

ART SONG TRANSPOSITIONS

Art Songs and Arias in Any Key

Edvard Grieg (1843-1907)

Ein Traum

No. 6 from 6 Lieder, Op. 48 | Poet: Friedrich Bodenstedt (1819-1892)

in B major



Edited by Dr. Jonathan Edward Mann
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Ein Traum

Friedrich Bodenstedt

No. 6 from 6 Lieder, Op. 48

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Andante

p

Mir träum - te einst ein schö - ner Traum:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G5, and then a series of eighth notes: A5, B5, C6, B5, A5, G5. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a piano (*p*) dynamic and features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a *simile* marking. The piano part includes several chords and moving lines in both hands.

mich lieb - te ei - ne blon - de Maid,

es war am grü - nen

The second system continues the vocal and piano parts. The vocal line starts with a quarter rest, followed by eighth notes G5, A5, B5, C6, B5, A5, G5. The piano accompaniment continues with a similar rhythmic pattern, maintaining the *p* dynamic.

Wal - des-raum,

es war zur war - men Früh - lings-zeit:

The third system continues the vocal and piano parts. The vocal line starts with a quarter note G5, followed by eighth notes A5, B5, C6, B5, A5, G5. The piano accompaniment continues with a similar rhythmic pattern, maintaining the *p* dynamic.

die Kno - spe sprang, der Wald - bach schwoll,

The fourth system continues the vocal and piano parts. The vocal line starts with a quarter rest, followed by eighth notes G5, A5, B5, C6, B5, A5, G5. The piano accompaniment includes a *dolce* marking and a *>* accent over a triplet of eighth notes (G4, A4, B4) in the first measure. The piano part concludes with a final chord.

13 *cresc.*
 fern aus dem Dor - fe scholl Ge-läut' wir wa - ren gan - zer

16 *cresc.*
 Won - ne voll, ver - sun - ken ganz in Se - lig - keit.

19 *un poco mosso*
pp dolce *cresc.*
 Und schö - ner noch als einst der Traum,
un poco mosso

22 *p*
 — be - gab es sich in Wirk - lich - keit: es war am grü -

25 *cresc.*
 - nen Wal - des - raum, es war zur war - men Früh - lings - zeit;

28 *p poco a poco stringendo e cresc.*

der Wald - bach schwoll, die Knos - pe sprang, Ge - läut' er - scholl vom

p poco a poco stringendo e cresc.

31

Dor - fe her: Ich hielt dich fest,

34

ich hielt dich lang und las - se dich nun nim - mer-mehr!

37

più cresc. *poco ten.*

nim - mer-mehr! nim - mer-mehr!

più cresc. *poco ten.*

40 *f agitato*

O früh-lings-grü - ner Wal - des-raum, du lebst in mir durch

f agitato

43 *più f*

al - le Zeit! Dort ward die Wirk - lich-keit zum Traum,

più f

46 *ff* **Allegro**

dort ward der Traum zur Wirk - lich - keit!

ff *strepitoso*

49 *sva.*