

**DREI LIEDER - TRE CANTI**  
 zu Julius Wolffs *Epos* „Tannhäuser“ komponiert  
 von Otto Lessmann  
 tratti dal «Tannhäuser», *epopea* di Giulio Wolff  
 Musica di Otto Lessmann  
 Für Pianoforte von - Per pianoforte di  
 F. Liszt

R 177, SW 498, NG2 A316

1. DER LENZ IST GEKOMMEN - È GIUNTA LA PRIMAVERA

Der Lenz ist gekommen  
 In's harrende Land  
 Hat um sich genommen  
 Sein Blumengewand,  
 Es schallt von den Zweigen  
 Der Vögel Gesang,  
 Nach Trauern und Schweigen  
 Ein grüssender Klang.  
 Da regt sich ein Schnen, da blühet die Lust,  
 Heraus, du mein Lied, aus der klopfenden Brust!

Es dränget zur Ferne,  
 Was frei und geschwind,  
 Es wandern die Sterne  
 Und Wasser und Wind.  
 Es wallen und weben  
 Die Wolken im Raum -  
 Mit ihnen zu schweben,  
 Mein seligster Traum.  
 Ihr greifet den Blitz nicht am schmetternden Schaft,  
 Mich haltet ihr auch nicht in Fessel und Haft.

Ich habe getragen  
 Den heimlichen Schmerz,  
 Nicht länger in Klagen  
 Vertröst' ich mein Herz.  
 Den Speer will ich schwingen  
 Auf schnaubendem Pferd  
 Und hingen und klingen  
 Soll Harfe und Schwert.  
 Ich fahre wie Sturm, der die Eiche zerspellt,  
 Hinaus in die Freiheit, hinaus in die Welt.

Fugati ha l'aprile  
 Del verno i rigor;  
 All'aura gentile  
 Rinascono i fior;  
 Dai rami già muti  
 Per l'orrido gel  
 Ricambia saluti  
 Il garrulo augel.  
 Si svegliano l'estasi,  
 Rivivon gli ardor  
 E il canto dal palpito  
 Erompe dal cor!

Chi ha l'ale, chi è libero  
 Già spazia nel ciel;  
 Le stelle viaggiano,  
 Il vento, il ruscel.  
 Si libran le nuvole  
 E vengono e van  
 E dietro a lor naviga  
 Il sogno lontan.  
 Chi il lampo e la folgore  
 Non sa contener  
 Domar non può l'impeto  
 Del giovin pensier!

Portato ho nell'intimo  
 Del petto il dolor;  
 Non voglio di lagrime  
 Or pascerlo ancor!  
 Vo' dar degli sproni  
 Nel baldo corsier;  
 Vo' canti e risuoni  
 Ed arpa e cimier!  
 La quercia dal turbine  
 Infranta cadrà!  
 Ricuperi l'anima  
 La sua libertà!

Traduzione di Angelo Zanardini

**Vivace con impeto**

Z. 12 404

mf

m.s.

p leggiero

Ped. ad ogni battuta

p

senza Ped.

Ped. ad ogni battuta

p

senza Ped.

Ped.

p leggiero

Ped.

25

crescendo molto

f

3

3

3

Red. \*

29

ff

3

3

3

Red. \*

34

diminuendo

3

3

Red. \*

37

8

p

4

Red. \*

40

8

p

4

sempre p

Red. \*

43

8

p

3

1 2 3

2 3 4 5

Red. \*

8

Ped.

49

8

*p cantando*

*sempre arpeggiando*

*p cantando*

*sempre arpeggiando*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

55

8

Ped. ad ogni battuta

Ped. ad ogni battuta

63

8

dim.

senza Ped.

dim.

senza Ped.

69

*p leggiero*

*p leggiero*

\* Ped. \* Ped. \* Ped. \*

73

cresc.

*molto*

*f*

cresc.

*molto*

*f*

\* Ped. \* Ped. \*

77

ff

Red. \*

82

diminuendo

Red. \*

85

p

Red. \*

88

Red. \*

91

p

Red. \*

94

Red. \*

Musical notation for measures 98-102. The right hand has a melodic line with a triplet of eighth notes in measure 102. The left hand has a bass line with triplets and chords. Performance markings include *dolce* and *p*. There are *Red.* and asterisk symbols in the left hand.

Musical notation for measures 103-107. The right hand features a triplet of eighth notes in measure 103. The left hand has a bass line with triplets and chords. Performance markings include *p*.

Musical notation for measures 108-113. The right hand has a melodic line with triplets. The left hand has a bass line with triplets and chords. Performance markings include *sempre p*. There are *Red.* and asterisk symbols in the left hand.

Musical notation for measures 114-118. The right hand has a melodic line with triplets and a 3-2 triplet in measure 114. The left hand has a bass line with triplets and chords.

Musical notation for measures 119-125. The right hand has a melodic line with an 8-measure rest in measure 119. The left hand has a bass line with triplets and chords. Performance markings include *un poco ritenuto* and *sempre dolce*. There are *Red.* and asterisk symbols in the left hand.

Musical notation for measures 126-130. The right hand has a melodic line with an 8-measure rest in measure 126. The left hand has a bass line with triplets and chords. Performance markings include *pp*. There are *Red.* and asterisk symbols in the left hand.

## 2. TRINKLIED - DITIRAMBO

Itzt hört ein neues Liedlein an,  
 Gar eine frumme Weise,  
 Und wenn's nicht stehn und gehen kann,  
 So dreht es sich im Kreise.  
 Voll loser Lieb und festem Haß  
 Klopft mir das Herz im Leibe  
 Wie junger Wein im alten Faß,  
 Dem ich die Bände treibe  
 Um und um  
 Frumm und Krumm,  
 Sitzt du gut, so bleibe!

Und wollet ihr mich recht verstehn,  
 Hab ich seit Menschendenken  
 Noch keinen gehn und kommen sehn  
 So gerne wie den Schenken.  
 Denn wenn er geht, so holt er was  
 Wie eine Bien' im Fluge,  
 Und wenn er kommt, so bringt er das,  
 Was plätschert in dem Krüge  
 Um und um  
 Frumm und krumm,  
 Bleibt nur hübsch im Zuge!

Den Filzhut werf' ich in die Luft,  
 Kann auch die Schuh' entbehren,  
 Wie Schmetterling vom Blumenduft  
 Will ich von dem mich nähren.  
 Schau' ich an, schaut er mich an:  
 Duzbruder, wie magst heissen?  
 Und wenn ich dich nicht schneiden kann,  
 So kann ich doch dich beissen  
 Um und um  
 Frumm und krumm,  
 Rothen oder Weissen.

Und fragt ihr mich um Lieb und Haß,  
 So bin ich balde schlüssig,  
 Ich bin nun mal verliebt ins Naß,  
 Was feucht ist und was flüssig.  
 Wer mich im Trocknen sitzen läßt,  
 Verdurstet und verklommen,  
 Potz Pestilenz und nochmal Pest!  
 Es soll ihm schlecht bekommen  
 Um und um  
 frumm und krumm,  
 Bächlein, komm geschwommen.

Udite, udite la canzone nuova  
 In tuono di sospiro!  
 E, se sta in gambe mal, s'anco non mova,  
 Trotti in giocondo giro!  
 Il cor, dei nostri umor fedele specchio,  
 Mi fa la monferrina,  
 Qual giovin vino in caratello vecchio,  
 Cui sciolta sia la spina!  
 Apri la toppa,  
 Trotta, galoppa  
 E, se ti reggi mal, siedi, o t'inchina!

Se per le vie di gironzar v'accada,  
 Avrete pur trovato,  
 Che niun va o meglio vien per la sua strada  
 Dell'uom, che ha ben trincato!  
 Poichè, s'ei va, con sè porta una cosa,  
 Siccome l'ape a volo,  
 E, s'egli vien, vi reca della rosa  
 L'olezzo entro all'orciuolo.  
 Sfonda il cocchiere  
 Al vecchio nume,  
 E, se non hai con chi, bevi da solo!

Il cappel, se ti piace, io getto al vento,  
 Di scarpe anche fo senza,  
 Ma alla farfalla il troppo sentimento  
 Non predichi astinenza!  
 Com'essa al fiore, al mio diletto io guardo!  
 Diamci del tu, compare!  
 E, se il mio labro per sorbirti è tardo,  
 Ti voglio almen baciare,  
 Ti voglio suggere,  
 Ti voglio mordere,  
 O bianco, o rosso, è troppo il foco, ond'ardo!

Non mi parlar dell'odio, o dell'amore!  
 Son già determinato!  
 Quello che il cor mi stuzzica è l'umore,  
 Scorrevole al palato!  
 Chi intende far, ch'io resti come un bue  
 A gorguozole vuoto,  
 Un canchero lo incolga, o meglio due,  
 Lo inghiotta un terremoto!  
 Vien, ruscelletto,  
 Curvo, o diretto  
 E, se ignori la via, discendi a nuoto!

Traduzione di Angelo Zanardini

**Scherzoso e umoristico**

5

marcato

f

9

f

p

14

p

f

18

22

mf

Red.

\* Red.

4

26

f

Red.

\* Red.

29

1 4 5 1

1 5

1 5

Red. \* Rinforz. Red. \*

32

8

mf scherzando

35

m. s.

f

f

5

38

41

A

più rinforz.

3 3

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *p* and *f*. The bass line contains several chords marked with *Red.* and asterisks.

Second system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *ff*. The bass line contains several chords marked with *Red.* and asterisks.

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *sempre ff*. The bass line contains several chords marked with *Red.* and asterisks.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *Red.* and asterisks. The bass line contains several chords marked with *Red.* and asterisks.

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *Red.* and asterisks. The bass line contains several chords marked with *Red.* and asterisks.

## 3. DU SCHAUST MICH AN – A ME TU GUARDI

Du schaust mich an mit stummem Fragen,  
 In Zweifeln sinnest Du und wägst,  
 Ob Du's verschweigen sollst, ob sagen,  
 Was Du noch tief im Herzen trägst.  
 Um Deine Lippen seh' ich's schweben,  
 Dass ein Geheimniss darauf ruht,  
 Wie deut' ich anders mir dein Beben,  
 Wenn Seufzer Deinen Busen heben,  
 Und Deiner Wangen helle Glut.

Wenn wir im Waldesdunkel stehen,  
 Eins an des Andern Brust geschmiegt,  
 Und Deines Atems rasches Wehen  
 Mich wonneschauerd überfliegt,  
 Dann möcht' ich ewig Dich nicht lassen,  
 Eins sein mit Dir, durch nichts getrennt,  
 O sage mir, wie soll ich's fassen,  
 Was sehnsuchtsvoll dann ohne Maßen  
 Glutheiss mir in der Seele brennt?

A me tu guardi, muta interrogando,  
 E mediti nel dubbio, o in ansia audace,  
 Se a me tu debba rivelarlo e quando  
 Quel che t'agita il seno e mai non tace.

Io lo veggo aleggiar sull'inquieto  
 Labro, sul lampo della guancia accesa,  
 Cara, il sospiro del desio segreto,  
 Che t'ha del pianto la dolcezza appresa.

E quando, al rezzo dell'abete ombroso,  
 Sui muschi assisi, l'un dell'altro al fianco  
 Mi parla col tremar voluttuoso  
 Il tuo respiro dei silenzi stanco,

Sento che a me tu vai dicendo quanto  
 Avrei dovuto palesarti io pria;  
 Sento che siamo in un etereo pianto  
 Io tuo per sempre e tu per sempre mia!

Traduzione di Angelo Zanardini

Lento

The musical score is written for piano and voice. It begins with a piano introduction marked 'Lento' and 'pp' (pianissimo). The piano part features a series of triplet chords in the right hand and a steady accompaniment in the left hand. The voice part enters at measure 3, marked 'cantando'. The score includes dynamic markings such as 'pp', 'm.s.' (mezzo sostenuto), and 'f' (forte). There are also performance instructions like 'Red.' (ritardando) and 'p' (piano). The piece concludes with a piano part marked 'p'.

pp

sempre p e legato

Red. \*

Red. \*

Red. \*

This system contains two staves of music. The upper staff features a melodic line with triplets and a slur, starting with a *pp* dynamic. The lower staff has a bass line with triplets and slurs, marked with *Red.* and asterisks. The instruction *sempre p e legato* is placed between the staves.

p subito

p

This system continues the musical piece. The upper staff has a melodic line with triplets and a slur. The lower staff features a bass line with triplets and slurs, marked with *p* and *p subito*. The instruction *p* is also present at the end of the system.

cresc.

f

Red. \*

Red. \*

Red. \*

This system shows a melodic line in the upper staff with triplets and a slur. The lower staff has a bass line with triplets and slurs, marked with *cresc.*, *f*, and *Red.* with asterisks.

pp sempre

Red. \*

Red. \*

This system features a melodic line in the upper staff with triplets and a slur. The lower staff has a bass line with triplets and slurs, marked with *pp sempre*, *Red.* with asterisks, and *Red.* with asterisks.

p

mf

p

stringendo

Red. \*

Red. \*

This system contains a melodic line in the upper staff with triplets and a slur. The lower staff has a bass line with triplets and slurs, marked with *p*, *mf*, *p*, *stringendo*, *Red.* with asterisks, and *Red.* with asterisks.

32 8

*f* *cresc.* *ff*

*m.s.* *f* *ff*

*appassionato molto*

*Red.* \* *Red.* \*

36 8

*ten.* *ten.*

*sempre ff ed appassionato*

*ten.* *ten.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

40 8

*ritenuto* *a tempo*

*fff* *p* *cre - - - - - scen - - - - - do*

*m.s.* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

44 8

*p un poco ritenuto*

*ff* *p* *dolce*

*Red.* \*

48

*perdendosi*