

106. Nachtstück.

op. 36, Nr. 2

Joh. Mayrhofer

Klavier

Sehr langsam

pp *cresc.* *f* *p*

Wenn ü - ber Ber - ge sich der Ne - bel brei - tet, und

pp *cresc.* *f*

Lu - na mit Ge-wöl - ken kämpft, so nimmt der Al - te sei - ne

pp *pp*

Har - fe, und schrei - tet, und singt wald - ein - wärts und ge - dämpft: „Du

heil - ge Nacht! bald

pp mit gehobener Dämpfung.

ist's voll - bracht. Bald

schlaf ich ihn, den lan - gen

Schlum - mer, der mich er - löst von

musicalion

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al - lem Kum - mer, der mich er - löst von

cresc.

al - lem Kum - mer, du

f

heil - ge Nacht! bald ist's voll - bracht. Bald

fp

schlaf ich ihn, den lan - gen

musicalion
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Schlum - mer, der mich er - löst von

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

al - lem Kum - mer, der mich er - löst von

cresc.

The second system of the musical score. The piano accompaniment continues with the arpeggiated pattern. A *cresc.* (crescendo) marking is placed below the piano part.

al - lem Kummer

f *p* *decresc.*

The third system of the musical score. The piano accompaniment continues with the arpeggiated pattern. A *f* (forte) marking is placed below the piano part, followed by a *p* (piano) marking and a *decresc.* (decrescendo) marking.

Die grü - nen Bäu - me

ppp

The fourth system of the musical score. The piano accompaniment continues with the arpeggiated pattern. A *ppp* (pianissimo) marking is placed below the piano part. The vocal line features a triplet of eighth notes.

rausch - schen dann: schlaf süß, du gu - ter

al - ter Mann; die Grä - ser lis - peln

wan - - kend fort: wir dek - ken sei - - nen

Ru - - he - ort; die grü - nen Bäu - me

musicalion

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rau - schen dann: schlaf süß, du gu - ter

The first system of the musical score features a vocal line in G major with a key signature of one flat and a 3/4 time signature. The lyrics are 'rau - schen dann: schlaf süß, du gu - ter'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

al - ter Mann, und man - cher lie - be

The second system continues the vocal melody with the lyrics 'al - ter Mann, und man - cher lie - be'. The piano accompaniment maintains the same rhythmic pattern.

Vo - gel ruft: „O laßt ihn ruhn in

The third system begins with the vocal line 'Vo - gel ruft: „O laßt ihn ruhn in'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Ra - sen- gruft, o laßt ihn ruhn in

The fourth system concludes the vocal phrase with 'Ra - sen- gruft, o laßt ihn ruhn in'. The piano accompaniment features a *decresc.* (decrescendo) marking in the right hand.

musicalion
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Ra - - sen - grüßt! Der

pp *dimin.*

Al - te horcht, der

Al - te schweigt der

dimin.

Tod hat sich zu ihm ge - neigt, der

A musical score for a vocal and piano piece. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in German: "Tod hat sich zu ihm ge - neigt." The piano part features a continuous eighth-note arpeggiated pattern in the left hand, with a "dimin." (diminuendo) marking. The right hand of the piano part has chords that follow the vocal melody.

Tod hat sich zu ihm ge - neigt.

dimin.



Type: Sheet music

Title: [Nachtstück \(Wenn über Bergen der Nebel ...\)](#)

Composer: [Franz \(Peter\) Schubert](#)

Period: Romantic

Theme: .miscellaneous

Series: Lieder (secular)

Difficulty: Mittel

Arrangement group: Voice solo with individual instrument(s)

Arrangement: Solo>alt+Piano

Orchestration: Piano (pianoforte) = Pf(1),Voice solo>alt(1)