

I. Mignons Gesang

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Liberamente (♩ = ca 44)

Kennst du das Land, wo die Zi - tro - nen blühen, im dunk-len

Poco più mosso (♩ = ca 52)

Laub die Gold-o - ran - gen glühen, ein sanf-ter Wind vom blau-en Him-mel weht,

13

enh.

Stentato

die Myr - te still, und hoch der Lor-beer steht? Kennst du es wohl?

18 **Con anima. Molto languido** (♩ = ca 60)

Da - hin, da - hin, —

p *cresc.*

23 da - hin möcht ich mit dir, o mein Ge - lieb - ter —

p

28 **animato**

zieh, o mein Ge - lieb - ter zieh, da - hin, da -

p

33 *con forza*

hin, da - hin, da - hin möcht ich mit

cresc. *f*

38

dir, o mein Ge - lieb - ter ziehn, da -

dim. *calando*

41

rall.

hin, da - hin!

rall.

44

Tempo I (♩ = ca 44)

Kennst du das Haus? auf Sä - len ruht sein Dach, es glänzt der

p *pp* *p*

48

Poco più mosso (♩ = ca 52)

Saal, es schim - mert das Ge - mach, und Mar - mor - bil - der

pp *p*

53

stehn und sehn mich an: wa hat man dir, du ar-mes Kind, ge - tan?

enh.

pp

59

Stentato**Con anima. Molto languido** (♩ = ca 60)

Kennst du es wohl? Da-hin, da-hin,

marcato

p

64

da - hin - da - hin möcht_ ich mit

port.

p

68

molto animato*con forza crescente*

dir, o mein Be - schüt - zer, ziehn, da - hin,

p

f

72

da - hin, da - hin da -

f *cresc.* 3

76

hin möcht ich mit

ff 3

78

dir, o mein Be - schüt - zer, ziehn, da - hin, da - hin!

meno forte *p* *rall.* 3

84 **Con moto** (♩ = 76)

Kennst du den Berg und sei-nen Wol - ken - setz? das Maul tier sucht im Ne - bel sei-nen

p *p*

90

Poco più mosso (♩ = 90)

Weg; in Höh len wohnt der Dra - chen al - te

94

Molto animando

Brut, es stürzt der Fels und

...al (♩ = 136)

molto stentato
con forza

ü - ber ihn die Flut. Kennst du ihn wohl?

100

Con anima. Molto languido (♩ = ca 60)

Da - hin, da - hin,

104

da - - - hin geht

p cresc molto

6 6 6 6

Detailed description: This system covers measures 104 and 105. The vocal line in the upper staff has a rest in measure 104 and the lyrics "da - - - hin geht" in measure 105. The piano accompaniment features a complex texture with sixteenth-note runs in the bass and chords in the treble. The instruction *p cresc molto* is placed at the beginning of the piano part. The number "6" is written above the piano part in four locations, likely indicating sixteenth notes.

106

un - ser Weg! o Va - ter lass uns ziehn,

ff *molto dim.*

Detailed description: This system covers measures 106 through 109. The vocal line in the upper staff has the lyrics "un - ser Weg! o Va - ter lass uns ziehn,". The piano accompaniment is characterized by a driving, rhythmic pattern of chords in the bass and treble. The instruction *ff* (fortissimo) is at the start, and *molto dim.* (molto diminuendo) is written across measures 107 and 108. A fermata is placed over the final note of the vocal line in measure 109.

110

da - hin, da - hin,

molto calando

Detailed description: This system covers measures 110 through 113. The vocal line in the upper staff has the lyrics "da - hin, da - hin,". The piano accompaniment features a melodic line in the treble and a rhythmic accompaniment in the bass. The instruction *molto calando* (molto decrescendo) is written at the beginning of the piano part. The music concludes with a final chord in measure 113.

portando
la voce **Precipitato** (♩=72)
con tutta forza

114

Musical score for measures 114-116. The vocal line (top) features a long note with a fermata, with the lyrics "da - - - hin!". The piano accompaniment (middle and bottom staves) includes a *pp* section and a *ff* section with triplets and an 8va marking. A large slur spans across the piano part.

117

Musical score for measures 117-118. The vocal line (top) has a long note with a fermata. The piano accompaniment (middle and bottom staves) features complex textures with triplets and many accidentals.

119

Musical score for measures 119-120. The piano accompaniment (bottom staves) includes the instruction *più accelerando* and *allargando molto*. The score ends with a double bar line and a key signature change to C major.

II. Lied der Mignon

122 *Andante* (♩ = ca 76 - 84)

Nur wer die Sehnsucht kennt, weiss, was ich lei - de,

130

nur wer die sehnsucht kennt, weiss, was ich lei - de, nur wer die

135

Sehnsucht kennt, weiss, was ich lei - de!

141

Al - lein und ab - ge - trennt von al - ler Freu - de, seh ich ans fir - ma -

146

ment nach je - ner Sei - te. Ach! der mich liebt und kennt,

150

ist in der wei - de. Es schwin - delt mir, es brennt mein Ein - ge -

154

wei - de, es schwin - delt mir, es brennt mein Ein - ge - wei - de.

158

ff 9 8^{va} 9 8^{va}

162

Nur wer die Sehnsucht kennt, weiss, was ich lei - de, nur wer die

pp *p*

167

Sehnsucht kennt, weiss, was ich lei - de, weiss, was ich lei - de!

pp *ppp*

III. Lied der Mignon

172 **Agitato** (♩=72)

So lasst mich schei - nen, bis ich wer-de;

poco forte

sf

6 6 6

178

zieht mir das weis - se Kleid

p

sf

6 6 6 6

181

nicht aus!

cresc.

6 6 6 6

3 3 3 3

184

ich ei - le von der schö - nen Er - de

ff *p* *sf*

Measures 184-189. The vocal line begins with a rest, then sings "ich ei - le von der schö - nen Er - de". The piano accompaniment features a complex texture with sixteenth-note patterns and triplets. Dynamics range from fortissimo (*ff*) to piano (*p*) and sforzando (*sf*).

190

hin - ab in je - nes

dim.

Measures 190-192. The vocal line continues with "hin - ab in je - nes". The piano accompaniment consists of sixteenth-note runs in both hands, with a *dim.* marking in measure 191.

193

dunk - le Haus.

p

Measures 193-195. The vocal line sings "dunk - le Haus." followed by a long note. The piano accompaniment features sixteenth-note patterns in the left hand and chords in the right hand, with a *p* marking in measure 194.

(♩=♩) Sostenuto (♩=72)

196

p

Measures 196-198. The piano accompaniment continues with sixteenth-note patterns in the left hand and chords in the right hand, with a *p* marking in measure 197. The right hand has a 3/4 time signature.

200 *sotto voce* *forte*

Dort ruh ich ei - ne klei - ne Stil - le, dann öff - net sich der fri - sche Blick; ich

pp *f*

206

las - se dann die rei - ne Hül - le, den Gür - tel und den

p

212 **Tempo I** (♩=72) **ma non agitato**

Kranz zu - rück. Und je - ne himm - li - schen Ge -

pp *p dolce sostenuto*

218

-stal-ten, sie fra - gen nicht nach Mann und Weib, —

sf espr.

sf

Detailed description: This system contains measures 218 to 222. The vocal line starts with a rest in measure 218, followed by the lyrics. A long slur covers the vocal line from measure 219 to 222. The piano accompaniment features a rhythmic pattern of eighth notes with slurs and accents. Dynamic markings include *sf espr.* at the beginning and *sf* at the end of the system.

223

und kei - ne —

dim.

p

Detailed description: This system contains measures 223 to 228. The vocal line has a rest in measure 223, followed by the lyrics. The piano accompaniment consists of chords and moving lines. Dynamic markings include *dim.* and *p*.

229

Animato

Klei - der, kei - ne Fal - ten um - ge - ben den ver - klär -

sf

cresc.

sf

Detailed description: This system contains measures 229 to 233. The vocal line includes a triplet in measure 229. The piano accompaniment features triplets and a crescendo. Dynamic markings include *sf*, *cresc.*, and *sf*.

233 (♩=♩) **Sostenuto** (♩=72)

- ten Leib. Zwar lebt' ich oh - ne Sorg und

precipitato *sfz* *pp*

237 *con tutta forza*

Mü - he, doch fühlt' ich tie - fen Schmerz ge nung. Vor Kum - mer al - tert' ich zu

sfz *pp* *ff*

243 *sempre forte*

frü - - he; macht mich auf e - wig_ wie - der jung!

p *pp*