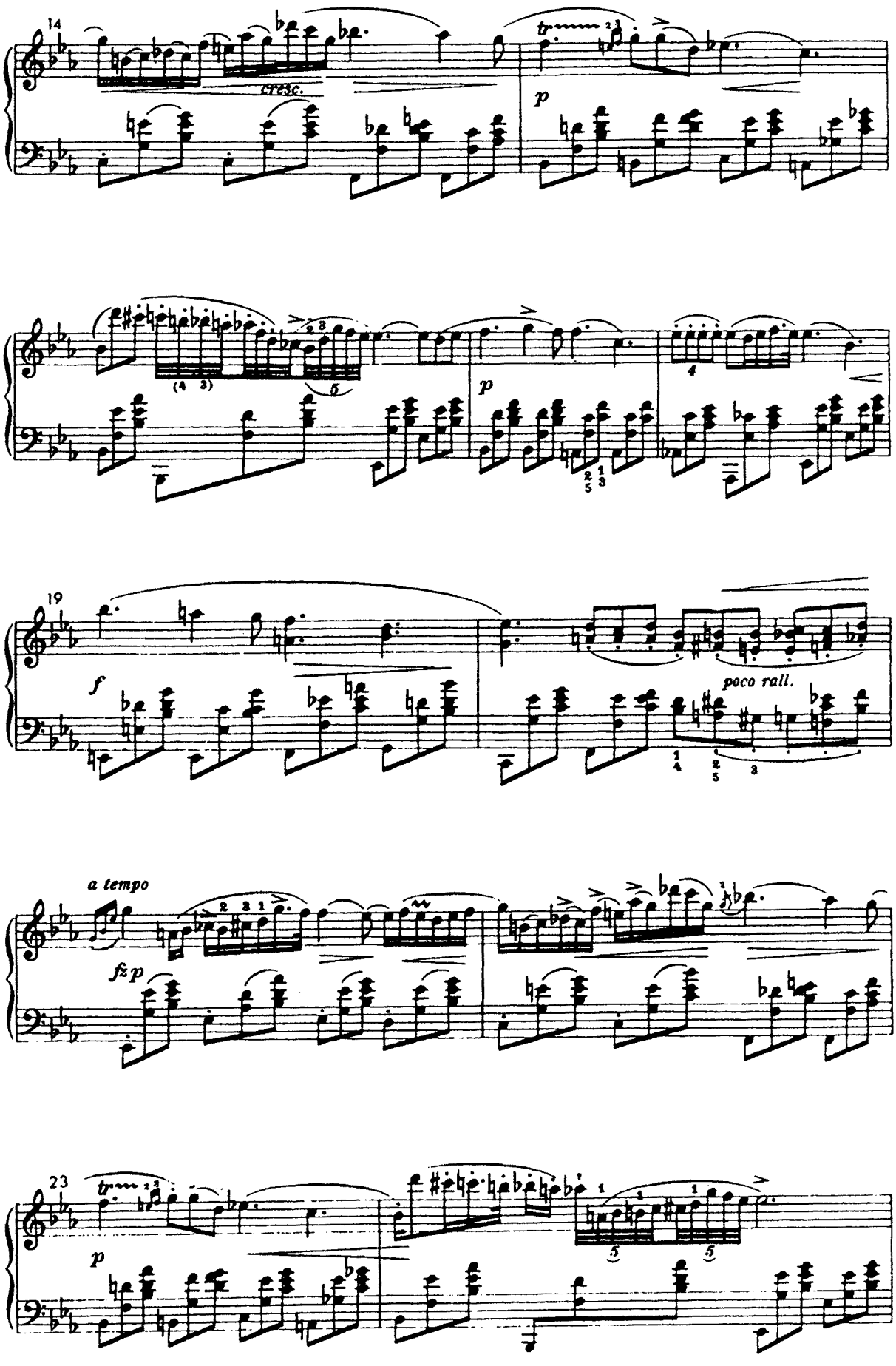

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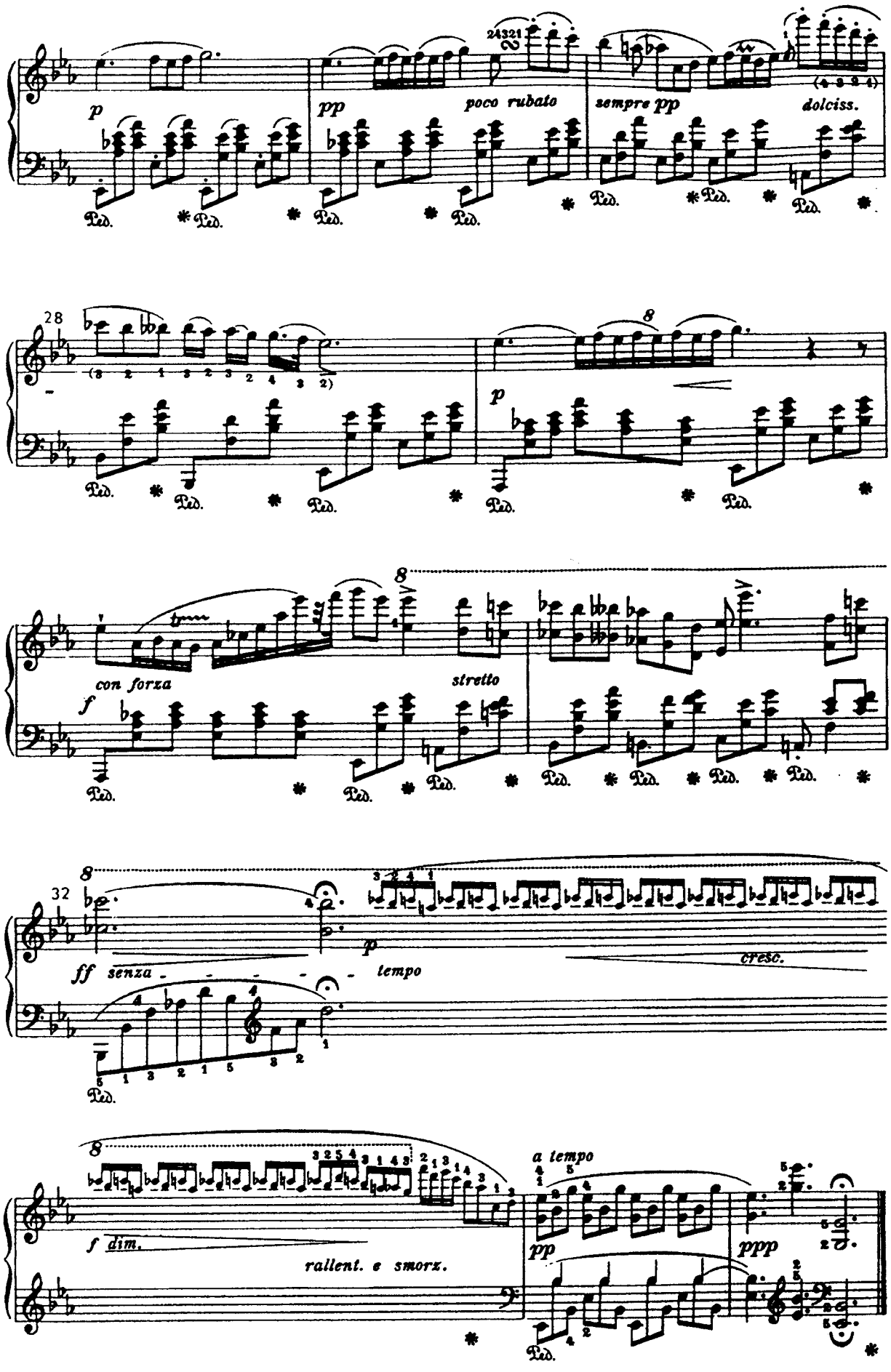

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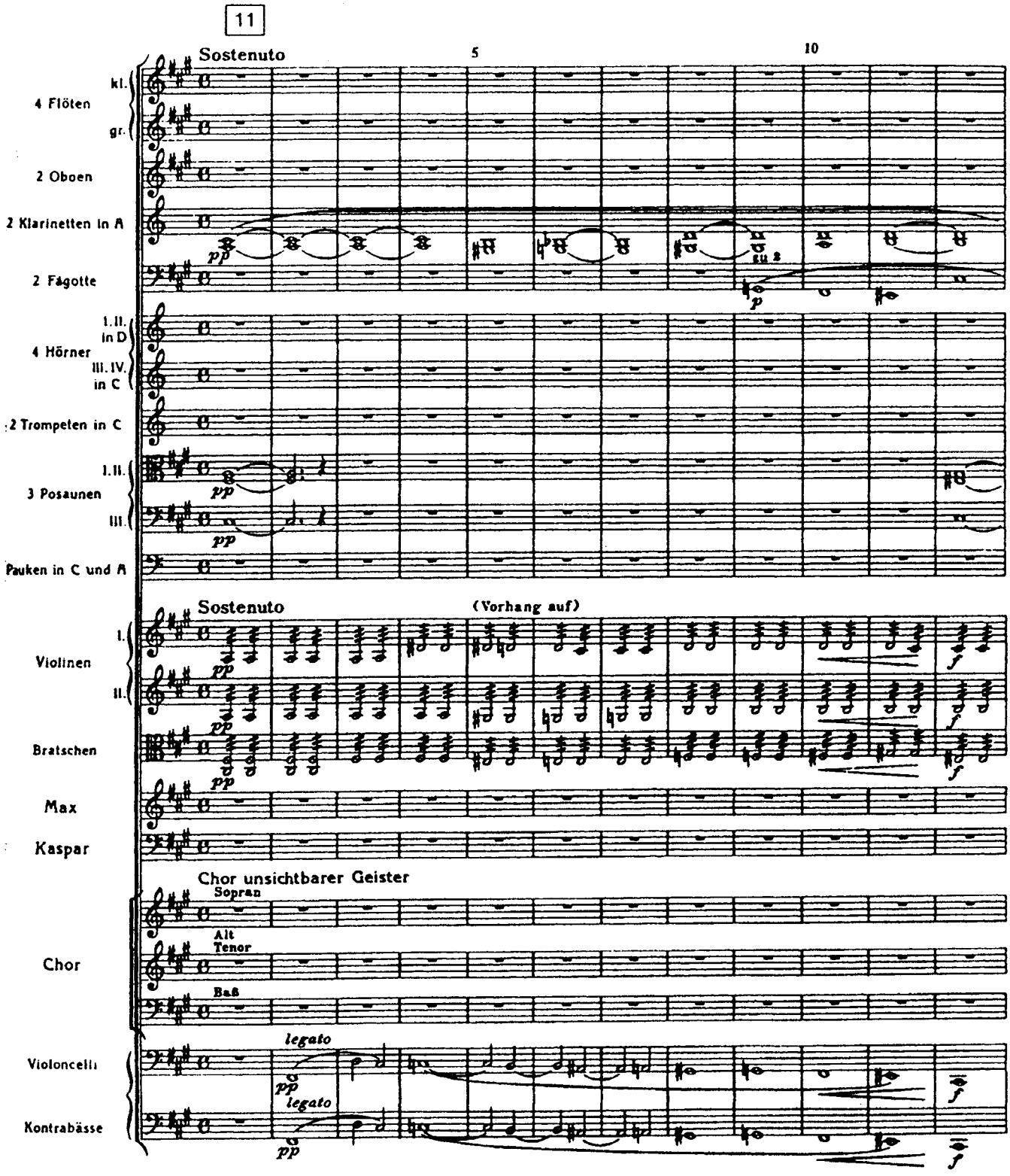
CARL MARIA VON WEBER (1786–1826)

120

Der Freischütz CD 10

Act II, Finale: Wolf's Glen Scene



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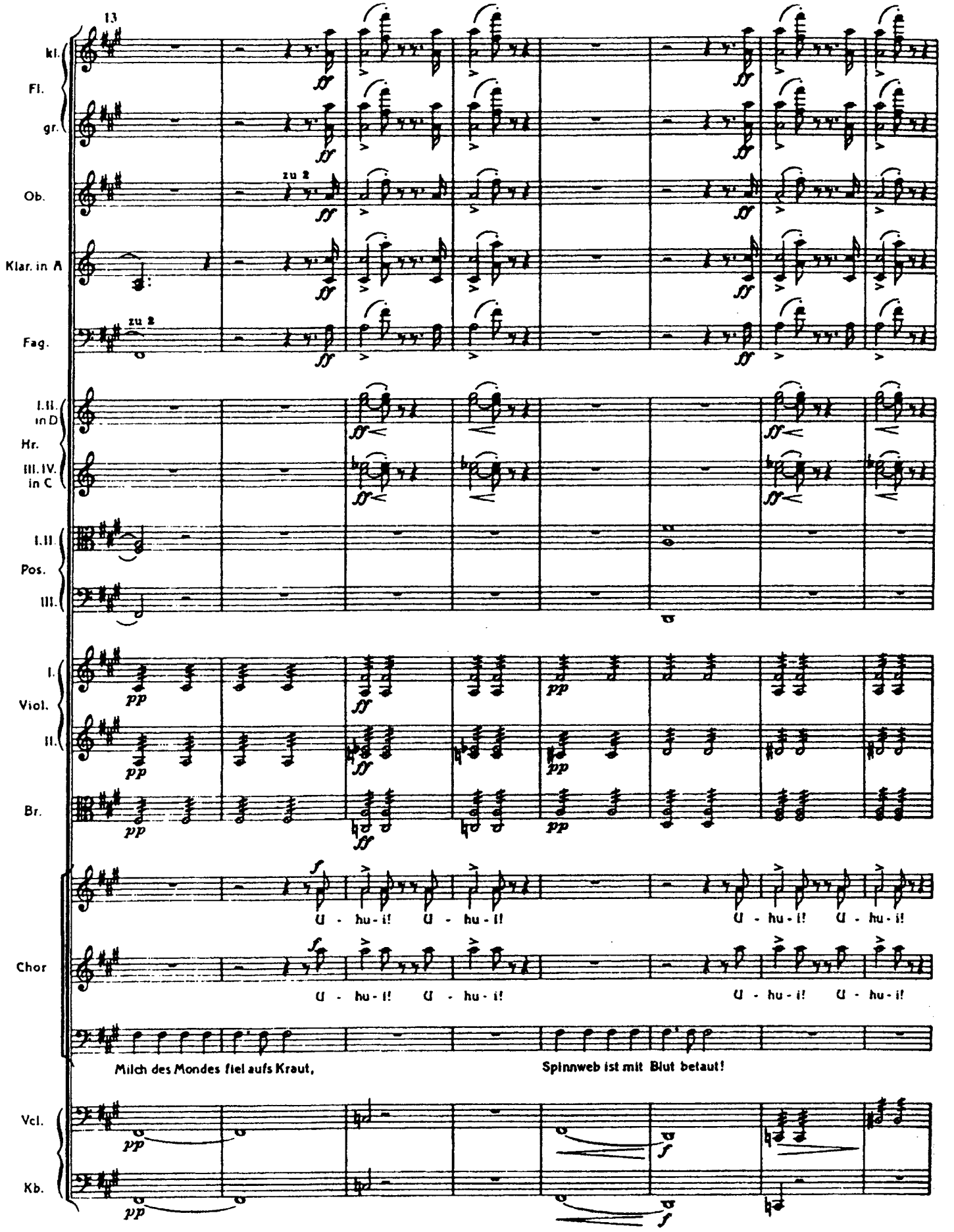

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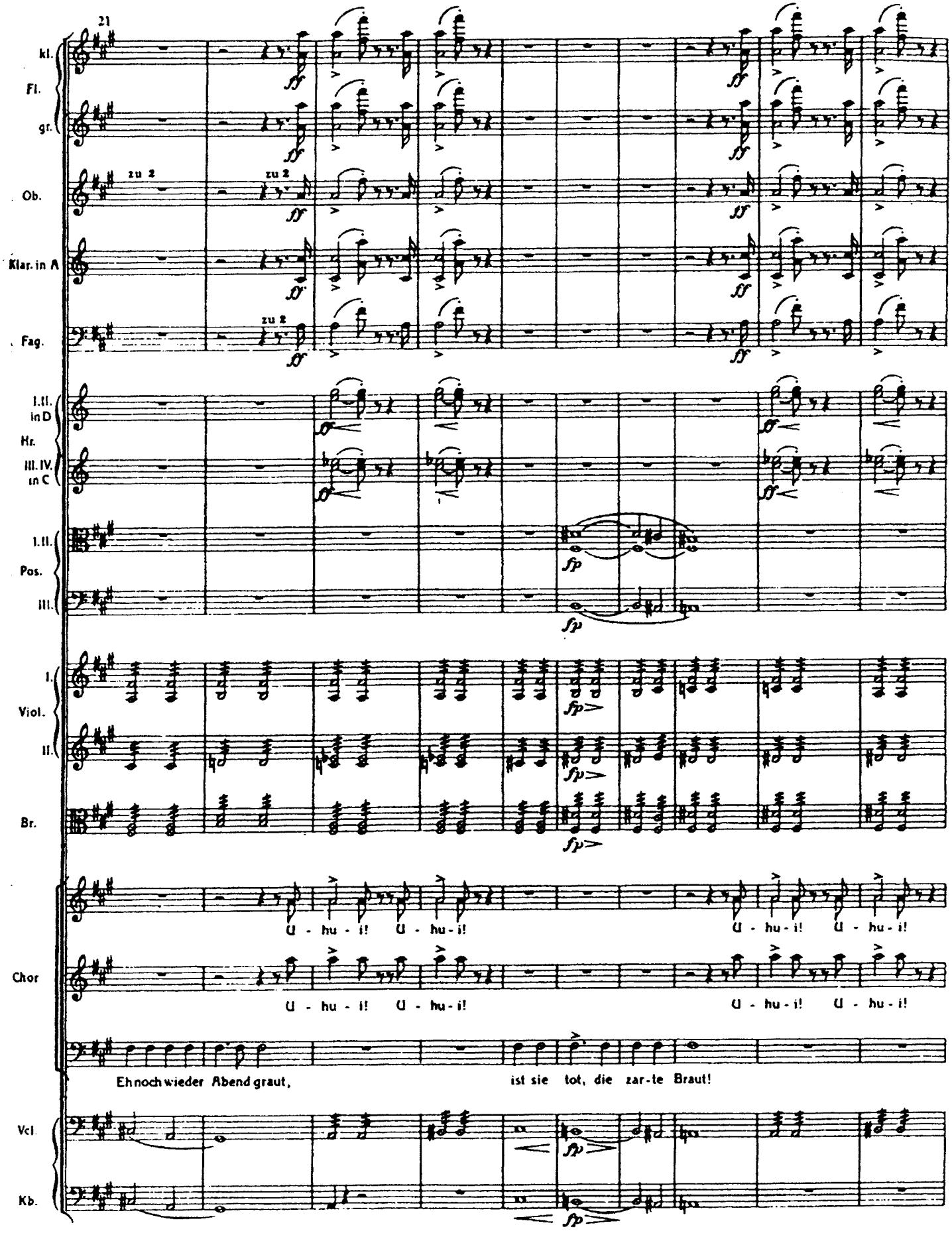

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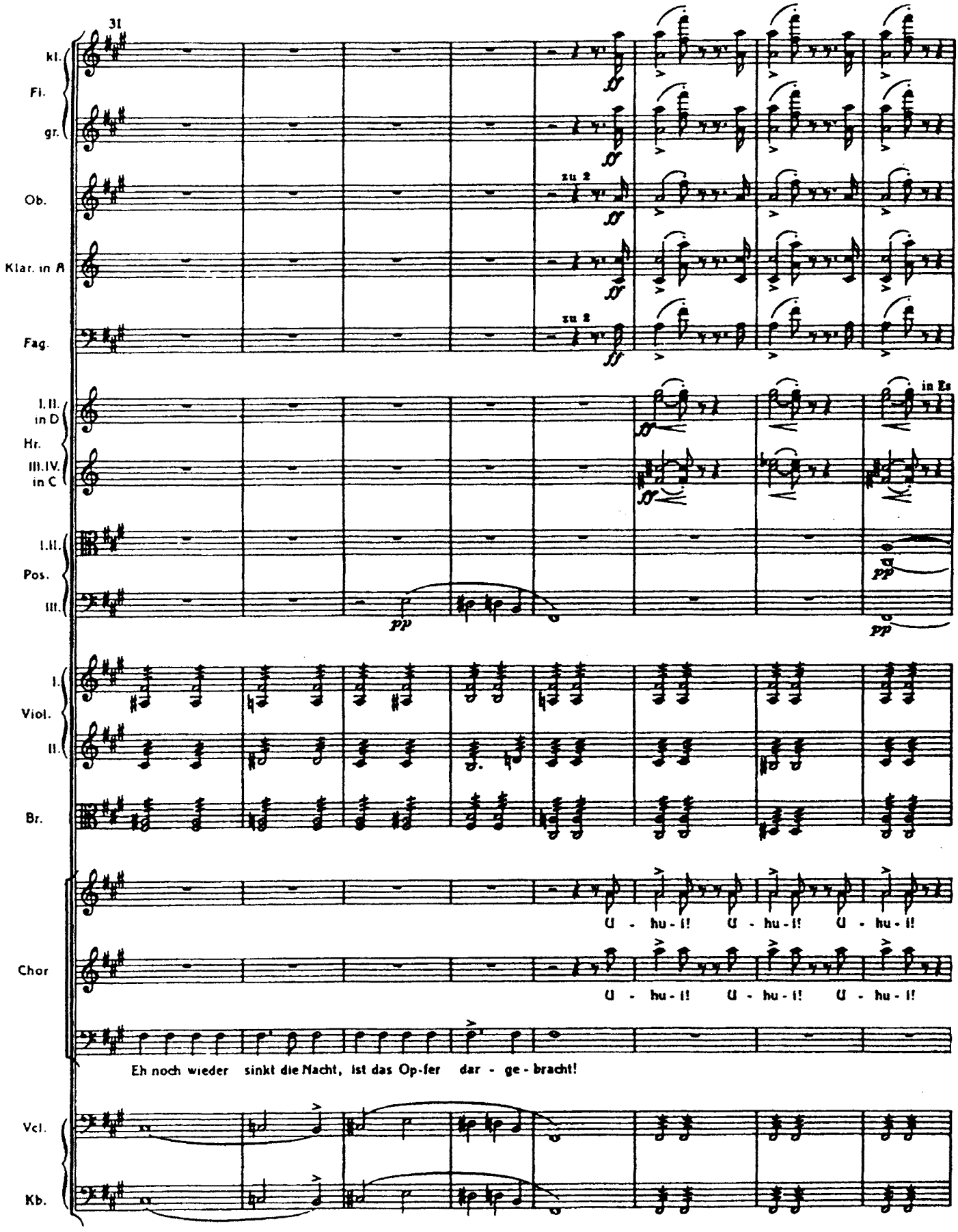

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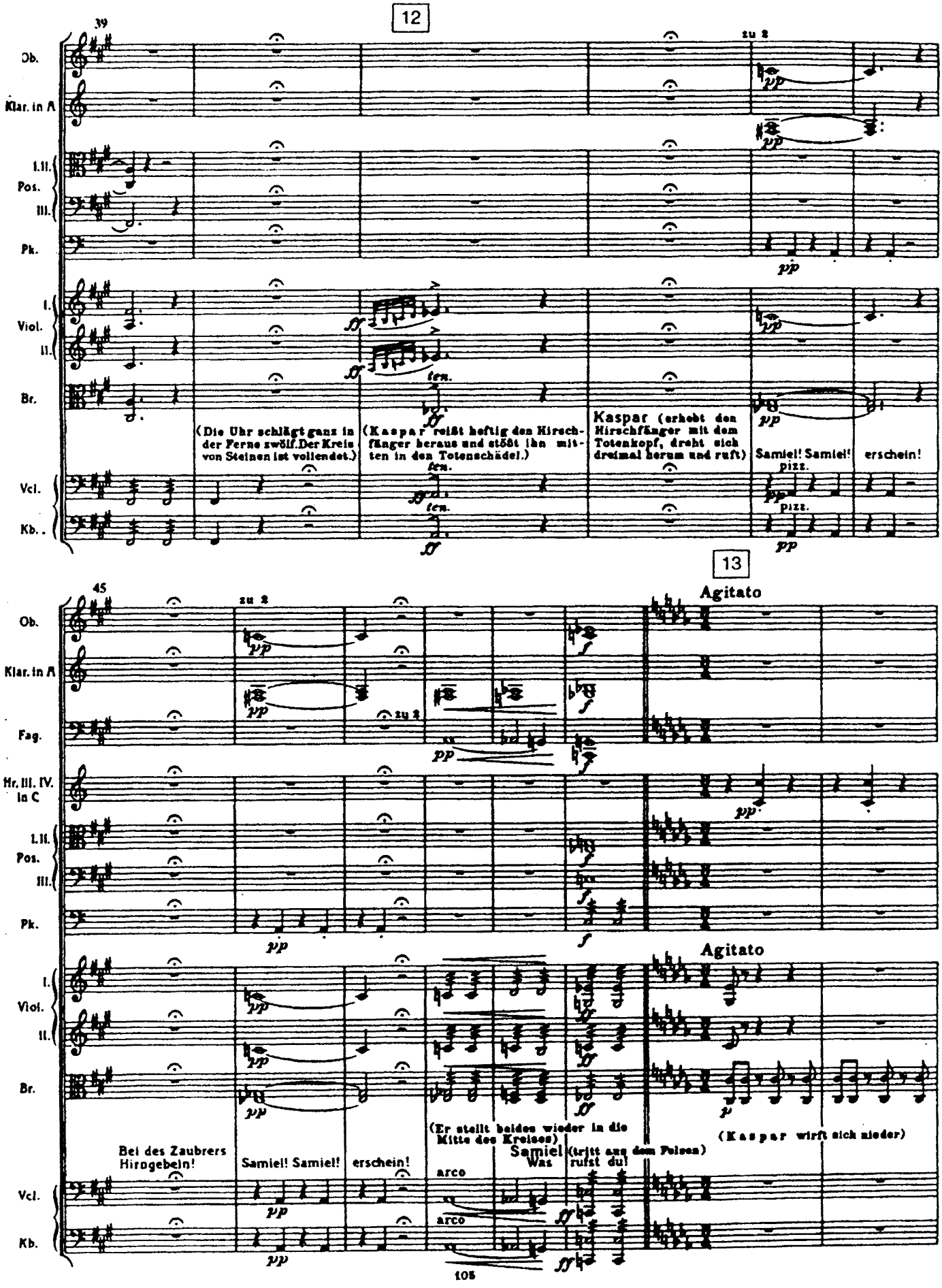

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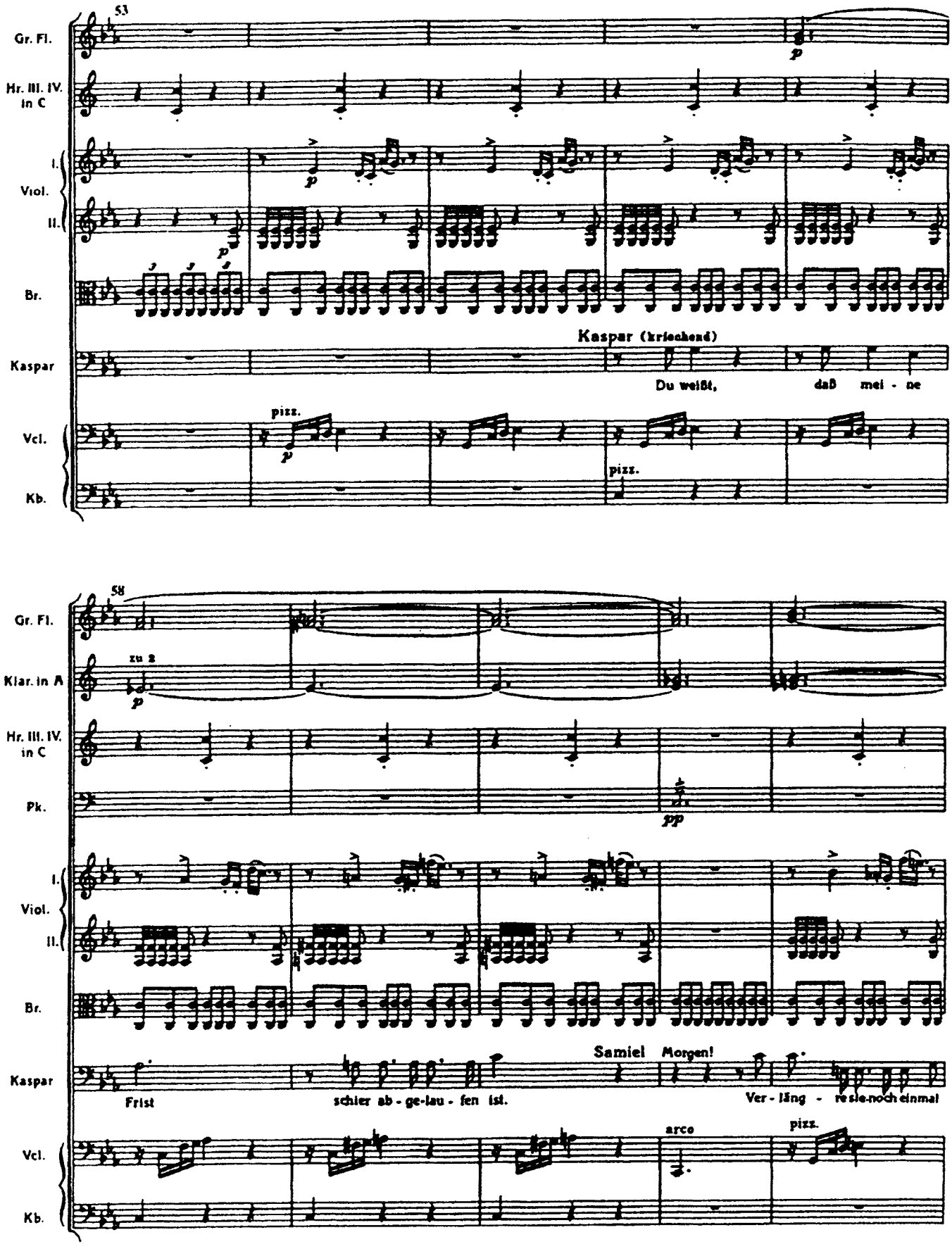

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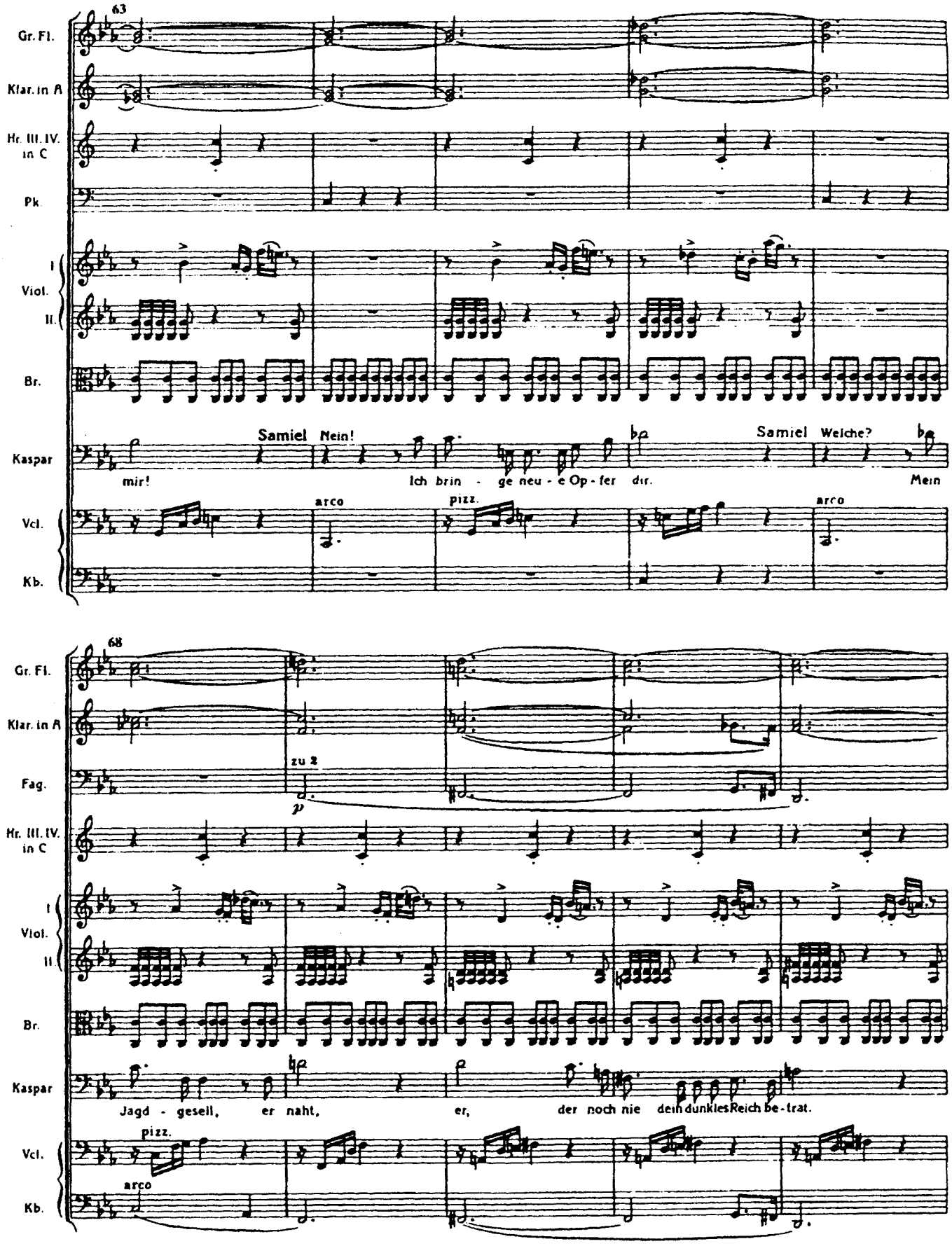

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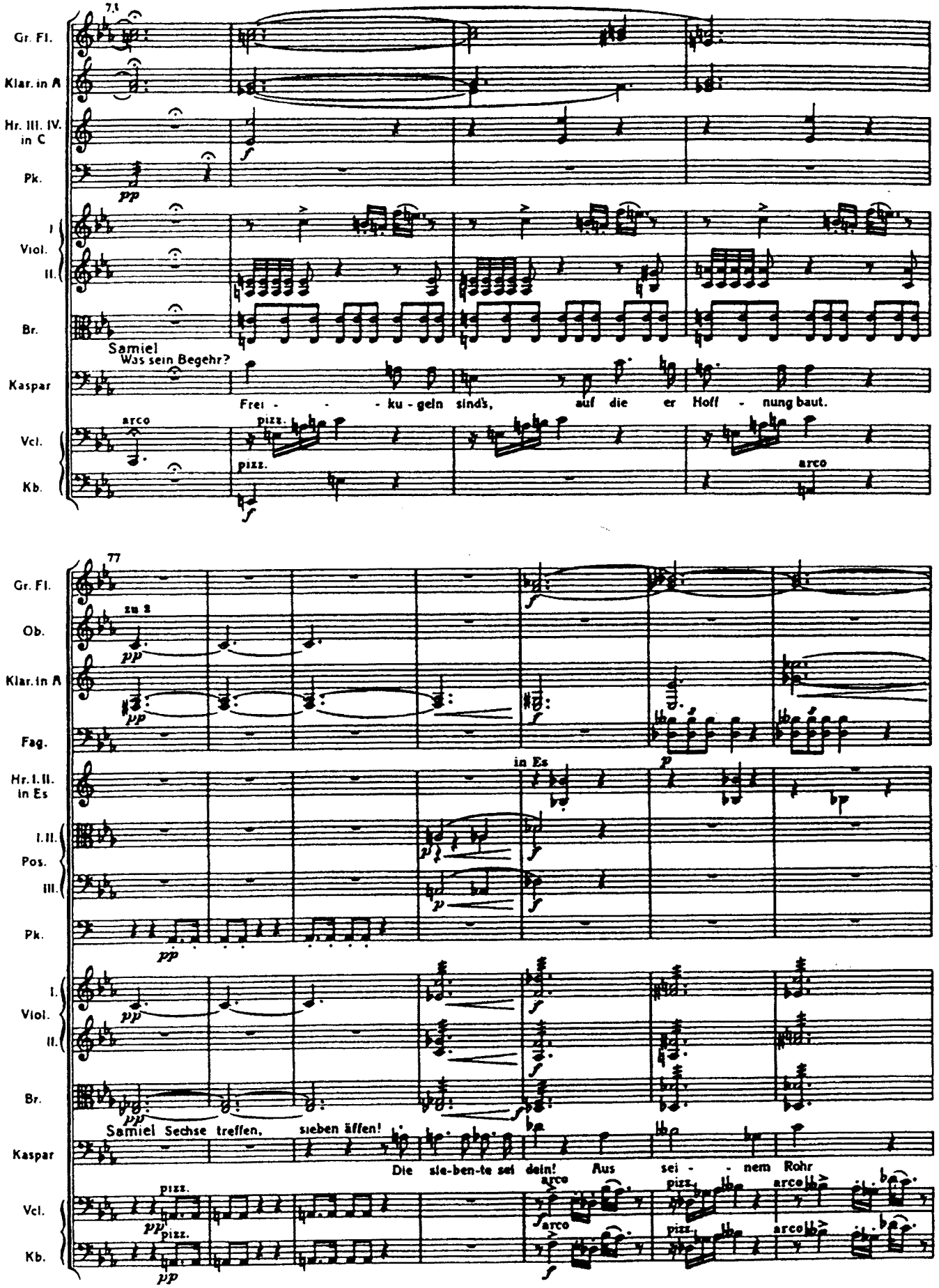

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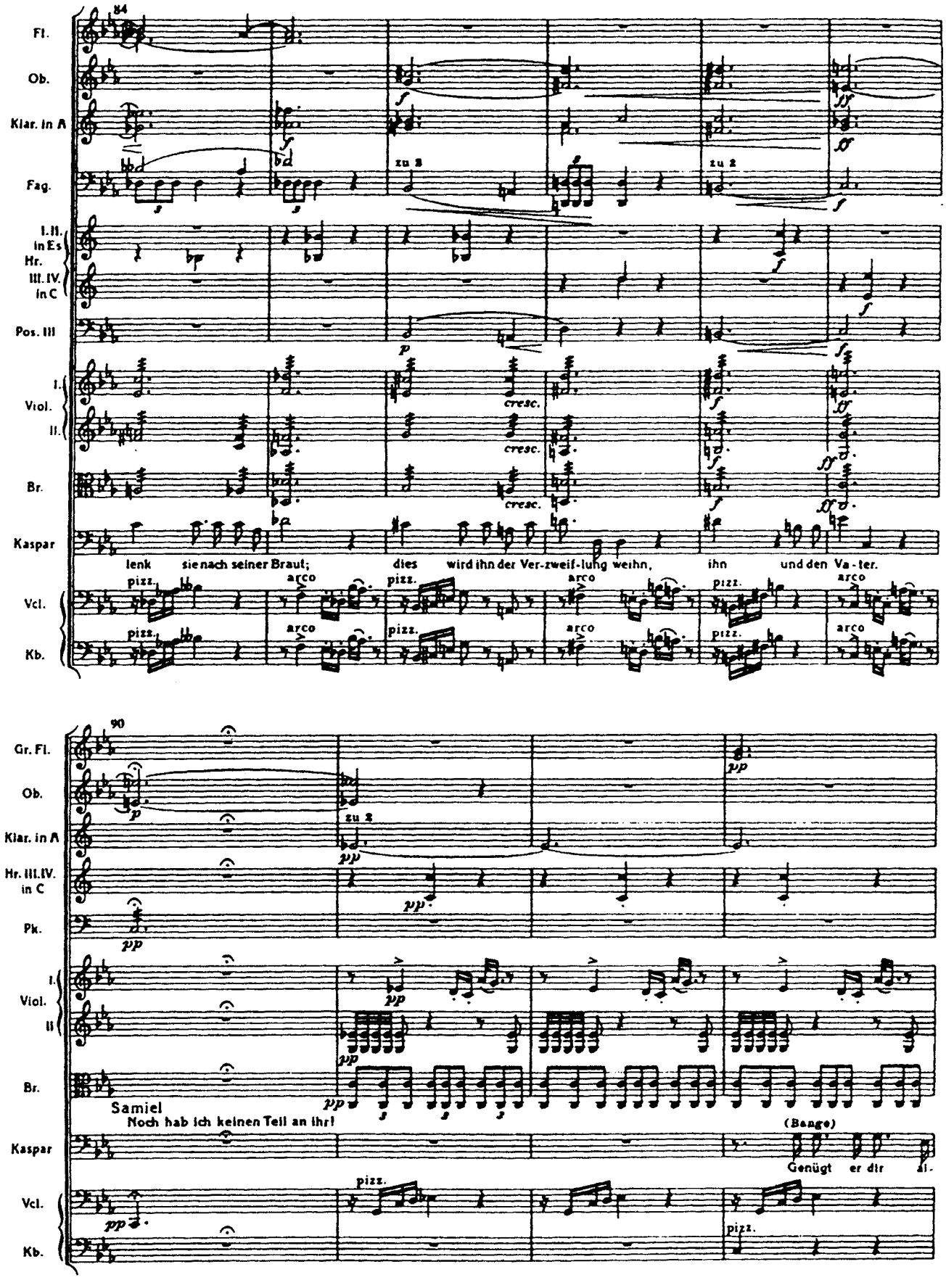

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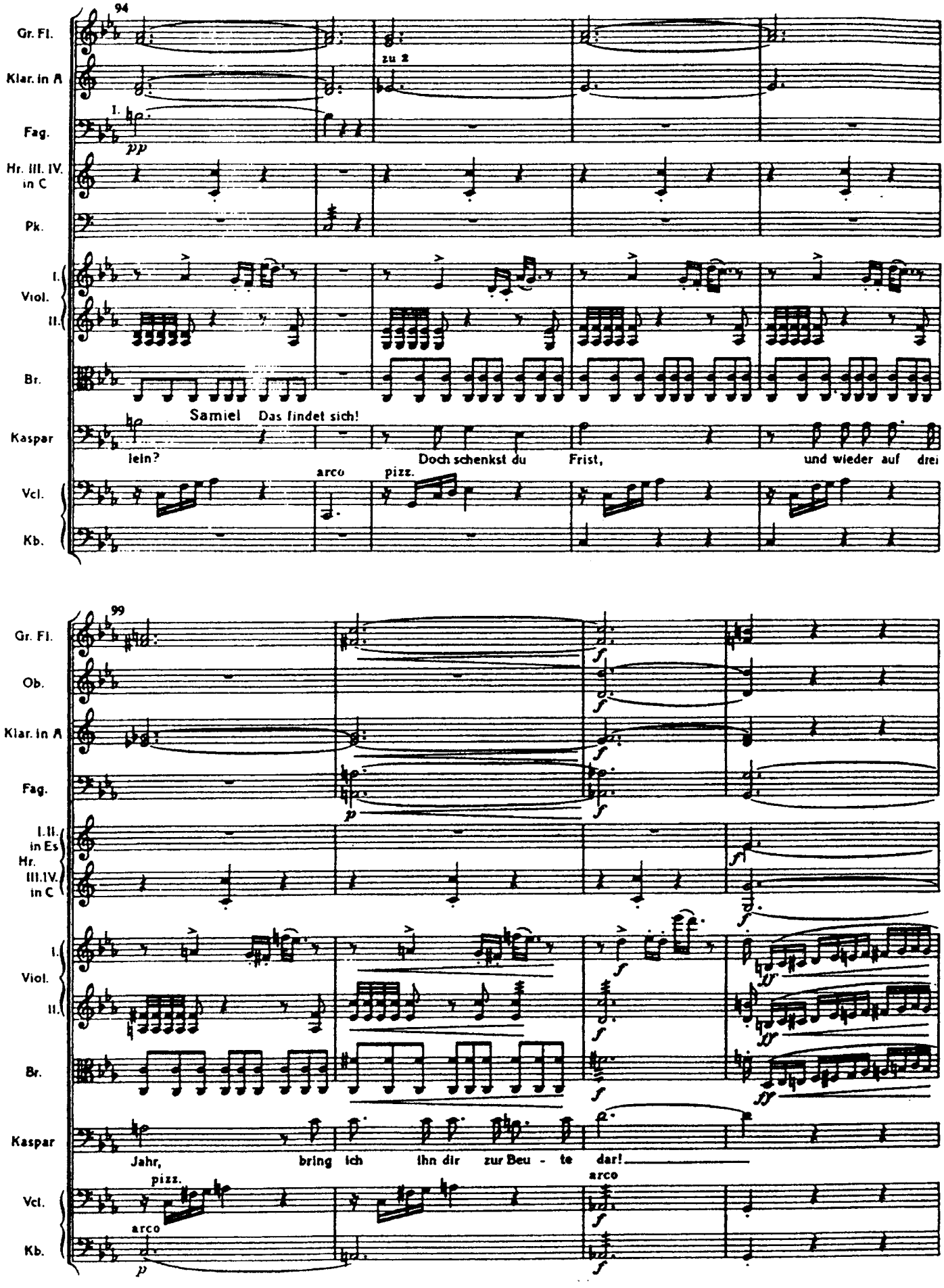

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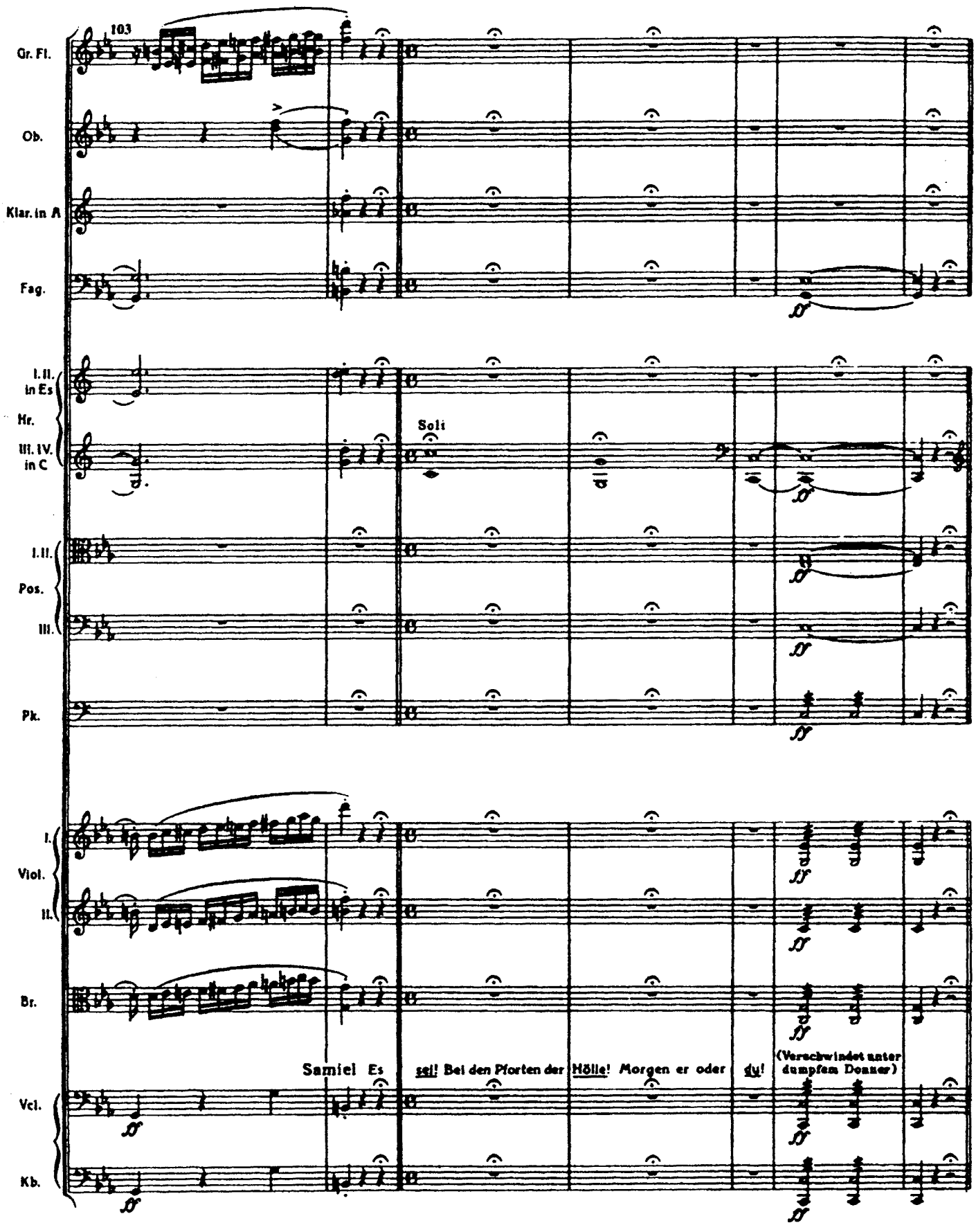
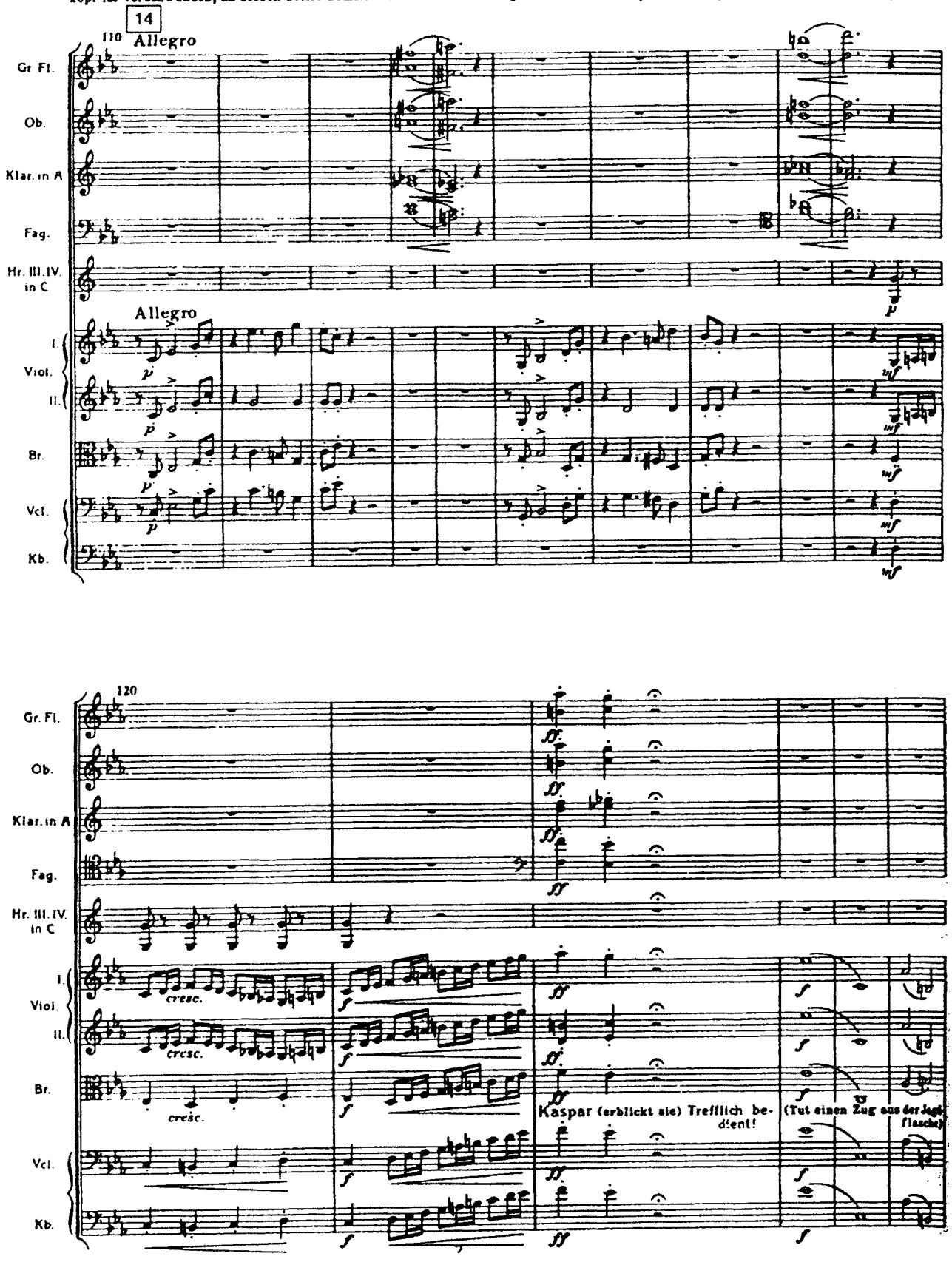


Skenováno pro studijní účely

(Kaspar richtet sich langsam und erschöpft auf und trocknet sich den Schweiß von der Stirn. Der Hirschfänger mit dem Totenkopf ist verschwunden, an dessen Stelle kommt ein kleiner Herd mit glimmenden Kohlen, dabei einige Reißbunde aus der Erde)



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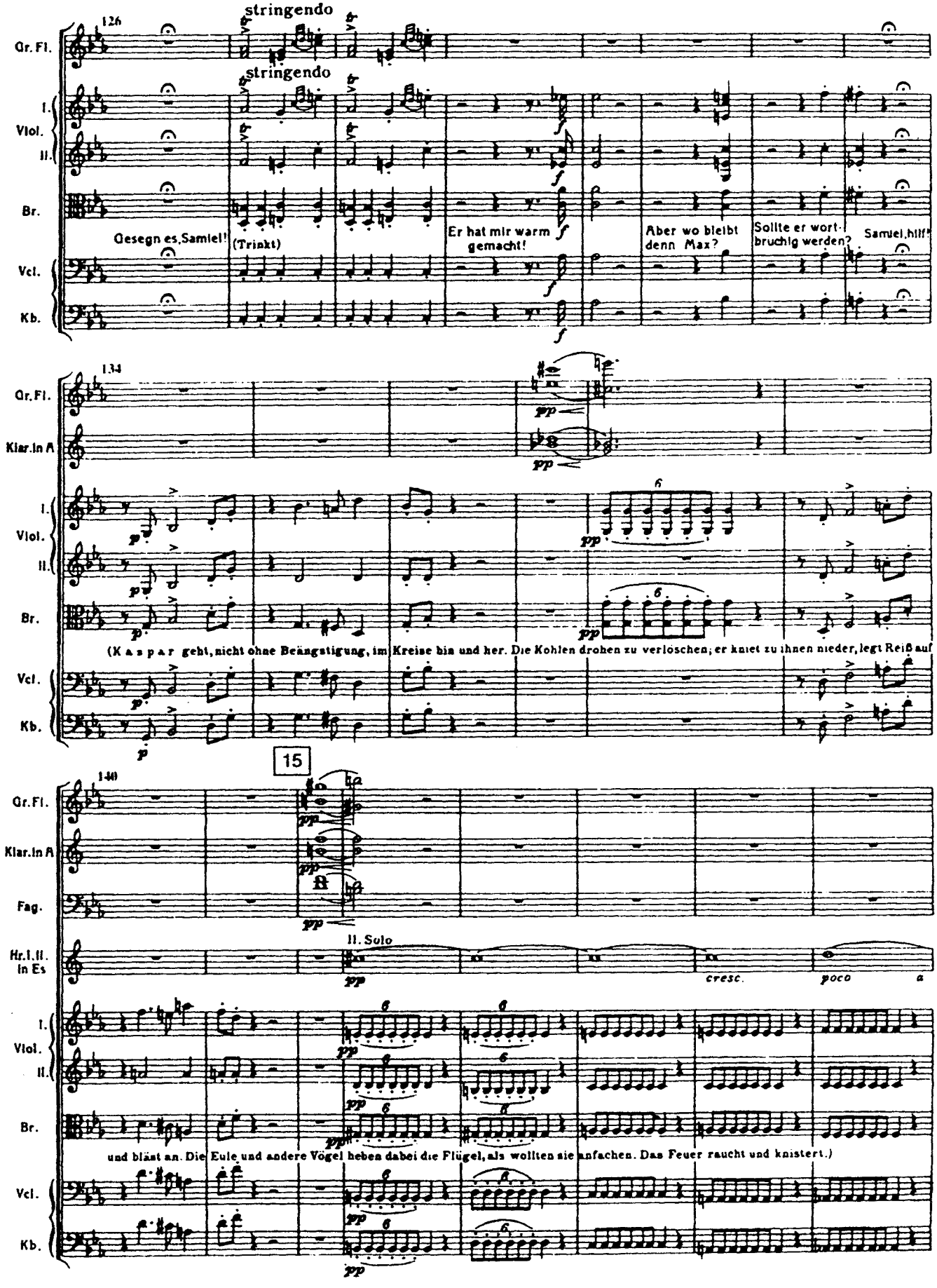

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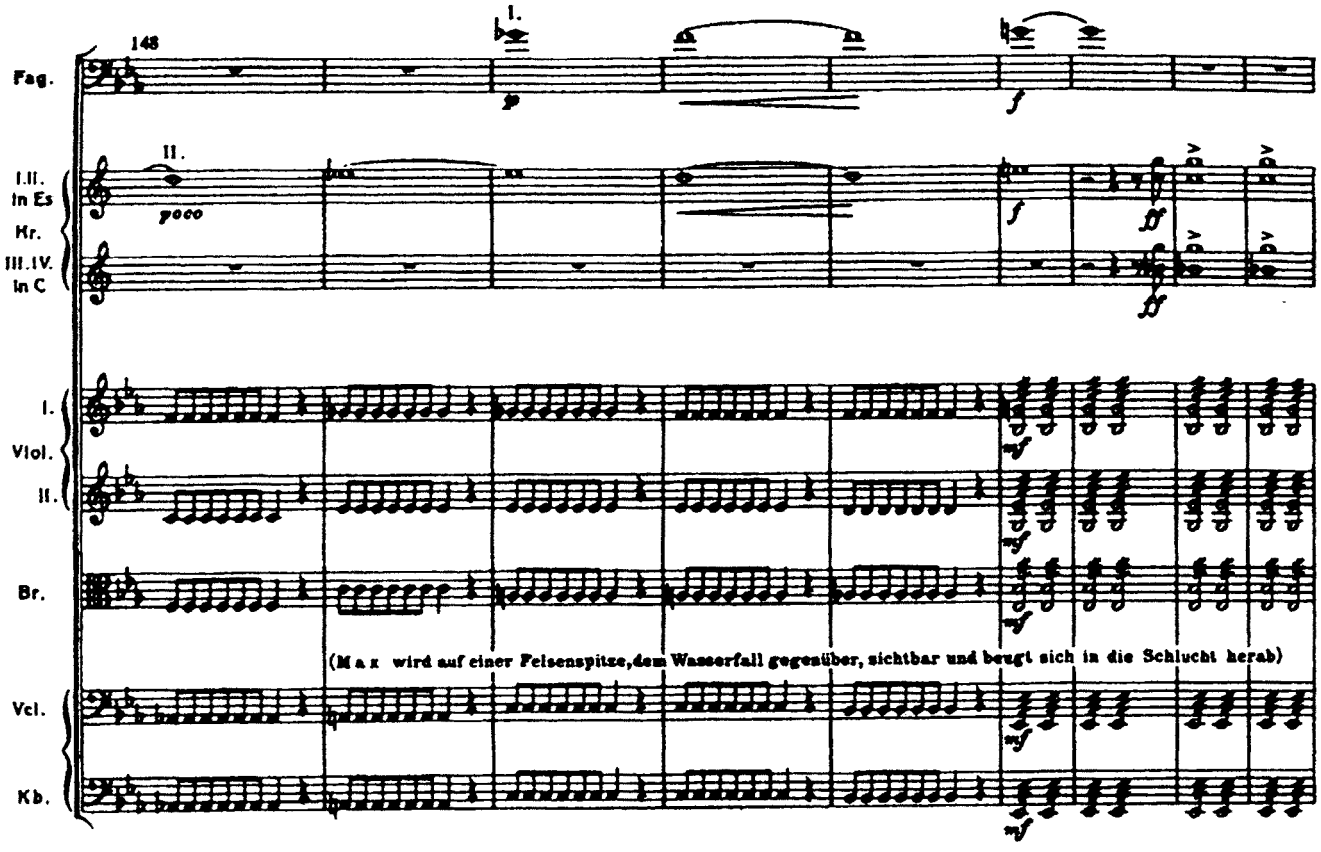

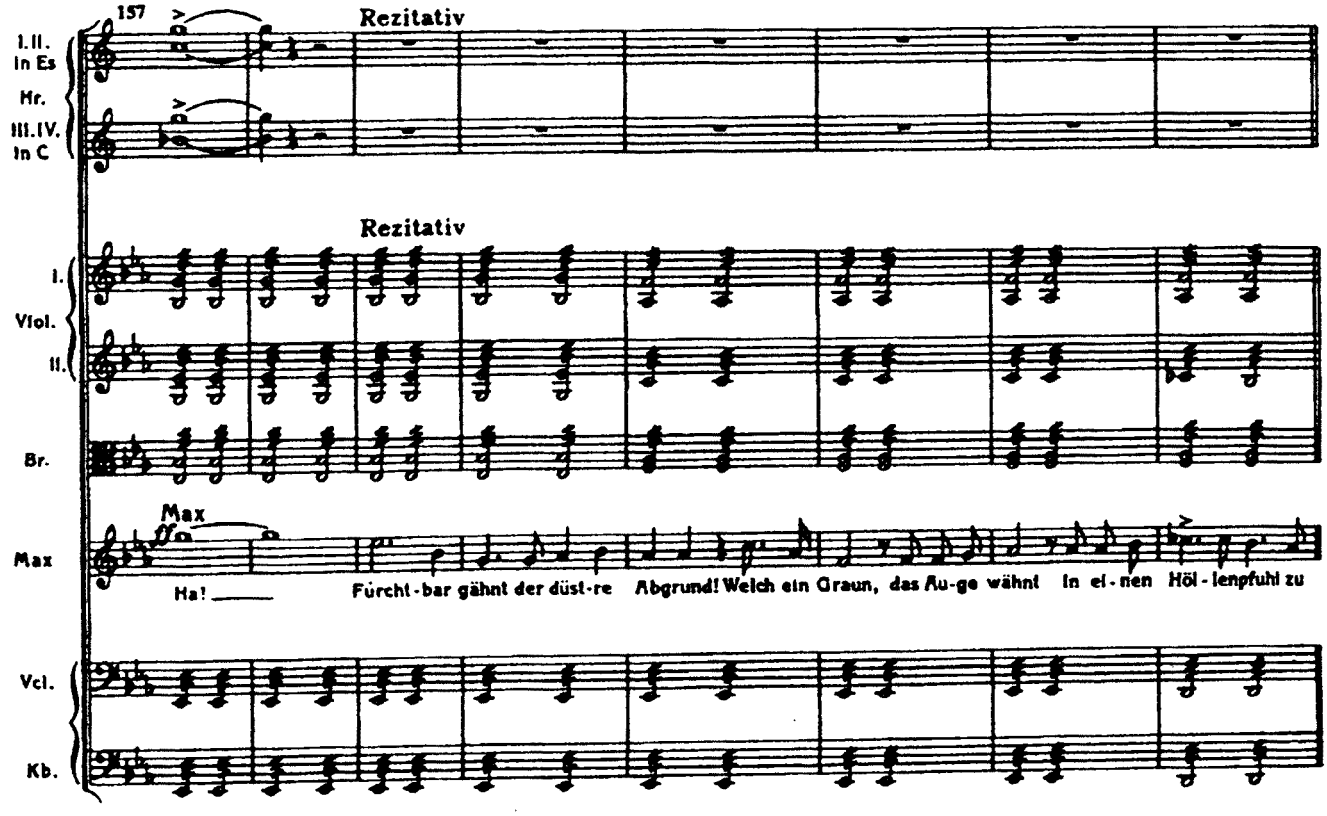

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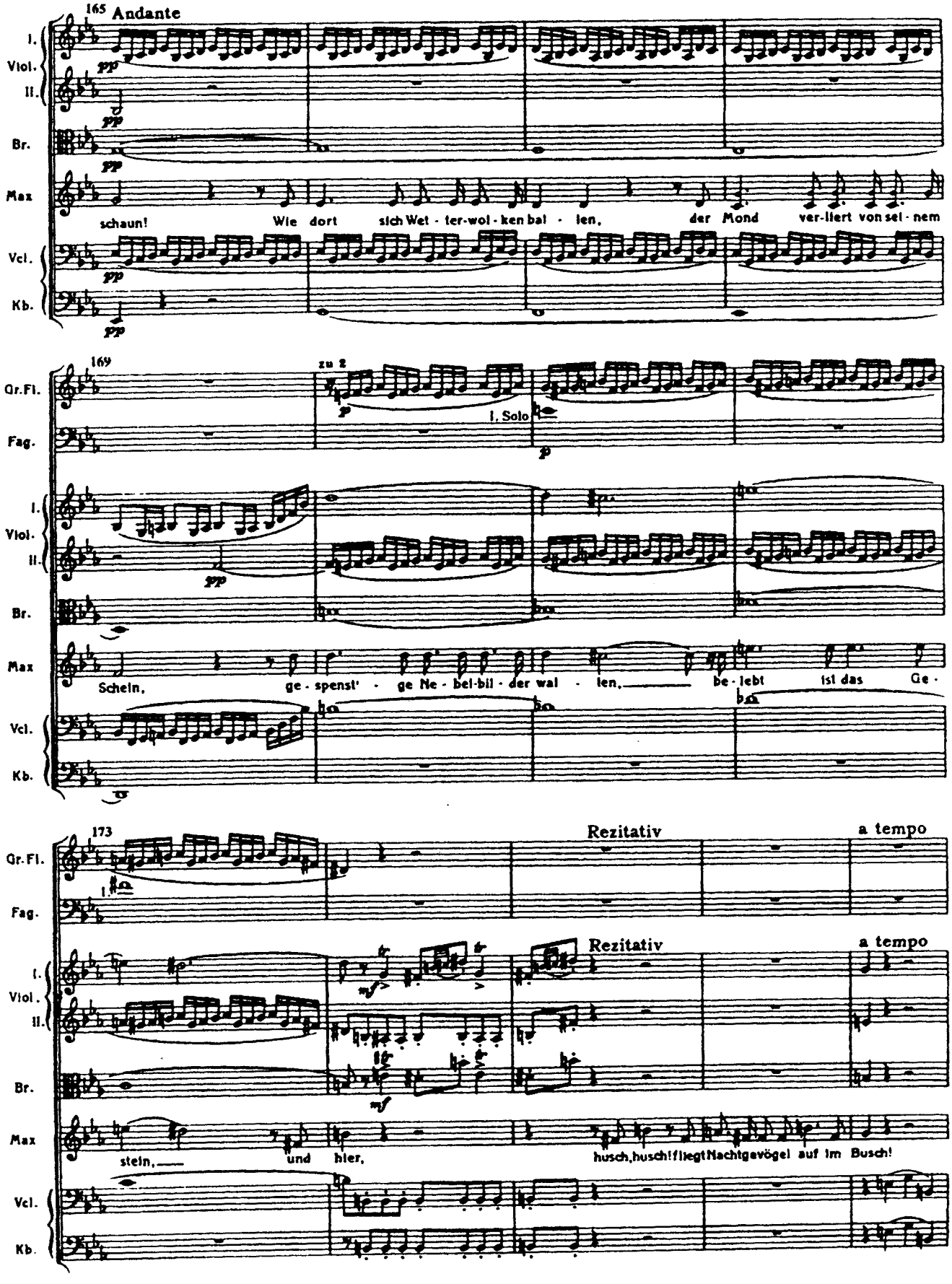

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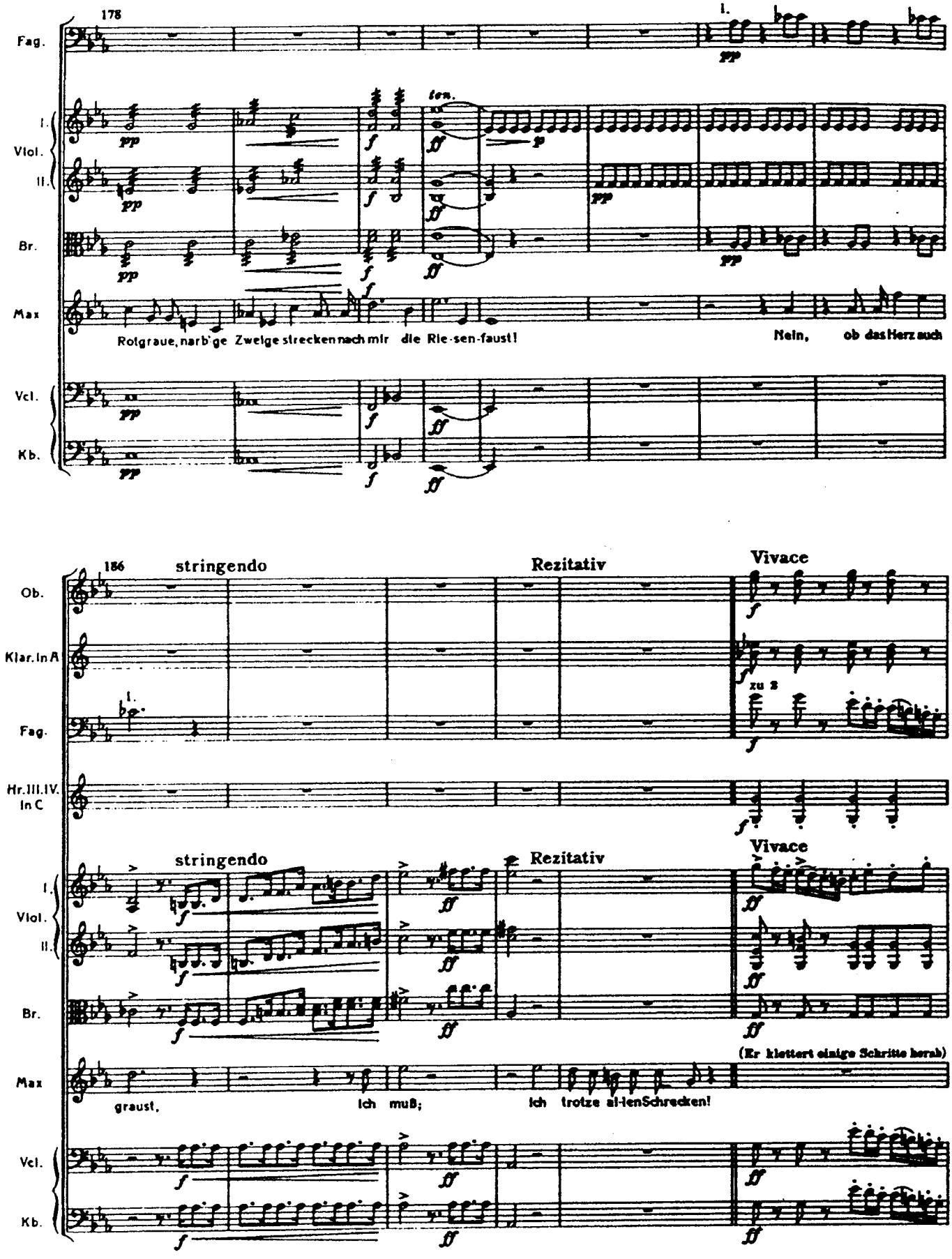

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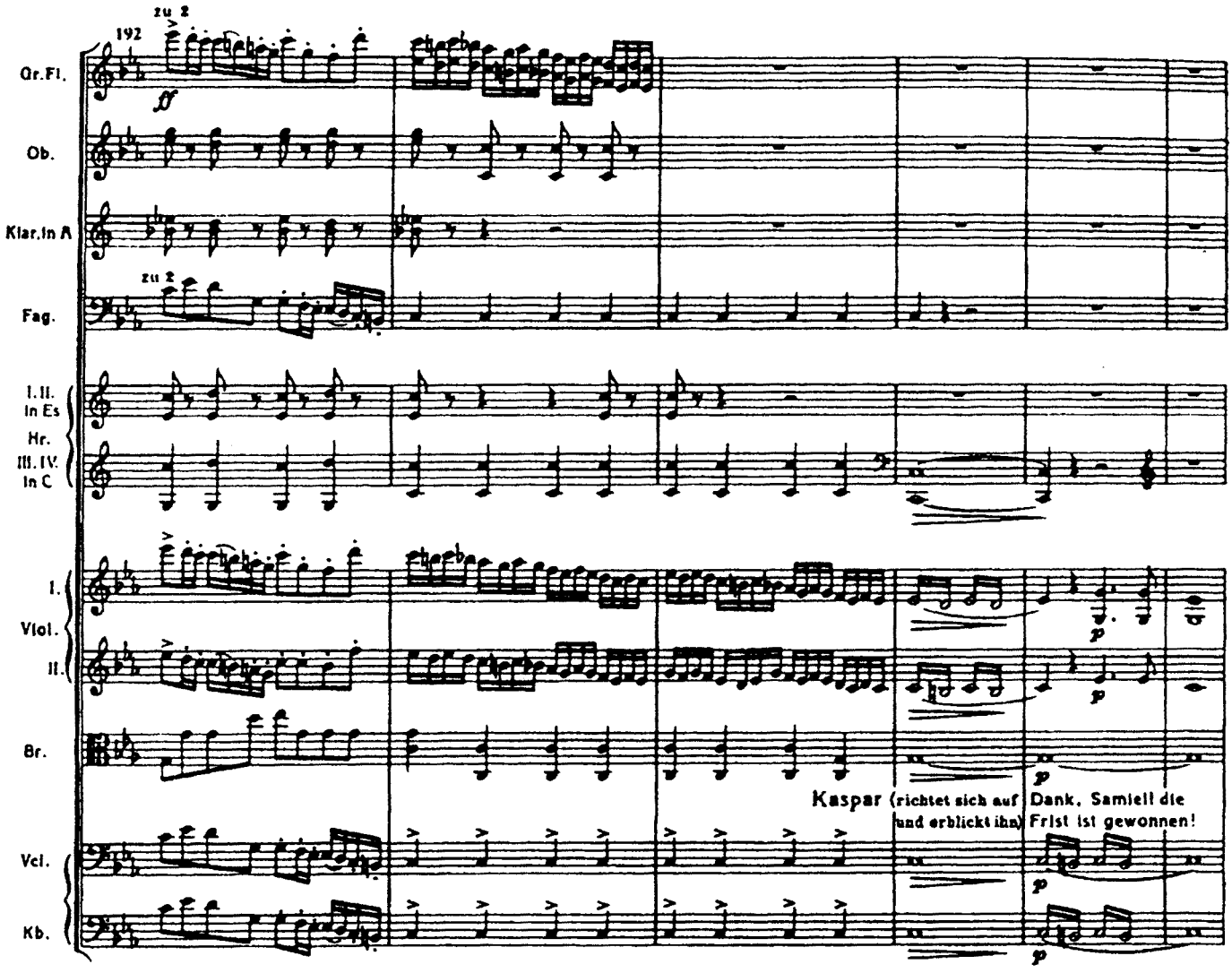
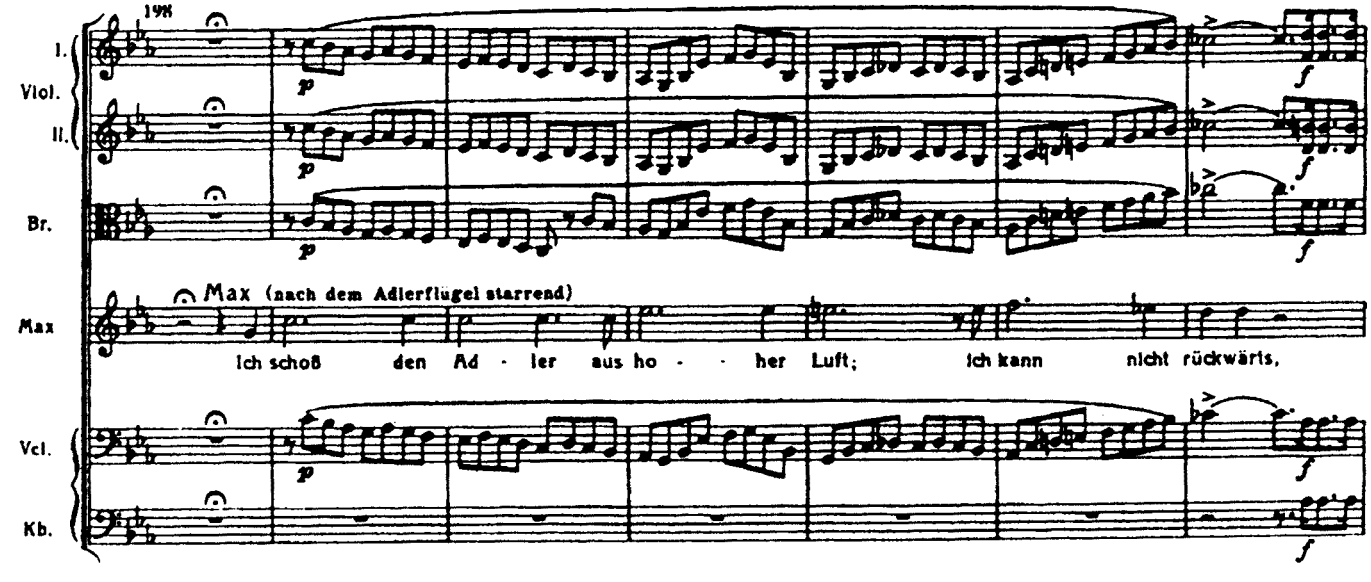


Kaspar (zu Max) Kommst du endlich, Kamerad? Ist das auch recht, mich so allein zu lassen? Siehst du nicht, wie mir's sauer wird? (Hat das Feuer mit dem Adlerflügel angefacht und erhebt diesen im Gespräch gegen Max)



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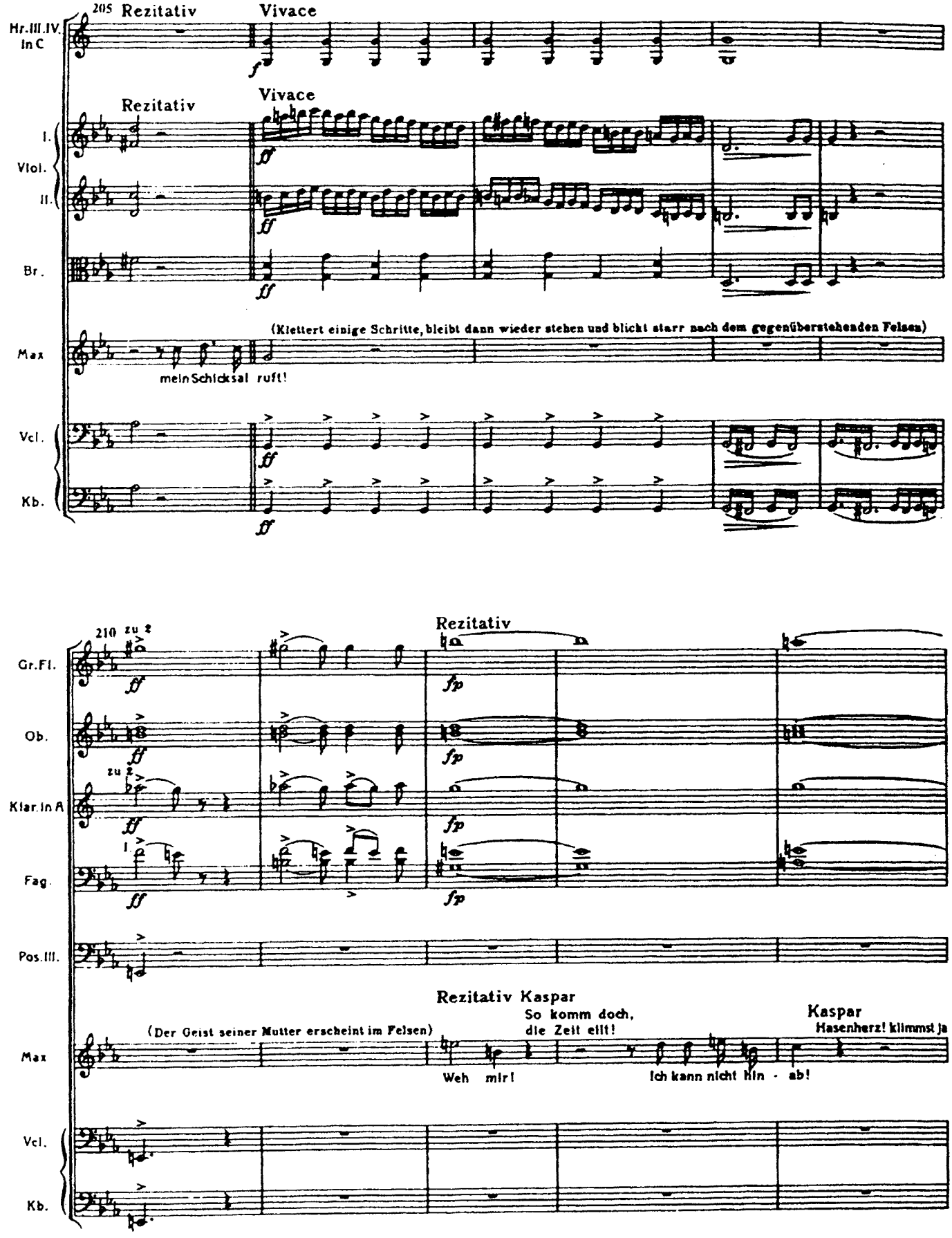

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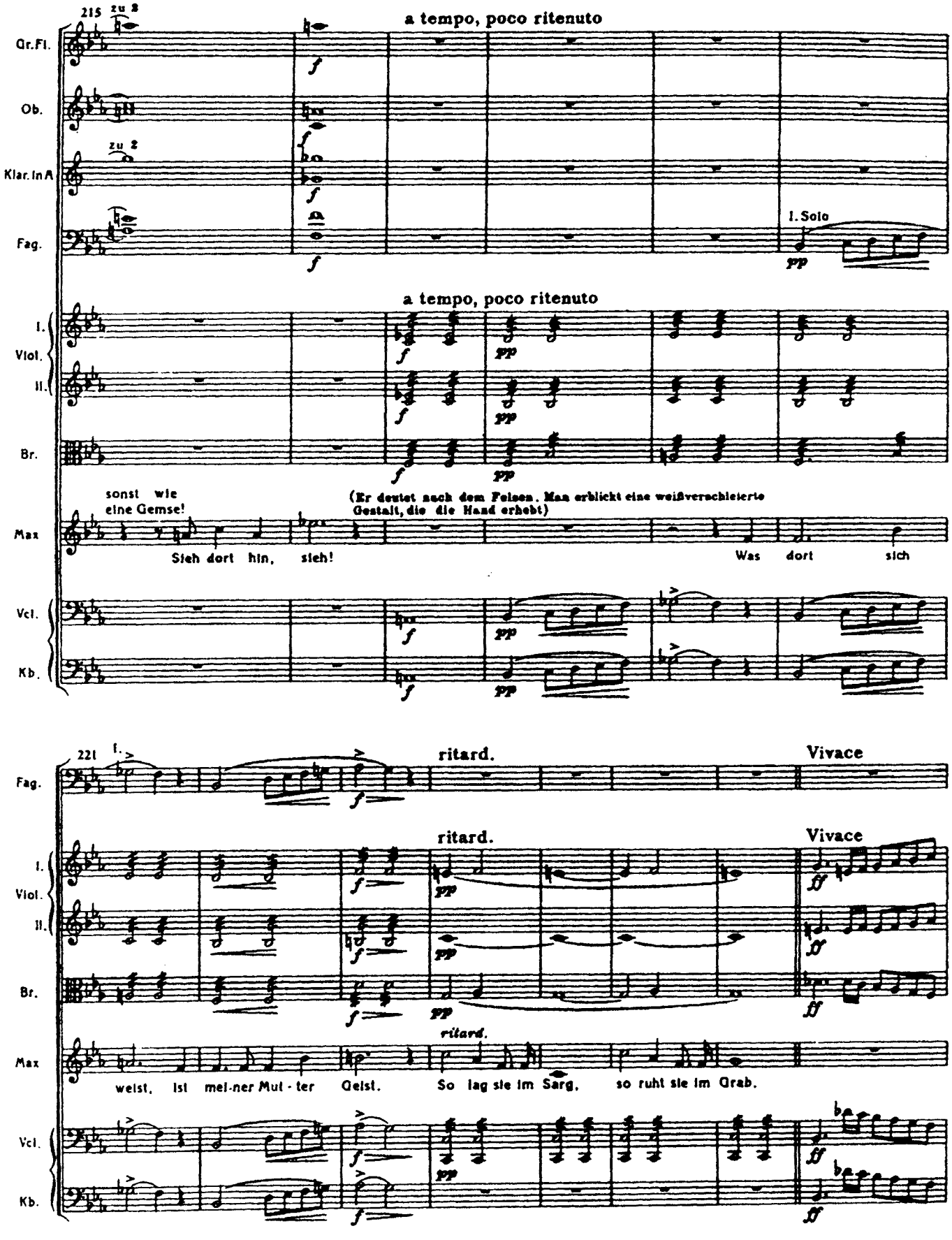

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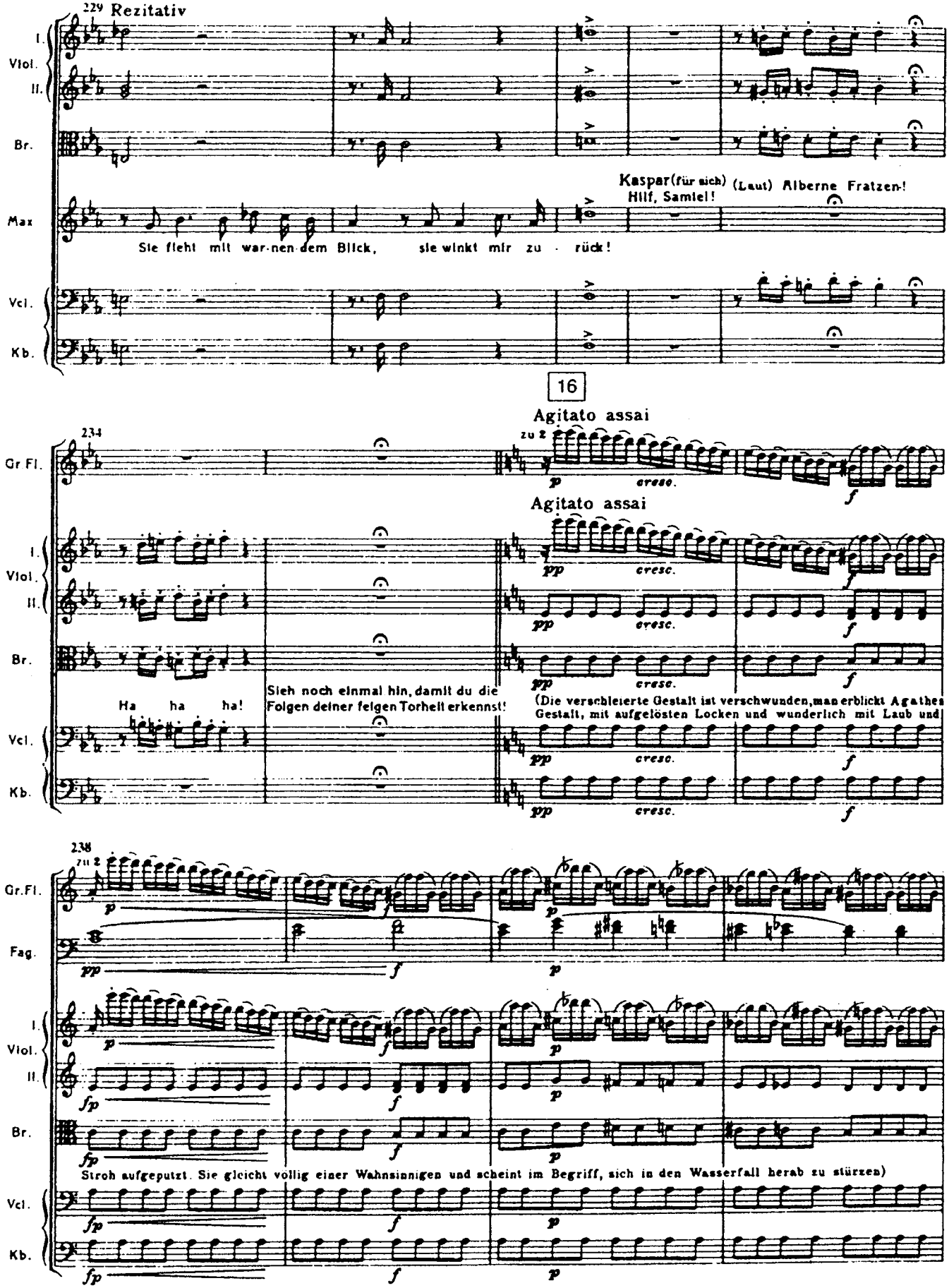

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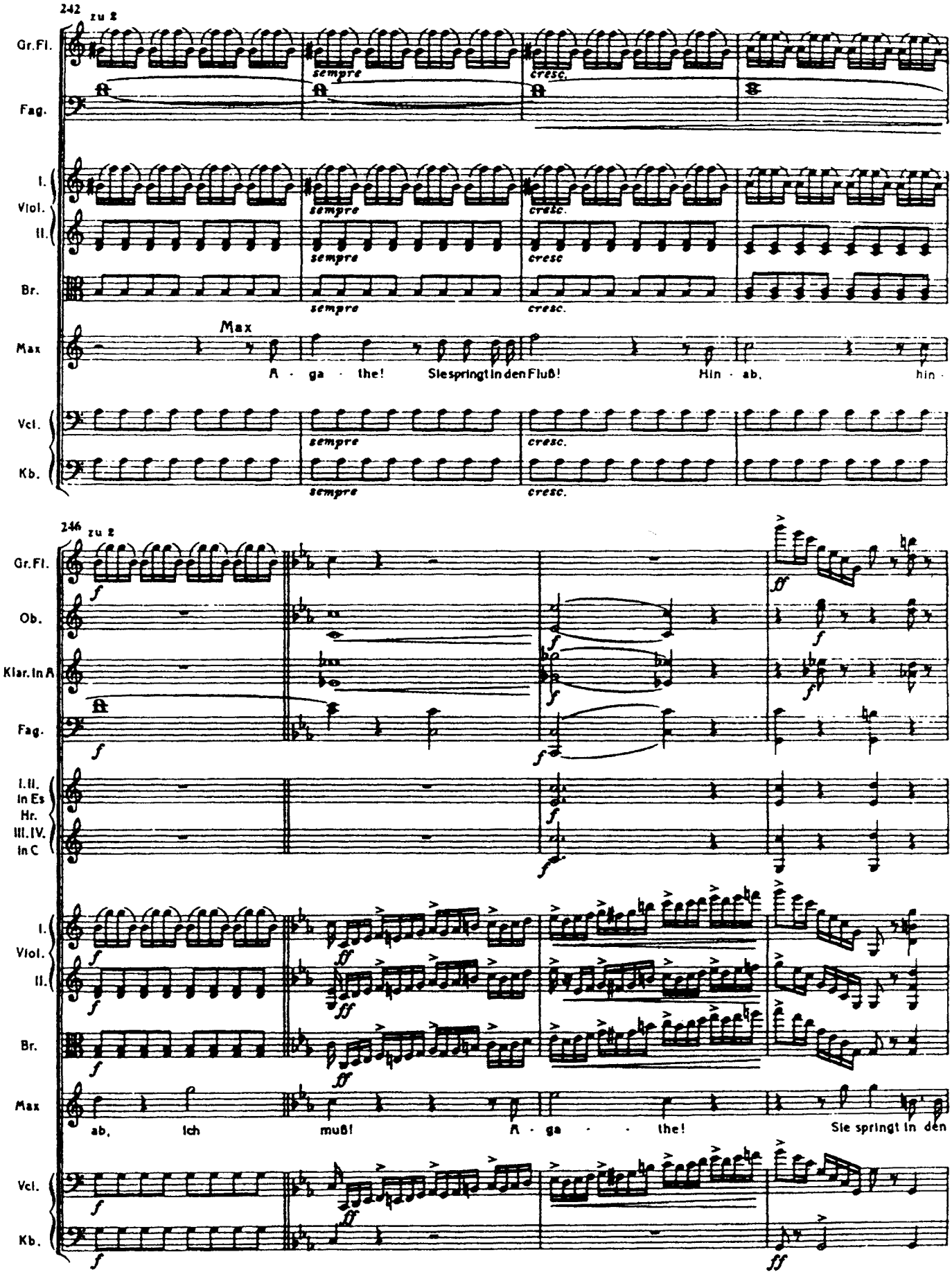

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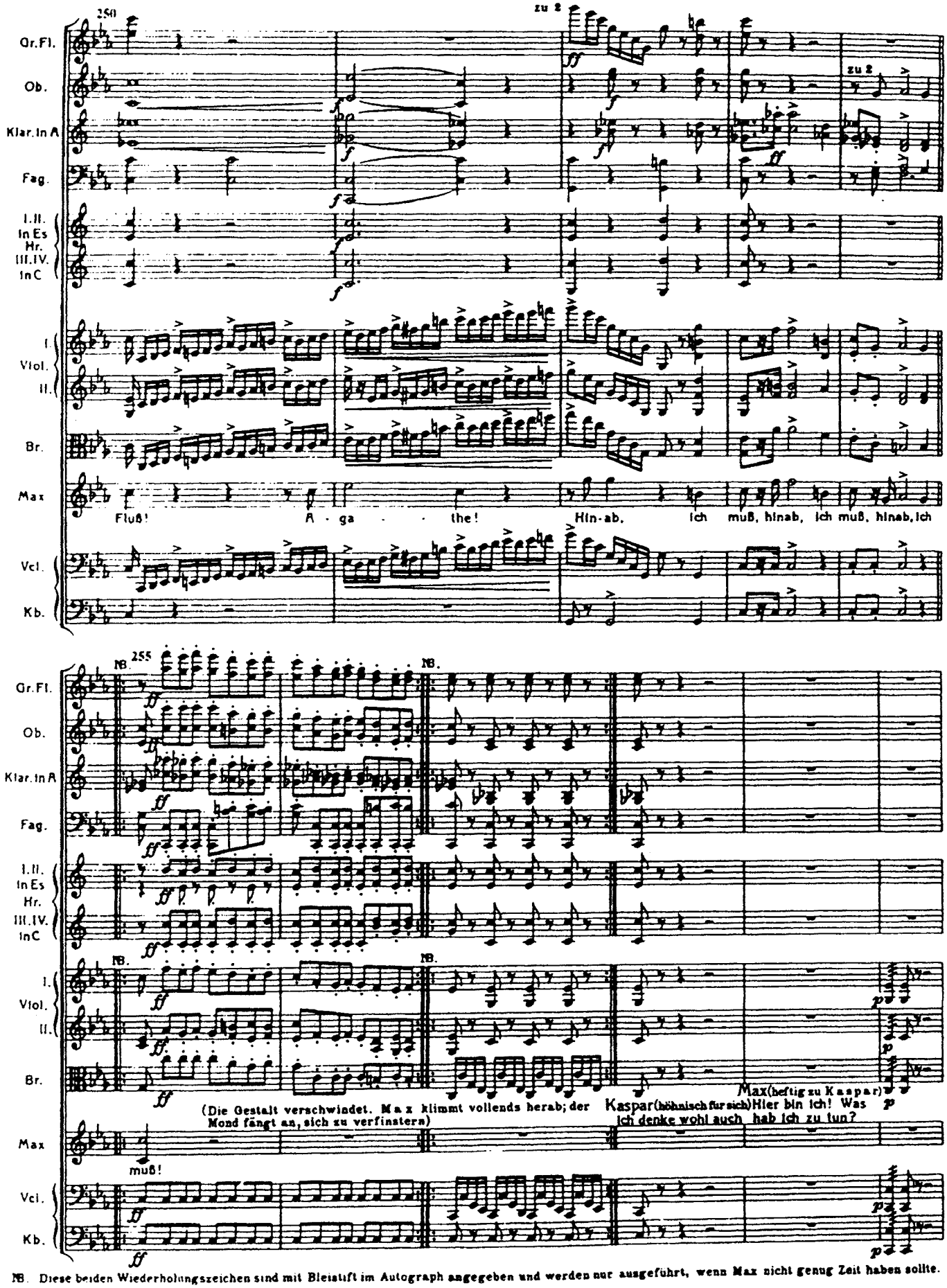


NB. Diese beiden Wiederholungszeichen sind mit Bleistift im Autograph angegeben und werden nur ausgeführt, wenn Max nicht genug Zeit haben sollte.

Skenováno pro studijní účely

Kaspar (wirft ihm die Jagdflasche zu, die Max weglegt) Zuerst trink einmal! Die Nachtluft ist kuhl und feucht. Willst du selbst gießen?

Max. Nein, das ist wider die Abrede.

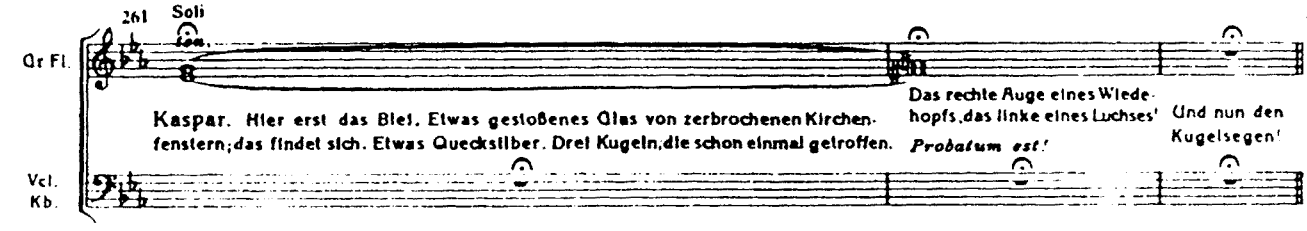
Kaspar. Nicht? So bleib außer dem Kreise, sonst kostet's dein Leben!

Max. Was hab ich zu tun, Hexenmeister?

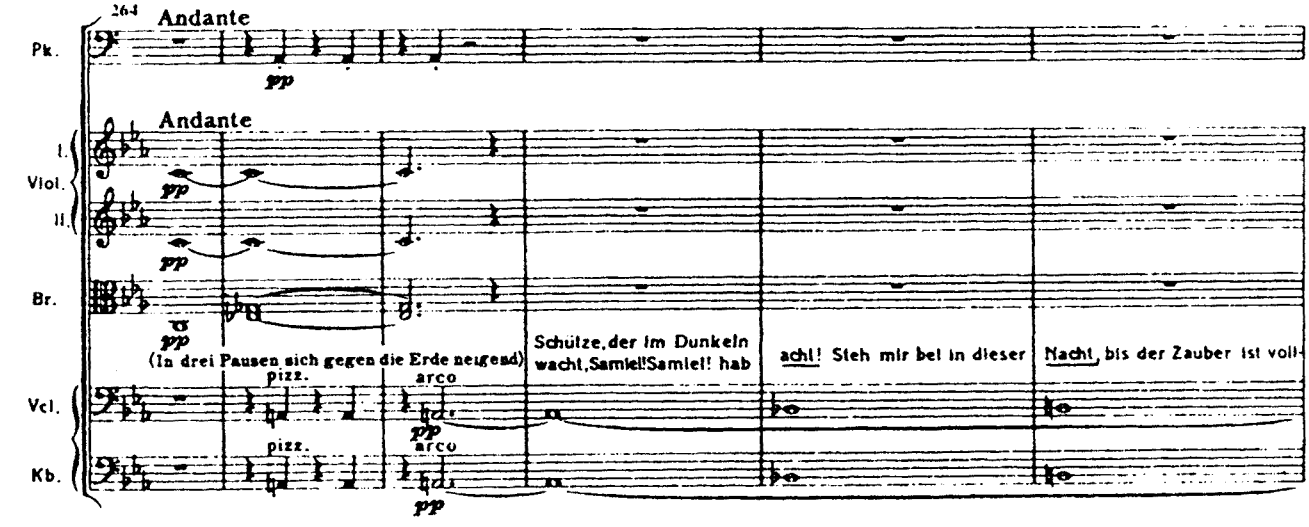
Kaspar. Fasse Mut! Was du auch horen und sehen magst, verhalte dich ruhig. (Mit eigenem heimlichen Grauen.) Kame vielleicht ein Unbekannter, uns zu helfen, was kummert es dich? Kommt was anders, was tut's? So etwas sieht ein Gescheiter gar nicht!

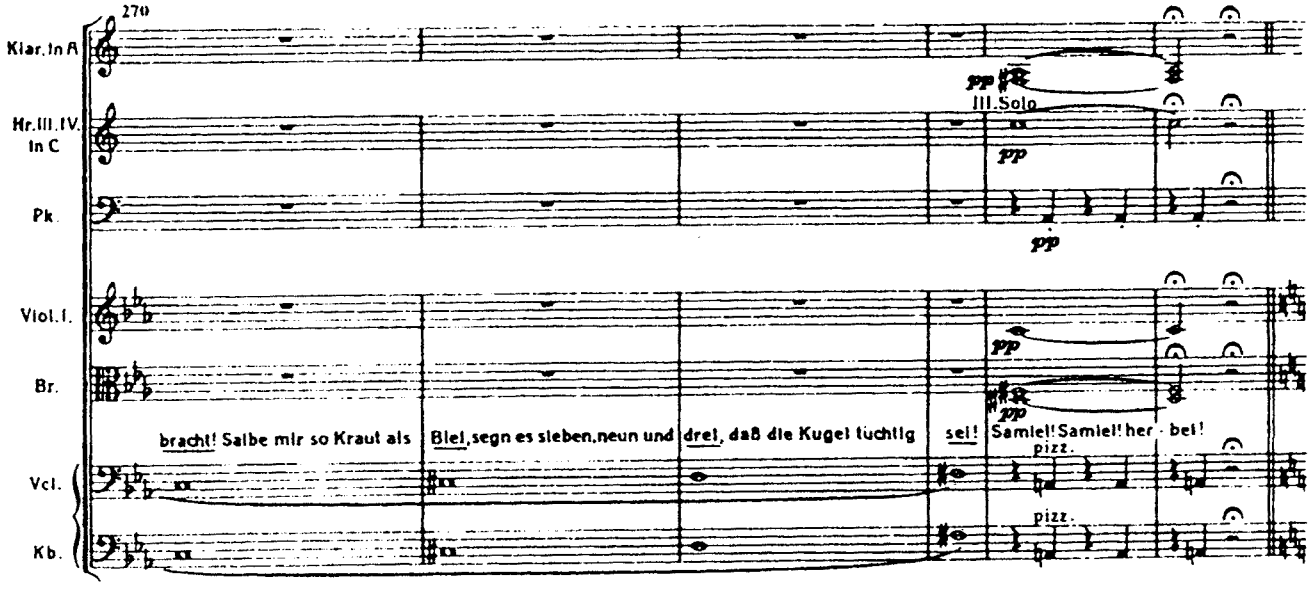
Max. O, wie wird das enden!

Kaspar. Umsonst ist der Tod! Nicht ohne Widerstand schenken verborgene Naturen den Sterblichen ihre Schatze. Nur wenn du mich selbst zittern siehst, dann komme mir zu Hilfe und rufe was ich treffen werde, sonst sind wir beide verloren. (Max macht eine Bewegung des Einwurfs) Still! Die Augenblicke sind kostbar! (Der Mond ist bis auf einen schmalen Streif verfinstert. Kaspar nimmt die Gießkelle.) Merk auf, was ich hineinwerfen werde, damit du die Kunst lernst! (Er nimmt die Ingredienzen aus der Jagdtasche und wirft sie nach und nach hinein.



MELODRAM





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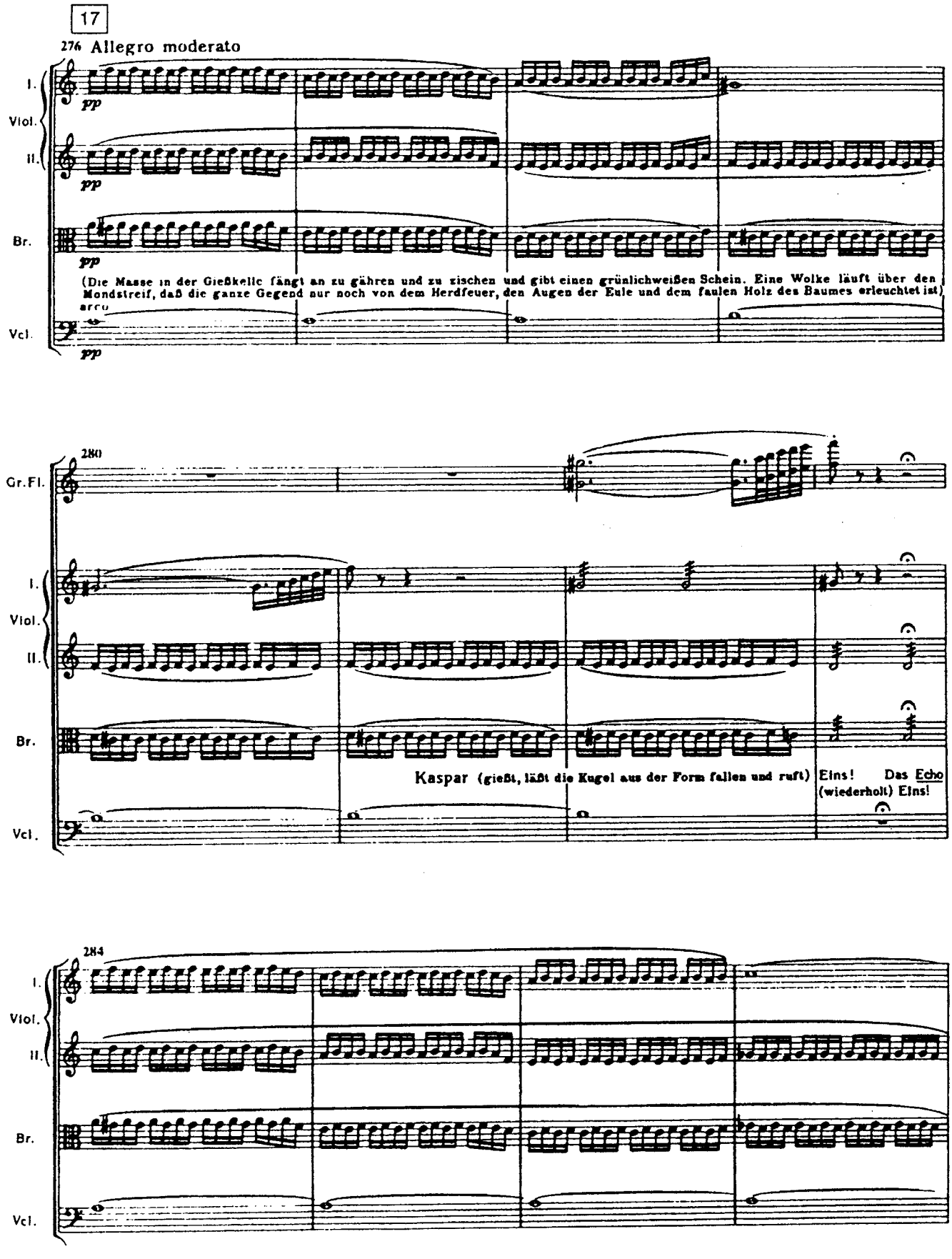

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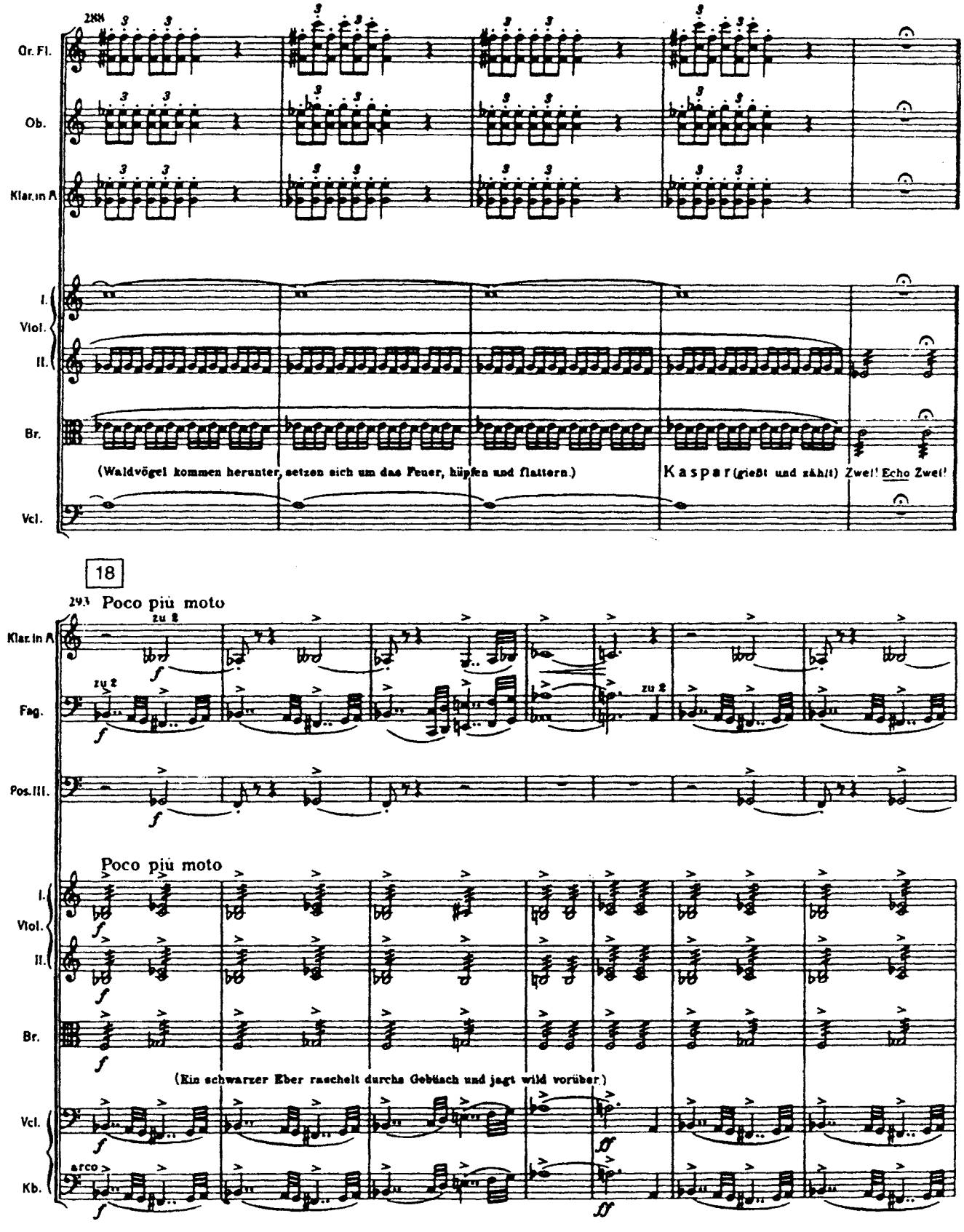

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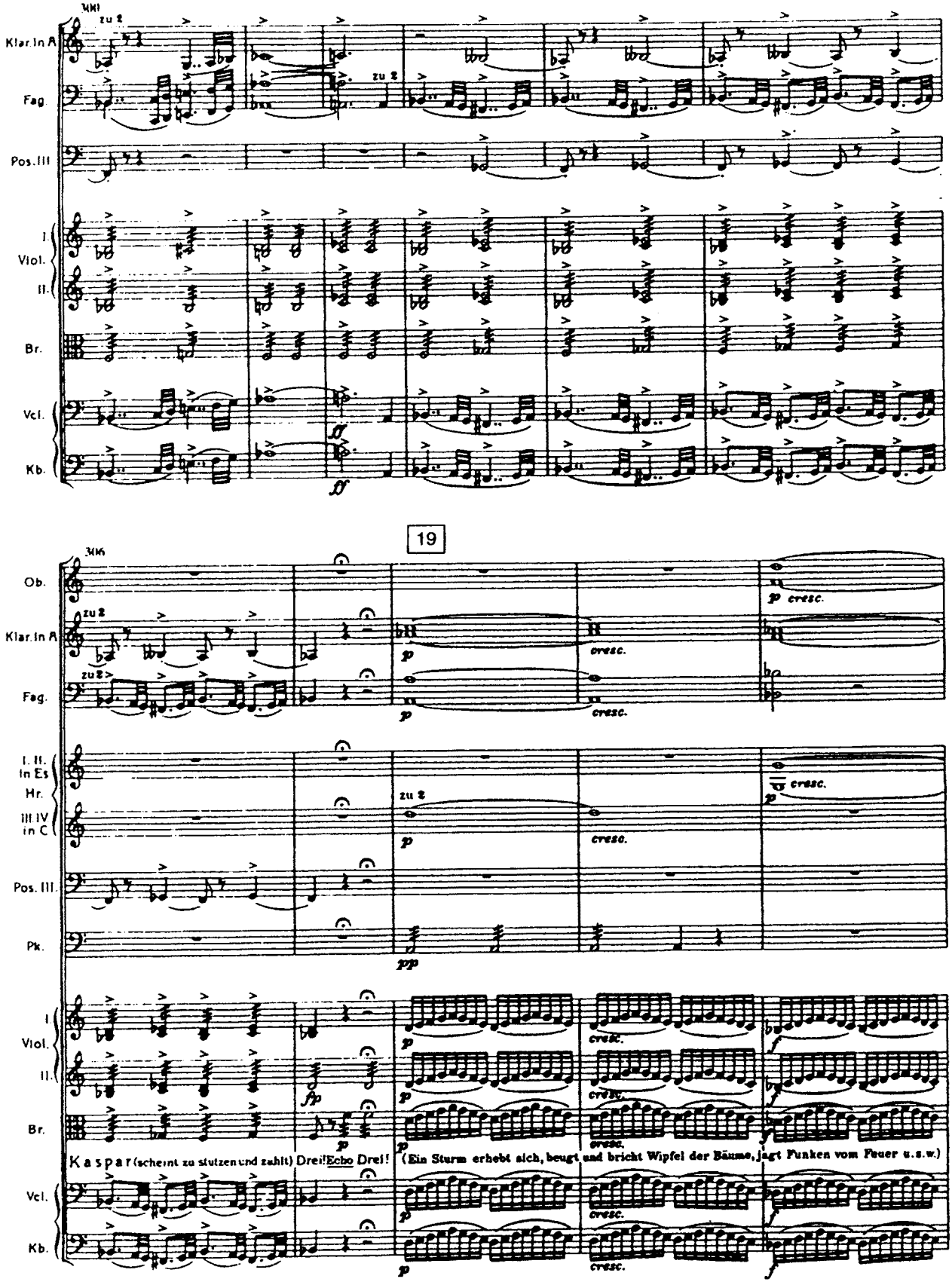

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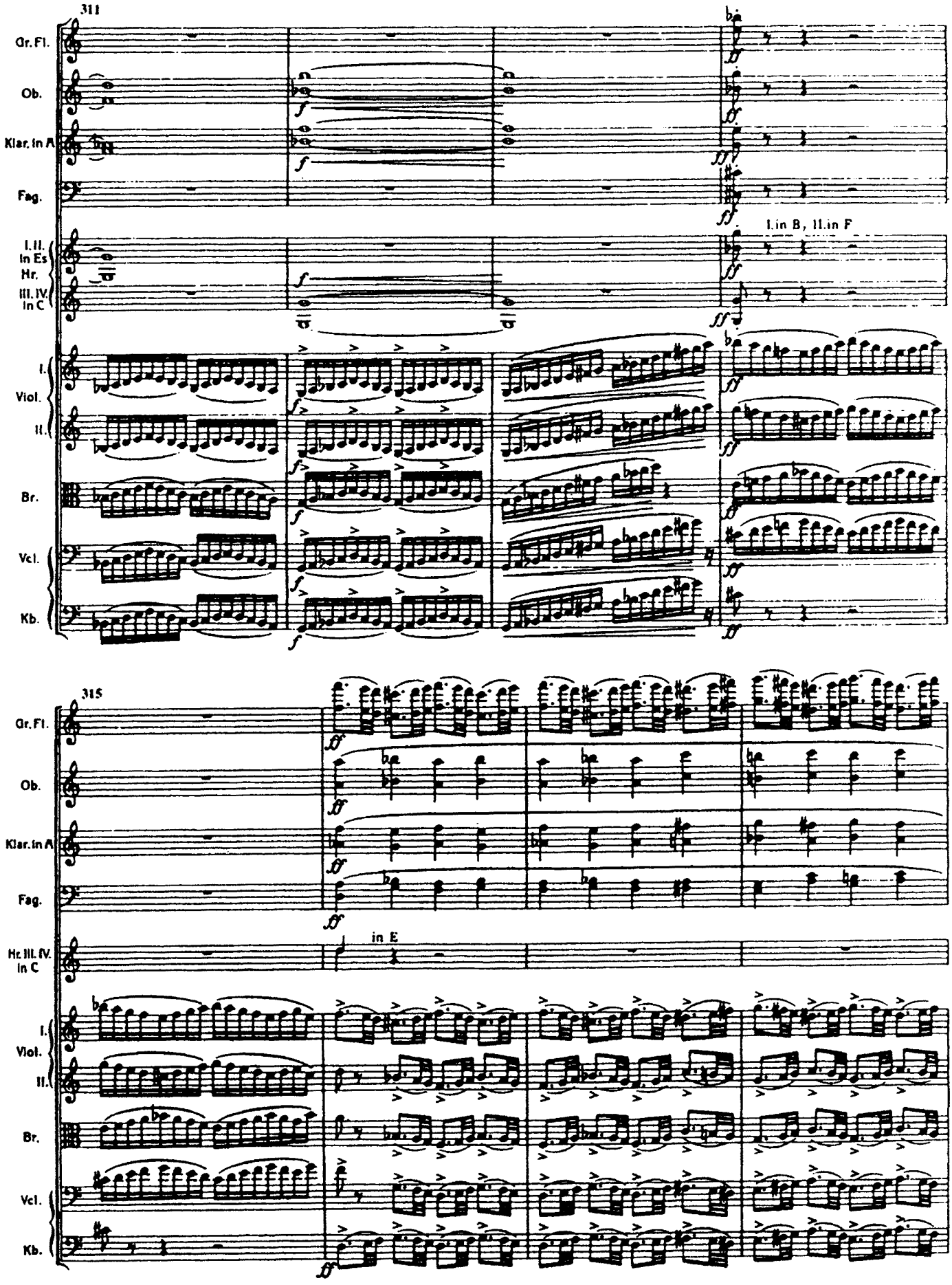

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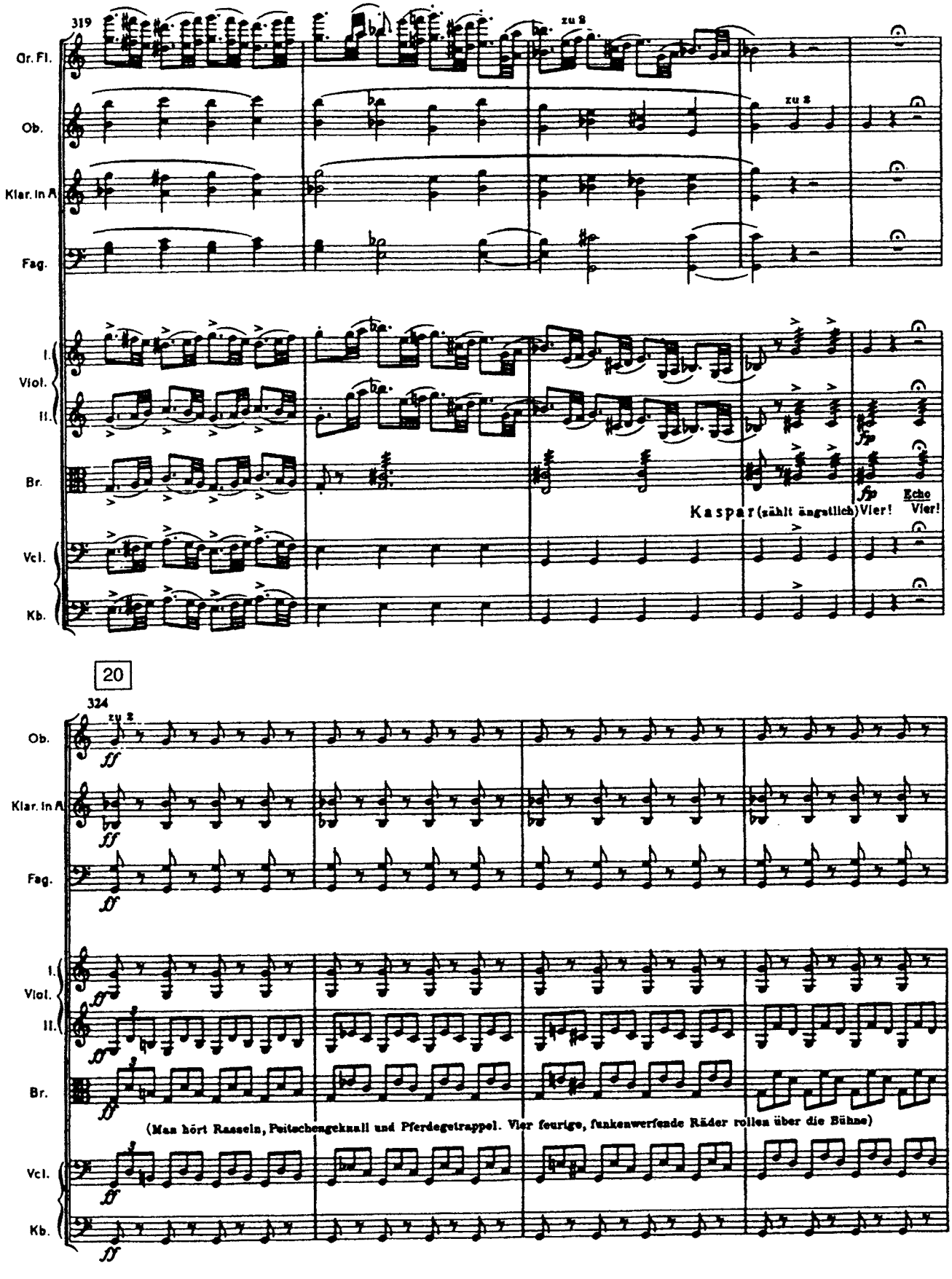

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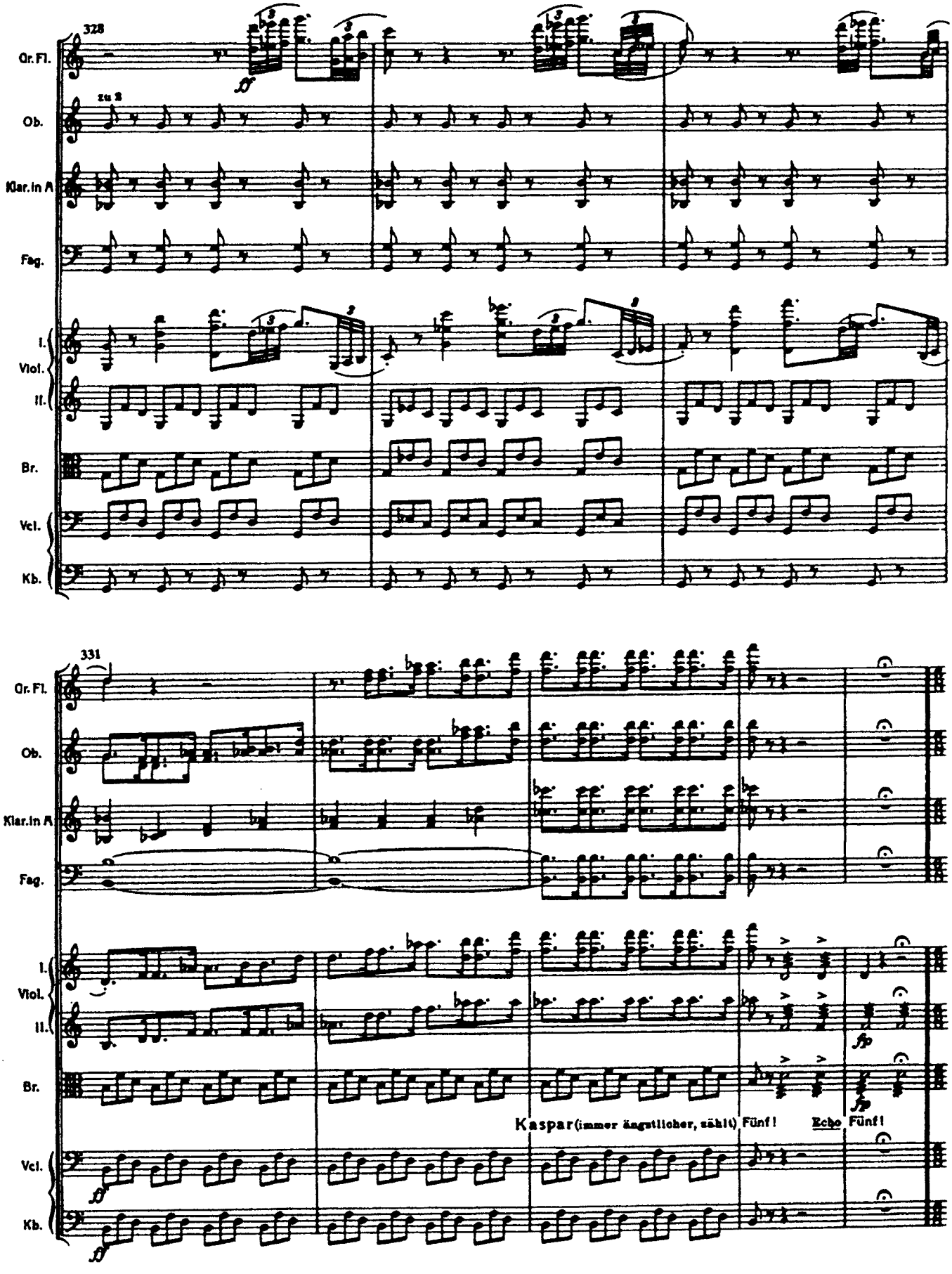

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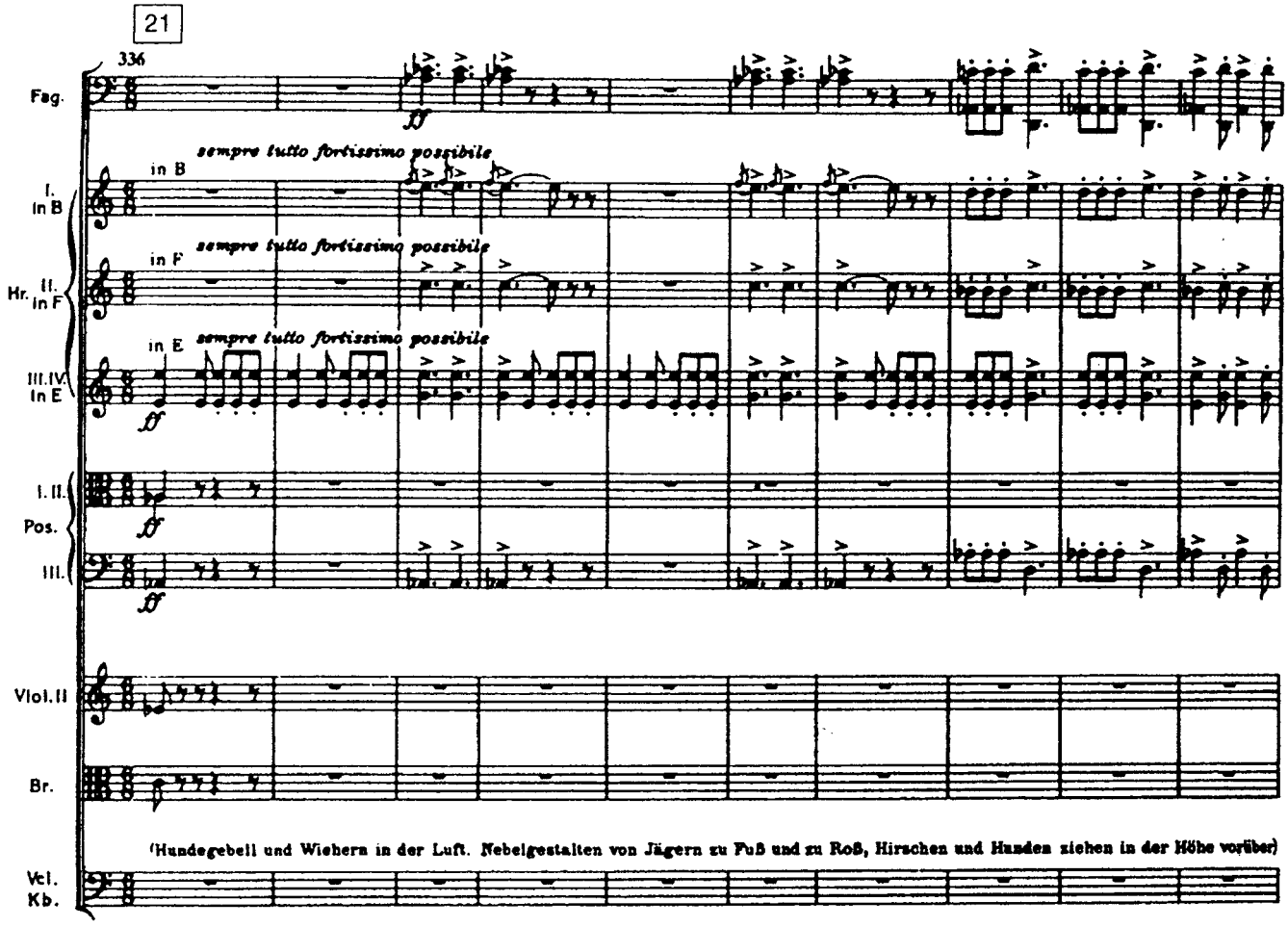

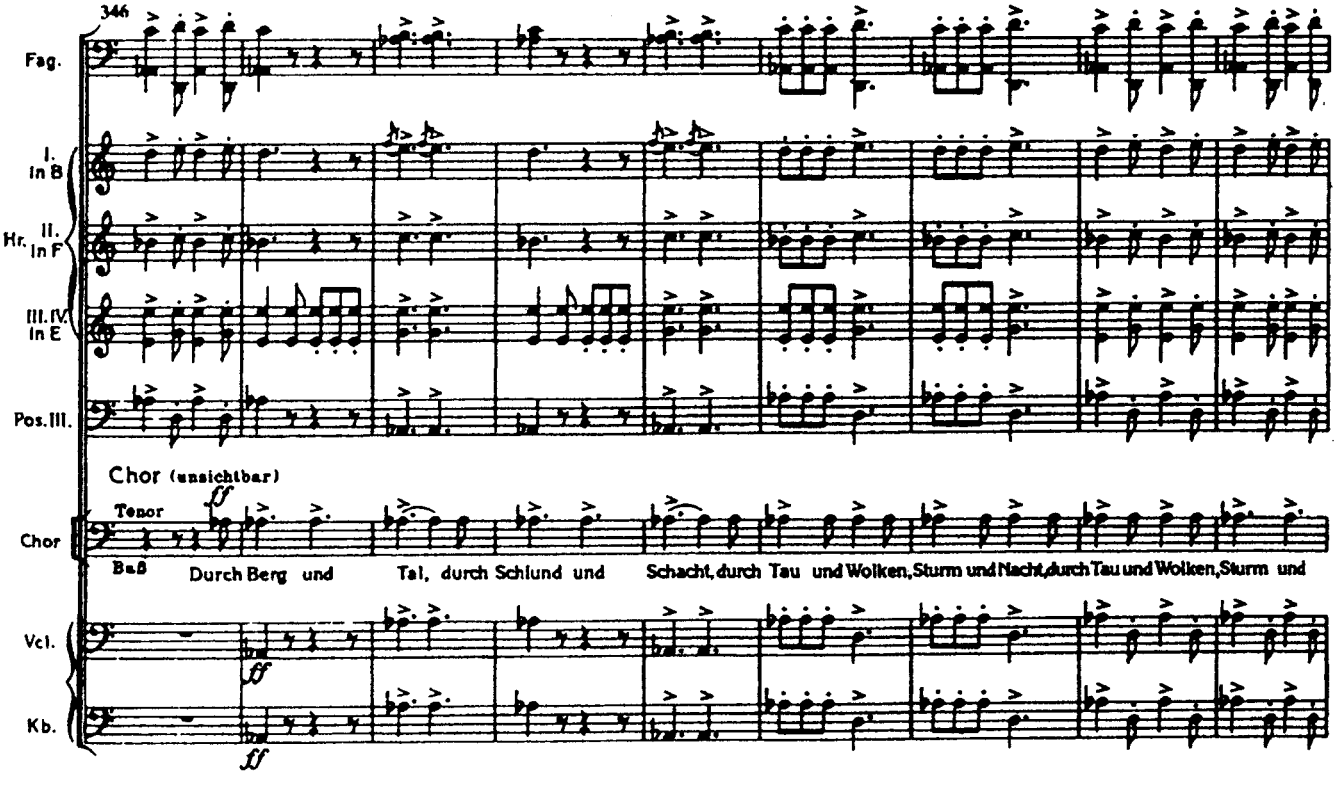

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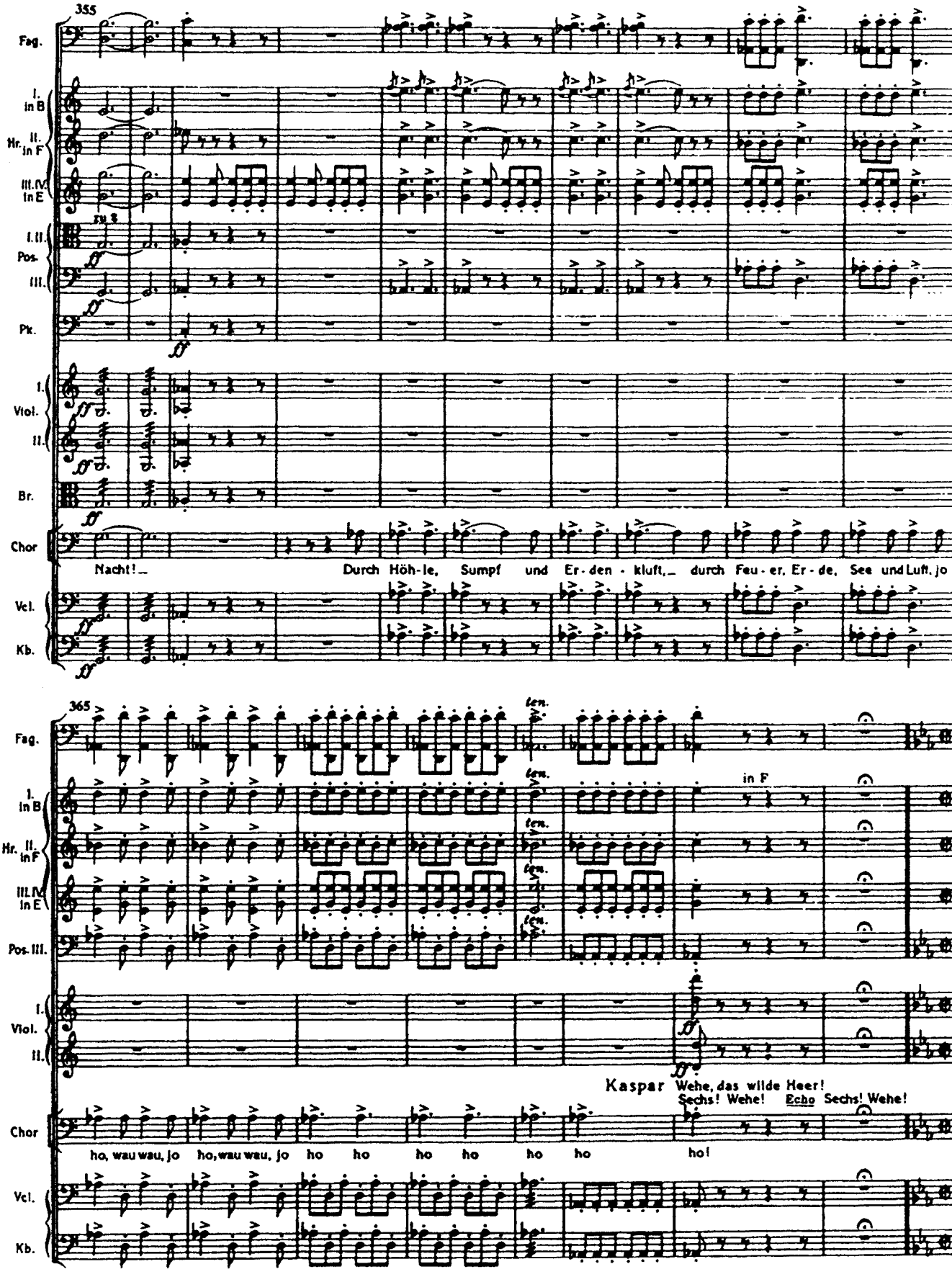

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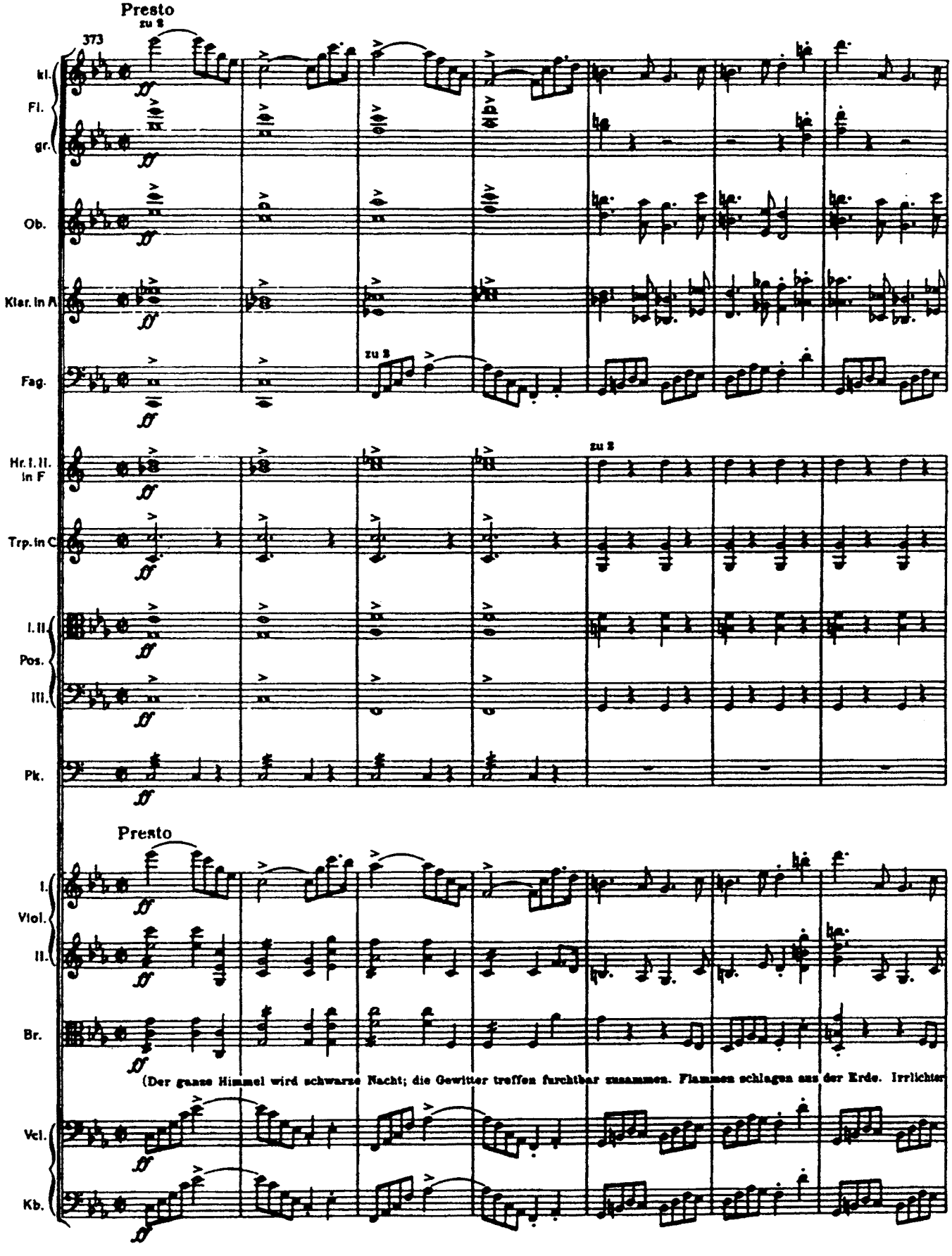

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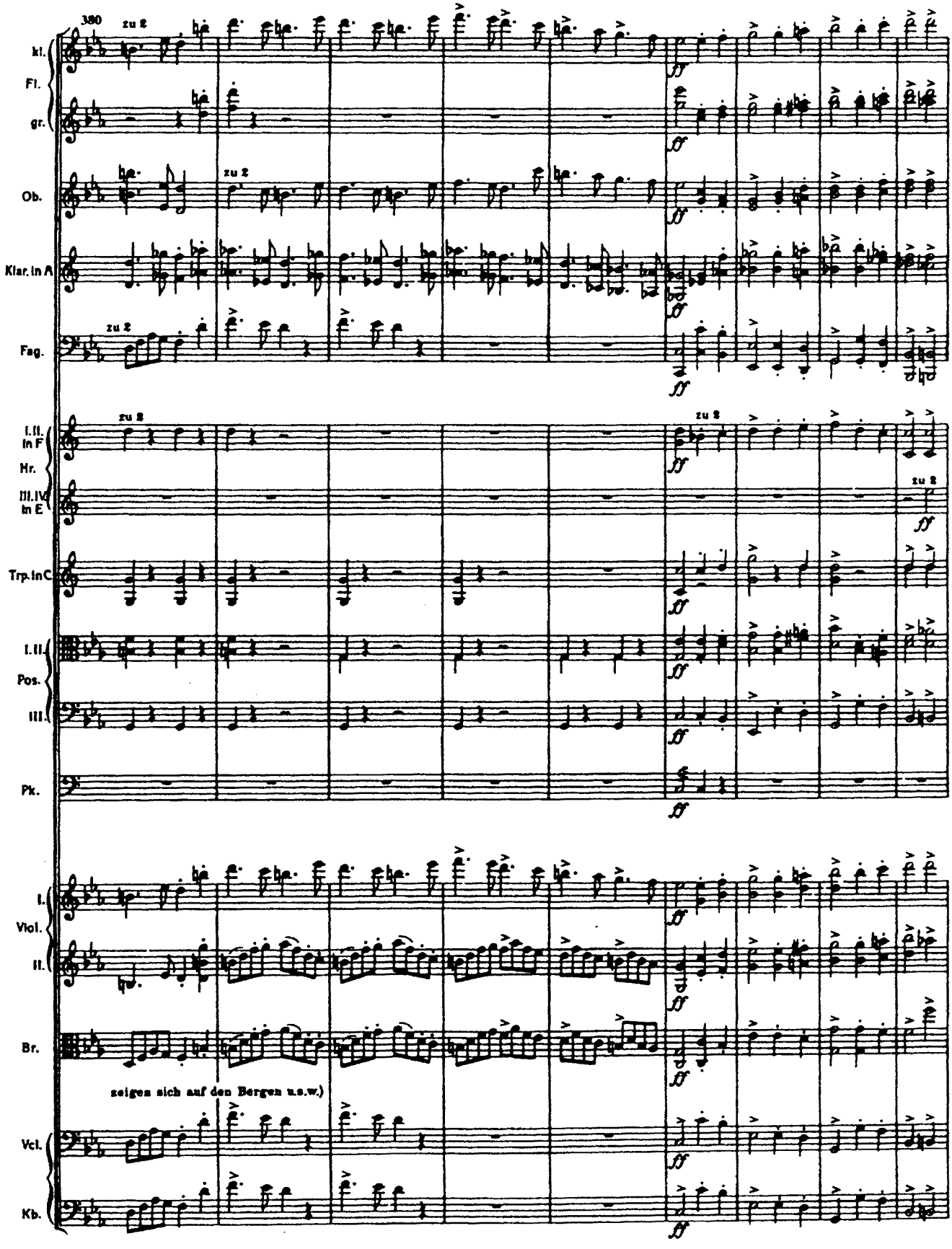

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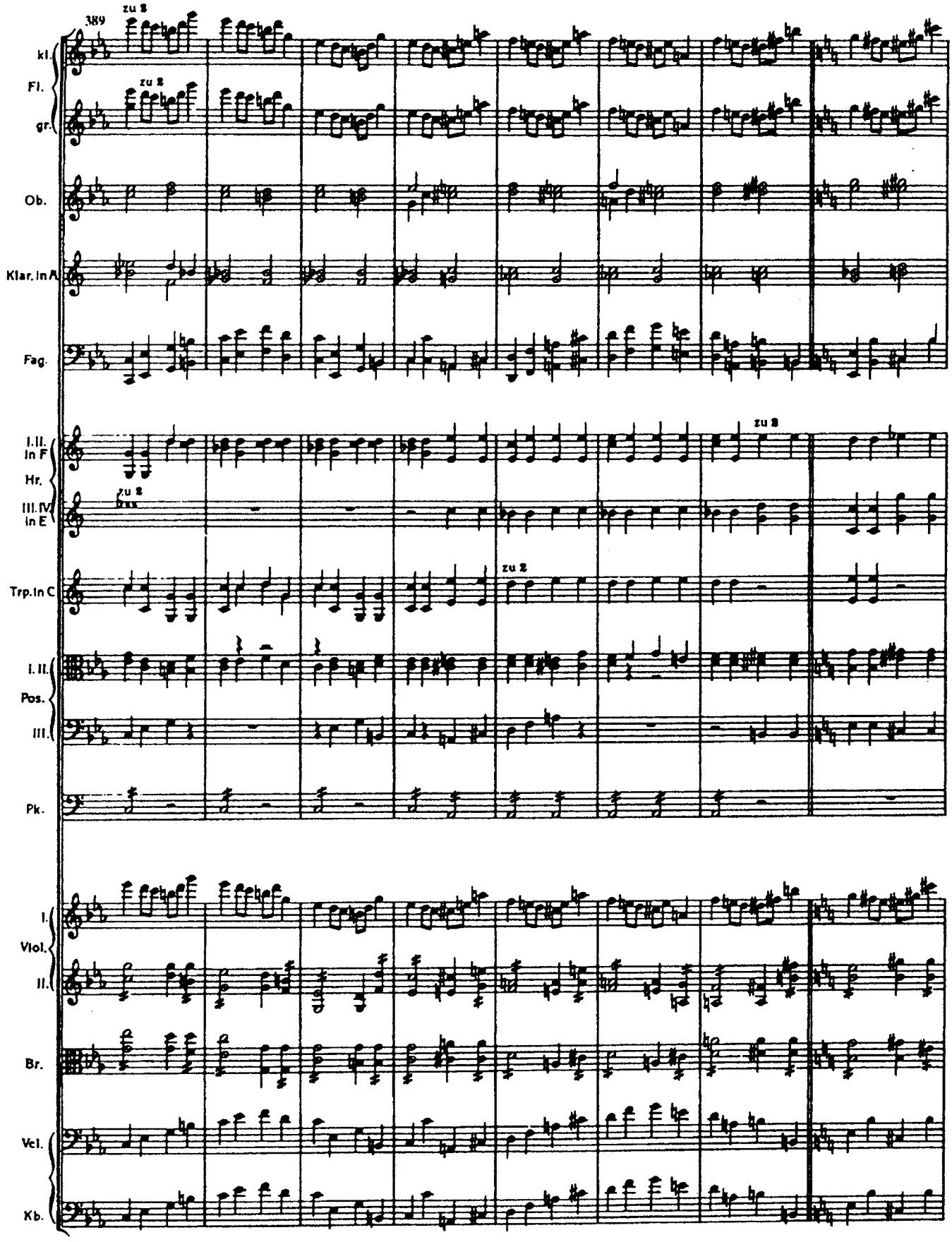

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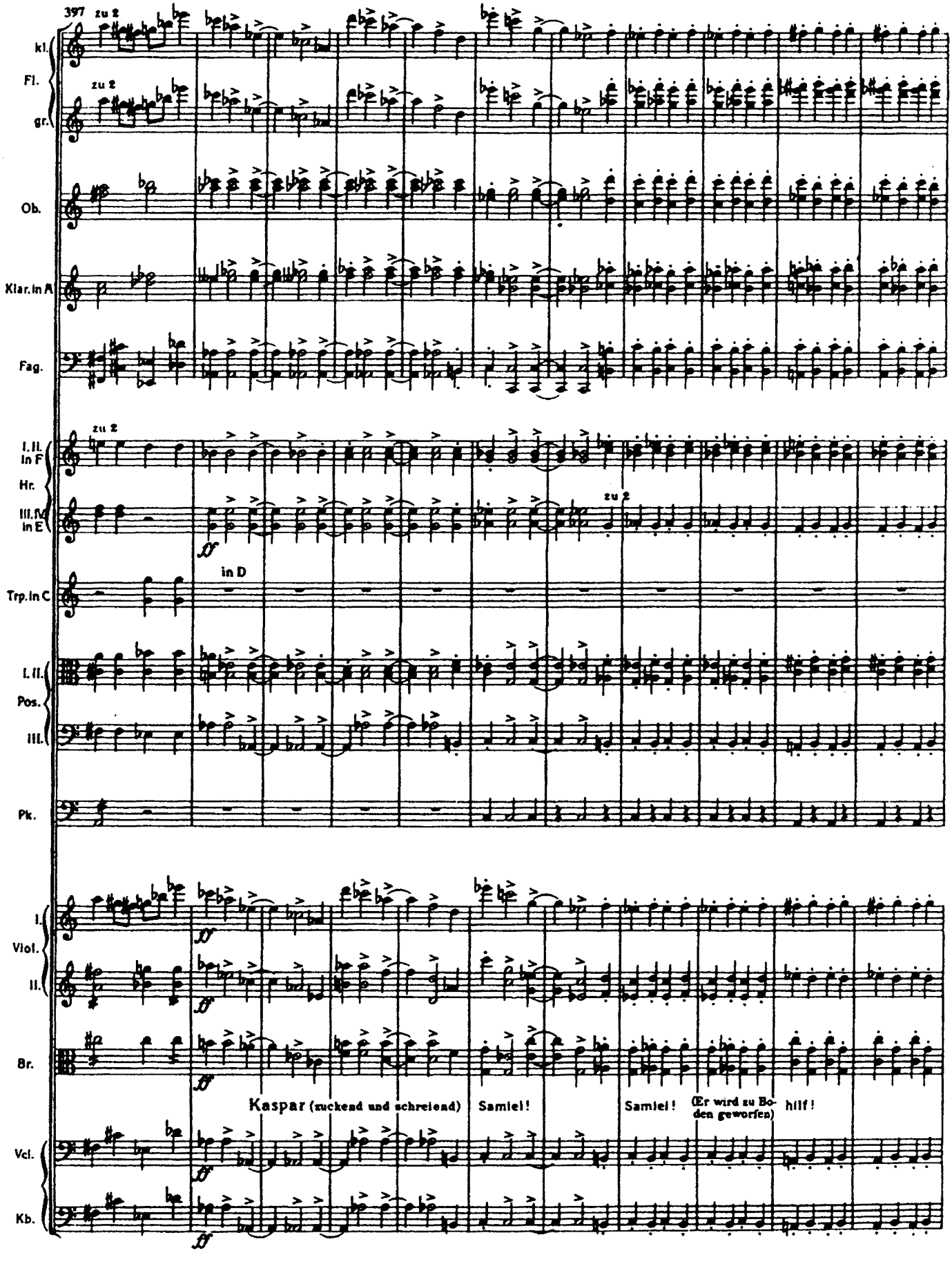

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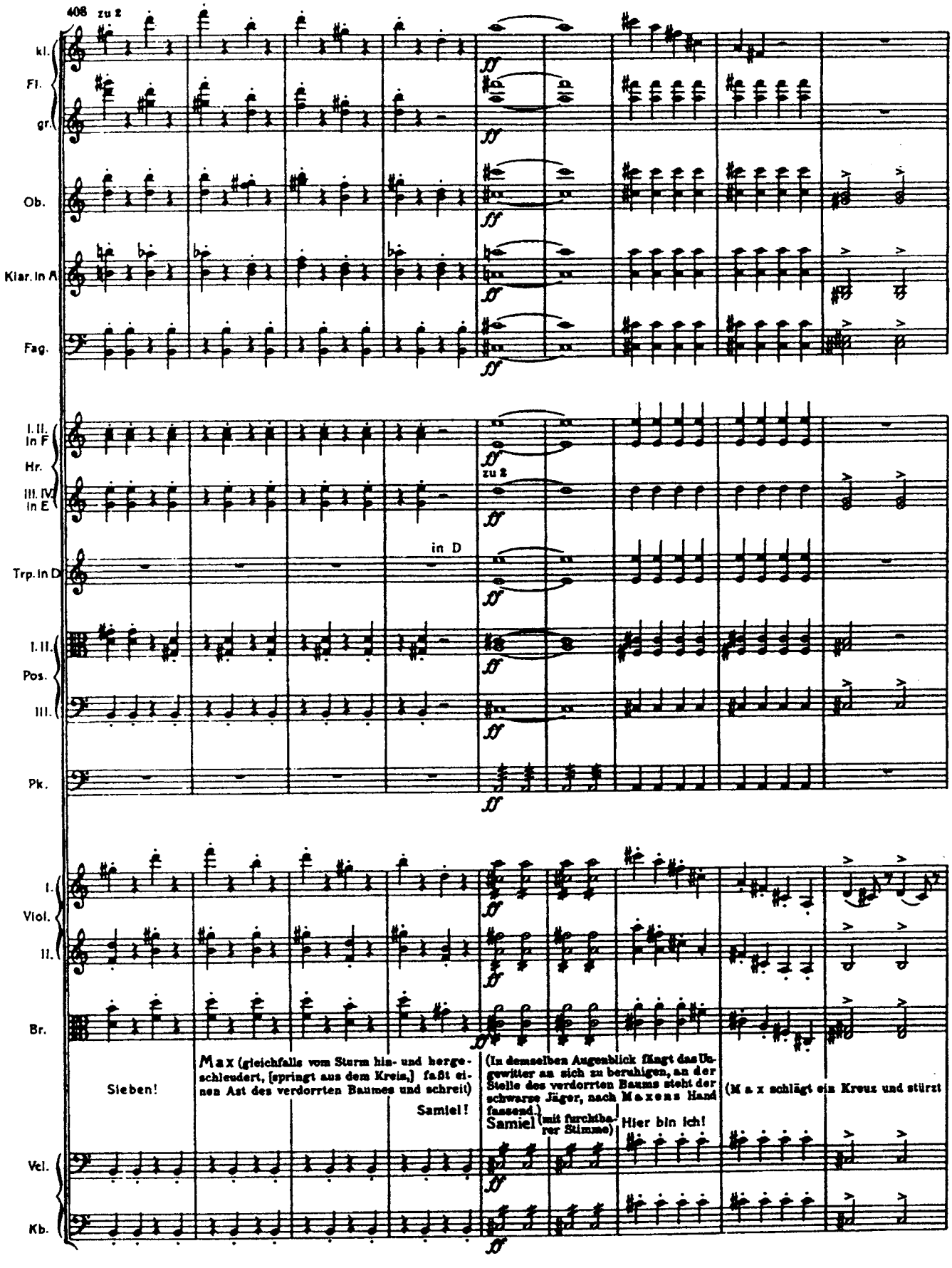

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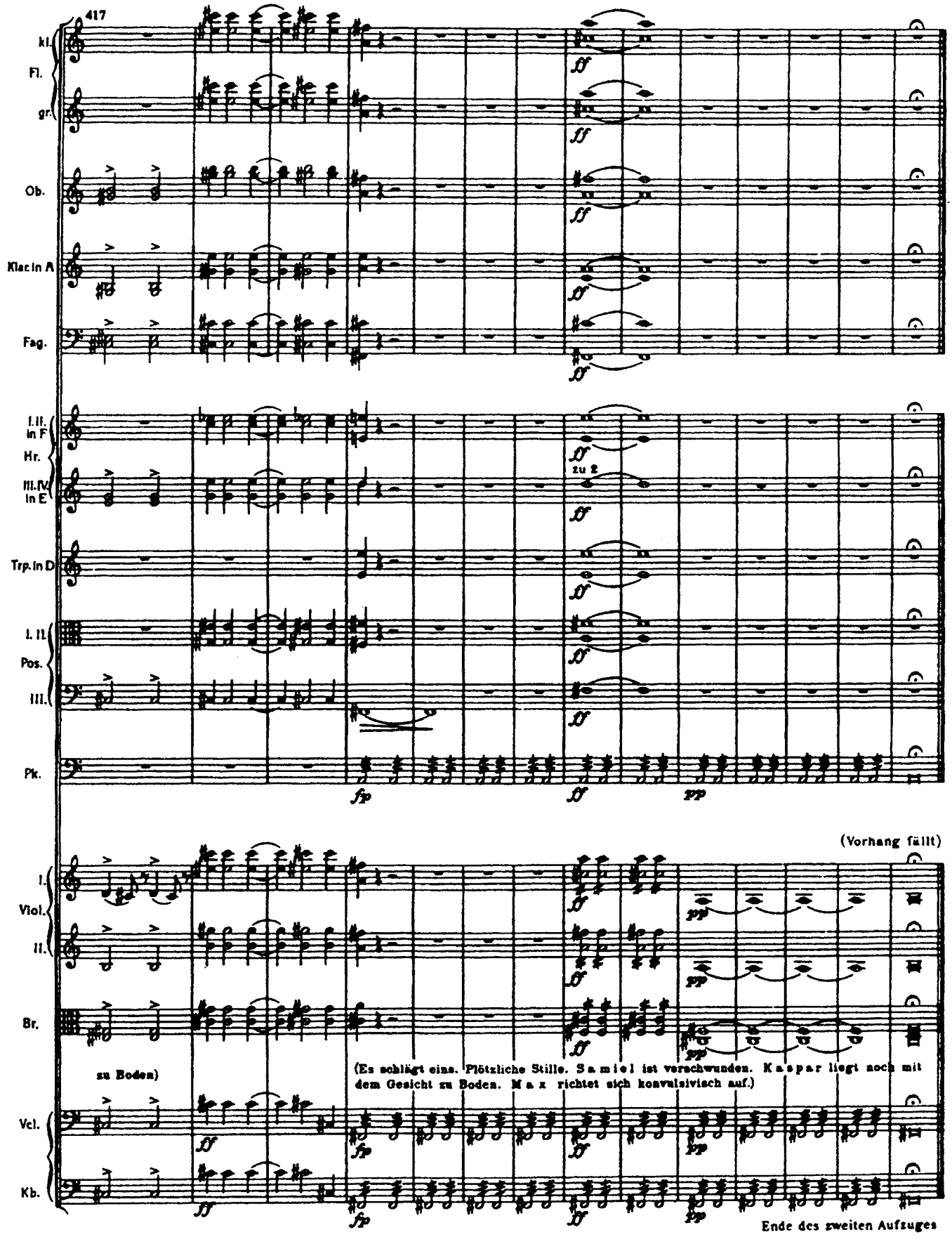

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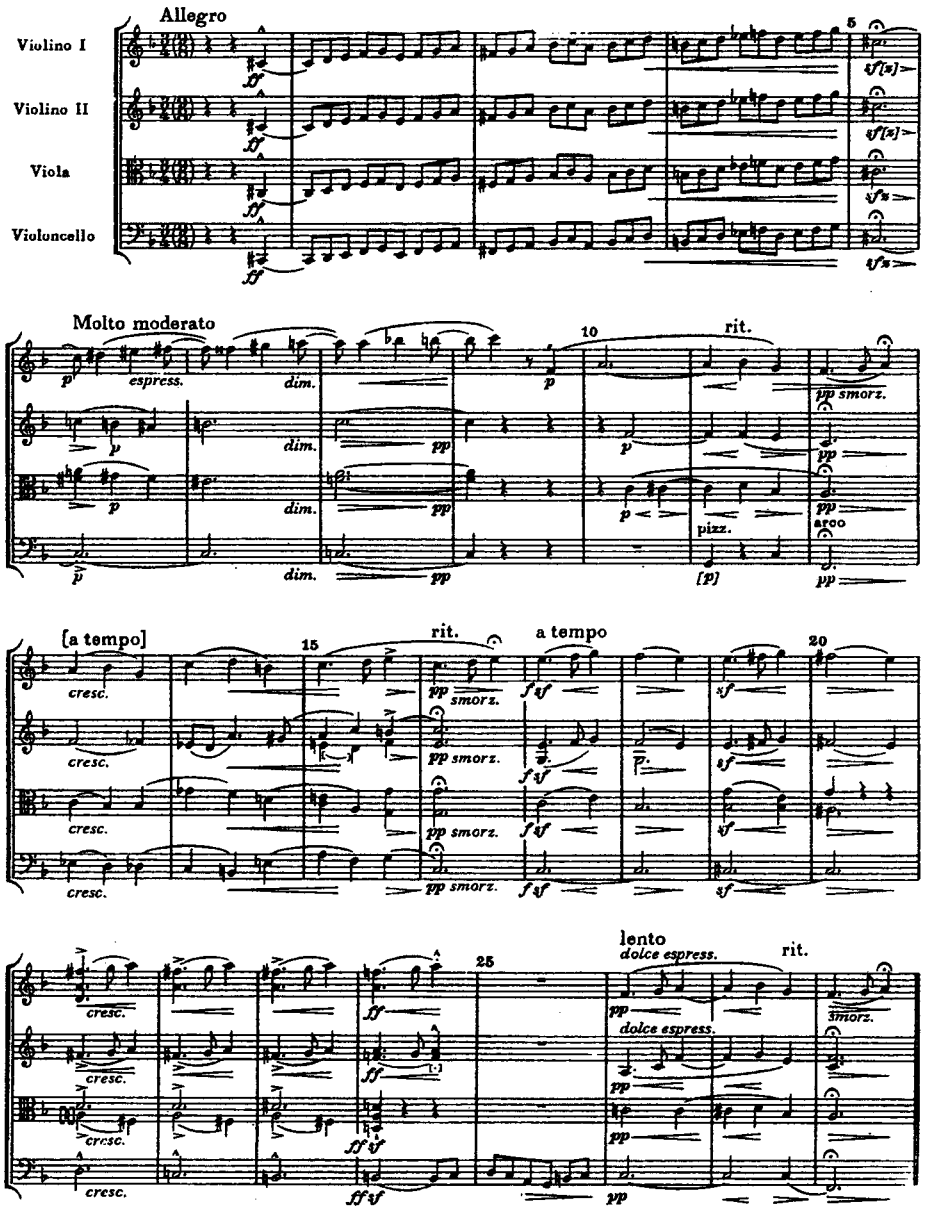
II. SMYČCOVÝ KVARTET

I

BEDŘICH SMETANA (1824–1884)



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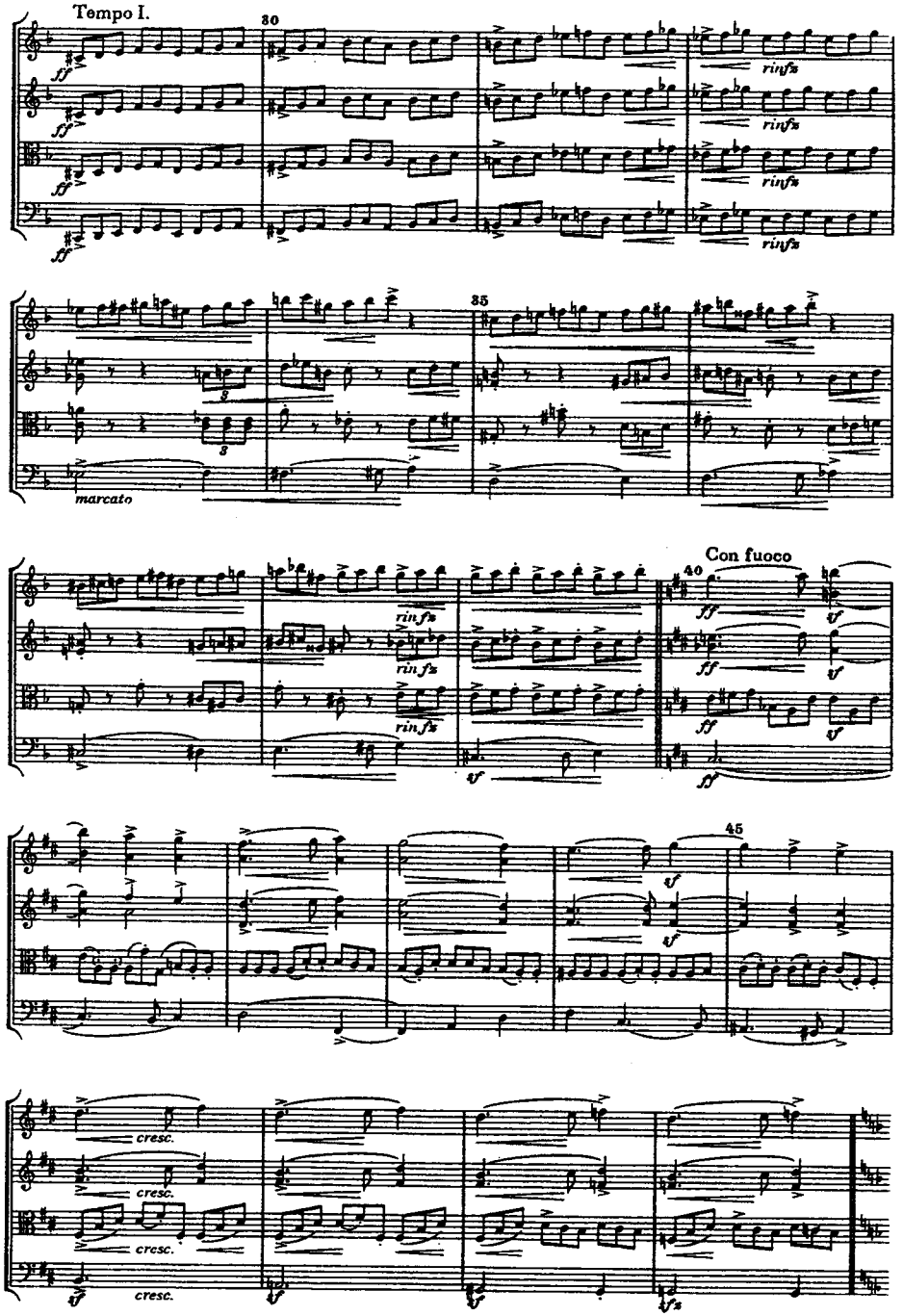

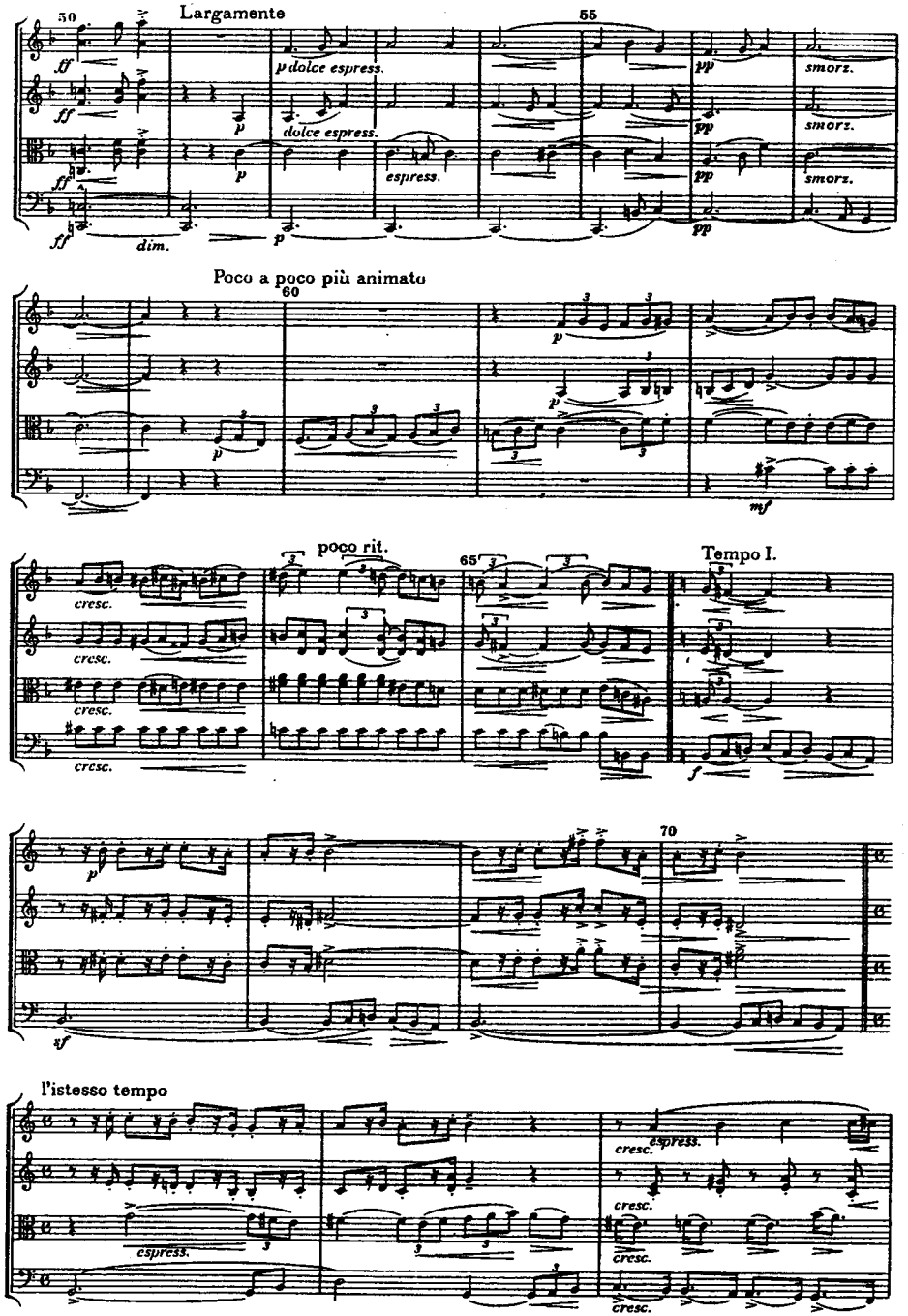

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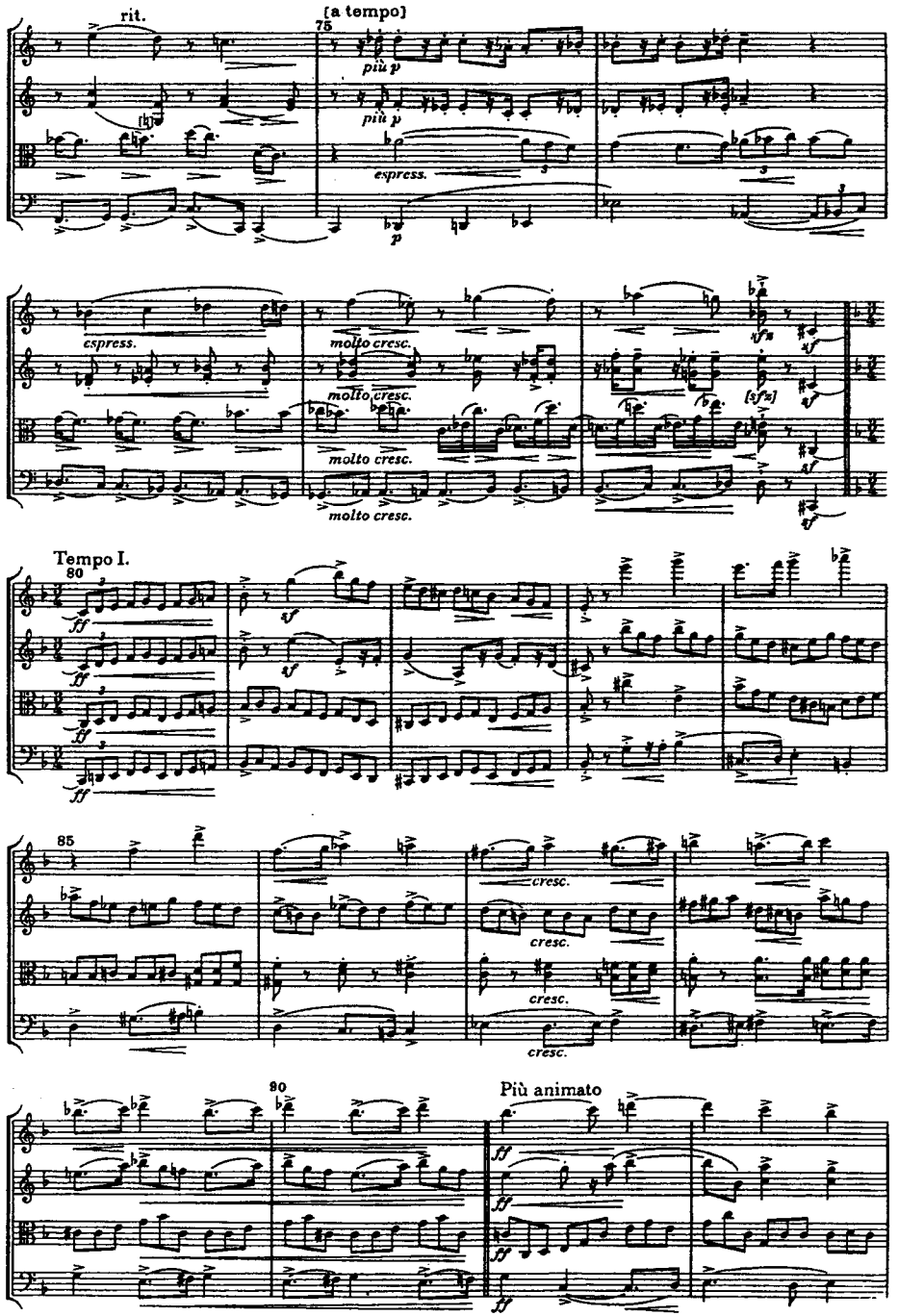

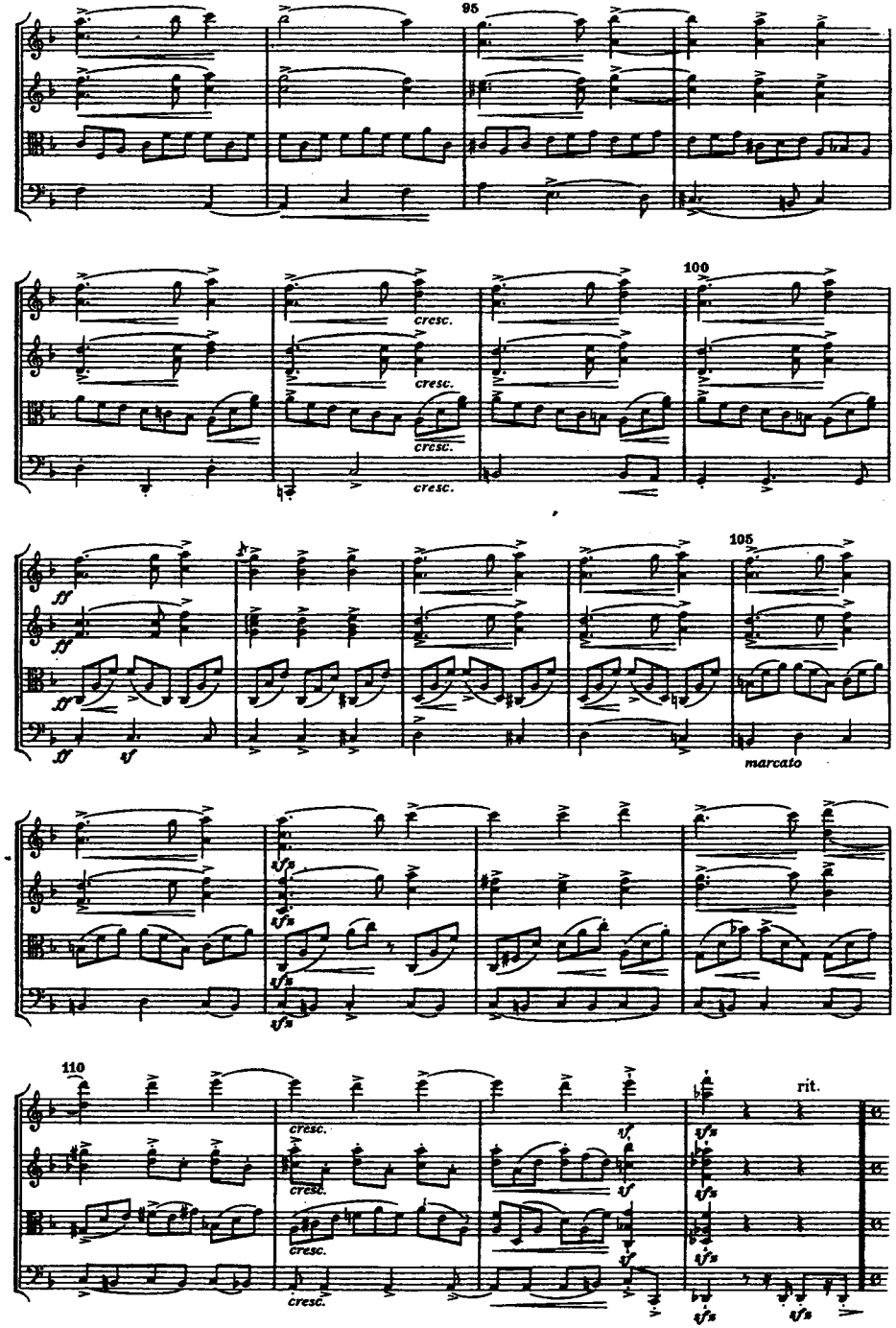

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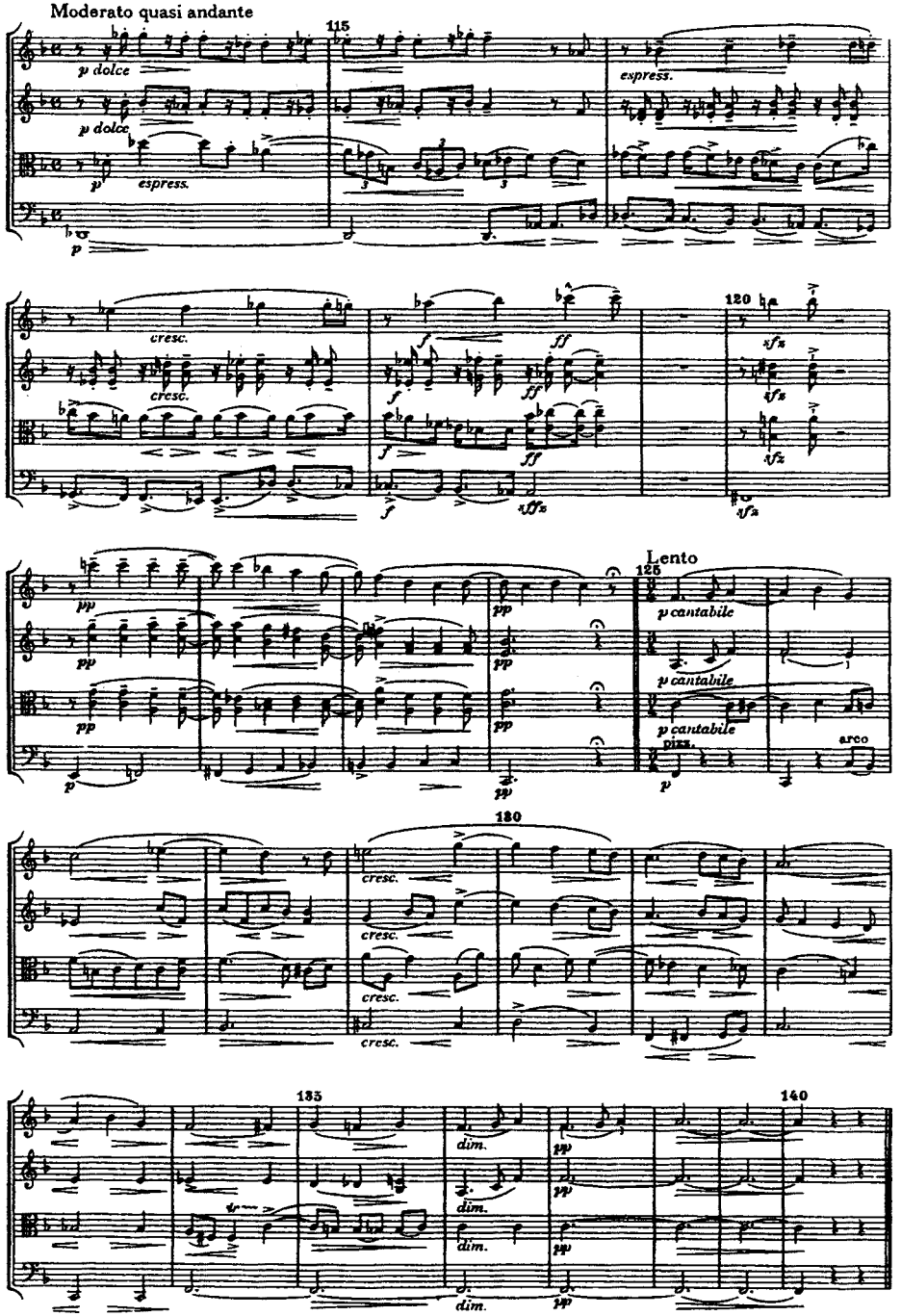
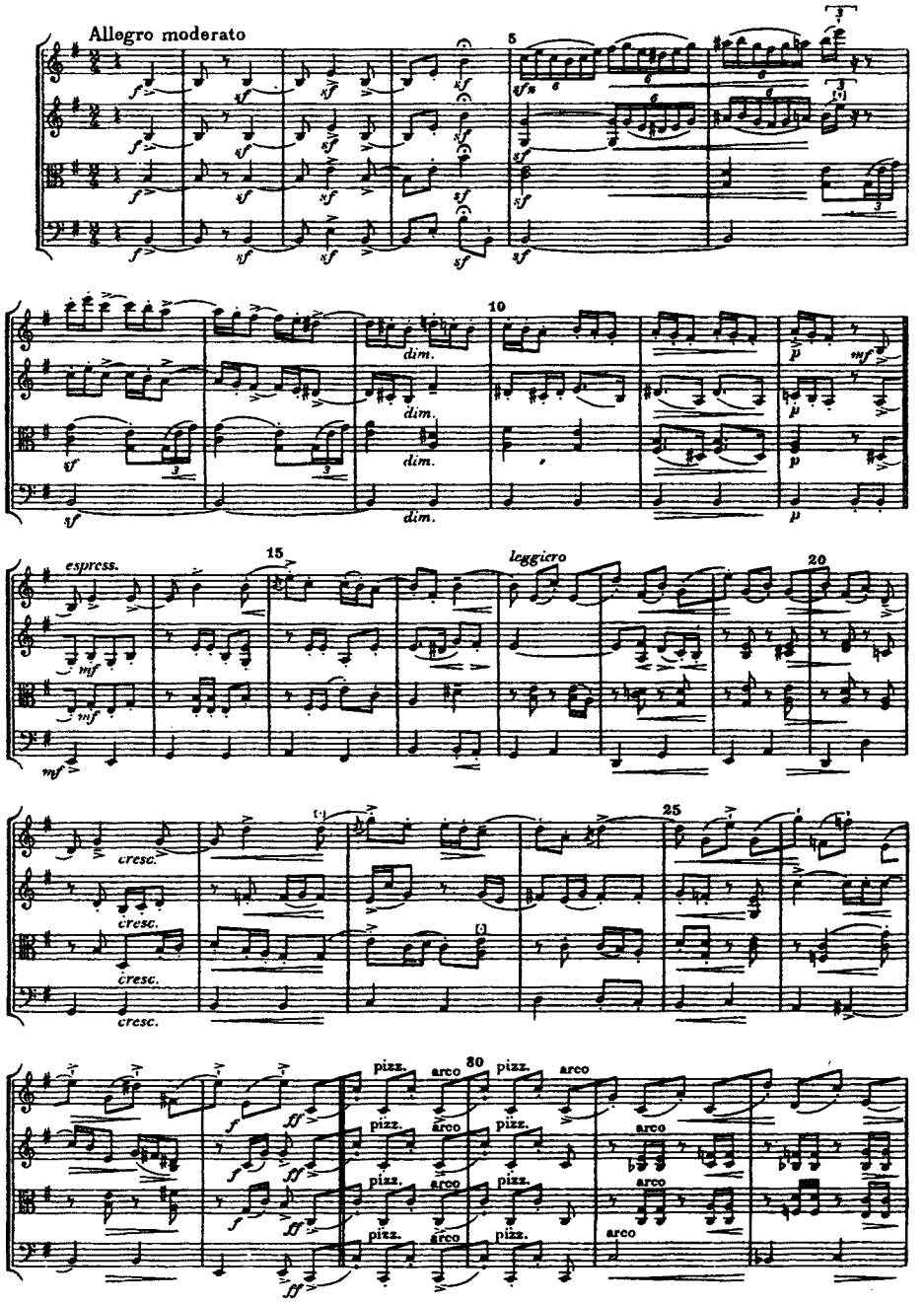
Moderato quasi andante



II

Allegro moderato



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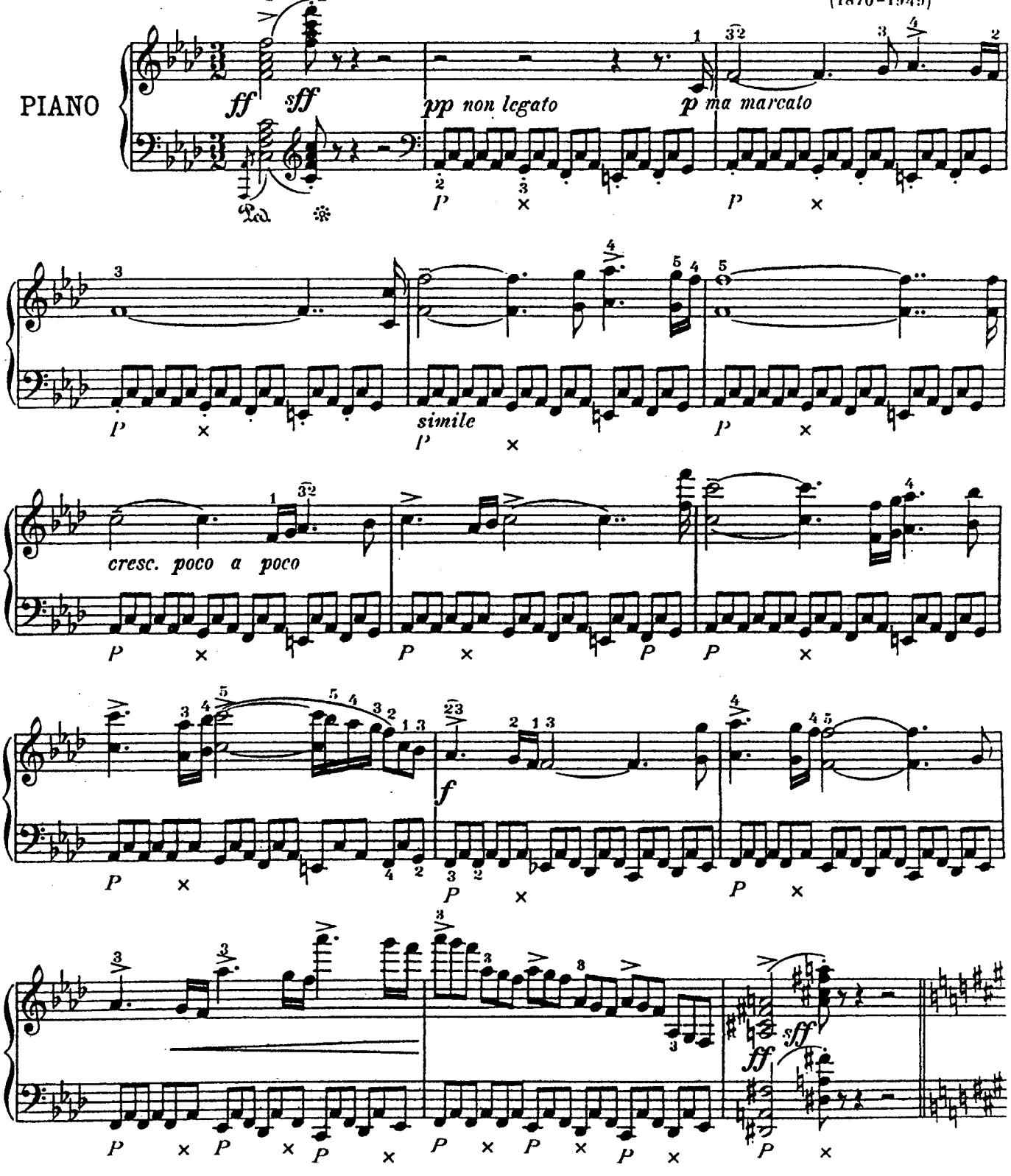
Sonata eroica

(Komp. 1900)

I.

Allegro patetico

Vítězslav Novák, op. 24.
(1870–1949)



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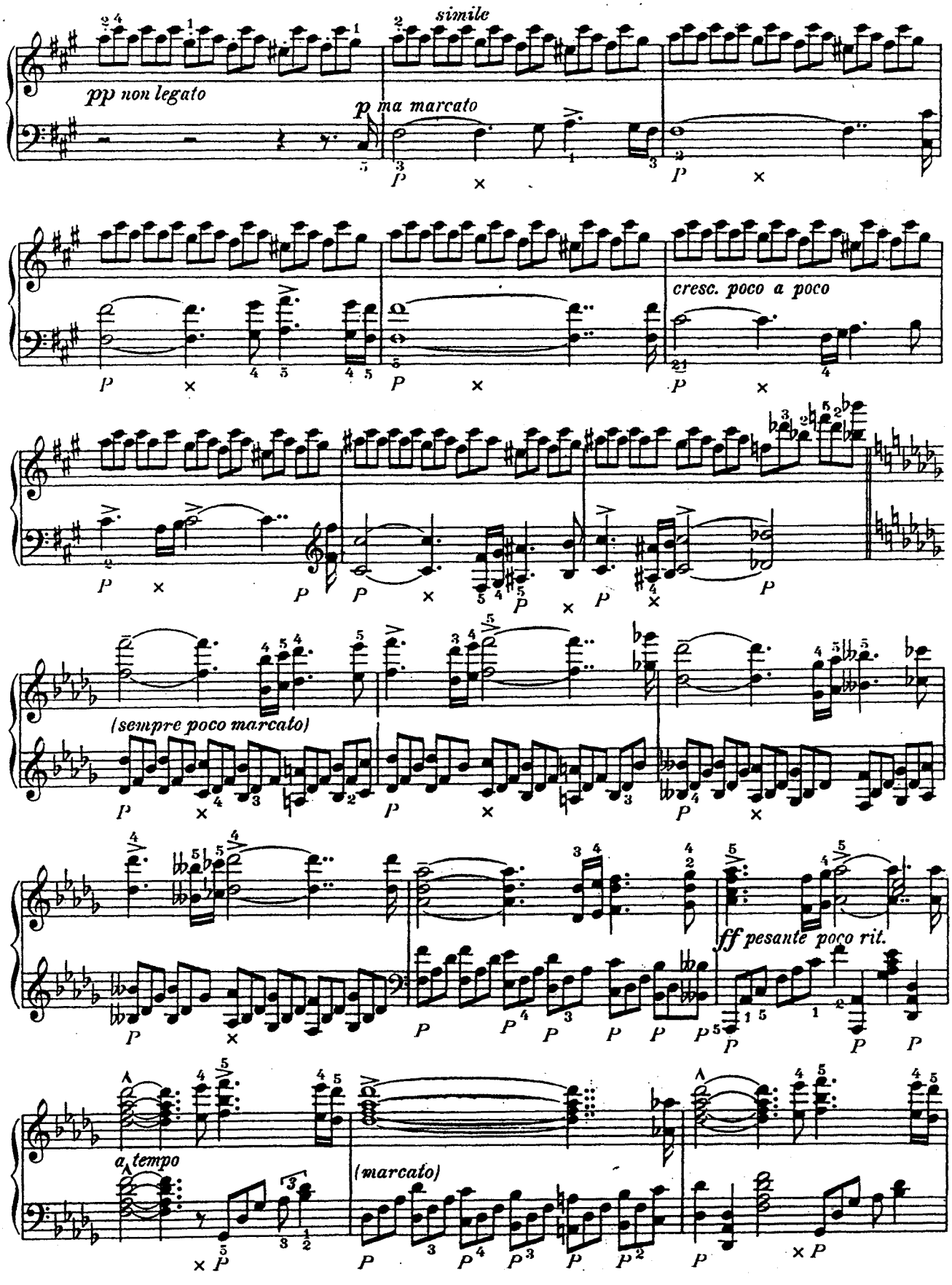

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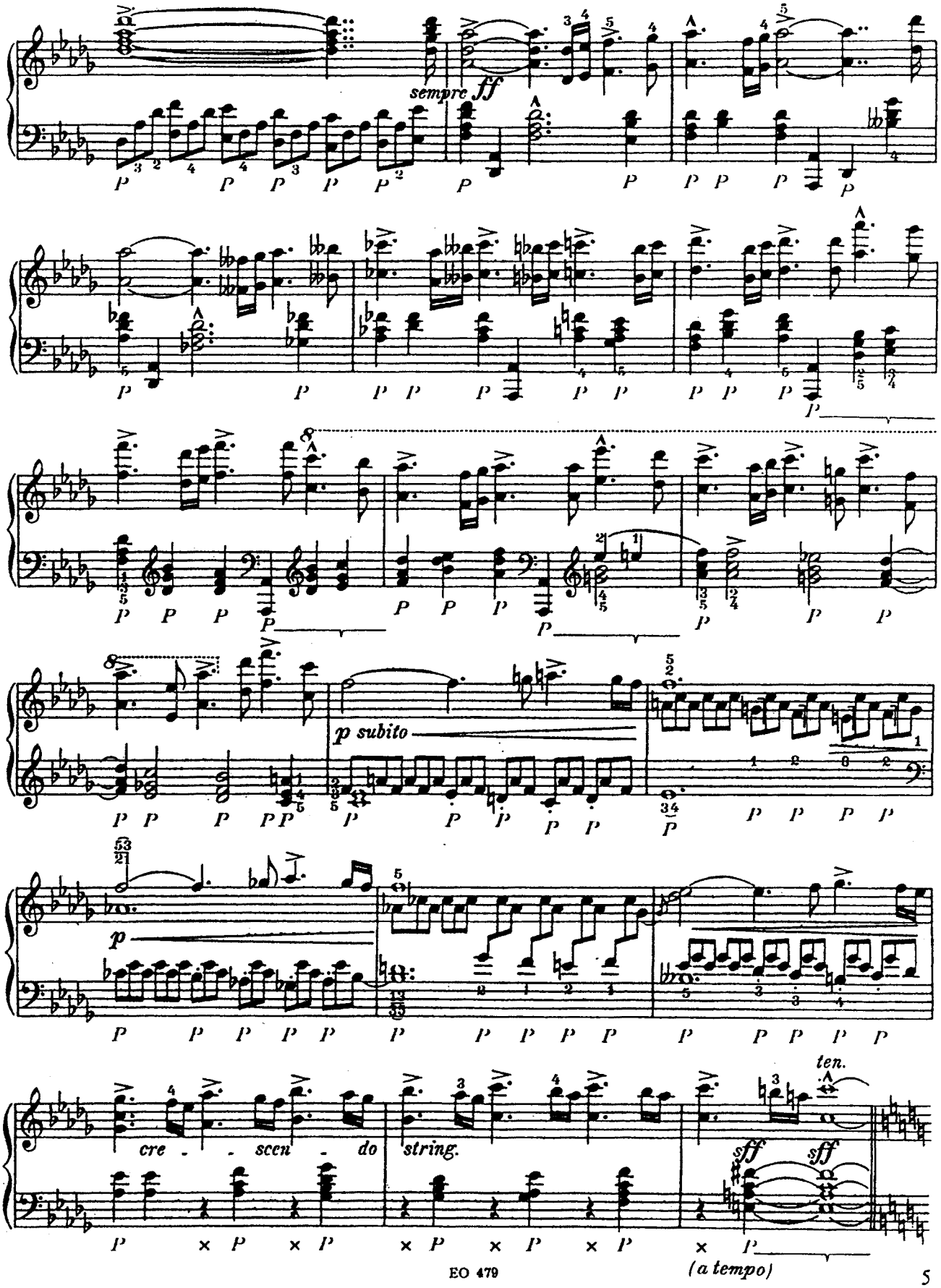

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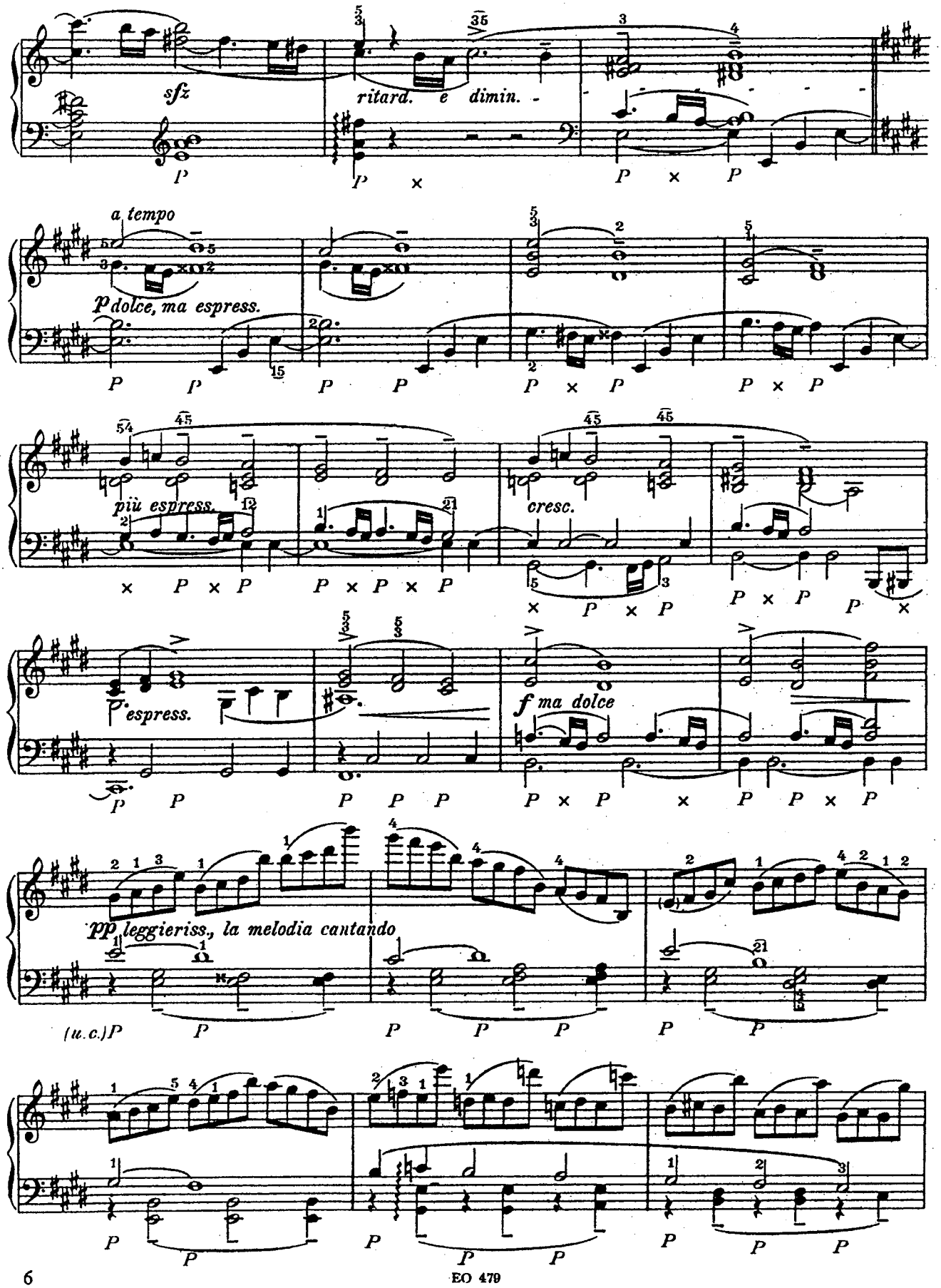

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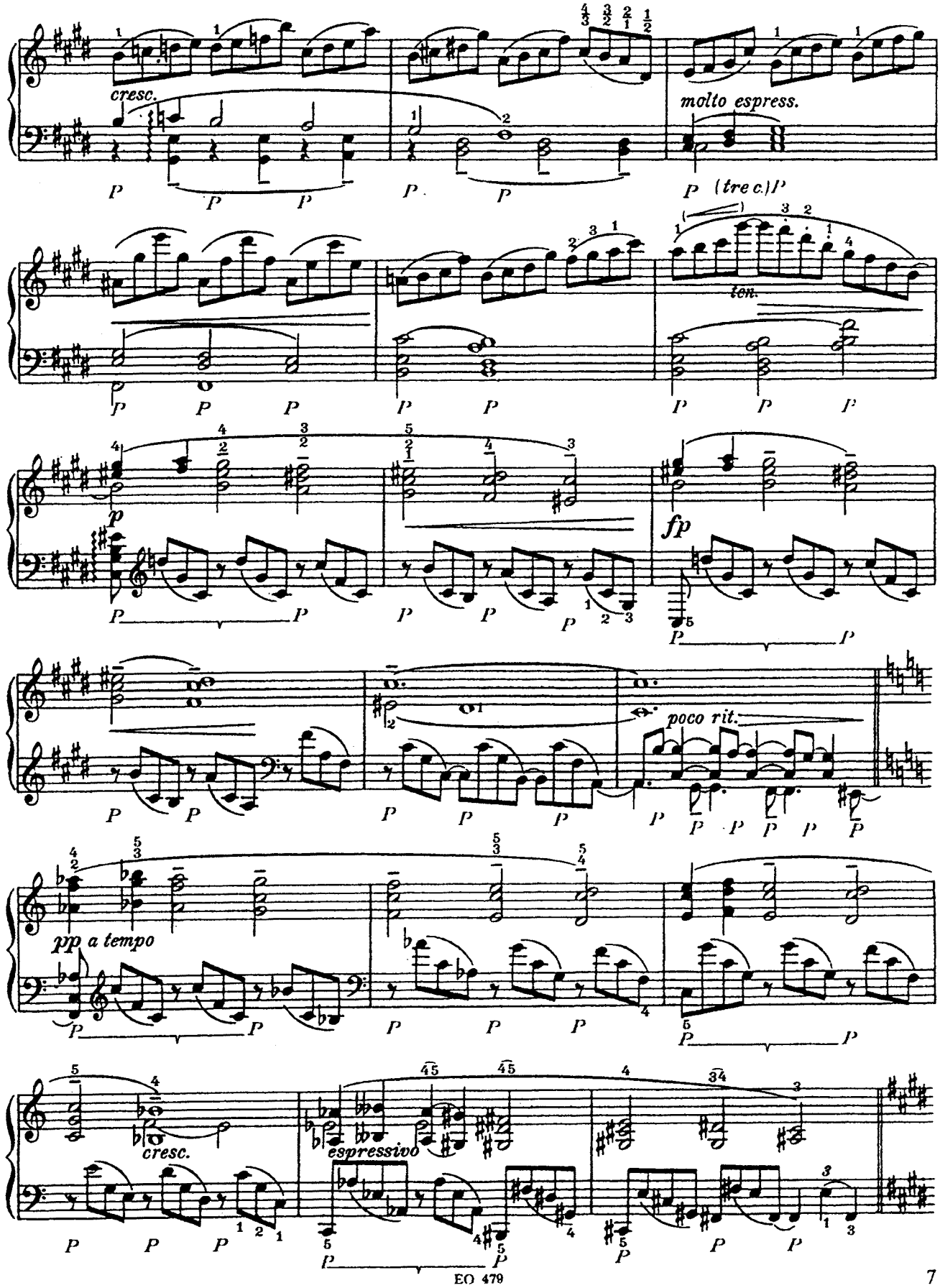

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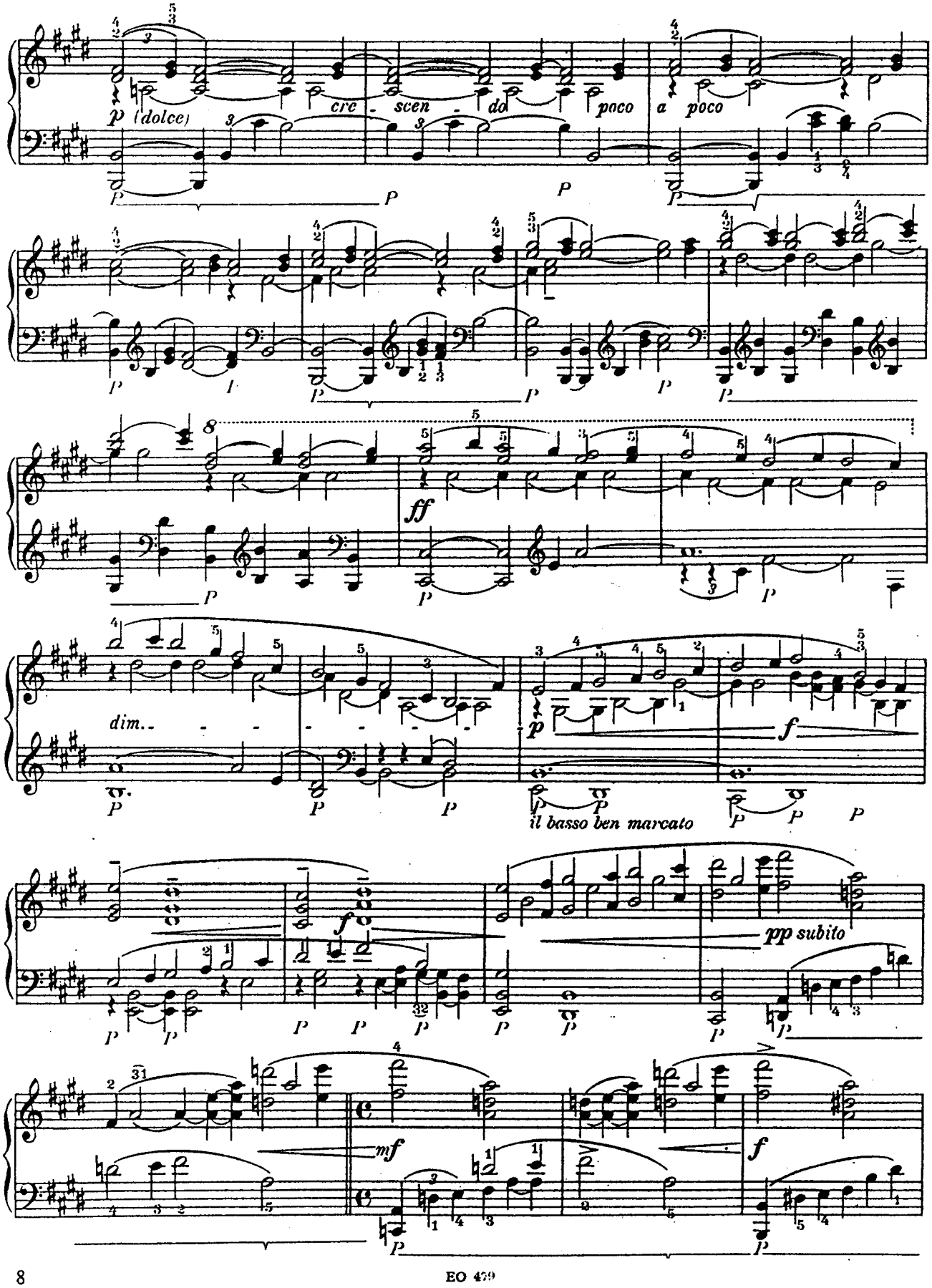

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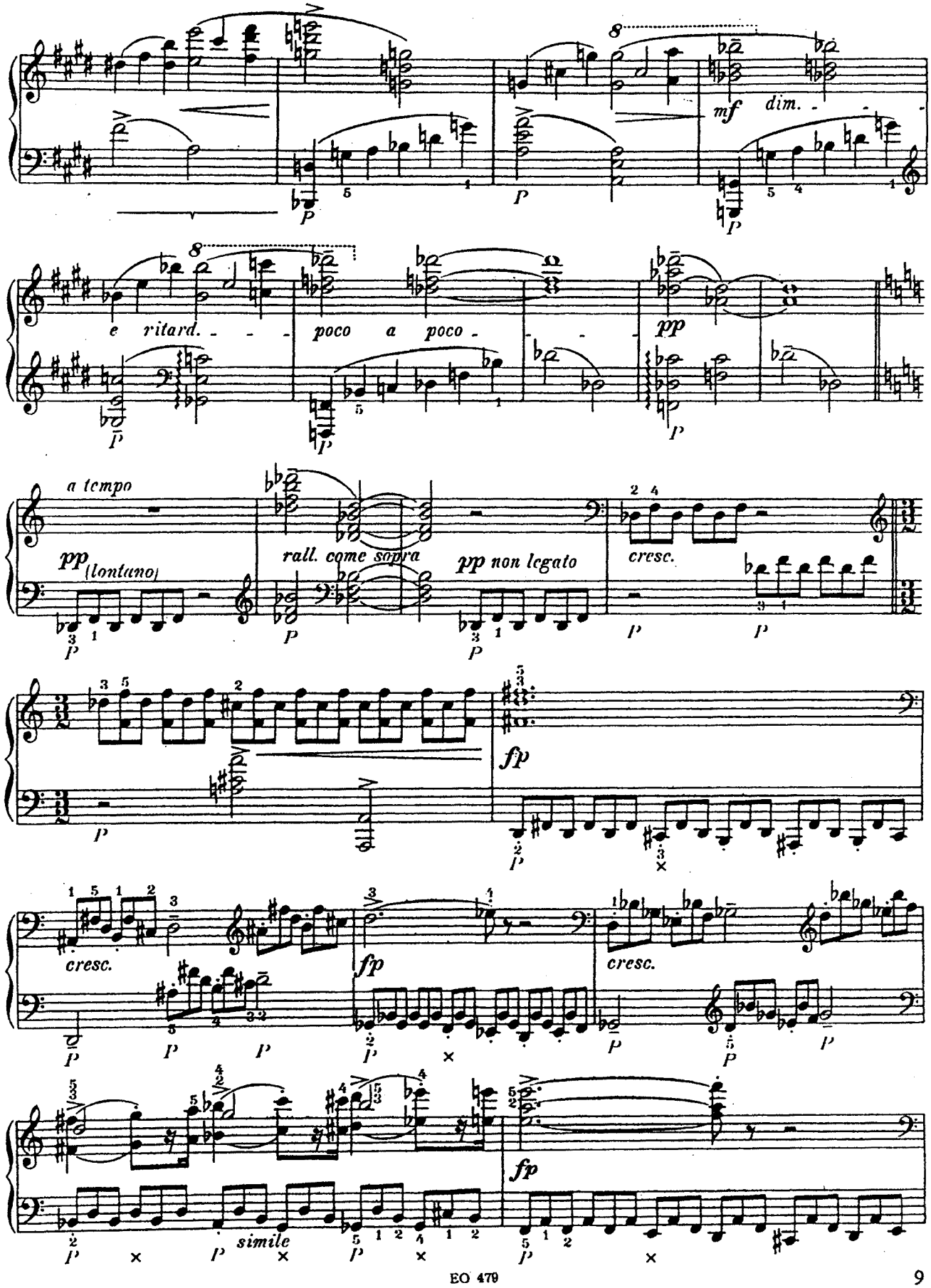

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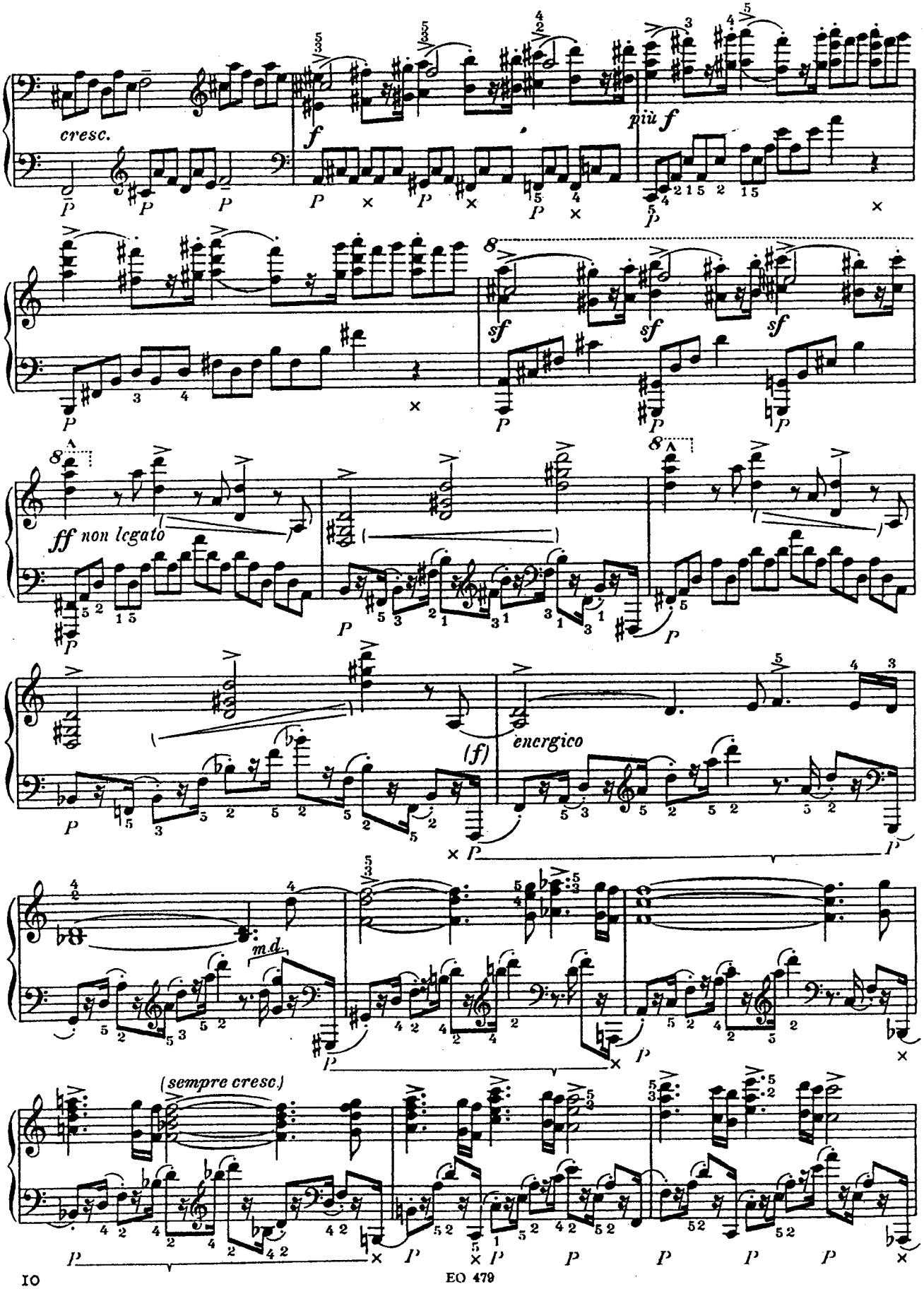

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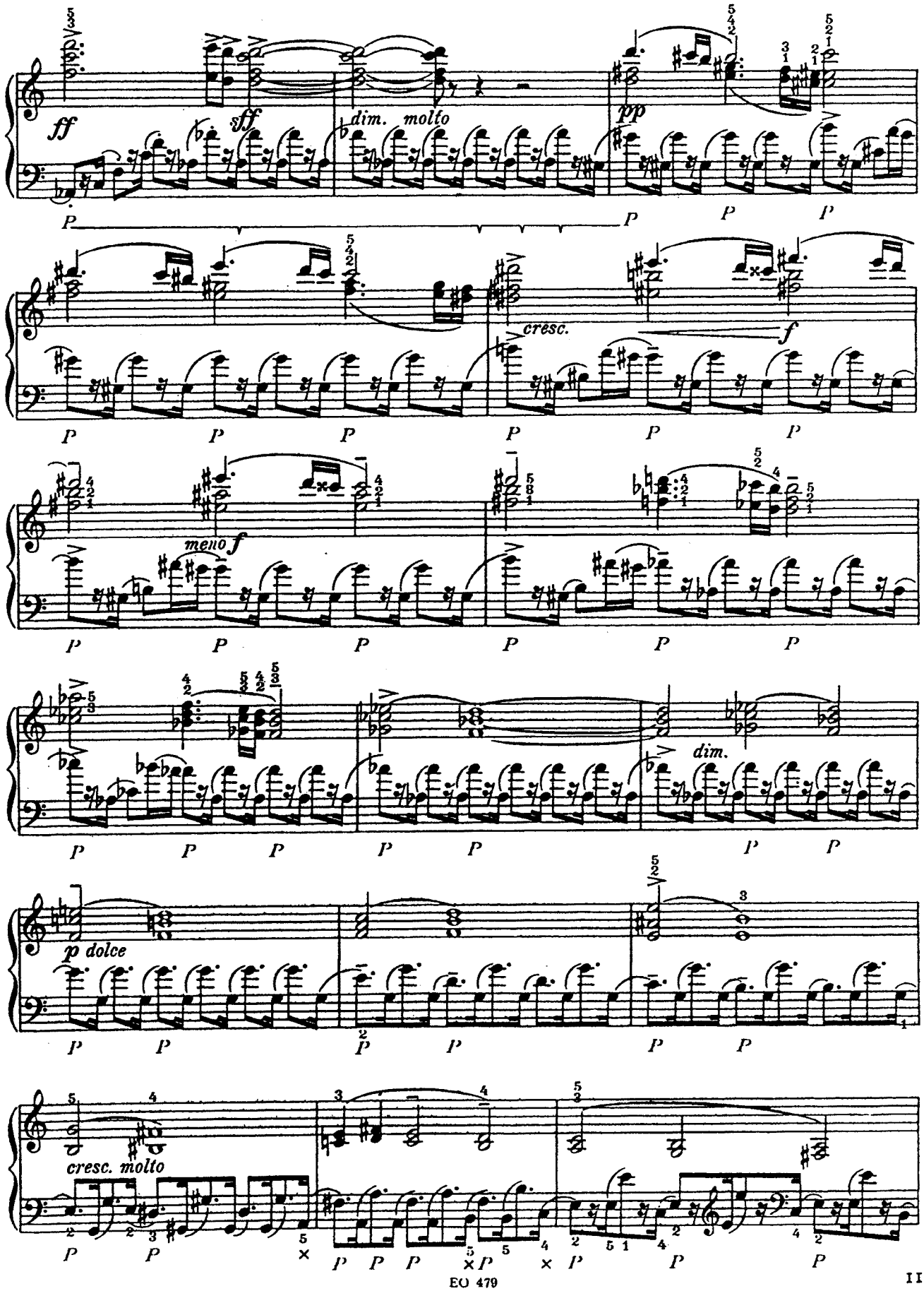

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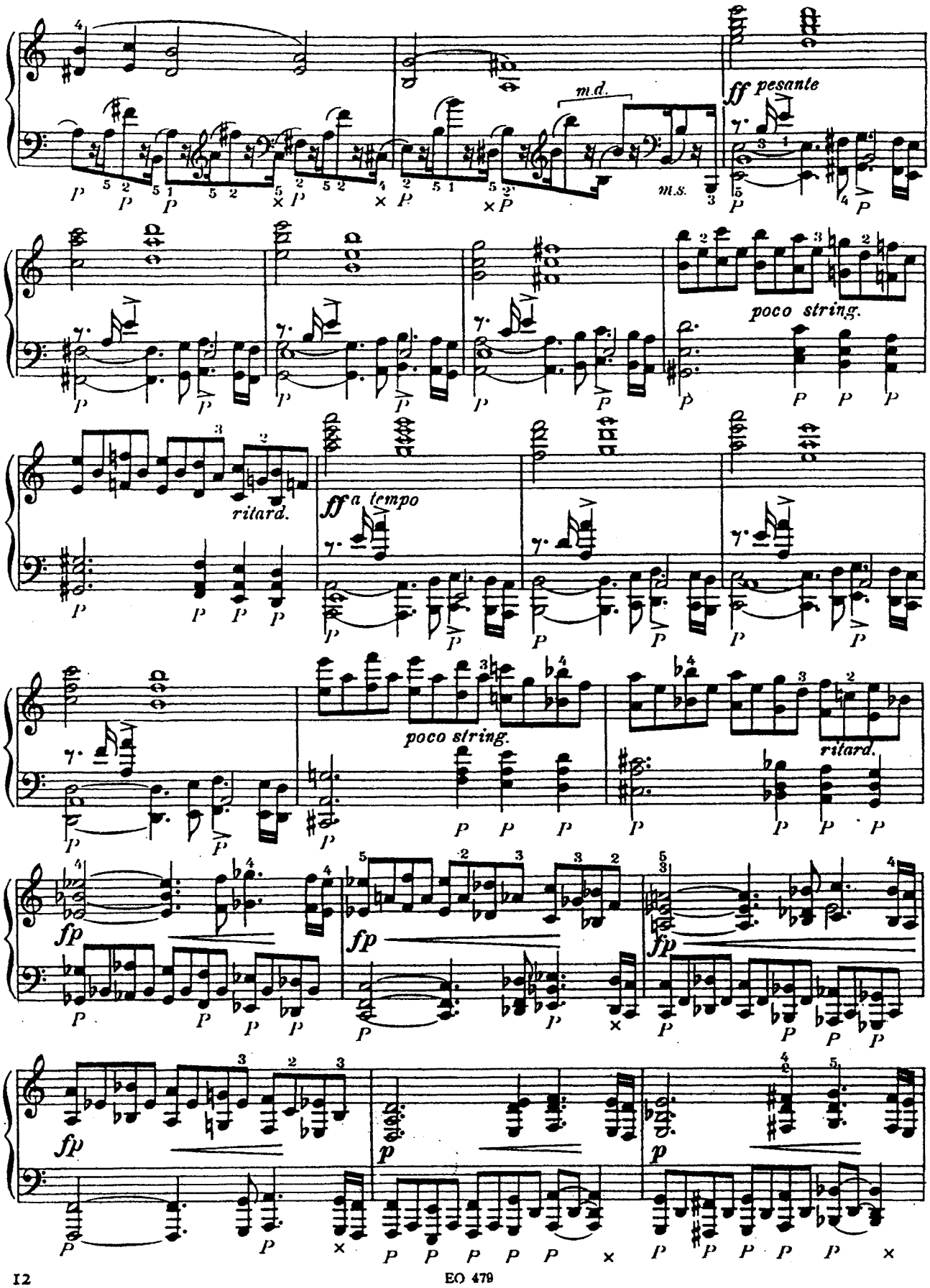

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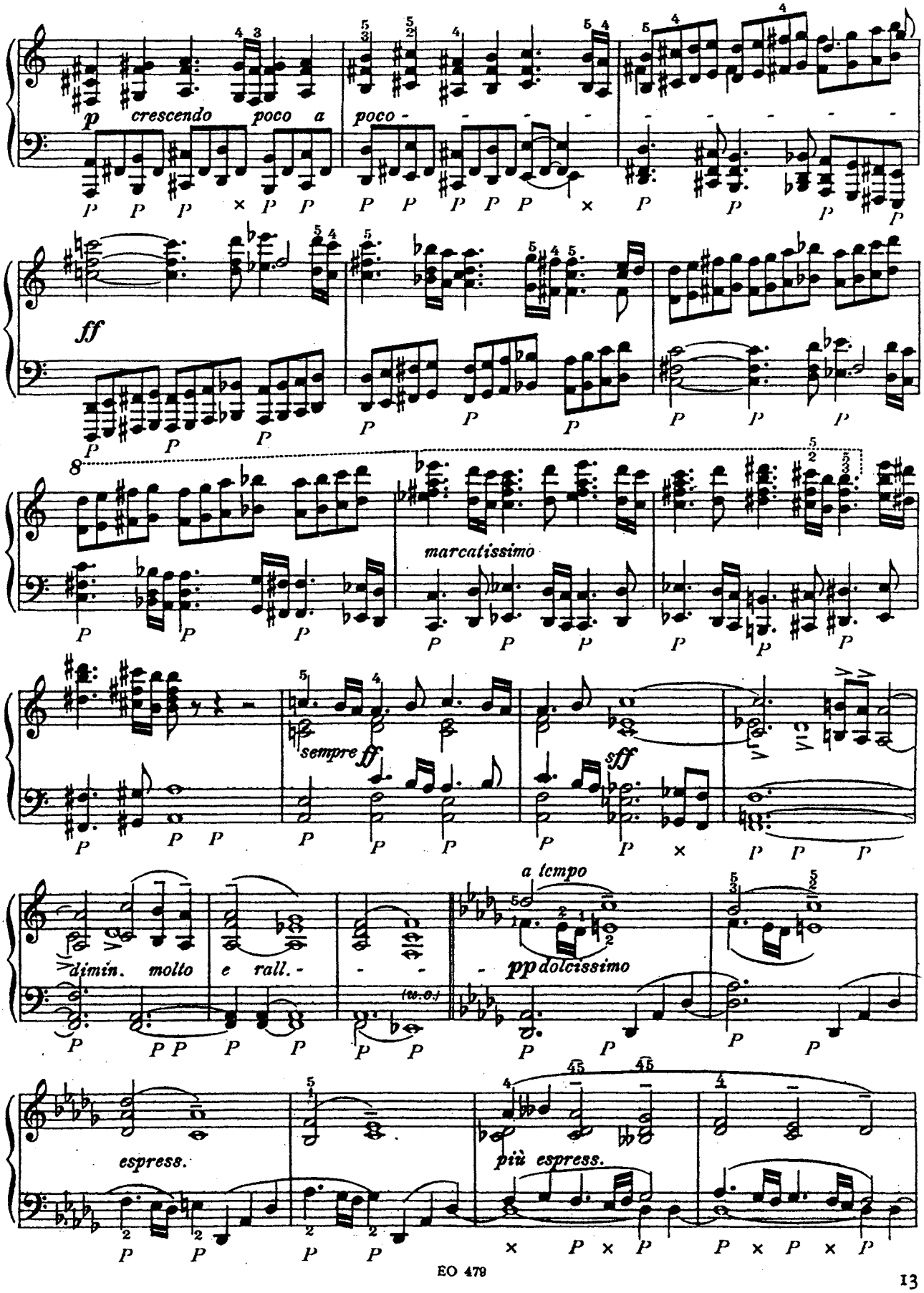

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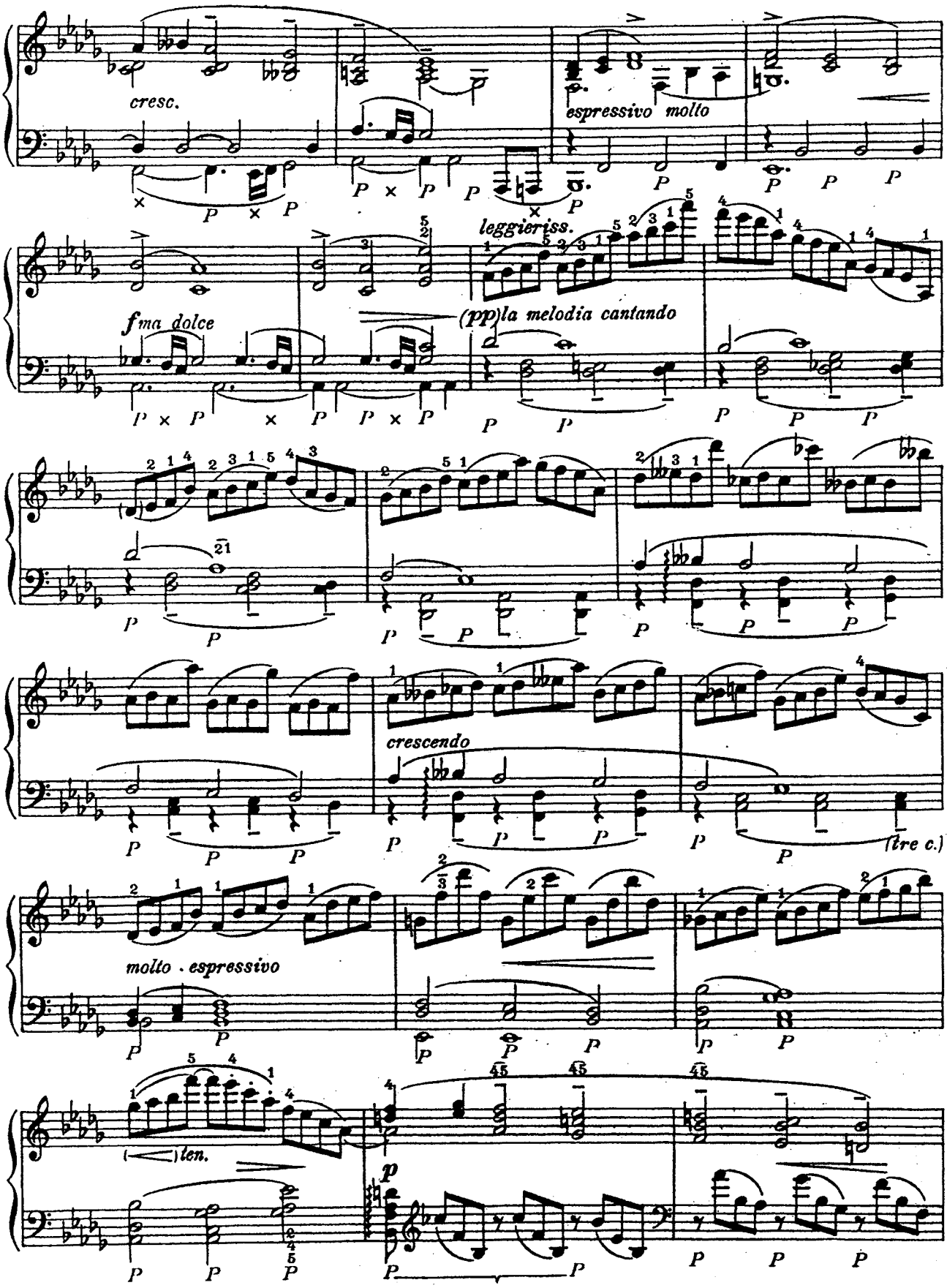

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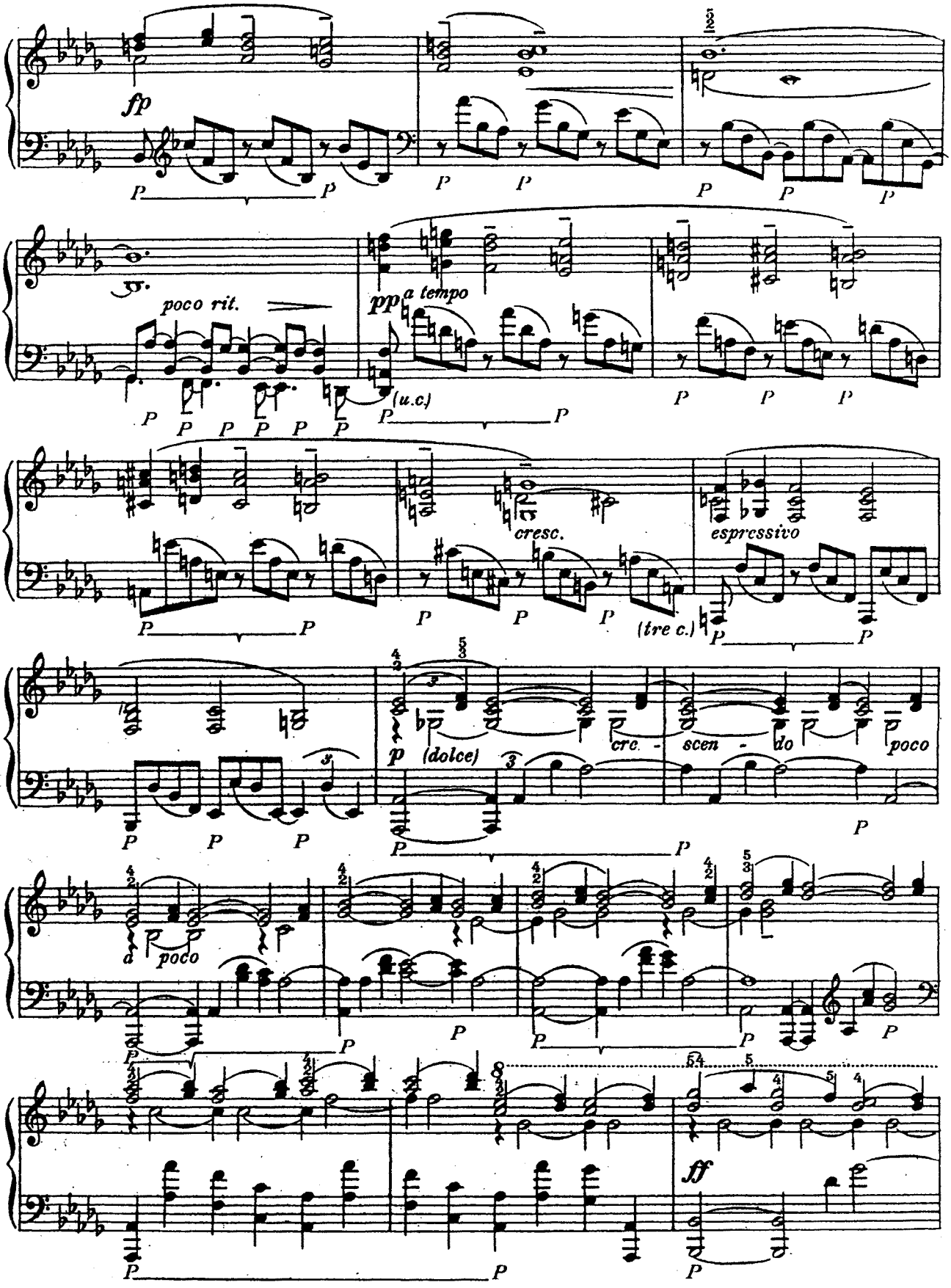

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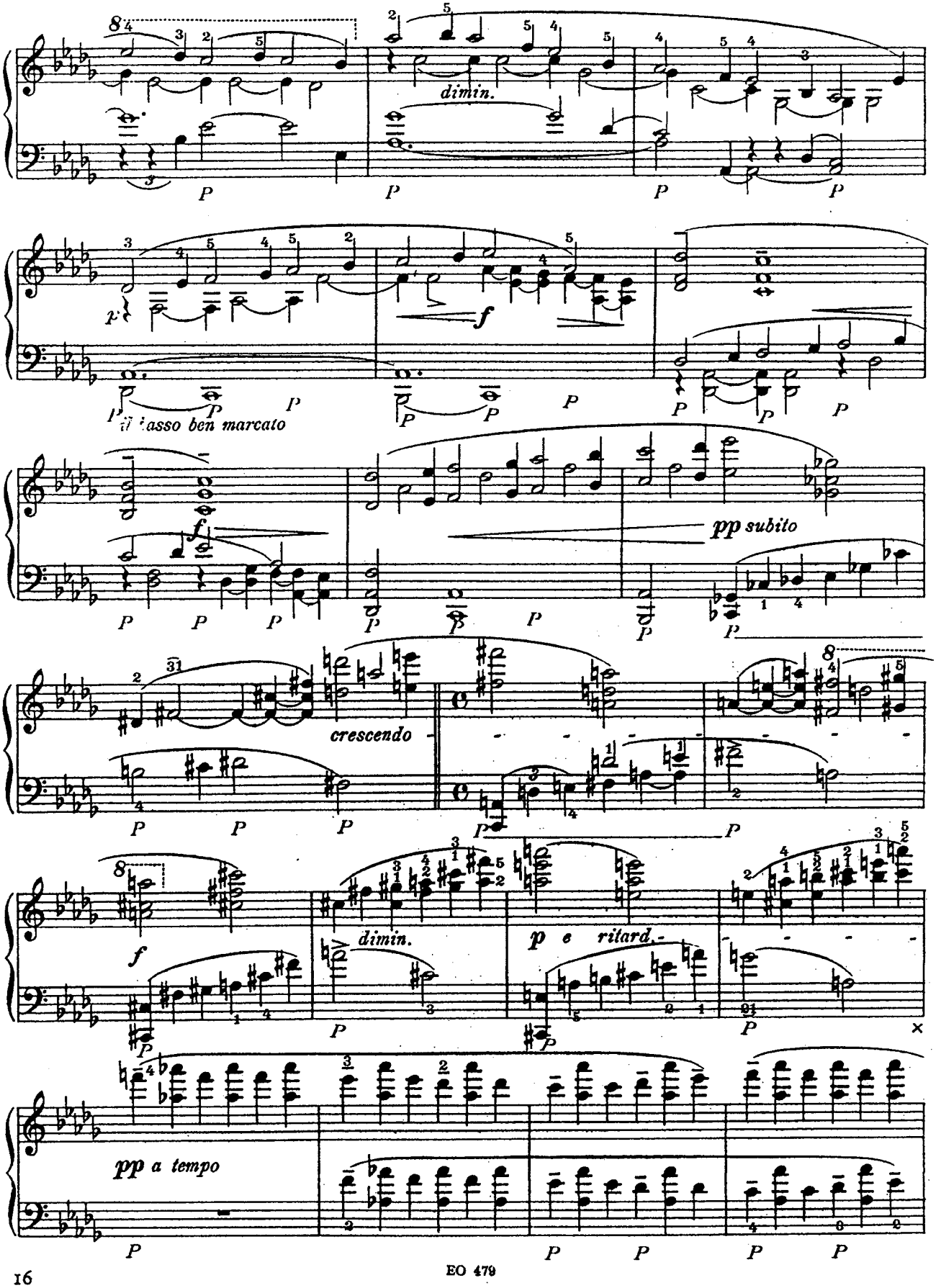

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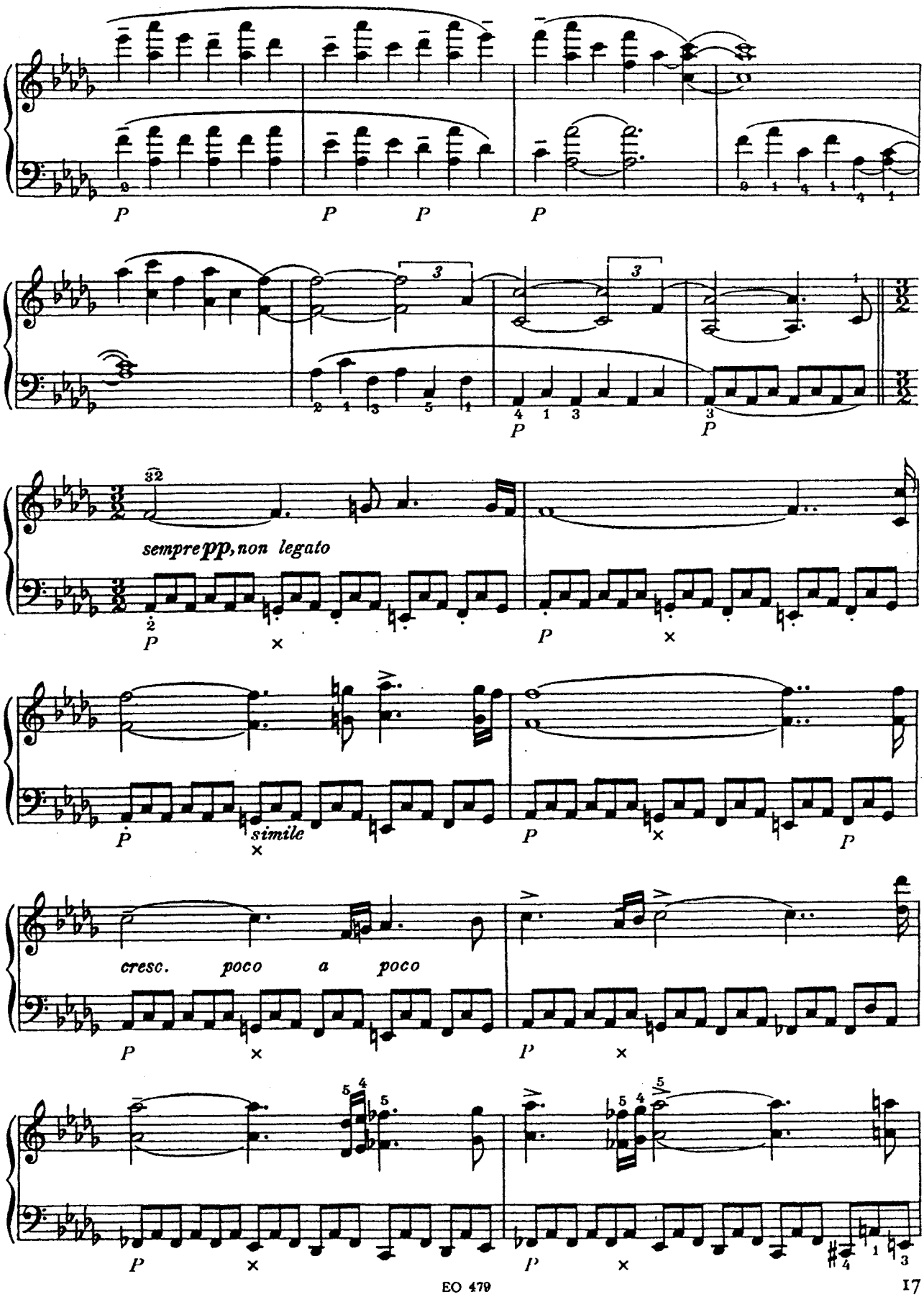

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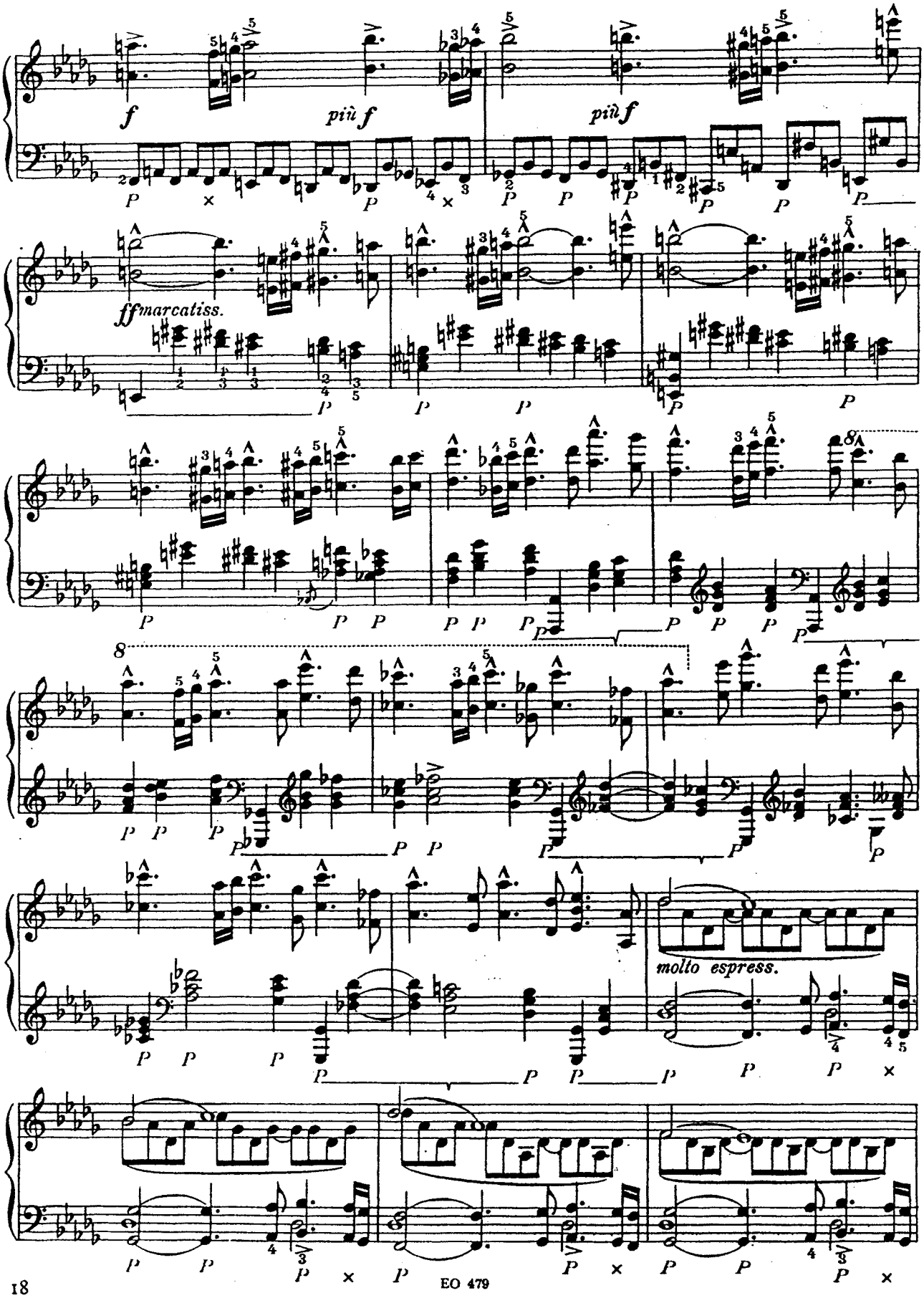

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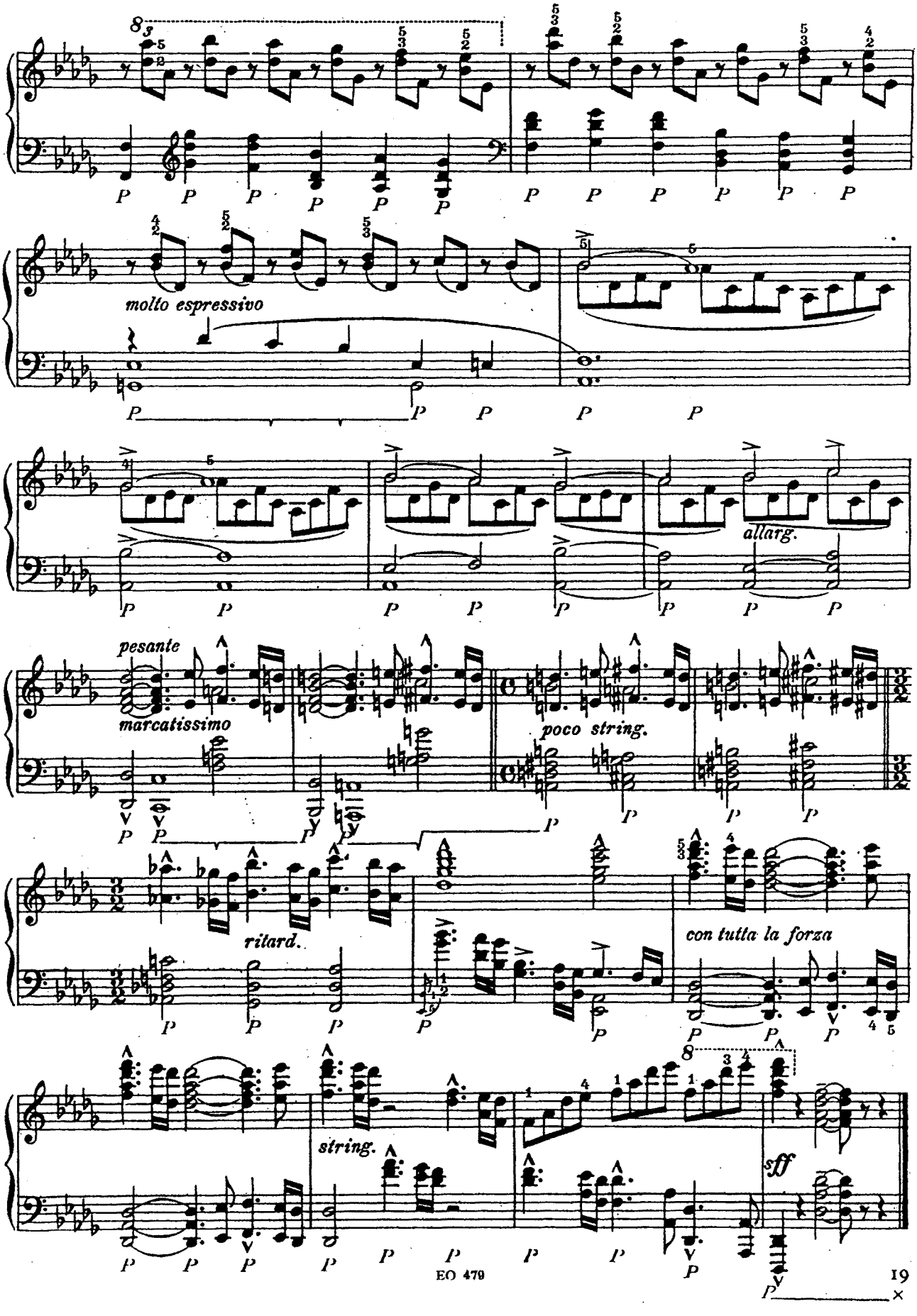

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