

*dim.* *pp* *longa*

MELINDA.

Moderato Andantino.

Hát kis fi-am! csitt, csitt! Ne há-borgasd, ó al-szik!  
 Mein klei-nes Kind, Still! Still! Und stör, ihn nicht! Er schläft.

*pp*

Ál-modj sze-li-den, é-des-de-den,  
 Ru-he recht sanft! See-li-ger Traum

*ppp* *pp*

*trm*

an - gya - lom te an - gya - lom te! Ál - modj sze - li - den,  
He - be dich in Him - mels - raum Ru - he recht sauft

*trm*

é - des - de - den. . . an - gya - lom ah, an - gya - lom ah!  
See - li - ger Traum He - be dich in Him - mels - raum ah!

*pp*

Szállj le az e - gek-ből hoz - zá l Ol - tal - mazd te  
Stei - get vom Him-mel-reich, En - ge - lein! Lasst Euch die - ses

*pp*

ör - zö an - gyal ár - va gyer - me - kem! Ah! bol - do -  
ar - me Kind Zum Schutz em - pföh - len sein! Ah! Frü - her

gabb kor-ban      keb - le - men al - vál      , ál - mod      el - múl - ván      rám mo -  
 fan - dest Du      Hier am      Her - zen Ruh.      Bist Du      auf - ge - wacht,      Hast mir

so-lyog - tál,      an - gyal!      Ál - modj sze - li - den ah      ál - modj sze - li - den, Ah  
 zu - ge - lacht.      En - gel,      ru - he      sanft      Ein      se - li - ger      Traum Er -

*ossia.*  
*Variante.*

ál - modj é - des - de - den! Ah      ál - modj      é - gi      an - gya - lom!  
 he - be      Dich him - mel - hoch! Hin - auf      in      des      Him - mels Raum!

Ah      é - des      ál - mod  
 Er - he - be      Dich      ins

menyor-szág le-gyen, ah ah ah  
Himmel-reich em-por. ah! ah ins

menyor-szág le-gyen, Ne lásd e vi-lá-got E rútgo-noszá-got. Ne  
Him-mel-reich em-por. O bleib von al-lem Leid In E-wig-keit be-freit. Du

lásd e vi-lá-got, Ne lásd e vi-lá-got, E rútgonoszá-got! Ah  
sollst die Welt nicht sehn Und ih-re Schlechtigkeit. Du sollst die Welt nicht sehn! Ah

Ah ah  
Ah!

Ah  
Ah

an  
Ah

gyal

8

8

This system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a complex, flowing melody with many sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes. There are two measures in this system, each containing a vocal phrase and piano accompaniment. The first measure has the vocal line starting with 'Ah Ah' and the piano accompaniment. The second measure has the vocal line starting with 'an Ah' and 'gyal'.

Ah  
Ah

*tr*

*tr*

This system continues the musical piece. The vocal line has two measures, each with the lyric 'Ah Ah'. The piano accompaniment in the treble staff continues with its intricate sixteenth-note patterns. The bass staff has a more rhythmic accompaniment. The second measure of the piano part includes a trill (*tr*) in the treble staff.

Ah  
Ah

Ah  
Ah

8

8

This system contains two measures. The vocal line has 'Ah Ah' in the first measure and 'Ah Ah' in the second. The piano accompaniment features similar sixteenth-note patterns in the treble staff and a steady bass line. The second measure includes a fermata over the piano part.

Ah  
Ah

*tr*

*tr*

*mf*

This system also contains two measures. The vocal line has 'Ah Ah' in the first measure. The piano accompaniment includes trills (*tr*) in the treble staff in both measures. The second measure of the piano part includes a dynamic marking of *mf* (mezzo-forte).

Ne lásd e rút vi -  
Du sollst die Welt nicht

lá - got, ne lásd ne lásd ah  
8 sehn, nicht sehn, nicht sehn, ah

an - gyall  
8 nicht sehnt!

CORO.  
TEN.

*pp*

Ne ül - je - tek most a la - dik - ra  
Ver - traut Euch nicht an Dem un - si - chern

BASSI.

*pp*

Ne oh ne ül - je - tek most a la - dik - ra  
O ver - traut Euch nicht an Jetzt dem un - si - chern