

# Nimm die Liebe in Schutz

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Con anima

Voce

Violini I

Violini II

Violoncelli

Klavier

3

3

3

Unis.

Div.

Nimm die  
Nimm die

1

5

Lie - be in Schutz! Wie ein Fest wird das Le - ben, dort, wo  
Lie - be in Schutz wie ein Kind vor dem Haus - brand, denn sehr

5

5

*mp*

7

hei - li - ge Lie - be re - giert. Viel be -  
lang - sam die Brand - wun - de heilt. Wenn der

7

7

7

7

9

zah - len die Men-schen für Gold, E - del - stei - ne, doch die  
Schmerz auch ver - geht blei - ben häss - li - che Nar - ben. Schütz die

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains two measures of music with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both are currently empty, showing only the staff lines and clefs.

11

Lie - be die Glück - lich - sten ziert!  
Lie - be! Gott hilft dir da - bei! Nimm die Lie - be in

11

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It contains two measures of music with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both are currently empty, showing only the staff lines and clefs.

2

Musical score for measures 13-14. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics, a piano accompaniment, and a grand piano accompaniment. The lyrics are: "Schutz wie ein Pflänz-chen vor Käl - te! Schohn die". The piano part is marked *mf*. The grand piano part includes a right-hand melody and a left-hand accompaniment with a bass line.

Musical score for measures 15-16. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics, a piano accompaniment, and a grand piano accompaniment. The lyrics are: "Lie - be vor schau - ri - ger Nacht Div. und im". The piano part is marked *mf*. The grand piano part includes a right-hand melody and a left-hand accompaniment with a bass line.

17

Früh - ling er - blü - hen die herr - - - li - chen Ro - sen — und dem

*mp*

*mp*

19

Herrn wird An-be - tung ge - bracht — und dem Herrn wird An-be - tung ge-

Unis.

*mp*

*mp*

*mp*

22 1.

bracht! \_\_\_\_\_ Div.

*mp*

*mp*

*mf*

22

25 2.

Unis. Div. Nimm die bracht! \_\_\_\_\_

*f*

*f*

25

4

28

Musical score for measures 28-29. The score is in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line (treble clef), a piano right hand (treble clef), a piano left hand (bass clef), and a double bass line (bass clef). The vocal line features a melodic line with a fermata over the final note of each measure. The piano accompaniment includes chords and arpeggiated figures. The double bass line has a bass line starting with a forte (*f*) dynamic. The double bass line includes the notes  $\phi$  and  $\phi \parallel b$  at the bottom.

30

Musical score for measures 30-31. The score is in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line (treble clef), a piano right hand (treble clef), a piano left hand (bass clef), and a double bass line (bass clef). The vocal line features a melodic line with a fermata over the final note of each measure. The piano accompaniment includes chords and arpeggiated figures. The double bass line has a bass line starting with a forte (*f*) dynamic. The double bass line includes the notes  $\phi \parallel b$  and  $\phi \parallel b$  at the bottom.

32

32

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

32

*mp* *cresc.*

35

Nimm die

35

*f*

*f*

*f*

35



5  
37

Measure 37 of the vocal line in G major. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. It then has a quarter rest, followed by quarter notes B4, A4, and G4. The measure ends with a quarter rest.

Lie - be in Schutz, Schütz sie wie dei - ne Au - gen, den Ver -

Piano accompaniment for measures 37 and 38. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mp*.

Piano accompaniment for measures 37 and 38. The right hand plays a chordal accompaniment with a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mp*.

Measure 39 of the vocal line in G major. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. It then has a quarter rest, followed by quarter notes B4, A4, and G4. The measure ends with a quarter rest.

lust macht man nie wie - der gut! \_\_\_\_\_ Gott al -

Piano accompaniment for measures 39 and 40. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mp*.

Piano accompaniment for measures 39 and 40. The right hand plays a chordal accompaniment with a melody of quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mp*.

41

lein kann sie dir un - be - schä - dingt er - hal - ten Sei - ne

*mf*

41

*mf*

43

Für - sor - ge gibt fri - schen Mut! Nimm die Lie - be in

*mf*

43

*mf*

6

45

Schutz, \_\_\_\_\_ wie ein Pflänz-chen vor Käl - te, \_\_\_\_\_ schohn die

45

45

47

Lie - be \_\_\_\_\_ vor schau - ri - ger Nacht, \_\_\_\_\_ und im

47

47

49

Vocal line for measures 49-50. The melody starts with a half note chord, followed by quarter notes, and ends with a half note chord. The lyrics are: Früh - ling er - blü - hen die herr - - li - chen Ro - sen — und dem

Früh - ling er - blü - hen die herr - - li - chen Ro - sen — und dem

49

Piano accompaniment for measures 49-50. The right hand plays chords in a steady rhythm, marked *mp*. The left hand plays a moving bass line with eighth notes, also marked *mp*.

49

Piano accompaniment for measures 49-50. The right hand plays chords with some melodic movement, marked *mp*. The left hand plays a moving bass line with eighth notes, also marked *mp*.

51

Vocal line for measures 51-52. The melody starts with a half note chord, followed by quarter notes, and ends with a half note chord. The lyrics are: Herrn wird An - be - tung ge - bracht, — und dem

Herrn wird An - be - tung ge - bracht, — und dem

51

Piano accompaniment for measures 51-52. The right hand plays chords, marked *mp*. The left hand plays a moving bass line with eighth notes, also marked *mp*.

51

Piano accompaniment for measures 51-52. The right hand plays chords with some melodic movement, marked *mp*. The left hand plays a moving bass line with eighth notes, also marked *mp*.

53

Herrn wird An - be - - - tung ge -

53

53

*mp*

*rit.*

54

bracht! \_\_\_\_\_

54

*mp*

*mp*

*mp*

54