

COLLAN 2

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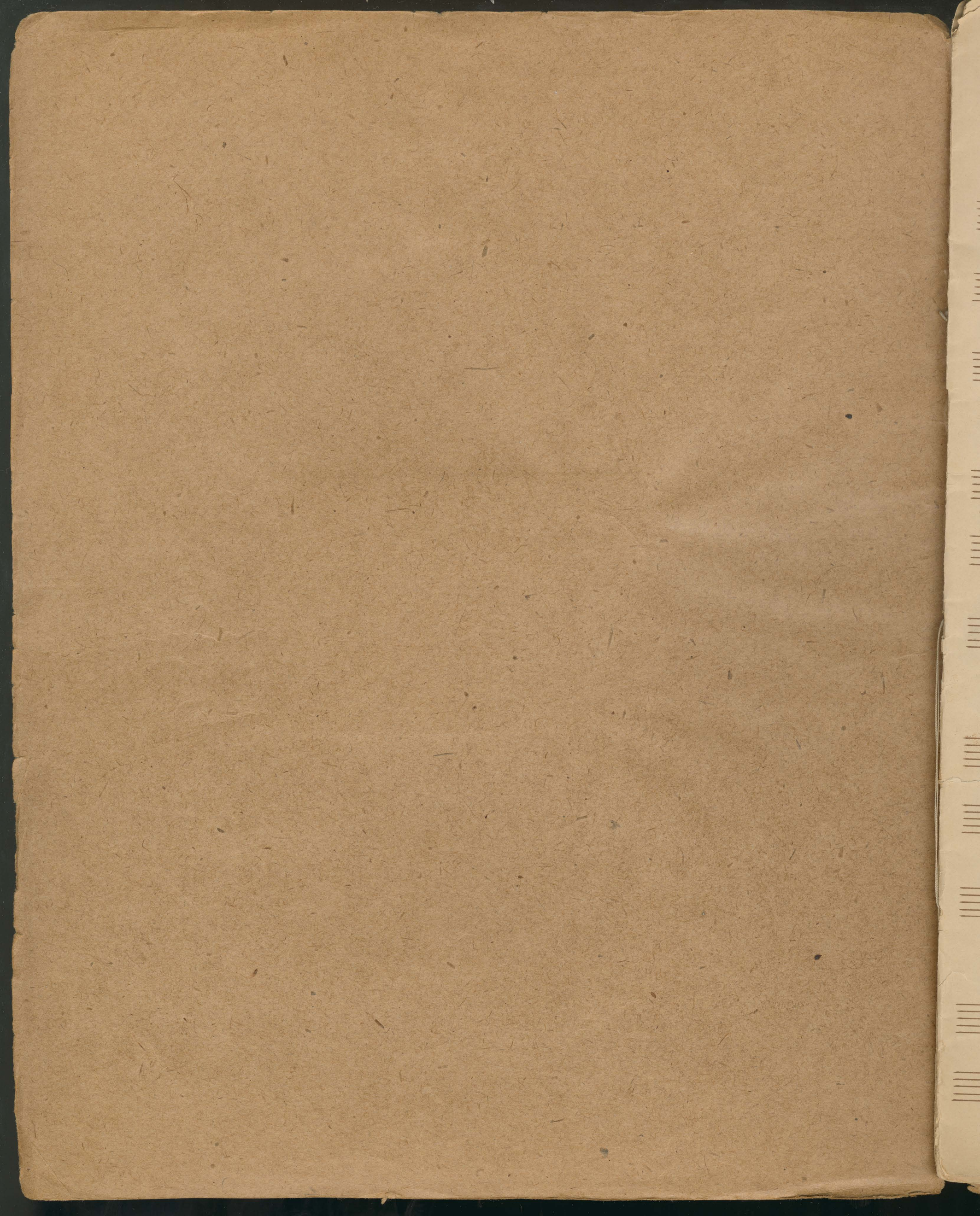
Sibelius-Akatemian Kirjasto

Osasto N:o

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Tom Sanger of K.C.

Allegro moderato. Den ringa gåfvan.

F. Topelius.

Sång.

Pianoforte.

Eq - de jag de tusen blom - mor utan
 Eq - de jag de tusen per - lor, gömda
 Men, jag eger inga blom - mor, inga

namn och utan tal,
 ut - i hafets grus,
 per - lor e - ger jag,
 Som i vå - ren
 Glimmande som
 Har blott tusen,

fö - das, knoppas, vissna, dö i lund och dal, vissna, dö -
 nat. tens stjernor, Strålände som dagens ljus, Strålände -
 tur den tankar. I mitt hjerta natt och dag, i mitt hjer -

i lund och dal, Al - la, alla gladt jag strödde,
 som dagens ljus, Al - la band jag till en krona,
 ta natt och dag; Al - la knoppas de som blommor,

p. *cresc.*

f

hul - da flic - ka på din stig, Nöjd, om du vid
band dem bring ditt mör - ka här, Blott i de - ras
och som per - lor skim - ra de, När jag tygt i

deras dotter tänkte blott en gång på mig, Nöjd om du vid
klara skimmer glänste och för mig en tår, Blott i deras
mi - na drömmar ser din bild e - mot mig le, När jag tygt i

deras dotter tänkte blott en - gång på mig.
klara skimmer glänste och för mig en tår.
mi - na drömmar ser din bild e - mot mig le.

cresc. *dimin.*

19 Juni
1865.

mf

Wohin ich geh' und

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

mf

Schau, In Feld und Wald und Thal Vom

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

cres - - - - *cen* - - -

Hü-gel hinauf die Au-e, Vom Berg hinauf-wärts, weit ins

cres - - - - *cen* - - -

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a long note with a slur and a crescendo marking above it. The piano accompaniment also features a crescendo marking. The right hand has a more active melodic line.

f *do* *dim.*

Blau : Grüss' ich dich tausendmal ! Grüss' ich dich Tausend.

f *do* *dim.*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a long note with a slur and a forte marking above it, followed by a decrescendo marking. The piano accompaniment also has a forte marking and a decrescendo marking. The right hand has a more active melodic line.

mal, grüß ich dich, grüß' ich dich tausend.

p.

mal!

cresc. *f.* *dim.*

In meinem Gar - ten find' ich Viel Blu - men schön und

fein, Viel Krän - ze wohl draus, ^{wind'} ich Und tausend, tausend Gedanken

cres - - - - - cen - do

cres - - - - - cen - do

f *dimin.*
bind' ich Und Grüsse mit darcin, Grüs - se mit dar.

p.
ein, Tau - send, tau - send Grüs - se mit dar.

ein ! *f*
Dir darf ich keinen reichen, Du bist so hoch und

f
schön ! Sie müssen so bald verbleichen, Die Lie - be ohne

Gleichen Bleibt e-wig im Herzen Stehn, bleibt e-wig im Herzen

Stehn, Bleibt e-wig, e-wig, e-wig im Herzen

Stehn.

Parikkala: $\frac{24}{5}$ 65.

Andante non lento.

Waldeinsamkeit.

J. v. Eichendorff.

Stimme

Pianoforte.

Wie liegt so weit Die Welt von hier! Schlaf' nur, wie

bald Kommt der Abend schön, Durch den Stille

Wald Die Quellen gehn. Die Mutter Gottes wacht, die

cresc. *f*

Mutter Gottes wacht, Mit ihrem Sternenkleid Be-

p *cresc.* *f*

dimin. *p.*

deckt sie dich sacht In der Waldeinsam - keit -

dimin. *p.* *p.* *p.*

espressivo. *ritard.*

Gu - te Nacht ! Gu - te Nacht !

dimin. e rit.

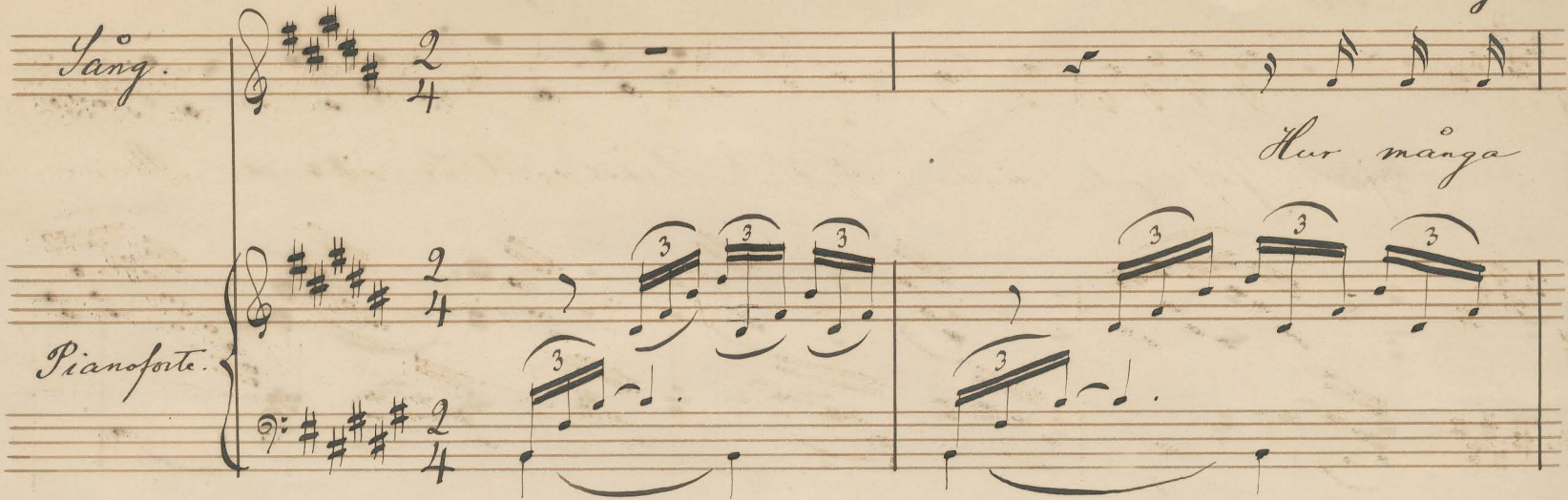
1864.
14 Januari.

C. Phillo

Con moto.

Likhet.

Runberg.

Lång. 

Pianoforte.

Hur många

cresc.

vågor bo på fjärdan, Hur många tankar i mitt hjerta? De tyckas

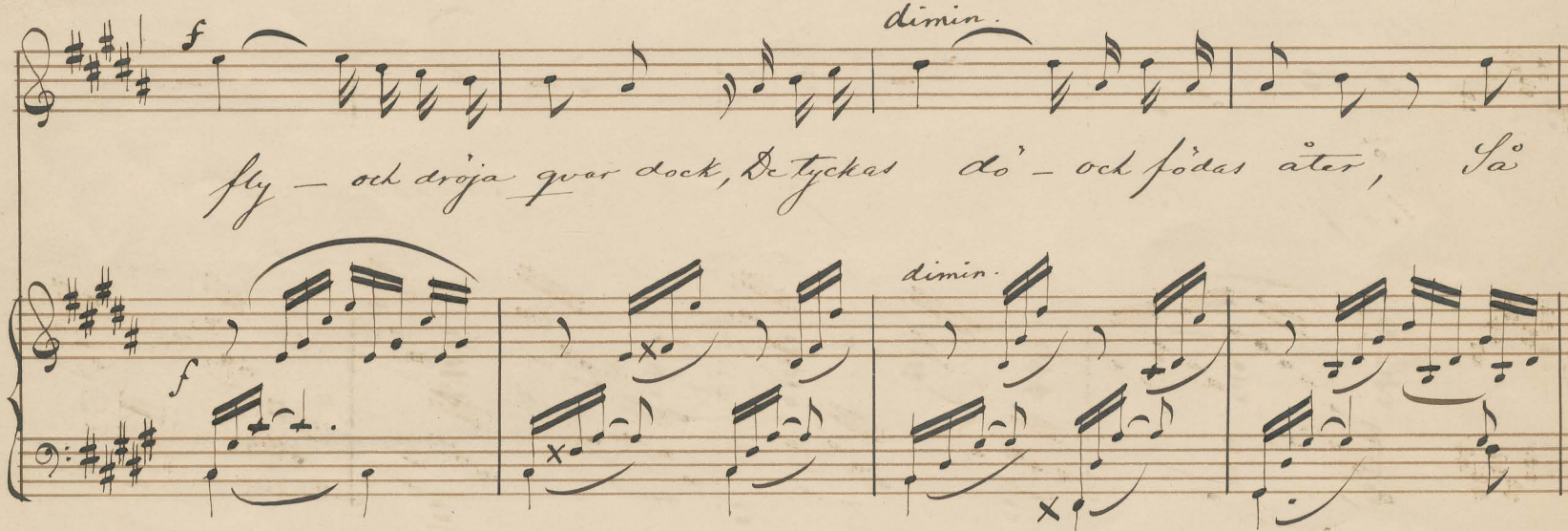
cresc.



f *dimin.*

fly - och dröja kvar dock, De tyckas dö - och födas åter, Så

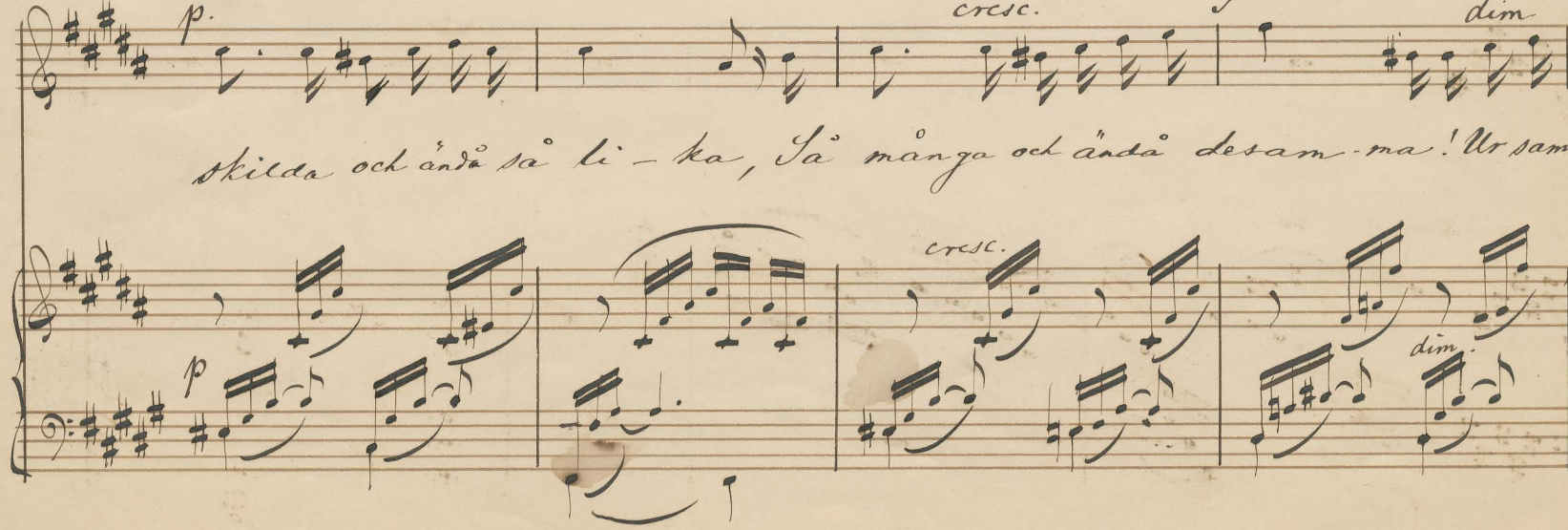
dimin.



p. *cresc.* *f* *dim*

skilda och ändå så li - ka, Så många och ändå desam - ma! Ur samma

p. *cresc.* *dim.*



Ojō, af af samma vindar, Af samma vindar De höjas alla, Or samma

poco ritard.
bröst De höjas alla Af samma kär - -
poco ritard.

lek.
a tempo *cresc.* *ritar.*

dan - - do
p. 18 $\frac{5}{6}$ 65.

Andante sostenuto.

Ihr Bildniss.

H. Heine.

Stimme

p. Ich stand in dunklen Träumen Und starrte ihr Bildniss

Pianoforte

piu animato.

an Bis das geliebte Antlitz Heimlich zu le-ben be-

poco a poco più moto e cres.

gann. Um ihre Lip-pen zog sich ein Lächeln wunder-

poco a poco più moto e cres.

cen - do *sempre cres - cen -*

bar, Und wie von Wehmuthsträ-nen, und wie von Wehmuths-

cen - do *sempre cres - cen -*

do *f*

- thra - nen Er - glänz - te ihr Au - gen - paar.

do *f*

p.

Auch meine Thränen flos - sen

dimin.

cresc.

Mir von den Wangen herab, Und ach, ich kann's nicht glauben Dass ich

cresc.

f *affettuoso.*

dich ver - lo - ren hab', Und ach, ich kann's nicht glauben, Dass ich

p. *pp.*
dich verlo - ren hab', Dass ich dich ver -

dimin. *p.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a melodic phrase in the first measure, followed by a half note rest in the second measure, and continues with eighth notes in the third and fourth measures. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. Dynamic markings include *p.* (piano) above the vocal line and *pp.* (pianissimo) above the piano line. The word *dimin.* (diminuendo) is written below the piano accompaniment in the third measure, and another *p.* is written above the piano line in the fourth measure.

lo - - ren hab' - !

pp. *sf* *p.*
Alto *con s^{va}*

20 Mars
1865.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. It features a half note rest in the second measure, followed by a half note in the third measure, and then rests in the fourth and fifth measures. The bottom staff is a piano accompaniment in bass clef. It starts with a *pp.* (pianissimo) marking. In the third measure, there is a dynamic shift to *sf* (sforzando), indicated by a hairpin symbol. The system concludes with a *p.* (piano) marking and the instruction *con s^{va}* (con sordina). The date "20 Mars 1865." is written in the bottom right corner of the system. The word *Alto* is written vertically below the piano line in the first measure.

Detailed description: This section consists of four empty musical staves, each with a five-line structure, arranged vertically. They are currently blank and do not contain any musical notation.

