

Abendphantasie

Paul Hindemith
(1933)

Ruhig bewegt *p*

Vor sei - ner Hüt - - - -

- - te ru - - hig im Schat - - - ten sitzt der Pflü - - - -

- ger, dem Ge - nüg - sa - men raucht sein Herd. Gast - -

- - - freund - lich tönt dem Wan - - - - - de - -

- rer im fried - - - - li - chen Dor - - - - -

- fe die A - - - - - bend-glo - - - - - cke. Wohl

keh - ren jetzt die Schif - - fer zum Ha - - - fen auch, in fer - nen

p

12/8

12/8

mf

Städ-ten fröh - lich verrauscht des Markts ge-schäf - - ti - ger Lärm;

in stil - - - ler Lau - - - be glänzt das ge - sel - -

mp

- li - ge Mahl den Freun - den. Wo - hin denn ich?

f

Lebhaft

f

Piano accompaniment for the first system, featuring a treble clef staff with a whole rest and a grand staff (treble and bass clefs) with a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

Vocal line and piano accompaniment for the second system. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

Es le - ben die Sterb - - li - chen von Lohn.

Vocal line and piano accompaniment for the third system. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

— und Ar - - beit, wech - selnd in Müh und Ruh ist al - les freu -

mf

- dig; war - um schläft denn nim - mer nur mir in der Brust der

f Sta - - - chel? *f* Am

A - - bend-him - - mel blü - het ein Früh - - - -

mf

- - - - - ling auf; un - zäh-lig blü - hen die Ro - - -

- sen, und ru - - hig scheint die gold - ne Welt,

o dort - - hin nehmt mich, pur -

- pur - - ne Wol - ken! und mö - ge dro - - -

- ben in Licht und Luft zer - rin - nen mir Lieb und Leid!

f

Doch, _____ wie ver-scheucht von tö - rich-ter

mf

Bit - - - - te, flieht _____ der Zau - - -

mf

p **beruhigen**

-ber, _____ dun - - - - kel wirds, _____ und

p

ein - - sam un - ter dem Him - mel, wie im - - - - - mer, bin

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a 3/4 time signature and features a melodic line with a long note at the end. The piano accompaniment is in a 9/8 time signature and provides a rhythmic and harmonic foundation for the vocal line.

Ruhig, wie am Anfang *p*

ich. - Komm du

The second system begins with the tempo and dynamic marking "Ruhig, wie am Anfang" and "p". It features a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment is in a 9/8 time signature and features a complex rhythmic pattern with many accidentals.

nun, sanf - ter Schlum - - - - -

The third system continues the musical piece with a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment is in a 9/8 time signature and features a complex rhythmic pattern with many accidentals.

- mer! zu viel be - - - geht

p

das Herz; doch end - - - lich,

f.
Ju - - - - - gend, ver - -

mf

- glühst du ja, du

mf

ru - - - he - - lo - - se, träu - - - me - -

mp

p

- ri - - sche! Fried - lich und hei - - - -

p *p*

- - ter ist dann das Al - - - - -

- ter.

pp *pp*