

4.) Fragmente.

Der Geisteranz.

Gedicht von Fr. v. Matthisson.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

entworfen von

Nº 590. *

FRANZ SCHUBERT.

Erster Versuch.

um 1812.

Allegro.

Singstimme.

Pianoforte.

The musical score is written in B-flat major and 6/8 time. It consists of a vocal line and a piano accompaniment. The lyrics are: "Die bret - terne Kam - mer der Tod - ten er - bebt, wenn zwölf - mal den Ham - mer die Mit - ternacht hebt. Rasch tanzen um Grä - ber und". The piano part features various dynamics including *p*, *pp*, *ff*, and *f*. The score is divided into measures numbered 1 through 12.

* Vergl. Nº 29. (Band 1.)

mor - sches Ge - bein die luf - ti - gen Schwe - ber den sau - sen - den Reihn.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "mor - sches Ge - bein die luf - ti - gen Schwe - ber den sau - sen - den Reihn."

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in a minor key with two flats.

Wir gau - keln, wir scher - zen hin - ab und em - por, hin -

The second system continues the musical score. The vocal line begins with the lyrics: "Wir gau - keln, wir scher - zen hin - ab und em - por, hin -". The piano accompaniment features a more active right hand with sixteenth-note patterns.

The piano accompaniment for the second system shows the right hand playing a complex, rhythmic pattern of sixteenth notes, while the left hand maintains a steady accompaniment. The key signature changes to three sharps (F#, C#, G#).

The piano accompaniment for the third system continues with the right hand playing chords and moving lines, and the left hand providing a steady bass line. The key signature remains three sharps.