

Max Bruch

# Carmosenella

für Männerchor und Klavier

Bearbeitung:  
Gus Anton

Partitur

01312/08

© Anton-Verlag, Gummersbach

# Carmosenella

für Männerchor und Klavier

Text: Paul Heyse

Max Bruch  
Bearb.: Gus Anton

Tempo di tarantella




Piano introduction in G major, 6/8 time. The music is marked *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in both hands.



Vocal entry for the male choir. The music is marked *f*. The lyrics are: "Ach, wie schön ist Car-mo-se-nel-la, wenn sie tanzt".



Piano accompaniment for the first vocal phrase. The music is marked *f*. It continues the rhythmic pattern from the introduction.



Vocal entry for the male choir. The music is marked *f*. The lyrics are: "die Tanel-la, ach, wie schön ist Car-mo-se-".



Piano accompaniment for the second vocal phrase. The music is marked *f*. It continues the rhythmic pattern from the introduction.

14

nel - la, *f* wenn sie tanzt die Ta - ran - tel - la.

Wenn sie tanzt die Ta - ran tel - la.

*ff* *sf*

18 *l'istesso tempo*

*p* Seht, wie kann sie die Füß-chen schwin-gen, wenn Heim-chen im Gra-se sprin-gen. *rit.*

*p* *rit.*

18 *l'istesso tempo*

*p* *rit.*

22 *a tempo*

*f* Ach, wie schö - n ist Car-mo-se - nel - la, wenn sie tanzt

*f* *f*

22 *a tempo*

*f* Wenn sie *ff*

26

die Ta - ran - tel - la. *mf* Mag's auch an - - - dre Schö - nen

tanz die Ta - ran - tel - la. *mf*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in German. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 8/8. The system starts at measure 26. Dynamics include *mf* (mezzo-forte) for the vocal lines and *sf* (sforzando) for the piano accompaniment.

30

ge - ben, Car - mos - nel - - - la stel - le da - ne - ben,

30

The second system of the musical score continues the vocal and piano parts. It starts at measure 30. The piano accompaniment features a steady eighth-note pattern in the bass line and a more melodic line in the treble. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

34

mags auch an - dre Schö - nen ge - ben, *f* Car - mo - se - nel -

Car - mo - se -

34

The third system of the musical score continues the vocal and piano parts. It starts at measure 34. The piano accompaniment features a steady eighth-note pattern in the bass line and a more melodic line in the treble. Dynamics include *f* (forte) and *ff* (fortissimo).

38

- - la stel-le da - ne - ben. Und be-siehst du bei Licht den En - gel,  
nel - la stel-le da - ne - ben.

*p*

38

42

find'st du Män - gel... ü - ber Män - gel. Ach wie schön... ist Car-mo - se -  
*rit.* *rit.*

42

46

nel - la wenn... sie tanzt... die Ta - ran - tel - la.  
Wenn... sie tanzt die Ta - ran - tel - la.

*f* *f*

46