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musik och dramatik

MUSIKHÖGSKOLAN

GÖTEBORG
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TILL SALOMON SMITH.

FYRA SÅNGER

för

Bas-baryton

med Pianoforte

komponerade

af

AUG. KÖRLING.

- | | |
|--|-------|
| 1. Behagen (<i>Runeberg</i>)..... | 0.75. |
| 2. Drömlif. (<i>Östergren</i>)..... | 1. — |
| 3. När stjernehären blänker (<i>af Wirsén</i>)..... | 0.75. |
| 4. Ein Blick des Aug's hat mich erfreut (<i>Bodenstedt</i>)..... | 0.75. |

Stockholm,
Carl Gehrman's Musikförlag.

Med förlagsrätt.

Lith. Anst. v. C. G. Röder, Leipzig.

Xo
Körling

Xo

Behågen.

Allegretto grazioso.

Aug. K rling.

Jag blic - kar p  t r - nor - nas ska - ra. jag
 spa - nar och spa - nar be - st n - digt; den sk  - na - ste vil - le jag
 v l - ja, och svisg - tar dock st n - digt i va - let.
 Den e - na har kla - ra - re   - gon, den

an - dra har fri - ska - re kin - der, den tred - - - je har

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics. A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

ful - la - re läp - par, den fjer - - de har var - mare hjer - ta. Så fins ej en

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a more active bass line with frequent chords and arpeggios. The right hand of the piano part has a melodic line with some slurs.

en - da som saknar et nå - got, som fångs - lar mitt sin - ne. Jag kan - - - ej en

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *espress.* (espressivo). The piano accompaniment is characterized by a very active and rhythmic bass line, with many chords and arpeggios. The right hand of the piano part has a melodic line with some slurs.

en - da, er en - - da för - skju - ta; 0,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) and then *mf* (mezzo-forte). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

fing - e jag kys - sa dem al - la, O, fing - e jag kys - sa dem

al - la.

Jag blic - kar på tärnor - nas ska - ra, Jag

spa - nar och spa - nar be - stän - digt; Den skö - na - ste vil - le jag

väl - ja och svig - tar dock ständigt i va - let.

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Jag kan — ej en en - da, en en - da för - skju - ta.

The second system continues the piece. The vocal line has a long note followed by eighth notes. The piano accompaniment includes a piano (*p*) dynamic marking and features some sixteenth-note passages in the right hand.

fing - e jag, fing - e jag, o, fing - e jag kyssa dem al - la,

The third system shows the vocal line with a forte (*f*) dynamic marking. The piano accompaniment includes a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The right hand has some sixteenth-note runs.

dim. kys - sa dem al - la. (Runeberg.)

The fourth system concludes the piece. The vocal line starts with a decrescendo (*dim.*). The piano accompaniment includes decrescendo (*dim.*) and piano (*p*) dynamic markings. The piece ends with a final chord in the piano.

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