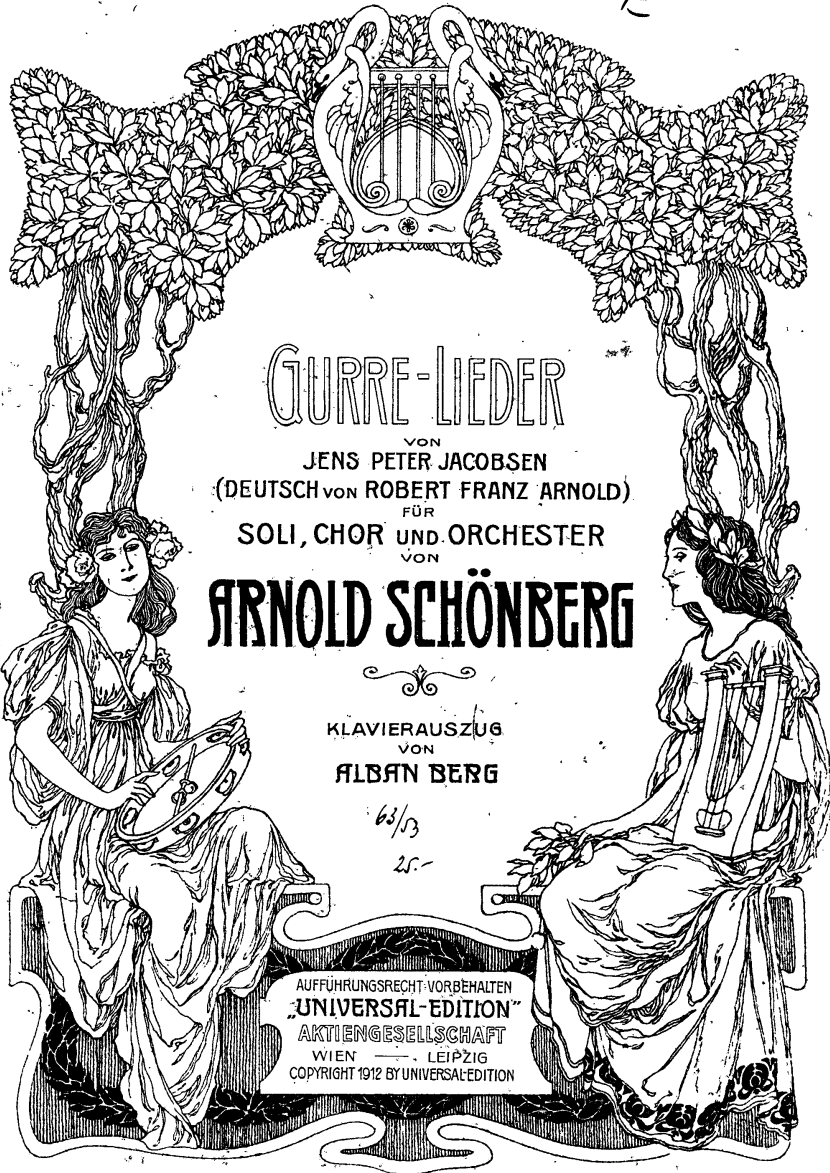


E



# GURRE-LIEDER

VON  
JENS PETER JACOBSEN  
(DEUTSCH VON ROBERT FRANZ ARNOLD)  
FÜR  
SOLI, CHOR UND ORCHESTER  
VON

## ARNOLD SCHÖNBERG

KLAVIERAUSZUG  
VON  
ALBAN BERG

63/13

25-

AUFFÜHRUNGSRECHT VORBEHALTEN  
"UNIVERSAL-EDITION"  
AKTIENGESELLSCHAFT  
WIEN — LEIPZIG  
COPYRIGHT 1912 BY UNIVERSAL-EDITION

# Besetzung.

## Soli:

Waldemar (Tenor)

Tove (Sopran)

Walddaube (Mezzosopran oder Alt)

Bauer (Baß)

Klaus Narr (Tenor)

Sprecher

## Chöre:

Waldemars Männern (3 vierstimmige Männerchöre)

Achtstimmiger gemischter Chor

## Holzbläser:

4 kleine Flöten

4 große Flöten

3 Oboen

2 Englisch-Hörner } eventuell 5 Oboen

3 Klarinetten in A oder B } eventuell

2 Es-Klarinetten

2 Baß-Klarinetten in B

3 Fagotte

2 Kontra-Fagotte

7 Klarinetten  
in A

## Blechbläser:

10 Hörner in F (eventuell 4 Wagner-Tuben)

6 Trompeten in F, B, C

1 Baß-Trompete in Es

1 Alt-Posaune

4 Ten. Baß-Posaunen

1 Baß-Posaune in Es

1 Kontrabaß-Posaune

1 Kontrabaß-Tuba

## Schlaginstrumente:

6 Pauken

Große Rührtrommel

Becken

Triangel

Glockenspiel

Kleine Trommel

Große Trommel

Holzharmonika (Xylophon)

Ratschen

Einige große eiserne Ketten

Tamtam

## 4 Harfen, Celesta

## Streicher:

Violine I 10 fach geteilt

Violine II 10 " "

Bratsche 8 " "

Violoncell 8 " "

Kontrabaß

} in mehrfacher Besetzung

# GURRE-LIEDER

von

J. P. Jacobsen.

## I. Teil

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Arnold Schönberg.  
Klavierauszug von Alban Berg.

Mäßig bewegt.

Piano.

The musical score is presented in four systems. Each system consists of a piano part (left hand) and a right-hand part. The piano part is marked with dynamic levels: *ppp* in the first system, *ppp* in the second and third systems, and *p hervortretend* in the fourth system. The right-hand part features complex textures, including triplets and sixteenth-note patterns. The second system includes the instruction *poco espress.* in the right hand. The tempo is indicated as *Mäßig bewegt.* and the overall dynamic is *Piano.*

1

First system of musical notation. The right hand (RH) plays a melodic line with eighth notes and triplets. The left hand (LH) provides a bass line with eighth notes. A dynamic marking *p hervortretend* is present. A first ending bracket labeled '1' spans the first two measures.

Second system of musical notation. The RH continues the melodic line. The LH has a long note in the first measure followed by a rest. A second ending bracket labeled '8' spans the first two measures.

Third system of musical notation. The RH continues the melodic line. The LH has a long note in the first measure followed by a rest. A dynamic marking *p* is present. A first ending bracket labeled '1' spans the first two measures.

Fourth system of musical notation. The RH continues the melodic line. The LH has a long note in the first measure followed by a rest. A second ending bracket labeled '8' spans the first two measures.



8

8

*p (mf)*

\*

This system contains the first two measures of the piece. The right hand features a continuous eighth-note melody. The left hand has a sparse accompaniment with a few chords and a single eighth note in the second measure. A dynamic marking of *p (mf)* is present in the second measure. A small asterisk is located below the first measure of the bass staff.

2

8

8

This system contains the next two measures. A box containing the number '2' is placed above the first measure. The right hand continues with the eighth-note melody. The left hand accompaniment is more active, featuring sustained chords and a few moving lines. The dynamic marking *p* is visible in the first measure.

8

8

*p*

3 2 3

This system contains the third and fourth measures. The right hand melody continues. The left hand accompaniment includes triplets and a doublet. A dynamic marking of *p* is present in the first measure. The notes 3, 2, and 3 are written below the right hand staff in the second measure.

8

8

3 2 3

3 2 3

This system contains the final two measures. The right hand melody concludes with a triplet and a doublet. The left hand accompaniment also features triplets and a doublet. The notes 3, 2, and 3 are written below the right hand staff in both the third and fourth measures.

Ein wenig bewegter.

First system of musical notation. It consists of a grand staff with three staves: a treble clef staff, a middle staff (likely for a second instrument or voice), and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking of *mf* is present in the middle staff.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and triplets. The middle staff continues with its melodic line, and the bass staff provides harmonic support.

Third system of musical notation. A box containing the number '3' is placed above the first measure of the treble staff. The music continues with intricate rhythmic figures. A *rit.* (ritardando) marking is visible in the middle staff.

Fourth system of musical notation. The treble staff begins with a *ppp* dynamic marking and a triplet of notes. Below the first measure, the instruction *wieder etwas langsamer, gedehnt* is written. The system concludes with a *pp* dynamic marking in the bass staff.

pp (pppp)3 (pppp)3 (pppp)3 pp

This system contains two staves of music. The upper staff begins with a piano (*pp*) dynamic and features a series of chords and intervals, with a triplet of eighth notes marked *(pppp)3*. The lower staff continues the harmonic accompaniment, also starting with *pp* and including a triplet of eighth notes marked *(pppp)3*. The system concludes with a *pp* dynamic marking.

pp ppp pp

This system consists of two staves. The upper staff starts with a piano (*pp*) dynamic and contains several chords. The lower staff features a triplet of eighth notes marked *ppp*. The system ends with a *pp* dynamic marking.

pppp 3 3 3 etc. molto rit. cresc. ppp \*

This system is divided into two parts. The upper part features a triplet of eighth notes marked *pppp*, followed by a melodic line with triplets and the instruction *etc.*. The lower part begins with *molto rit.* and *cresc.* markings, followed by a triplet of eighth notes marked *ppp*. A small asterisk (\*) is placed at the end of the system.

4 pp p

This system contains two staves. The upper staff starts with a boxed number '4' and a piano (*pp*) dynamic, followed by a series of chords and intervals. The lower staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The system concludes with a *p* dynamic marking.

p

This system consists of two staves. The upper staff starts with a piano (*p*) dynamic and contains a series of chords and intervals. The lower staff features a triplet of eighth notes. The system ends with a *p* dynamic marking.

First system of musical notation. The treble clef contains a melodic line with triplets. The bass clef contains a bass line with a dynamic marking of *p* and a crescendo hairpin. The key signature has three sharps (F#, C#, G#).

Nach und nach ein klein wenig belebter.

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a dynamic marking of *p(mf)* and *espress.* The tempo is indicated as *espress.*

Third system of musical notation. The treble clef has a dynamic marking of *p* and *espress.* The bass clef has a dynamic marking of *mf* and *durch Ped. halten.* There are triplets and a *(G)* marking in the bass line.

5

Fourth system of musical notation, starting with a boxed number '5'. The treble clef has a dynamic marking of *p (ppp)* and *espress.* The bass clef has a dynamic marking of *mf* and *durch Ped. halten.* There are triplets and a *(F)* marking in the bass line.

(ppp)  
 mf  
 mf  
 durch Ped. halten.

This system features a complex piano texture. The right hand has a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with triplets. Dynamics range from *ppp* to *mf*. A pedaling instruction "durch Ped. halten." is present at the end of the system.

(ppp)  
 mp  
 (ppp)

This system continues the piano texture with triplets in both hands. The dynamics are marked *mp* and *ppp*.

r. H. espr.  
 r. Hand übernehmen  
 l. H. übergreifen  
 espress. mp  
 (ppp)

This system marks a significant change in the piece. The right hand part is indicated to be taken over by the right hand ("r. Hand übernehmen") and the left hand part by the left hand ("l. H. übergreifen"). The dynamics include *espr.*, *espress. mp*, and *ppp*.

Nach und nach wieder etwas langsamer.

rit.

This system shows the final part of the page, featuring a *rit.* (ritardando) marking. The texture is more sparse, with chords and slower-moving lines in both hands.

6 *pp*

*pp* *ppp*

*p* *ppp* *pp*

*ppp* *pp* *p* *ppp* *ppp* *ppp*

Dasselbe Zeitmaß wie zu Anfang.

*pp* *p*

7

*ppp*

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with stems pointing up. The lower staff is also in bass clef with the same key signature, featuring a melodic line with slurs and accents. A bracket with the number '3' is placed under the first three notes of the lower staff, indicating a triplet.

Second system of musical notation. The upper staff continues the eighth-note sequence. The lower staff continues the melodic line with slurs and accents.

Third system of musical notation. The upper staff continues the eighth-note sequence. The lower staff continues the melodic line with slurs and accents.

Fourth system of musical notation. The upper staff continues the eighth-note sequence. The lower staff continues the melodic line with slurs and accents.

*immer mehr abnehmend*

Fifth system of musical notation. The upper staff continues the eighth-note sequence. The lower staff continues the melodic line with slurs and accents. A circled number '8' is placed above the staff. A bracket with the number '3' is placed under the first three notes of the lower staff, indicating a triplet.

First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains a melodic line with various intervals and accidentals, while the lower staff provides harmonic support with chords and bass notes.

Second system of musical notation, continuing the piece. It includes a *mp* dynamic marking. The notation shows complex chordal textures and melodic lines.

Third system of musical notation, featuring a *mp* dynamic marking. A drum part is indicated by the word "Pauke." in the lower left corner. The system shows intricate harmonic patterns.

Fourth system of musical notation, including a *mp* dynamic marking and the instruction "abnehmend und langsamer werdend" (diminuendo and ritardando). The notation features a variety of rhythmic values and chordal structures.

Fifth system of musical notation, starting with a boxed number "9" in the upper left. It includes a *r. H.* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature.



## Die Viertel etwas langsamer.

Waldemar.

Nun dämpft die Dämmerung je-den Ton von Meer und Land, die flie-genden

10

Wal-ken la-ger-ten sich woh - lig am Him-mels-rand.

Laut - lo-ser Frie - - de schloß dem Forst die luf-ti-gen Pfor-ten

zu, und des Mee-res kla-re Wo-gen wieg - - ten sich sel-ber zur

Wal. Ruh. Im We - - - sten wirft die

*ausdrucksvoll*

*p* *(pp)*

*(pp)*

Wal. Son - - - ne von sich die

Wal. Pur - - - pur - - - tracht und *weich*

*p*

Wal. träumt im Flu - - - ten

*(mp)*

*3* *6* *3*

Wal. bet - te des

12 rit. näch - sten Ta - ges Pracht. Nun regt sich nicht das klein - ste

13 Laub in des Wal - des pran - gen - dem Haus, nun

Wal. tönt auch nicht der lei - se - ste Klang, Ruh

im Zeitmaß.

14

Wal. aus, mein

Wal. Sinn,

*nach und nach ein wenig bewegter und etwas steigernd*

Wal. ruh aus! Und je - de Macht ist ver -

15

Wal. sun - ken in der eig' - nen Träu - me Schoß, und es treibt mich

16

Wal. zu mir selbst zu rück, still A - fried - lich, sor -

Wal. gen - los.

17

*immer pp*

18

Sanft bewegt.

19

Tove. *pp*

0, wenn des

To. Mon - des Strah - len lei - se glei - ten,

20

To. und Frie - de sich und

To. Ruh durchs All ver - brei - ten,

To. nicht Was - ser

*p*

*pp*

To. dünkt mich dann des Mee - res

*p*

*pp*

21

To. Raum, und je - ner

*pp*

*espress.*

To. Wald scheint nicht Ge - büsch und

*pp*

*espress.*

*fließender*

To. Baum. Das sind nicht

*mf* *p*

22

To. Wol - ken, die den Him - - mel schmü - ken,

*p* *l.H.*

To. und Tal und Hü - gel nicht der

*p* *l.H.*

23

To. Er - - de Rük - ken, und Form und

*p* *l.H.*



To. Far - ben - spiel, nur eit - le Schäu - me, und

To. *rit.* Al - les Ab - glanz 24

*mp.*

*rit.* *poco espress.*

To. nur der Got - - tes - träu - me.

*(pp)*

*p*

*(pp)* *espr.* *(poco)* *(pp)*

First system of musical notation for measures 25-26. The treble clef part features a series of sixteenth-note runs, some marked with a '6' (sixteenth notes) and slurs. The bass clef part provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation for measures 25-26. The treble clef part continues with sixteenth-note runs and slurs. The bass clef part includes a triplet of eighth notes in the final measure of the system.

Third system of musical notation for measures 25-26. The treble clef part features a triplet of eighth notes. The bass clef part includes a triplet of eighth notes and a section marked 'dim.' (diminuendo).

First system of musical notation for measures 26-27. Measure 26 is marked with a box containing the number '26'. The treble clef part has a long note with a slur. The bass clef part includes a section marked 'pp' (pianissimo) and 'rit.' (ritardando).

Belebt, nach und nach lebhafter und anschwellend.

First system of musical notation for measures 27-28. The treble clef part starts with a section marked 'mp' (mezzo-piano). The bass clef part includes a section marked 'p' (piano).

Second system of musical notation for measures 27-28. The treble clef part includes sections marked 'cresc.' (crescendo) and 'f' (forte). The bass clef part includes sections marked 'cresc.' and 'f'.

ff mp

Sehr lebhaft. (dreiteilig) 28

mf

Waldemar. (zweiteilig)

Ross! Mein Ross! Was schleichst du so träg!

f p

wal. (dreiteilig)

Nein, ich seh's, es flieht der Weg hur - tig un-ter der Hu - fe

mf

wal.

Trit - ten. A-ber noch schnell - ler mußt du

f

## Viertheilig. (♩ rascher als vorher die ♩)

wal. ei - - len, bist noch in des Wal - des Mit - ten,

29

wal. und ich wahn - te, ohn Ver - wei - len. sprengt ich gleich in

wal. Gur - re ein. rit.

*f cresc.*

## Viel langsamer. (♩)

wal. Nun weicht der Wald, schon seh' ich dort die Burg, die

*zart*

*p*

*mf*

Wal.  
 To - ve mir um-schließt, in-des im Rük - ken: uns der Forst zu finstrem

*sehr weich*  
*p*

Wal.  
 Wall zu-sam-men-fließt; a-ber noch wei - ter ja-ge du zu!

*rasch beschleunigend*

*f*

30

Wal.  
 (dreiteilig) rit. - Nicht zu rasch. (die etwas rascher)

Sieh! Des Wal - des Schatten deh -

*rit.*  
*pp*  
*(trem. ad lib.)*

als vorher die *d*) *sehr rasch beschleunigend*

wal. *nen ü - ber Flur sich weit und Moor!*

*Erstes Zeitmaß. (dreiteilig)* *(zweiteilig)*

wal. *Eh sie Gur - res Grund er - rei - - chen, muß ich*

*sehr zurückhaltend*

wal. *stehn vor To - ves Tor.*

*Wie vorher.* 31

wal. *Eh der Laut, der je - tzo klin - - get, ruht, um nim - mer-mehr zu*

wal. tö - - nen, muß dein flin - ker Huf - schlag,

Ren - - ner, ü - ber Gur - res Brük-ke dröh - nen;

*sehr zurückhaltend -*

nach und nach lebhaft steigend, rascher als den frü-

ei das wel - ke - Blatt, -dort

*rit.* *p cresc.*

here  $\frac{3}{4}$  Takt

schwebt es, mag her - ab zum Ba - che fal - len,

*f*

32

wal. muß in Gur - res Hof dein Wie - - hern fröh - lich wi - der -

wal. hal - - len. -

*ff quasi gliss.*

Wie früher. (*beschleunigend*)

wal. Der Schat - ten dehnt sich, der



Wal.

Ton ver - klingt, nun

Wal. *(zweiteilig)*

fal - le, Blatt, magst

*f* etc.

Wal.

un - ter - gehn:

*rit.*

Wal. **33** *(dreiteilig)*

Vol - mer hat To - ve ge - sehn!

*fff* *ff* *mit Feuer* *(zweiteilig)*

(zweiteilig) (dreiteilig)

(zweiteilig)

(zweiteilig)

**ff**

(zweiteilig)

*sehr zurückhaltend*

(zweiteilig)

*sehr rasch*

34

(dreiteilig)

(zweiteilig)

(zweiteilig)

**fff**

(zweiteilig)

Sehr lebhaft.

Piano introduction for the first system, marked "Sehr lebhaft." The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with triplets and slurs. Dynamics include *f* and *ff*. A "l.h." marking is present in the second measure.

35

Tove.

Vocal and piano accompaniment for the second system, starting at measure 35. The vocal line (Tove) begins with the lyrics "Ster - ne ju - beln, das Meer, es". The piano accompaniment features a complex rhythmic pattern with triplets and slurs, marked with *p*. The key signature changes to two sharps (F#, C#) in the second measure.

Vocal and piano accompaniment for the third system. The vocal line (To.) continues with the lyrics "leuch - tet, preßt an die Kü - ste sein po - chen - des". The piano accompaniment includes a section marked "etc." with a 7-measure rest. Dynamics include *p* and *pp*. The key signature remains two sharps.

36

Vocal and piano accompaniment for the fourth system, starting at measure 36. The vocal line (To.) continues with the lyrics "Herz, Blät - ter, sie mur - meln, es zit - tert ihr". The piano accompaniment features a dense, rhythmic texture with slurs and accents, marked with *pp*. An "ossia:" section is indicated for the vocal line. The key signature remains two sharps.

To. Tau - schmuck, See - wind um - fängt mich in

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Tau - schmuck, See - wind um - fängt mich in". The piano accompaniment is in a grand staff (treble and bass clefs) and features complex rhythmic patterns, including triplets and sixteenth-note runs. A dynamic marking of *f* (forte) is present in the piano part.

To. mü - ti - gem Scherz, Wet - ter - hahn

The second system of music continues the vocal line and piano accompaniment. The lyrics are "mü - ti - gem Scherz, Wet - ter - hahn". The piano part includes triplets and a dynamic marking of *p* (piano). The right hand of the piano part has a section marked "l.H." (left hand) with a 7-measure rest.

To. singt, und die Turm - zin - nen

The third system of music continues the vocal line and piano accompaniment. The lyrics are "singt, und die Turm - zin - nen". The piano part includes a dynamic marking of *mf* (mezzo-forte) and a section marked "l.H." (left hand) with a 7-measure rest.

37

To. nik - ken, Bur - schen stol - zie - ren mit

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "nik - ken, Bur - schen stol - zie - ren mit". The piano part includes a dynamic marking of *f* (forte) and a section marked "l.H." (left hand) with a 4-measure rest.

To. flam - men - den Blick - ken, wo - gen - de

*p*

To. Brust voll üp - pi - gen Le - bens

*p*

*(sempre Ped.)*

38

To. fe - beln die blü - hen - den Dir - nen ver -

*zart*

To. ge - bens, Ro - sen, sie müßn sich, zu

*p zart*

To. spähn in die Fer - ne,

To. Fak - keln, sie lo - dern und

39

To. leuch - ten so ger - ne, Wald er -

To. schließt sei - nen Bann zur Stell, horch,

To. *nach und nach steigend*

in der Stadt nun Hun-de-ge-bell. Und die stei-gen-den

40

To. Wo-gen der Trep-pe tra-gen zum-Ha-fen den

To. fürst-lichen Held, bis er auf al-ler-o-berster Staf-fel mir in die

41 *Sehr rasch.*

To. of-fe-nen Ar-me fällt.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *f* and *ff*. The piece concludes with a double bar line.

42

(Trem. ad lib.)

Second system of musical notation, marked with the number 42. It includes the instruction "(Trem. ad lib.)" above the staff. The music continues in the same key and time signature, with dynamics *mf* and *ff*. It features a tremolo section and ends with a double bar line.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *f* and *ff*. The system concludes with a double bar line.

43

(zweiteilig)

Fourth system of musical notation, marked with the number 43 and the instruction "(zweiteilig)". The music changes to a 3/4 time signature. Dynamics include *fff*. The system concludes with a double bar line.

(dreiteilig)

Fifth system of musical notation, marked with the instruction "(dreiteilig)". The music changes to a 3/8 time signature. Dynamics include *ff*. The system concludes with a double bar line.



44

Waldemar. Mäßig bewegt. (d)

So tan - zen die En - gel vor Got - tes Thron nicht,

45

Wal. wie die Welt nun tanzt vor mir. So lieb - lich

Wal. klingt ih - rer Har - fen - Ton nicht, wie Wal - de - mars

46

Wal. See - le Dir. A - ber stol - zer auch saß ne - ben Gott nicht Christ nach dem.

Wal. har - ten Er - lö - sungs - strei - te, als Wal - de - mar stolz nun und

*rit.*

*p*

*rit.*

Wal. kö - nig - lich ist an To - ve - lil - les Sei - te. Nicht.

*rit.*

*p*

*rit.*

Wal. sehn - li - cher möch - ten die See - len ge - win - nen den Weg zu der Se - li - gen

*p*

47

Wal. Bund, als ich dei - nen Kuß, da ich Gur - res

*p*

*p*

Wal.  
Zin - nen sah leuch - ten vom Ö - re - sund. Und ich

Wal.  
tausch' auch nicht ih - ren Mau - er-wall und den Schatz, den treu sie be -

*cresc.*

48  
Wal.  
wah - ren, für Him - mel-reichs Glanz und be - täu - ben-den

*(cresc.)*

Wal.  
Schall und al - le der Hei - li - gen Scha - rent

*mf* *ff*

49

*p* *rit.* *espress.* *p* *rit.* *espress.*

*molto rit.* *Langsam.* *sehr ausdrucksvoll*

*rit.* *p*

50

Tove.

To. Nun sag ich dir zum er - sten

*p*

To. Mal: „Kö - nig Vol - mer, ich lie - be Dich!“ Nun, küss ich

*p*

51

To. Dich zum er - sten Mal, und schlin - ge den Arm um

Etwas bewegter.

To. Dich. Und sprichst Du, ich hätt' es schon

To. frü - hier ge - sagt und je mei - nen

To. Kuß dir ge - schenkt, so sprach ich: „Der -

To. Kö - nig ist ein Narr, der

To. *p* *rit.*

flüch - ti - gen Tan - des ge - denkt.“ Und

To. *p*

sagst du: „Wohl bin ich solch ein Narr,“ so

To.

sprech ich: „Der Kö - nig hat recht;“ Doch

To. *p*

sagst du: „Nein, ich bin es nicht,“ so sprach ich: „Der

53

To. Kö - nig ist schlecht.

To. *rit.* Denn all mei-ne Ro - sen küßt ich zu tot, die

To. *molto rit.* weil ich dei - ner ge - dacht. *molto cresc.*

54

To. *molto cresc.*

First system of musical notation. Treble clef with a key signature of one sharp (F#). The piece begins with a whole note chord in the right hand and a bass line in the left hand. A slur covers the first two measures. A dynamic marking of *pp* is present. The first measure of the right hand contains a complex chord with a sharp sign above it. The second measure of the right hand contains a sharp sign above it. The left hand has a bass line with a sharp sign above it. The system ends with a measure marked "l.H." in the right hand.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The system starts with a measure marked "r.H." above the staff and "p" below. The right hand has a melodic line with a slur. The left hand has a bass line with a slur and the instruction "übergreifen" below. A dynamic marking of *p* is present. The system ends with a measure marked "8" above the staff.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The system starts with a measure marked "8" above the staff. The right hand has a melodic line with a slur and a dynamic marking of *pp*. The left hand has a bass line with a slur and a dynamic marking of *pp*. The system ends with a measure marked "11" above the staff.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The system starts with a measure marked "55" above the staff. The right hand has a melodic line with a slur and a dynamic marking of *pp*. The left hand has a bass line with a slur and a dynamic marking of *pp*. The system ends with a measure marked "58" above the staff.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The system starts with a measure marked "59" above the staff. The right hand has a melodic line with a slur and a dynamic marking of *ppp*. The left hand has a bass line with a slur and a dynamic marking of *ppp*. The system ends with a measure marked "62" above the staff.



- Langsam.

pp p

Waldemar

Es ist Mit-ter-nachts-zeit, und un-

dim.

56

Wal. sel' - ge Ge-schlech-ter steh auf aus ver-gess' - nen ein - ge - sunk' - nen Grä - bern,

pp

Wal. und sie blik - ken mit Sehn - sucht nach den Ker - zen der

p

Wal.  
Burg und der Hüt - te Licht. Und der

Wal.  
Wind schüt - telt spot - tend

Wal.  
nie - der auf sie Har - fen - schlag und

57  
Wal.  
Be - cher - klang und Lie - bes - lie - der.

Wal. *rit.* Und sie schwin - den

Wal. *rit.* und seuf - zen: „Uns' - re Zeit ist um.“

58

Wal. *rit.*

Wal. *p* Mein Haupt wiegt sich auf le - ben - den Wo - gen,

Wal.  
 mei - ne Hand ver - nimmt ei - nes Her - zens Schlag,

Wal.  
 Le - ben - schwel - lend strömt auf mich nie - - der,

Wal.  
 glü - hen - der Küss - - se Pur - - pur -

Wal.  
 re - - gen, und mei - ne Lip - pe.

Wal.  
 ju - belt: „Jetzt ist's mei - ne Zeit“

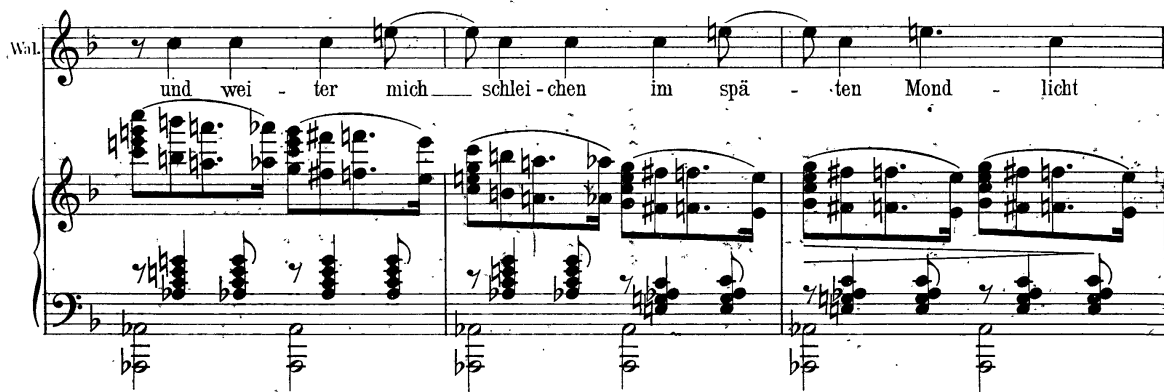
61

Waldemar. Langsam.

A - ber die Zeit — flieht, und um - gehn

Wal.  
 werd' — ich zur Mitt - nachts - stun - de der - einst als tot, werd'

Wal.  *ppp*  
eng um mich das Lei - chen - la - - ken ziehn wi - der die kal - ten Win - de

Wal.   
und wei - ter mich schlei - chen im spä - ten Mond - licht

Wal.   
und schmerz - ge - bun - den mit schwe - rem Grab - kreuz dei - nen lie - ben  
*ausdrucksvoll*

Wal.   
Na - men in die Er - de rit - zen und

Wal. *rit.*  
 sin - ken. und seuf - zen: „Uns - re

Wal. 64  
 Zeit ist um!<sup>α</sup> (*öfter anschlagen*)

(*dim.*) -

*pp sehr zart*

65  
*p sehr zart* *sf* *f* *rit.*

Sehr langsam. (♩)

Tove.

Du sen - dest mir ei - nen Lie - bes - blick

66

und senkst das Au - ge, doch der Blick preßt dei - ne Hand in mei - ne,

und der Druck er - stirbt, a - ber als lie - be - wek - ken - den

Kuß legst du mei - nen Hän - de - druck mir auf die Lip - pen.

*p zart*



To. *pp* *sehr zart*

Und du kannst noch seuf - zen um des To - des wil - len, wenn ein

67

To. *pp*

Blick auf - lo - dern kann, wie ein flam - men - der Kuß?

To. *ppp* *Sehr langsam.* *rit.*

Die leuch - ten - den Ster - ne am

*pp* *rit.* *sehr zart.* *pp*

To. *Him - mel dro - ben blei - chen wohl, wem's graut, doch*

To. *lo - dern sie neu je - de Mit-ternachts - zeit in e - wi - ger Pracht. - So*

*f* *weich* *mp*

68

## Erstes Zeitmaß.

To. *kurz ist der Tod, - wie ru - hi - ger Schlum - mer von Dämm' - rung zu Dämm' - rung,*

*p*

## Bewegter, steigend. (nahezu doppeltes Tempo)

To. *und wenn du er - wachst: bei dir auf dem La - ger in neu - er*

*f*

To. Schön - heit siehst du strah - len die

To. jun - ge Braut.

rit. 69

Sehr breit. (♩)  $\frac{3}{2} = \frac{6}{4}$ .

To. So laß uns die gol - de - ne Scha - le lee - ren ihm, dem

To. mäch - tig ver - schö - nen - den

Tod:

To. Denn wir gehn zu Grab wie ein

*p*

To. 70 Lächeln, er

*mf*

To. ster bend im se

*mp cresc.*

To. li gen Kuß!

*ff*

*(trem. ad lib.)*

To.

First system of musical notation. It consists of a vocal line (labeled 'To.') and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature is one sharp (F#). The tempo is marked 'p' (piano). There are dynamic markings 'p' and 'f' (forte). The piano part includes tremolos, indicated by '(trem. ad lib.)' in both staves. The system ends with a fermata over the final notes.

Second system of musical notation. It continues the piano accompaniment from the first system. The key signature changes to two sharps (F# and C#). The tempo remains 'p'. A measure number '71' is placed above the first measure. The system ends with a fermata over the final notes.

Third system of musical notation. It continues the piano accompaniment. The key signature changes to two flats (Bb and Eb). The tempo remains 'p'. A 'cresc.' (crescendo) marking is placed above the first measure. The system ends with a fermata over the final notes.

Breit.

Fourth system of musical notation. It continues the piano accompaniment. The key signature changes to three flats (Bb, Eb, and Ab). The tempo is marked 'f' (forte). A 'Breit.' (breve) marking is placed above the first measure. The system ends with a fermata over the final notes.

Fifth system of musical notation. It continues the piano accompaniment. The key signature changes to three flats (Bb, Eb, and Ab). The tempo is marked 'pp' (pianissimo). A measure number '72' is placed above the first measure. The system ends with a fermata over the final notes.

## Ruhige Bewegung.

## Waldemar.

*p*

Du wun - der - li - che To - ve!

*cresc.*

73

wal. So reich durch dich nun bin ich, daß nicht ein -

*p*

74

wal. mal mehr ein Wunsch mir ei - gen. So leicht mei - ne Brust, mein

*p innig*

wal. Den - ken so klar, ein wa - cher Frie - den ü - ber

75

Wal. mei - nier See - le.

*p* *(rit.)* *sehr ruhig* *p espress.*

Wal. Es ist so still in mir, so sel - sam stil - le.

*p*

76

Wal. Auf der Lip - pe weilt brük - ke - schla - gend das Wort;

*p* *pp*

Wal. doch sinkt es wie - der zur Ruh.

*rit.* *rit.* *pp rit.* *l.H.*

Wal. denn ' mir ist's, als schlug' in mei - ner Brust dei - nes

Wal. Her - zens Schlag, — und als hö - be mein A - them - zug,

Wal. To - ve, dei - nen Bu - sen.

Im Zeitmaß.

Wal. Und uns' - re Ge - dan - ken seh' ich ent -



79

wal. *rit.*

steh'n und zu - - - sam-men-glei - ten, wie Wol - ken, die sich be-geg-nen,

wal. *rit.*

und ver - eint wie - - gen sie sich in wech - seln - den

80

wal. *rit.*

For - men. Und mei-ne See-le ist still, ich seh in dein

81

wal. *rit.*

Aug' und schwei-ge, du wun-der - li - che To - ve.

Ein wenig bewegter.

First system of musical notation, measures 81-82. The right hand features a melodic line with a *rit.* marking. The left hand provides harmonic support. A box containing the number 82 is located in the upper right corner of the system.

Second system of musical notation, measures 83-84. The right hand continues the melodic line. The left hand includes a section labeled *l.H. übergreifen* (left hand cross-fingering) with a *p* dynamic marking. A box containing the number 83 is located in the upper left corner of the system.

Third system of musical notation, measures 85-86. The right hand has a *p* dynamic marking. The left hand features a triplet of eighth notes. A box containing the number 85 is located in the upper left corner of the system.

Fourth system of musical notation, measures 87-88. The right hand has a *p* dynamic marking. The left hand features a triplet of eighth notes. A box containing the number 87 is located in the upper left corner of the system.

Fifth system of musical notation, measures 89-90. The right hand has a *p* dynamic marking. The left hand features a triplet of eighth notes. A box containing the number 89 is located in the upper left corner of the system.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a trill. The left hand provides a harmonic accompaniment. Dynamics include *cresc.*

Nach und nach belebter, steigend.

Second system of musical notation. The right hand continues the melodic development with a triplet. The left hand accompaniment is active. Dynamics include *mf*.

84

Third system of musical notation, starting at measure 84. The right hand has a triplet of eighth notes. The left hand accompaniment is rhythmic. Dynamics include *mf*.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment is rhythmic. Dynamics include *f* and *cresc.*

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand accompaniment is rhythmic. Dynamics include *(cresc.)* and *molto rit.*

ff (sehr warm) (p) p

Measures 64-65: Treble and bass staves with piano accompaniment. Dynamics include *ff* (sehr warm), *p*, and *p*.

p pp rit. e molto cresc. pp

Measures 66-67: Treble and bass staves. Dynamics include *p*, *pp*, *rit. e molto cresc.*, and *pp*. Includes a triplet of eighth notes and a sixteenth-note scale.

85

f

Measures 68-69: Treble and bass staves. Dynamics include *f*.

p

Measures 70-71: Treble and bass staves. Dynamics include *p*.

wieder steigend (mf) p übergreifen

Measures 72-73: Treble and bass staves. Dynamics include *wieder steigend*, *(mf)*, and *p*. Includes the instruction *übergreifen*.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It includes dynamic markings *mf* and *for. esc.* (forzando). It also features triplets and other musical symbols.

86

Third system of musical notation, starting at measure 86. It includes dynamic markings *(cresc.)* and *molto rit.* (molto ritardando). The system contains several triplet markings and other musical notations.

Sehr lebhaft, beschleunigend, heftig.

Sehr rasch. (d.)

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and *f*. The system contains various musical notations, including notes, rests, and triplets. A section is marked with a dotted line and the word *etc.*

Erleichterung für die linke Hand.

8

8

This system contains the first two staves of music. The top staff is a single melodic line with eighth notes and rests. The bottom staff is a piano accompaniment with chords and moving lines in both the right and left hands. Dynamics include *sf* and *f*. There are slurs and accents throughout.

8

87

8

This system contains the next two staves of music. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. A box containing the number "87" is placed above the top staff. Dynamics include *sfz* and *f*. There are slurs and accents throughout.

8

8

This system contains the next two staves of music. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. Dynamics include *f*. There are slurs and accents throughout.

8

8

This system contains the final two staves of music on the page. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. Dynamics include *f*. There are slurs and accents throughout.

88

Musical score for measures 87-88. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). Measure 87 features a melodic line in the upper treble staff with a dotted line and a circled '8' above it, indicating an octave. The piano accompaniment in the grand staff includes chords and moving lines. Dynamics include *sf* (sforzando) and *f* (forte).

Nach und nach steigend.

Musical score for measures 89-90. The score continues with the same three-staff layout. Measure 89 begins with a piano (*p*) dynamic. The piano part features a triplet of eighth notes in the bass clef. Measure 90 continues with a mezzo-forte (*mf*) dynamic. The instruction "Nach und nach steigend." is written above the staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). The instruction *p* (sehr weich) is written below the bass staff.

Musical score for measures 91-92. The score continues with the same three-staff layout. Measure 91 features a piano (*p*) dynamic. The piano part includes a triplet of eighth notes in the bass clef. Measure 92 continues with a piano (*p*) dynamic. Dynamics include *p* (piano).

89

Musical score for measures 93-94. The score continues with the same three-staff layout. Measure 93 features a piano (*p*) dynamic. The piano part includes a triplet of eighth notes in the bass clef. Measure 94 continues with a piano (*p*) dynamic. Dynamics include *p* (piano).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part is in the left hand, and the vocal part is in the right hand. The key signature has two flats (B-flat and E-flat). The system includes dynamic markings *p* and *f marc.*, and performance instructions *trem. ad lib.* and a triplet of eighth notes marked with a '3'.

Second system of musical notation, continuing from the first. It includes a measure number '90' in a box. The piano part continues with dynamic markings *p* and *f*. The vocal part includes the instruction *trem. ad lib.* and a triplet of eighth notes marked with a '3'.

Third system of musical notation. The key signature changes to two sharps (F# and C#). The piano part includes dynamic markings *p* and *cresc.*. The vocal part continues with a melodic line.

Fourth system of musical notation. The key signature changes to one flat (B-flat). The piano part includes dynamic markings *mf* and *mf*. The vocal part includes the instruction *steigernd*. The system concludes with a dotted line indicating the end of the phrase.



91

Sehr rasch.

Breit.

92

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex texture with many beamed notes and rests. The left hand has a more rhythmic accompaniment. A dynamic marking of *p* is present at the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues with dense, beamed passages. The left hand has a melodic line with some chromaticism. A dynamic marking of *p* is present at the end of the system.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present at the beginning of the system.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a complex texture with many beamed notes and rests. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a complex texture with many beamed notes and rests. The left hand has a rhythmic accompaniment. A dynamic marking of *cresc.* is present at the beginning of the system. A box containing the number 93 is located at the start of the system.

First system of musical notation. Treble clef staff contains a melodic line with sixteenth-note runs and slurs. Bass clef staff contains a rhythmic accompaniment with sixteenth-note patterns. Annotations include "(espress.)" above the treble staff, and fingerings "6" and "3" are indicated for various notes.

Second system of musical notation. Treble clef staff continues the melodic line with slurs and accents. Bass clef staff continues the accompaniment. Fingerings "6" and "3" are indicated.

Third system of musical notation. Treble clef staff features a melodic line with slurs and fingerings "5", "4", and "3". Bass clef staff includes a section with tremolos, marked with "tr" and "tr". The instruction "cresc." is written in the bass staff.

Fourth system of musical notation. Treble clef staff contains chords and rests, marked with "f". Bass clef staff features a continuous sixteenth-note accompaniment.

Fifth system of musical notation. Treble clef staff contains chords and rests. Bass clef staff continues the sixteenth-note accompaniment, marked with "mp".

94

rasch steigend und beschleunigend.

95

sehr rasch. (♩)

Sehr langsam (♩)

8 Etwas rascher.

sehr zurückhaltend

8

8

*ppp rit.*

96

Langsam. Stimme der Waldtaube.

Tau - ben von Gur - rel

*pp* *p*

Wlat.

Sor - ge quält mich, vom Weg ü - ber die

*p*

Wlat.

In - sel her! Kom - met! Lau - schet!

*rit.*

1

Wldt. Tot ist To - ve! Nacht auf ih - rem Au - ge, das der

*sf pp*

*sf pp*

Wldt. Tag des Kö - nigs war! Still ist ihr Herz,

*mf*

*dim.*

Wldt. *beschleunigend.* *etwas rascher.* Doch des Kö - nigs

*cresc.*

*f*

Wldt. Herz schlägt wild, tot und doch

*f*

Wldt. wild! Seit - sam glei - chend ei - nem

*ff l. H.* *p*

Wldt. Boot auf der Wo - ge, wenn der, zu dess Em - pfang die

*p* *f l. H.*

Wldt. Plan - ken hul - di - gend sich ge -

*p* *f l. H.* *p* *f l. H.*

Wldt. zurückhaltend krümmt, - des

*mf* *f l. H.* *zurückhaltend* *l. H.*

*wieder langsam*

Wldt. Schif - fes Steu - rer - tot.

*wieder langsam*

99

Wldt. liegt, ver - strickt in der Tie - fe - Tang -

*pp*

Wldt. Kei - ner bringt ih - nen Bot - schaft, un - weg - sam der Weg.

*pp*

*Etwas bewegter.*

100

Wldt. Wie zwei Strö - me wa - ren ih - re Ge - dan - ken, Strö - me

*p sehr ausdrücksvoll*



Wldt. *glei - tend Seit' an Sei - te. Wo strö - men nun*

Wldt. *To - ves - Ge - dan - ken? Die des*

Wldt. *Kö - nigs win - den sich selt - sam da - hin,*

101

Wldt. *su - chen nach de - nen To - ves, rit.*

Langsam.

Erstes Zeitmaß.

wldt. fin - den sie nicht. Weit flog ich,

*pp* *p r. H.* *l. H.* *r. H. übernimmt*

102

wldt. Kla - ge sucht' ich, fand gar viel!

*pp* *r. H.* *l. H.*

Langsam. (gehend)

wldt. Den Sarg sah ich auf Kö - nigs Schul - tern,

*3*

wldt. Hen - ning stützt' ihn; Fin - ster war die

*3* *3* *3*

wid. Nacht, Ei - ne ein - zi - ge

wid. Fak - kel bran - te am Weg; die Kö - ni - gin hielt sie,

103 hoch auf dem Söl - ler, ra - che - be - gie - ri - gen Sinns.

wid. Thrä - nen die sie nicht wei - nen woll - te, fun - kel - ten im

wid. *Au - ge -*

**Langsam.**  
 wid. *Weit flog ich, Kla - ge sucht' ich, fand gar viel!*

**Wieder wie vorher.**  
 wid. *Den Kö - nig sah ich, mit dem*

**104** **Etwas bewegter.**  
 wid. *Sar - ge fuhr er, im Bau - ern - wams. Sein Streit -*

wldt. *ross, das oft zum Sieg ihn ge - tra gen.*

wieder etwas langsamer.

wldt. *zog den Sarg. Wild starr-te des Kö - nigs*

*rit.*

*p* *fp* *rit.* *p*

wldt. *Au - gesuch - te nach ei - nem Blick!*

*dolce*

*p*

105

wldt. *Selt - sam lausch - te des Kö - nigs Herz nach ei - nem*

*dolce*

*p*

Wldt. *(b<sup>7</sup>)*

Wort. Hen - ning sprach zum Kö - nig,

*espr.*

Wldt. a - ber noch im - mer such - te er Wort und Blick.

*pp*

Wldt. Der Kö - nig öff - net To - ves

*pp*

Wldt. Sarg, starrt und lauscht mit be - ben - den Lip - pen, -

106 Sehr langsam.

Wldt. To - ve ist stumm! *sehr ausdrucksvoll, aber ohne Steigerung*

Wieder wie früher.

Wldt. Weit\_ flog ich,

Kla - ge sucht' ich, fand gar viel!\_

Wldt. Kla - ge sucht' ich, fand gar viel!\_

107

Ruhig. (gehend)

Wldt. Wollt' ein Mönch am Sei - le ziehn,

Wldt. A - bend - se - gen läu - ten;

*cresc.*

Wldt. doch er sah den Wa - gen - len - ker

*ff p*

Wldt. und ver - nahm die Trau - er - bot - schaft:

*p*

108

Wldt. Son - ne

*pp weich*



Wldt. sank, in-deß die Glock - ke Grab - ge läu - te

pp

Wldt. tön - te.

(mächtig anschwellend, aber nur sehr wenig beschleunigend).  
nach und nach steigend

cresc. -

I.H.

Wldt. Weit flog ich, Kla - ge such' ich

109

ff.

Wldt. und den Tod!

fff

fff

marc.

wldt. Hel - wigs Fal - ke war's, der grau - sam *trem. ad lib.*

(marc.)

110

wldt. Gur - res Tau - be zer - riß!

Etwas rascher.

tra

111

Ende des I. Teiles.

60 mm

# II. Teil

Langsam.

First system of musical notation. The right hand (RH) plays chords and a melodic line, while the left hand (LH) plays a rhythmic accompaniment. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Second system of musical notation, continuing the previous system with similar dynamics and textures.

Third system of musical notation, marked *steigernd.* (increasingly) and *f* (fortissimo). It includes *mf* (mezzo-forte) and *cresc.* (crescendo) markings. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation, marked with a first ending bracket **1** and *ff* (fortissimo). It features a more active right hand with triplets and a steady left hand accompaniment.

Fifth system of musical notation, featuring *l.H. übergreifen* (left hand cross-fingering) and *espr.* (espressivo) markings. It includes *p* (piano) and *pp* (pianissimo) dynamics. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment.

etwas bewegter.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Dynamics: *f* (forte) and *ff* (fortissimo). The music features complex chordal textures and melodic lines.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *ff* and *f*. The music continues with intricate harmonic structures.

steigernd und beschleunigend.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *ff*. Includes a first ending bracket labeled '2'. The tempo and intensity increase.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *fff* (fortississimo). Includes first and second ending brackets labeled '1' and '2'. The music reaches a climactic point.

Breit.

Waldemar.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *ff* and *f cresc.* (fresco). This system includes vocal lines with lyrics. The piano accompaniment is broad and expressive.

Herr - gott, weißt Du, was Du ta - test, als klein

etwas zurückhaltend.

Wal. *To - ve mir ver - starb?*

*(cresc.)*

*r. H.*

*p*

wieder im Zeitmaß.

Wal. *Triebst mich aus der letz - ten Frei - statt, die ich mei-nem Glück er -*

*mf* *p*

*r. H.* *r. H.*

*3* *3* *3*

Wal. *warb! — Herr, Du soll test wohl er - rö - ten:*

*mf* *molto* *ff*

*r. H.*

*3* *3* *3*

4

Wal. *Bett - lers einz'- ges Lamm zu tö - ten!*

*f*

Etwas belebter. (♩)

Wal. Herr - gott, ich bin auch ein Herr - scher,

*pp* *l. H.*  
*quasi pizz.*

Wal. und es ist mein Herr - scher - glau - ben: mei - nem

*cresc.* *ff*

Wal. Un - ter - ta - nen darf ich nie die letz - te Leuch - te

Wal. rau - ben. Fal - - - sche We - ge schlägst Du

*ff* *ff*

5

Wal. ein: das heißt wohl Ty-rann, nicht

Wal. Herr - - - scher sein! l. H. *l. H. übergreif.* kurz

Wal. Herr - gott, Dei - - - ne

Wal. En - - gel - - scha - - ren sin - - gen

Wal. *stets nur Dei - - nen Preis,*

Wal. *doch Dir wä - re mehr von -*

Wal. *nü - ten Ei - ner, der zu ta - deln weiß. Und*

1. 2. Viol. *ff ff*

Wal. *wer mag sol - ches wa - gen? Laß mich,*



Wal. Herr, die Kap - - - pe Dei - nes Hof - -

Wal. - - - narr'n tra - - - gen!

7

*rasch steigend, anschwellend und beschleunigend*  
 Vel.  
 (p)

Br. *etc.*

*f*

System 1: Treble and bass clefs. Treble clef has a 3-measure rest, then a melodic line with triplets and a fermata. Bass clef has a 3-measure rest, then a bass line with triplets. Dynamics include *f*.

Rasch.

quasi gliss.  
r. H.

*marc.* *ff* *fff*

System 2: Treble clef has a 3-measure rest, then a melodic line with triplets and a fermata. Bass clef has a 3-measure rest, then a bass line with triplets. Dynamics include *marc.*, *ff*, and *fff*.

zurückhaltend

8

System 3: Treble clef has a 3-measure rest, then a melodic line with triplets and a fermata. Bass clef has a 3-measure rest, then a bass line with triplets. Dynamics include *fff*.

Sehr breit.

*ff* *mf* *ffweich* *mf*

System 4: Treble clef has a 3-measure rest, then a melodic line with triplets and a fermata. Bass clef has a 3-measure rest, then a bass line with triplets. Dynamics include *ff*, *mf*, *ffweich*, and *mf*.

9

*f* *p*

System 5: Treble clef has a 3-measure rest, then a melodic line with triplets and a fermata. Bass clef has a 3-measure rest, then a bass line with triplets. Dynamics include *f* and *p*.

# III. Teil Die wilde Jagd.

Sehr langsam.

pp  
p

1

Detailed description: This block contains the first two systems of the piano introduction. The first system features a right-hand part with a melodic line of quarter notes and a left-hand part with a rhythmic accompaniment of eighth notes. The second system continues the accompaniment with triplets in both hands. A box with the number '1' is placed between the two systems.

pp  
ff

8

Detailed description: This block contains the third system of the piano introduction. It features a dynamic shift from piano (pp) to fortissimo (ff). The right hand has a melodic line with a fermata, while the left hand plays a rhythmic accompaniment. A measure rest of 8 measures is indicated at the end of the system.

Detailed description: This block contains the fourth system of the piano introduction. It features a melodic line in the right hand with triplets and a rhythmic accompaniment in the left hand. The system concludes with a double bar line.

Waldemar.

Er - wacht, Kö - nig Wal - de - mars

f  
ff

Detailed description: This block contains the vocal entry for the character Waldemar. It includes a vocal line with the lyrics 'Er - wacht, Kö - nig Wal - de - mars' and a piano accompaniment. The piano part features a dynamic shift from forte (f) to fortissimo (ff). The system concludes with a double bar line.

2

Wal. Man-nen - - - wert! Schnallt an die Len - de das

Wal. ro - sti - ge Schwert, holt aus der Kir - che ver -

Wal. staub - - te Schil - de, gräu - - lich be - malt mit

Wal.

wü - stem Ge - bil - de.

*ff*

Wal.

Weckt eu - rer Ros - se

*fff* *mf cresc.*

3

Wal.

mo - dern - de Lei - chen, schmückt sie mit Gold, — und

(mit Streichern)

*cresc.* *f* *cresc.*

spornst ih - re Wei - chen; Nach

*cresc.* *ff*

Gur - re-stadt seid ihr ent - bo - ten,

*marc.*

heu - te ist Aus-fahrt der To - ten!

*fff*

4

*ff*

Etwas breiter. (d=d. von früher)

Musical score for the first system, featuring a treble and bass clef. The tempo is marked "Etwas breiter. (d=d. von früher)". The bass clef part has a dynamic marking of *ff* and a *p* marking. The treble clef part has a dynamic marking of *mf*. There are triplets and slurs in both parts.

Sehr rasch.

5

Musical score for the second system, starting with the tempo instruction "Sehr rasch." and a measure number "5" in a box. The score includes complex rhythmic patterns with triplets and slurs. Dynamic markings include *f* and *ff*.

Musical score for the third system, continuing the "Sehr rasch." section. It features various musical notations including triplets, slurs, and dynamic markings like *f*.

6

Musical score for the fourth system, featuring a *cresc.* marking and a *durch Pedal zu halten* instruction. The score includes complex rhythmic patterns and dynamic markings like *ff*, *cresc.*, and *fff*.

Musical score for the fifth system, including a measure number "6" in a box and dynamic markings like *fff* and *ppp*. The score includes complex rhythmic patterns and slurs.

\* Beide Pedale event. 3. Pedal

Mäßig.

Musical notation for the first system, measures 1-2. Treble and bass staves. Bass clef has "8va" marking. Includes "alle Ped." and "ppp" markings.

Musical notation for the second system, measures 3-4. Treble and bass staves. Includes "ppp" and "r. H." markings.

Musical notation for the third system, measures 5-6. Treble and bass staves. Includes "pp" and "p r. H." markings.

Musical notation for the fourth system, measures 7-8. Treble and bass staves. Includes "7 sempre pp", "mp", and "ppp" markings.

Musical notation for the fifth system, measures 9-10. Treble and bass staves. Includes "p" and "mp" markings.

Musical notation for the sixth system, measures 11-12. Treble and bass staves. Includes "ppp", "p", and "mp" markings.



pp mp

mf

8

Bauer.

Dek - 'kel des Sar - ges klap - pert und klappt, mf

p mf pp

Ba. schwer kömmt's

p ma espress. pp cresc.

Ba. her durch die Nacht ge - tragt.

*cresc.*

*cresc.*

*(cresc.)*

Ba. Ra - sen nie - der

*(mf)*

*(mf)*

*ff sempre cresc.*

Ba. vom Hü - gel rollt, ü - ber den

*ff*

*ff*

*mf*

9

Ba. Grif - ten klingts hell wie Gold.

*f*

*ff*

*f*

*mp*

*p*

*mp*

The musical score consists of four systems of staves. The first system includes a vocal line for a baritone (Ba.) and a piano accompaniment. The vocal line starts with a box containing the number '9'. The lyrics are 'Grif - ten klingts hell wie Gold.' The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like 'f'. The second system continues the piano accompaniment with more complex rhythmic patterns and slurs. The third system features a dynamic marking of 'ff' and includes a section with a dotted line and a slur. The fourth system includes dynamic markings of 'f', 'mp', and 'p', and features a section with a slur and a dynamic change.

Ba. Klir - ren und Ras - seln durch's

*r. H. mp*  
*espress.*  
*p*  
*(m)*

10  
Ba. Rüst - haus geht, Wer

*mf*  
*f cresc...*  
*(m)*

Ba. - fen und Rück - ken mit

*fp*  
*mf*  
*(m)*  
*m*

Ba. *al - tem Ge - rät, Stei*

*f* *pp* *f*

Ba. *ne - ge - pol - ter am Kich - hof - rain,*

*f*

Ba. *Sper - ber sau - sen vom Turm und schrein,*

11 Ba. *auf und zu fliegts Kir - chen - tor*

r. H. *molto cresc.*

l. H.

**Presto. (rasche d)**  
**Männerchor (hinter der Szene).**

geschrien:

M. *geschrien:*

Ba. *geschrien:*

Holla!

Da fährt's vor - bei!

**Presto. (rasche d)**

gesprochen:

Ba. *gesprochen:*

Rasch die Dek-ke ü - bers Ohr!

lautlos niederdrücken

12

langsamer

Ba. *rit.*

Ich

## Langsamer.

Ba. schla - ge drei hei - li - ge Kreu - ze ge - schwind

*poco cresc.*  
*p*  
L.H.

Ba. für Leut und Haus, für Roß und Rind;

*sehr gebunden*  
*p*

Ba. 13 Drei - mal nenn' ich Chri - sti Na - men,

*poco cresc.*  
*p*

Ba. so bleibt be - wahrt der Fel - - der Sa - men. Die

*sehr gebunden*  
*p*

Ba. Glie - der noch be - kreuz ich klug, wo der Herr sei - ne hei - - - li - gen Wun - den

Ba. trug, so bin ich ge - schützt vor der

Ba. näch - li - chen Mahr, vor El - fen - schuß und

14  
Ba. Trolls Ge - fahr. Zu - letzt vor die Tür noch Stahl und



Ba. Stein, so kann mir nichts Bö - ses zur Tür her -

*mp*  
*dim...*  
3

Ba. ein..

*ppp*  
*ppp*  
*ppp*

15

nach und nach rascher werdend bis zum Allegro<sup>(2)</sup>)

*p*

*cresc.*

Allegro. (♩)

(mf)

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a piano introduction with a *cresc.* marking. The main section begins with a *ff* dynamic. The bass line contains several triplet markings.

16

Second system of musical notation, starting at measure 16. It continues the grand staff with treble and bass clefs. The music is marked *ff*. The bass line features prominent triplet markings.

Third system of musical notation. It continues the grand staff with treble and bass clefs. The music is marked *cresc.*. The bass line features prominent triplet markings.

Fourth system of musical notation. It continues the grand staff with treble and bass clefs. The music is marked *ff*. The bass line features prominent triplet markings.

Fifth system of musical notation. It continues the grand staff with treble and bass clefs. The music is marked *ff* and *cresc.*. The bass line features prominent triplet markings.

Waldemars Mannen.

17

I. CHOR.

1. Tenor. Ge - grüßt,

2. Tenor. Ge - grüßt,

1. Baß. Ge - grüßt, o Kö - nig,

2. Baß. Ge - grüßt, o Kö - nig, an

II. CHOR.

1. Tenor. Ge - grüßt,

2. Tenor. Ge - grüßt,

1. Baß. Ge - grüßt, o Kö - nig,

2. Baß. Ge - grüßt, o Kö - nig, an

III. CHOR.

1. Tenor. Ge - grüßt,

2. Tenor. Ge - grüßt,

1. Baß. Ge - grüßt, o Kö - nig,

2. Baß. Ge - grüßt, o Kö - nig, an

17

(cresc.)

*f*

## I. CHOR.

o Kö - nig, an Gur-re-Sees Strand, an Gur-re-Sees  
 Kö - nig, an Gur-re-Sees Strand, ge - grüßt, an Gur-re-Sees  
 an Gur-re-Sees Strand, ge-grüßt, ge - grüßt, an Gur-re-Sees  
 Gur-re-Sees Strand, an Gur-re-Sees Strand, an Gur-re-Sees

## II. CHOR.

o Kö - nig, an Gur-re-Sees Strand, an Gur-re-Sees  
 Kö - nig, an Gur-re-Sees Strand, ge - grüßt, an Gur-re-Sees  
 an Gur-re-Sees Strand, ge-grüßt, ge - grüßt, an Gur-re-Sees  
 Gur-re-Sees Strand, an Gur-re-Sees Strand, an Gur-re-Sees

## III. CHOR.

o Kö - nig, an Gur-re-Sees Strand, an Gur-re-Sees  
 Kö - nig, an Gur-re-Sees Strand, ge - grüßt, an Gur-re-Sees  
 an Gur-re-Sees Strand, ge-grüßt, ge - grüßt, an Gur-re-Sees  
 Gur-re-Sees Strand, an Gur-re-Sees Strand, an Gur-re-Sees

I. CHOR.

Strand! Nun ja - - gen wir. ü-ber das

Strand! Nun ja - - gen wir.

Strand! Nun ja - - gen

Strand! Nun ja - -

II. CHOR.

Strand! Nun ja - - gen wir. ü-ber das

Strand! Nun ja - - gen wir.

Strand! Nun ja - - gen

Strand! Nun ja - -

III. CHOR.

Strand! Nun ja - - gen wir. ü-ber das

Strand! Nun ja - - gen wir.

Strand! Nun ja - - gen

Strand! Nun ja - -

ff

I. CHOR.

In - - - sel - land, Hol - la! Vom  
 ü-ber das In - - - sel land, Hol - la! Vom  
 wir - - - ü-ber das In - - - sel - land, Hol - la!  
 - - - gen wir. ü-ber das In - - - sel - land!

II. CHOR.

In - - - sel - land, Hol - la! Hol-  
 ü-ber das In - - - sel land, Hol - la!  
 wir - - - ü-ber das In - - - sel - land, Hol - la! Hol-  
 - - - gen wir. ü-ber das In - - - sel - land!

III. CHOR.

In - - - sel - land, Hol - la!  
 ü-ber das In - - - sel land, Hol - la!  
 wir - - - ü-ber das In - - - sel - land, Hol - la!  
 - - - gen wir. ü-ber das In - - - sel - land!

ff  
 ffz

Sehr lebhaft. (immer d)

I. CHOR.

strang-lo - - sen Bo - - gen Pfei - - le zu sen - den, Mit  
 strang-lo - - sen Bo - - gen Pfei - - le zu sen - den, Mit  
 Vom strang - lo - - sen Bo - - gen Pfei - - le zu sen - den,  
 Vom strang - lo - - sen Bo - - gen Pfei - - le zu sen - den,

II. CHOR.

la, Hol - la, Hol - la, Hol -  
 la, Hol - la, Hol - la, Hol -  
 la, Hol - la, Hol - la, Hol -  
 Hol - la, Hol - la,

III. CHOR.

Hol-la,  
 Hol-la,  
 Hol-la,  
 Hol-la,

Sehr lebhaft. (immer d)

Violino

(Sehr lebhaft.)

I. CHOR.

hoh - - len Au - - gen und Kno - - chen - hän - den, zu  
 hoh - - len Au - - gen und Kno - - chen - hän - den,  
 Mit hoh - - - len Au - - - gen und Kno - - chen - hän den,  
 Mit hoh - - - len Au - - - gen und Kno - - - chen - hän den,

II. CHOR.

la, Hol - la, Hol - la, zu  
 Hol - la, Hol - la, zu  
 la, Hol - la, Hol - la,  
 Hol - la, Hol - la,

III. CHOR.

Hol - la, Hol - la, Hol - la, Hol -  
 Hol - la, Hol - la, Hol - la,  
 Hol - la, Hol - la, Hol - la, Hol -  
 Hol - la, Hol - la, Hol - la,

(Sehr lebhaft.)

*ff*



I. CHOR.

tref - fen des Hir - sches Schat - ten - ge - bild, Hol -  
 tref - fen des Hir - sches Schat - ten - ge - bild,  
 zu tref - fen des Hir - sches Schat - ten - ge - bild, Hol - la,  
 zu tref - fen des Hir - sches Schat - ten - ge - bild, Hol - la,

II. CHOR.

tref - fen des Hir - sches Schat - ten - ge -  
 tref - fen des Hir - sches Schat - ten - ge -  
 zu tref - fen des Hir - sches Scha - ten -  
 zu tref - fen des Hir - sches Scha - ten -

III. CHOR.

la, Hol - la, Hol - la, zu tref - fen des  
 Hol - la, Hol - la, Hol - la, zu  
 la, Hol - la, Hol - la, zu tref - fen des  
 Hol - la, Hol - la, Hol - la, zu

*f* *ff*  
*vall.* *v.*

I. CHOR.

la, daß Wie - sen - tau aus der  
 Hol - la, daß Wie - sen - tau aus der  
 Hol-la, daß Wie - sen - tau aus  
 bild, Hol-la, daß Wie - sen - tau aus

II. CHOR.

bild, daß Wie - sen - tau aus der Wun - de  
 bild, daß Wie - sen - tau aus der  
 ge - bild, daß Wie - sen - tau aus der Wun - de  
 ge - bild, daß Wie - sen -

III. CHOR.

Hir - sches Schat - ten - ge - bild, Hol - la, Hol -  
 tref - fen des Hir - sches Schat - ten - ge - bild, Hol - la, Hol - la,  
 Hir - sches Schat - ten - ge - bild, Hol - la, Hol -  
 tref - fen des Hir - sches Schat - ten - ge - bild, Hol - la, Hol - la,

Violino

I. CHOR.

Wun - - de quillt.  
 Wun - - de quillt.  
 der Wun - - de quillt.  
 der Wun - - de quillt.

II. CHOR.

quillt. Hol - la,  
 Wun - - de quillt. Hol - la,  
 quillt. Hol - la Hol - la,  
 tau - aus der Wun - - de quillt. Hol - la,

III. CHOR.

la, daß Wie - sen - - tau - aus der Wun - de quillt.  
 Hol - la, daß Wie - sen-tau aus der Wun-de quillt.  
 la, daß Wie - sen - - tau - aus der Wun - de quillt.  
 Hol - la, daß Wie - sen-tau aus der Wun-de quillt.

*ff* *cresc.* *ff*

I. CHOR.

Musical score for the first choir (I. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines are marked with *ff* and *f*. The lyrics are "Hol-la!" and "Der". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *ff* dynamic marking.

II. CHOR.

Musical score for the second choir (II. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines are marked with *ff* and *f*. The lyrics are "Hol-la!" and "Der". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *ff* dynamic marking.

III. CHOR.

Musical score for the third choir (III. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines are marked with *ff* and *f*. The lyrics are "Hol-la!" and "Der". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *ff* dynamic marking.

Piano accompaniment section featuring complex rhythmic patterns, including triplets and sixteenth notes. The score includes a *fff* dynamic marking and a measure number of 20. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets and sixteenth notes.

I. CHOR.

Wal - - statt Ra - ben Ge - leit uns ga - ben, ü - ber

Wal - - statt Ra - - ben Ge - leit uns ga - ben, ü - ber

Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

II. CHOR.

Der Wal - - statt Ra - ben Ge - leit uns ga - ben, ü - ber

Der Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

III. CHOR.

Der Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

Der Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

Wal - - statt Ra - - ben Ge - leit uns ga - - ben, ü - ber

*quasi pizz.*

**ff**

I. CHOR.

Bu - chen - kro - nen die Ros-se tra - ben, Hol -

II. CHOR.

ü - ber Bu - chen - kro - nen die Ros-se tra - ben,  
ben, ü - ber Bu - chen - kro - nen die Ros-se tra -

III. CHOR.

- Ge-leit uns ga - ben, ü - ber Bu - chen - kro - nen die Ros-se tra-ben,  
- Ge-leit uns ga - ben, ü - ber Bu - chen - kro - nen die Ros-se tra-ben,

*fresco.*  
*cresc.*

21

I. CHOR.

*poco rit.*

la, Hol - la, Hol - la, Hol - la! So\_

Hol - la, Hol - la, Hol - la, Hol - la! So\_

II. CHOR.

*poco rit.*

Hol - la, Hol - la, Hol - la, Hol - la! So\_

ben, Hol - la, Hol - la, Hol - la, Hol - la! So\_

Hol - la, Hol - la, Hol - la, Hol - la! So\_

III. CHOR.

*poco rit.*

Hol - la, Hol - la, Hol - la, Hol - la, Hol - la! So\_

Hol - la, Hol - la, Hol - la, Hol - la! So\_

21

*poco rit.*

*(cresc.)* *fff*

## I. CHOR.

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum

## II. CHOR.

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum

## III. CHOR.

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum

*ff*

ja - gen wir nach ge - mei - ner Sag ei - ne je - de Nacht bis zum



## I. CHOR.

jüng-sten Tag, ei - ne je - de Nacht bis zum jü - ng - sten Tag, Hol -

## II. CHOR.

jü - ng - sten Tag, ei - ne je - de Nacht bis zum jü - ng - sten Tag.

## III. CHOR.

jü - ng - sten Tag, ei - ne je - de Nacht bis zum jü - ng - sten Tag.

22

I. CHOR.

la, Hol - la, Hus - sa Hund!

la, Hol - la, Hus - sa Hund!

la, Hol - la, Hus - sa Hund!

II. CHOR.

Hol - la, Hol - la, Hus - sa

Hol - la, Hol - la, Hus - sa Hund!

Hol - la, Hol - la, Hus - sa Hund!

III. CHOR.

Hol - la, Hol - la, Hus - sa Hund!

Hol - la, Hol - la, Hus - sa Hund!

Hol - la, Hol - la, Hus - sa Hund!

22

(quasi gliss.)

fff

VOLTA

VOLTA

I. CHOR.

Musical score for the first choir part (I. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hus - sa Pferd!" on the vocal lines. The music is in a minor key with a common time signature.

II. CHOR.

Musical score for the second choir part (II. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hund! Hus - sa Pferd!" on the vocal lines. The music is in a minor key with a common time signature.

III. CHOR.

Musical score for the third choir part (III. CHOR.). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hus - - sa Pferd!" on the vocal lines. The music is in a minor key with a common time signature.

Piano accompaniment for the entire piece, consisting of two staves (Right and Left Hand). The music is in a minor key with a common time signature, featuring a mix of chords and melodic lines.

Etwas langsamer.

23

I. CHOR.

*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!  
*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!

II. CHOR.

*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!  
*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!

III. CECE.

*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!  
*pp*  
Nur kur - ze Zeit - das Ja - - gen währ!

Etwas langsamer.

23

*fff*  
*mp*  
*sfz*  
*mp*

I. CHOR.

Musical score for the first choir. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hier ist das Schloß, wie einst vor Zei-ten!". The music is in a minor key and features triplets in the vocal lines and piano accompaniment. Dynamics include *pp* and *p*.

II. CHOR.

Musical score for the second choir. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hier ist das Schloß, wie einst vor Zei-ten!". The music is in a minor key and features triplets in the vocal lines and piano accompaniment. Dynamics include *pp* and *p*.

III. CHOR.

Musical score for the third choir. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Hier ist das Schloß, wie einst vor Zei-ten!". The music is in a minor key and features triplets in the vocal lines and piano accompaniment. Dynamics include *pp* and *p*.

Piano accompaniment for the bottom section of the page. It consists of two staves: Right Hand and Left Hand. The music is in a minor key and features triplets and other rhythmic patterns. Dynamics include *pp* and *p*.

--\*

I. CHOR.

Musical score for the first chorus part, consisting of four staves (two treble and two bass clefs). The music is mostly rests, with a final measure containing the word "Hol-" and a forte (*f*) dynamic marking.

II. CHOR.

Musical score for the second chorus part, consisting of four staves (two treble and two bass clefs). The music is mostly rests, with a final measure containing the word "Hol-" and a forte (*f*) dynamic marking.

III. CHOR.

Musical score for the third chorus part, consisting of four staves (two treble and two bass clefs). The music is mostly rests, with a final measure containing the word "Hol-" and a forte (*f*) dynamic marking.

Piano accompaniment for the final measure of the page. The score is written for both treble and bass clefs. It features a *dim.* (diminuendo) marking in the bass line and a *ppp* (pianissimo) marking in the treble line. The music includes complex chordal textures and melodic lines.

A tempo.

I. CHOR.

la, Lo kes Ha fer gebt

la, Lo kes Ha

II. CHOR.

la, Hol la, Hol -

la, Hol la,

la, Hol la, Hol -

la, Hol la,

III. CHOR.

la, Hol - la,

la, Hol - la

la, Hol - la,

la, Hol - la

A tempo.

fff

f

I. CHOR.

den Mäh - ren, wir wol - len vom  
 fer gebt den Mäh - ren, wir wol - len vom

II. CHOR.

la, Hol - la, wir wol - len vom  
 Hol - la, wir wol - len vom  
 la, Hol - la, wir wol - len vom  
 Hol - la, wir wol - len vom

III. CHOR.

Hol - la, Hol - la, wir wol - len vom  
 Hol - la, wir wol - len vom  
 Hol - la, Hol - la, wir wol - len vom  
 Hol - la, wir wol - len vom

*loco*



25

I. CHOR.

al - - ten Ruh - - me zeh

al - - ten Ruh - - me zeh

Detailed description: This block contains the musical notation for the first chorus part. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves. The lyrics 'al - - ten Ruh - - me zeh' are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature. A box with the number '25' is located above the first measure of the top staff.

II. CHOR.

al - - ten Ruh - - me zeh

al - - ten Ruh - - me zeh

Detailed description: This block contains the musical notation for the second chorus part. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves. The lyrics 'al - - ten Ruh - - me zeh' are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature.

III. CHOR.

al - - ten Ruh - - me zeh

al - - ten Ruh - - me zeh

Detailed description: This block contains the musical notation for the third chorus part. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves. The lyrics 'al - - ten Ruh - - me zeh' are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature.

25

Detailed description: This block contains the piano accompaniment for the choruses. It consists of two staves: a right-hand staff with treble clef and a left-hand staff with bass clef. The music is in a key with two flats and a 3/4 time signature. A box with the number '25' is located above the first measure of the right-hand staff.

I. CHOR.

ren. Hol - la, Hol -

ren. Hol - la, Hol -

II. CHOR.

ren. Hol - la, Hol - la, Hol - la,

ren. Hol - la, Hol - la, Hol - la,

III. CHOR.

ren. Hol - la, Hol -

ren. Hol - la, Hol -

*r. H.*

3

3

3

I. CHOR.

la, Hol - la, Hol - la, Hol - la, Hol - la,

II. CHOR.

Hol - la, Hol - la, Hol - la, Hol - la, Hol - la,

III. CHOR.

la, Hol - la, Hol - la, Hol - la, Hol - la,

*r.H.* *V.*

I. CHOR.

Hol - la, Hol - la!  
Hol - la, Hol - la!

II. CHOR.

Hol - la, Hol - la, Hol - la!  
Hol - la, Hol - la, Hol - la!

III. CHOR.

la, Hol - la, Hol - la!  
la, Hol - la, Hol - la!

*ff*

26

I. CHOR.

II. CHOR.

III. CHOR.

26

Musical score for I. CHOR. (Chorus I). It consists of four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves are mostly empty, with some faint markings. The last two staves also have some faint markings.

Musical score for II. CHOR. (Chorus II). It consists of four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves are mostly empty. The last two staves have vocal lines with the lyrics "Hol - la," written below them. The notes are mostly quarter and eighth notes.

Musical score for III. CHOR. (Chorus III). It consists of four staves: two treble clefs and two bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves have vocal lines with the lyrics "Hol - la," and "Hol - la," written below them. The last two staves have vocal lines with the lyrics "Hol - la," and "Ho - la," written below them. The notes are mostly quarter and eighth notes.

Piano accompaniment for the choruses. It consists of two staves: a treble clef and a bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The bass line features a prominent triplet pattern. The treble line has chords and melodic fragments. There are some markings like 'V' and '3' (triplet) throughout.

## I. CHOR.

I. CHOR. (Vocal staves):  
 Treble clef: Hol - la, Hol - la, Hol  
 Bass clef: Hol - la, Hol - la, Hol

Piano accompaniment:  
 Treble clef: Hol - la, Hol - la, Hol  
 Bass clef: Hol - la, Hol - la, Hol

## II. CHOR.

II. CHOR. (Vocal staves):  
 Treble clef: Hol - la, Hol - la, Hol - la,  
 Bass clef: Hol - la, Hol - la, Hol - la,

Piano accompaniment:  
 Treble clef: Hol - la, Hol - la, Hol - la,  
 Bass clef: Hol - la, Hol - la, Hol - la,

## III. CHOR.

III. CHOR. (Vocal staves):  
 Treble clef: Hol - la, Hol - la, Hol - la,  
 Bass clef: Hol - la, Hol - la, Hol - la,

Piano accompaniment:  
 Treble clef: Hol - la, Hol - la, Hol - la,  
 Bass clef: Hol - la, Hol - la, Hol - la,

Piano accompaniment:  
 Treble clef: Hol - la, Hol - la, Hol - la,  
 Bass clef: Hol - la, Hol - la, Hol - la,

I. CHOR.

Musical notation for the first choir part (I. CHOR.), consisting of four staves (Soprano, Alto, Tenor, Bass). The lyrics are "la, Hol - la,".

II. CHOR.

Musical notation for the second choir part (II. CHOR.), consisting of four staves (Soprano, Alto, Tenor, Bass). The lyrics are "Hol - la, Hol - la, Hol -" repeated across the staves.

III. CHOR.

Musical notation for the third choir part (III. CHOR.), consisting of four staves (Soprano, Alto, Tenor, Bass). The lyrics are "Hol - la, Hol - la, Hol - la, Hol - la" repeated across the staves.

Piano accompaniment for the choir parts, featuring intricate chordal textures and arpeggiated patterns in both the right and left hands. The notation includes various rhythmic values and articulation marks.

27

I. CHOR.

Musical score for I. CHOR. (I. Chorus) in B-flat major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal parts enter at measure 27 with the lyrics "Hol - la!" and are marked *ff* (fortissimo). The piano accompaniment provides harmonic support.

II. CHOR.

Musical score for II. CHOR. (II. Chorus) in B-flat major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal parts enter at measure 27 with the lyrics "la, Hol - la!" and are marked *ff*. The piano accompaniment continues with a rhythmic pattern.

III. CHOR.

Musical score for III. CHOR. (III. Chorus) in B-flat major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal parts enter at measure 27 with the lyrics "Hol-la!" and are marked *ff*. The piano accompaniment features a steady bass line.

27

Piano accompaniment for the final section of the page, starting at measure 27. It features a complex rhythmic pattern with triplets and sixteenth notes in both the treble and bass clefs. The key signature is B-flat major, and the time signature is 2/4.



I. CHOR.

lal

la, Hol - la!

Hol - la!

*mf*

*mf*

*mf*

Hol -

Hol -

II. CHOR.

Hol-la!

Hol-la!

Hol-la, Hol - la!

III. CHOR.

Hol-la!

Hol-la!

Hol-la, Hol - la!

8

I. CHOR.

la!  
la!  
la, Hol-la!

II. CHOR.

Hol-la!  
Hol-la!  
Hol-la, Hol-la!

III. CHOR.

Hol-la!  
Hol-la!  
Hol-la!

*quasi col legno*  
*(simile)*  
*tr*  
*quasi pizz.*  
*(p)*

28

III. CHOR.

III. CHOR. Measures 28-31. The score features vocal lines and piano accompaniment. The vocal parts begin with the syllable "la!". The piano accompaniment includes dynamic markings such as *p* and *pp*. The lyrics "Hol - la!" are written below the vocal lines.

28

Piano accompaniment for measures 28-31. The score includes dynamic markings such as *fp* and *p*. The piano part features complex rhythmic patterns and articulation marks.

Piano accompaniment for measures 32-35. The score includes dynamic markings such as *sf* and *dim.*. The piano part features complex rhythmic patterns and articulation marks.

29

Langsam. (mäßige ♩)

Piano accompaniment for measures 36-39. The score includes dynamic markings such as *p* and *pp*. The tempo is marked "Langsam. (mäßige ♩)". The piano part features complex rhythmic patterns and articulation marks.

pp *p poco espress.* *p poco espress.*

pp

Detailed description: This system contains measures 1 through 4. The right hand features a complex, rhythmic accompaniment with many beamed notes. The left hand has a more melodic line with some grace notes. Dynamics include *pp* and *p poco espress.*

*pp* *p poco espress.* *poco espress.*

*pp*

Detailed description: This system contains measures 5 through 8. The right hand continues with the complex accompaniment. The left hand has a melodic line with grace notes. Dynamics include *pp* and *p poco espress.*

30

*p*

Detailed description: This system contains measures 9 through 12. Measure 9 is marked with a circled '30'. The right hand has a complex accompaniment. The left hand has a melodic line with grace notes. Dynamics include *p*.


*p sehr warm*

Detailed description: This system contains measures 13 through 16. The right hand has a complex accompaniment. The left hand has a melodic line with grace notes. Dynamics include *p sehr warm*.

31

*dim.* *p*

Detailed description: This system contains measures 17 through 20. Measure 17 is marked with a circled '31'. The right hand has a complex accompaniment. The left hand has a melodic line with grace notes. Dynamics include *dim.* and *p*.

Nicht zu langsam. (gehende )  
Waldemar.

Mit To - ves Stim - me flü - stert der Wald; mit To - ves



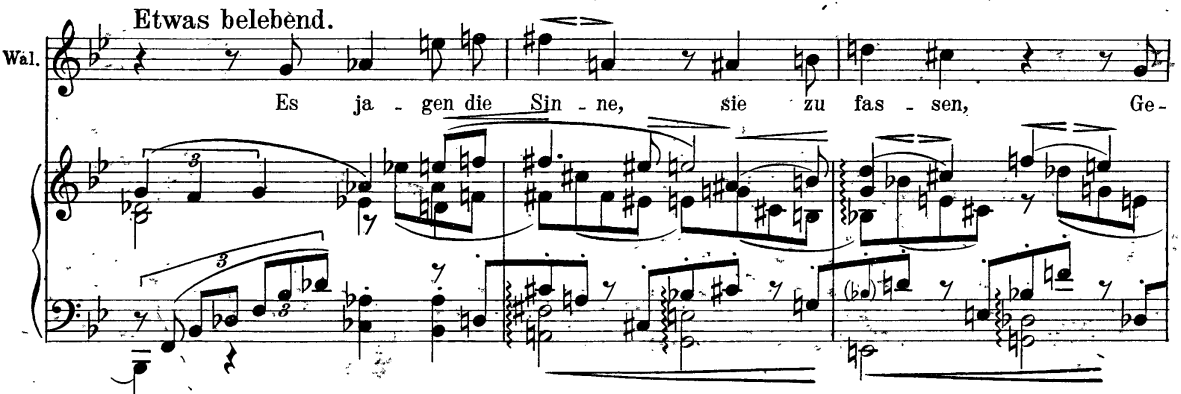
32  
Wal. Au - gen schaut der See, mit To - ves Lä - cheln



Wal. leuch - ten die Ster - ne, die Wol - ke schwillt wie des Bu - sens Schnee.



Etwas belebend.  
Wal. Es ja - gen die Sin - ne, sie zu fas - sen, Ge -



Wal. *rit.*  
 dan - - ken kämp - fen nach ih - rem Bil - de. A - ber

*l.H. übergrf.*

Wieder langsamer. (*d=d von früher.*)

Wal. *r.H. übernimmt*  
 To - ve ist hier und To - ve ist da,

Wal. *poco rit.*  
 To - ve ist fern und To - ve ist nah.

*pp*  
*begleitend*  
*espress.*  
*poco rit.*  
*espress.*  
*(begleitend)*

Wal. *(d=d.)*  
 To - ve, bist Du's, mit Zau - ber -

*(d=d.)*

Wal. macht ge - fes - sellt an

Wal. Sees und Wal - des

Wal. Pracht? Das to

Wal. te Herz, es schwillt und

Wal. *dehnt sich To - - - ve!*

*cresc. espress.* *ff*

Wal. *To - - - ve! Wal - - -*

35 *ff*

Wal. *- - - de - mar sehnt*

*f* *ff*

Wal. *- - - sich nach Dir!*

*f* *ff*



First system of musical notation. Treble clef, bass clef. Dynamics include *f*, *bc*, *p*, *dim.*, and *sf*. Includes a triplet of eighth notes and a measure with a fermata. A note in the bass clef has a circled '3' above it. A bracket indicates a measure to be played with the left hand over the right hand.

*l.H. über der r.H.*

Second system of musical notation. Treble clef, bass clef. Dynamics include *molto espress.*, *(pp)*, *(espress.)*, and *p*. Includes a triplet of eighth notes. A box containing the number 36 is positioned above the right-hand staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p*, *mf*, *sfpp*, and *(pp)*. Includes a triplet of eighth notes and a measure with a fermata.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *sfpp*, *sf*, *pp*, *mp*, and *(pp)*. Includes a triplet of eighth notes and a measure with a fermata.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *pp* and *p*. Includes a triplet of eighth notes. A box containing the number 37 is positioned above the right-hand staff.

## Rasch. (♩)

8

*f* *ff*

8

*ff*

38

*f* *ff*

(ad lib.)

*ff* *f* *ff*

39 ♩ = ♩ von früher (gehend)  
Klaus-Narr.

8

*mf* *mp*

„Ein selt-sa-mer Vo-gel.“

Kl. N.  
ist son Aal, im Was - ser lebt er - meist, kommt doch bei Mond - schein

Kl. N.  
dann und wann ans - U - fer - land ge - reist“

40  
Kl. N.  
Das sang ich oft mei - nes Her - ren Gä - sten, nün a - ber paßt's auf mich

Kl. N.  
sel - ber am be - sten. Ich

(mit drolliger Demut)

Kl.N. hal-te jetzt kein Haus und le-be äü-Berst schlicht und

Kl.N. lud auch nie-mand ein und praßt' und lärm-te nicht, und

Kl.N. den-noch zehrt... an mir manch un-ver-schäm-ter Wicht, drum kann ich auch nichts bie-ten,

*rit.* - 42 -

Kl.N. ob ich will o-der nicht, doch- dem

*fp*

(quasi pizz.) *f*

(komisch) *pp dolce* (klagend)

KL. N. rit. schenk ich mei-ne nächt-li-che Ruh, der mir den Grund kann wei-sen, war-

43

KL. N. um ich je-de Mit-ter-nacht den Tü-m-pel muß um-krei-sen.

KL. N. Daß Pat-le

44

KL. N. Glob und E-rik Paa es auch tun, das ver-steh ich

KLN. *f* *p* *f* *f*

so: sie ge - hör - ten nie zu den From - men; jetzt

KLN. *f* *rit.* *p* *f*

wür - feln sie, wie wohl zu Pferd, um den kühl - sten Ort,

*gut betont*

45

KLN. *p* *mf*

weit weg vom Herd, wenn sie zur Hö - le kom - men.

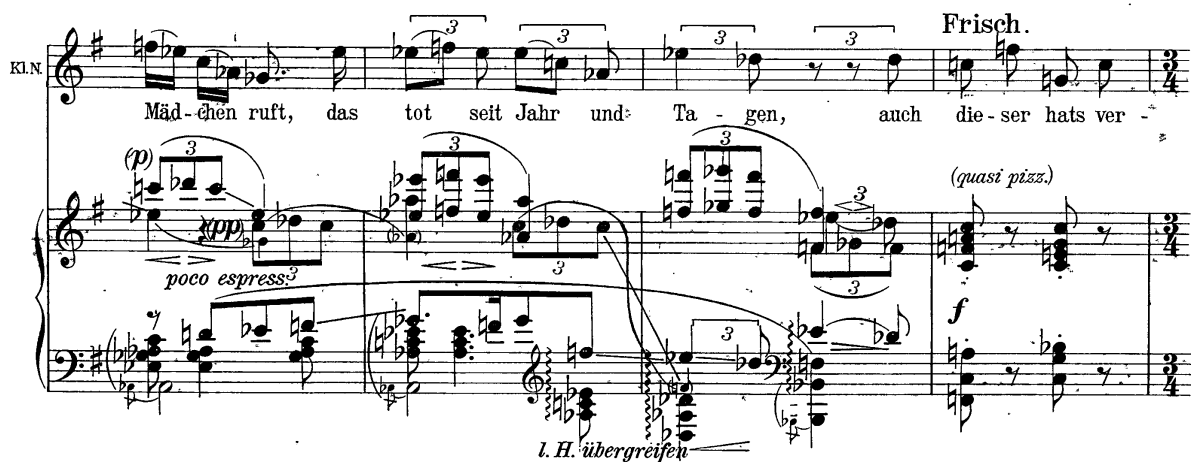
*l. H. übergreifen*

KLN. *f* *mf* *f*

*fp*

KL.N.  Und der Kö - nig, der von Sin - nen stets,

KL.N.  so bald die Eu - - len kla - gen, und stets nach ei - nem

KL.N.  Frisch.  
Mäd - chen ruft, das tot seit Jahr und Ta - gen, auch die - ser hats ver -

*poco espress<sup>3</sup>* *(quasi pizz.)* *f*

*l. H. übergreifen*

KL.N.  dient und muß von Rech - tes - we - gen ja - gen. Denn er war

47

KLN. im - mer höchst bru - tal, und Vor - sicht galt es al - le -

KLN. mal und off - nes Au - ge für Ge - fahr, da

*(fein)*

48

KLN. er ja sel - ber Hof - narr war bei je - ner gro - ßen Herr - schaft ü - berm

*ff Viel Ped.*

KLN. Mon de...



Piano accompaniment for the first system of music, featuring treble and bass staves with complex chordal textures and melodic lines.

Piano accompaniment for the second system of music, starting at measure 49. It includes dynamic markings such as *f* and *ff*, and features a triplet of eighth notes in the bass line.

Piano accompaniment for the third system of music, including a *cresc.* (crescendo) marking. The texture becomes denser with more complex chords.

**Klaus-Narr.**

Doch daß ich, Klaus

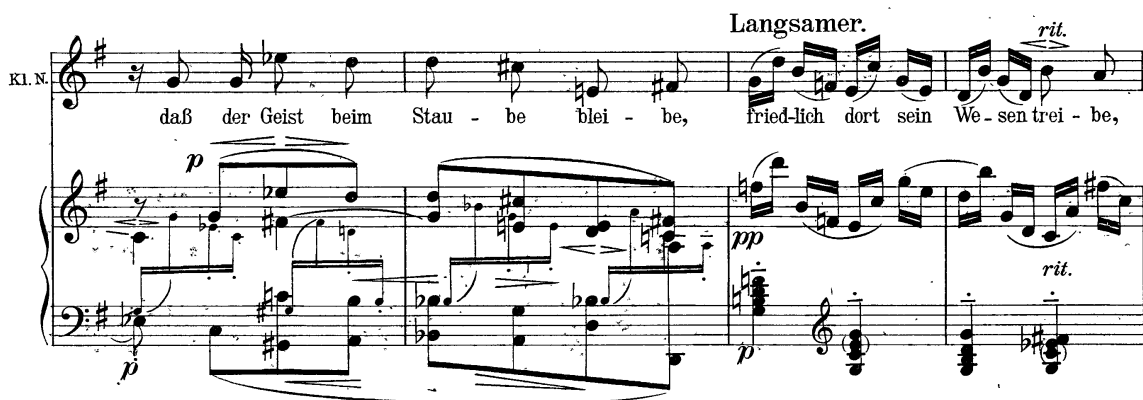
Vocal line for Klaus-Narr with lyrics "Doch daß ich, Klaus". The piano accompaniment features a triplet of eighth notes in the bass line and dynamic markings *ff*.

KLN

Narr von Fa - rum, ich, der glaub - te, daß im

Vocal line for Klaus-Narr with lyrics "Narr von Fa - rum, ich, der glaub - te, daß im". The piano accompaniment continues with complex textures and dynamic markings.

KL. N.  *50*  
Gra - be man voll - komm' - ne Ru - he ha - be,

KL. N.   
daß der Geist beim Stau - be blei - be, fried-lich dort sein We - sen trei - be,

*Langsamer.* *rit.*

*p* *pp* *rit.*

KL. N.   
still sich samm - le für - das - gro - ße Hof - fest, wo, wie Bruder.

*noch etwas langsamer*

*pp* *f* *f* *p*

KL. N.   
Knut sagt, er - tö - nen die Po -

*51* *mf* *f*

Kl.N. *sau* - - - - - *nen,* *wo* - *wir* - *Gu* - *ten*

*f* *fp* *p*

Kl.N. *wohl* - - - - - *ge* - *mut* *Sün* - *der* *spei* - *sen*

*p* *f* *sf*

52  
Kl.N. *wie* *Ka* - *pau* - - - - - *nen.*

*sf* *accel.*

*l. H.* *ff* *accel.*

etwas rascher.

Klaus-Narr.

Ach, — daß ich im Rit - te ra - se, ge - gen den

etwas rascher.

KL.N.

Schwanz gedreht die Na - se, ster - bens - müd —

KL.N.

in wil - den Lauf, — wärs zu spät nicht,

viel langsamer.

noch langsamer.

ich hin - ge mich auf.

Fließend. (bewegte ♩)

54

KLN. Doch o wie süß soll's schmek - ken zu - letzt, werd' ich dann

KLN. doch in den Him - mel ver - setzt!

Klaus-Narr.

55

Zwar ist mein Sün - den - re - gi - ster groß, al - lein vom

Kl. N. *mei - sten schwatz' ich mich los! Wer gab der.*

*p(leicht)* *fp espress.*

Kl. N. *nack - ten Wahr - heit Klei - der?*

*espress.* *p* *sf*

Kl. N. *(greinend) - Wer ward da - für ge - prü - gelt lei - der?—*

*ff* *mf*

Kl. N. *Ja,*

*f* *marc.* *f*

56

Kl. N.

wenn es noch Ge - rech - tig - keit gibt, dann muß ich

*ff*

*marc.*

*f marc.*

Kl. N.

ein - gehn in Him - mels Ga - den,...

*(marc.)*

*cresc.*

Kl. N.

Na, und dann

*ff*

*fff*

*l. H.*

*r. H.*

*l. H.*

*l. H.*

57

Kl. N.

mag Gott sich sel - ber gna - den!

The first system features a vocal line in treble clef with lyrics "mag Gott sich sel - ber gna - den!". The piano accompaniment is in G major, with a right hand playing a rhythmic pattern of eighth and sixteenth notes, and a left hand providing harmonic support. A dynamic marking of *ff* is present in the piano part.

The second system continues the piano accompaniment. It features a *ff* dynamic marking and the instruction *molto espr.* (molto expressive). The right hand has a complex texture with many sixteenth notes, while the left hand has a more rhythmic accompaniment.

The third system continues the piano accompaniment. It features a *espr.* (espressivo) dynamic marking. The right hand continues with its intricate sixteenth-note texture, and the left hand provides a steady accompaniment.

58

The fourth system continues the piano accompaniment. It features a *molto espr.* dynamic marking. The right hand continues with its intricate sixteenth-note texture, and the left hand provides a steady accompaniment.

The fifth system continues the piano accompaniment. It features a *molto espr.* dynamic marking. The right hand continues with its intricate sixteenth-note texture, and the left hand provides a steady accompaniment.



First system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and chordal textures.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, marked with *molto espr.* and *espr.* dynamics. It includes a 2/4 time signature and features more pronounced melodic lines.

Fourth system of musical notation, starting with a boxed measure number **59**. It includes dynamic markings *ff* and *fff* and continues the complex rhythmic and harmonic development.

Fifth system of musical notation, featuring dynamic markings *ff* and *f*. It concludes the page with a final melodic flourish.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features complex rhythmic patterns with many beamed notes and rests. A dynamic marking of *ff* (fortissimo) is present in the lower right of the system.

60

Second system of musical notation. It consists of three staves. The top staff has a *trem.* (trémolo) marking. The bottom staff has a *cresc.* (crescendo) marking. The music continues with complex rhythmic patterns and dynamic changes.

Third system of musical notation. It consists of three staves. The bottom staff has a *cresc.* (crescendo) marking. The system concludes with a *fff* (fortississimo) dynamic marking. The music features complex rhythmic patterns and dynamic changes.

Fourth system of musical notation. It consists of three staves. The top staff has a *pp* (pianissimo) marking. The bottom staff has a *f* (forte) marking. The system concludes with a *pp* (pianissimo) marking. The music features complex rhythmic patterns and dynamic changes.

Mäßige

pp trem. p p

61

Waldemar.

Du stren-ger

(p) ff r.H. fff

Wal

Rich - ter dro - ben, du lachst mei - ner Schmer -

f ff

62

zen,

Wal

ff f trem. p

Wal. Doch der - einst, beim Auf - er - stehn

Wal. des Ge - beins, nimm es dir wohl zu Her - zen:

Wal. Ich und To - ve, wir sind

Wal. eins. So zer -

Wal.  
 reiß auch uns' - re See - le nie, zur

*espress.* *mf* *mf* *mf*

Wal.  
 Höl - le mich, zum Him - mel sie, denn

*beschleunigend* *mf* *f* *mf*

Wal.  
 Viel rascher. (steigernd und beschleunigend)  
 sonst ge - winn ich Macht, zer - trümmre dei - ner

*p cresc.*

64  
 Wal.  
 En - gel Wacht und

*(cresc.)* *rit.* *ff* *rit.* *ff*

(♩ = ♩ von früher)

Wal. *ff* *cresc.*

spre - ge mit mei - ner wil - - den Jagd ins

Wal. *(cresc.)*

Him - - mel - reich ein.

65 = Etwas breiter.

*sempre cresc.* *fff*

*ff*

*mf* *pp* *dim.*

lautlos niederdrücken

in den nächsten Takt hinein klingen lassen

66

Sehr mäßige ♩

Piano introduction for measure 66, featuring a bass line with a *ppp* dynamic and a treble line with a *pp* dynamic. The music is in a minor key and 3/4 time.

C H O R.

1. Ten. Waldemars Mannen.

Vocal staves for Tenors and Basses. The Tenors (1. Ten. and 2. Ten.) and Basses (1. Baß. and 2. Baß.) sing the lyrics: "Der Hahn er-hebt den Kopf, zur Kraht, hat den Tag schon im Schna-bel,". Dynamics range from *pp* to *ppp*.

Piano accompaniment for the vocal section, including a grand staff with treble and bass clefs. Dynamics include *pp*, *mp*, and *ppp*. Hand positions are indicated as *r.H. 3*, *r.H.*, *mp l.H.*, and *l.H.*.

67

Vocal staves for the second line of lyrics: "und von un- sern Schwertern trieft rost - ge - rö - tet der Mor - gen-tau." Dynamics range from *p* to *pp*.

Piano accompaniment for the second line of lyrics, including a grand staff with treble and bass clefs. Dynamics include *pp* and *ppp*. Hand positions are indicated as *l.H.* and *ppp*.

1. Ten. get. Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!

2. Ten. get. Die Zeit ist um! Ist Die Zeit ist um!

1. Baß. get. Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!

2. Baß. get. Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!

Chorauszug.

*pp* *trem.* *trem.*

The musical score is written for a choral ensemble and piano accompaniment. It features four vocal parts: 1. Tenor (1. Ten. get.), 2. Tenor (2. Ten. get.), 1. Bass (1. Baß. get.), and 2. Bass (2. Baß. get.). The piano part includes a Chorauszug (Chorus entry) and a tremolo section. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are 'Die Zeit ist um!' (Time is up!). The piano part features a tremolo effect in the bass line, marked with '(trem.)' and 'pp' (pianissimo). The vocal parts have lyrics: 1. Ten. get. 'Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!'; 2. Ten. get. 'Die Zeit ist um! Ist Die Zeit ist um!'; 1. Baß. get. 'Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!'; 2. Baß. get. 'Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!'. The piano part has lyrics: 'Die Zeit ist um! Die Zeit ist um! Die Zeit ist um!'. The score is marked with 'pp' (pianissimo) and 'ppp' (pianississimo) dynamics. The tempo is marked 'trem.' (tremolo). The score is numbered 'U.E. 3696'.





und die Er - de saugt das licht - scheu-e Rät - sel  
Die Er - de saugt das scheu-e Rät - sel  
Grab, die Er - de saugt das Rät - sel  
und die Er - de saugt das Rät - sel  
zusammen  
und die Er - de saugt das licht - scheu-e Rät - sel  
die Er - de saugt das scheu-e Rät - sel  
und die Er - de saugt das licht - scheu-e Rät - sel  
und die Er - de saugt das licht - scheu-e Rät - sel  
und die Er - de saugt das licht - scheu-e Rät - sel

*sf* *pp*

68

ein. Ver - sin - - ket! Das

ein. Ver-sinkt! Das

ein. Ver - sin - - ket! Das

ein. Ver-sinkt! Das

ein. Ver - sin - - ket! Das

ein. Ver - sin - - ket! Das

ein. Ver - sin - - ket! Das

ein. Ver - sin - - ket! Das

68

*pp trem.*

*p*

Le - ben kommt mit Macht und Glanz, mit

Le - ben kommt mit Macht und Glanz, mit

Le - ben kommt mit Macht und Glanz, mit

Le - ben kommt mit Macht und Glanz, mit

Le - ben kommt mit Macht und Glanz, mit

*cresc.*

3 3 6 6

69

Score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, 4/4 time. The lyrics are: Ta - ten und po - - chen - den Her - zen, . The music is marked *f* (forte). The vocal lines are arranged in four staves, each with a clef and a key signature of two flats. The lyrics are written below the notes.

69

Piano accompaniment for the piece, featuring triplets and sixteenth notes. The music is marked *f* (forte). The accompaniment is written in two staves (treble and bass clef) in B-flat major, 4/4 time. The piece includes several triplet figures and sixteenth-note runs.

und wir sind des To - des, der Sor - ge und des To - des, des Schmerzes und des

und wir sind des To - des, der Sor - ge und des To - des, des Schmerzes und des

und wir sind des To - des, der Sor - ge und des To - des, des Schmerzes und des

und wir sind des To - des, der Sor - ge und des To - des, des Schmerzes und des

Chorauszug.

*p*

70

To-des. Ins Grab! Ins Grab! Zur träu-me-schwangerh Ruh. —

To-des. Ins Grab! Ins Grab! Zur träu-me-schwangerh Ruh. —

To-des. Ins Grab! Ins Grab! Zur träu-me-schwangerh Ruh. —

To-des. Ins Grab! Ins Grab! Zur träu-me-schwangerh Ruh. —

70

*sf sfpp sf sfpp pp ppp*

I. CHOR.

*pp* -o, könn - ten in Frie - den wir schla - fen!  
*pp* O, könn - ten in Frie - den wir schla - fen!  
*pp* O,

II. CHOR.

*pp* O, könn - ten in Frie - den wir schla - fen!  
*pp* O, könn - ten in

III. CHOR.

*pp* O,  
*pp* O,

*pp* *pp*



71

I. CHOR.

in Frie - den schla -  
 in Frie - den schla -  
 O, könn - ten in Frie - den wir schla - fen!  
 könn - ten in Frie - den wir schla - fen!

II. CHOR.

schla - fen!  
 in Frie - den  
 O, könn - ten in Frie - den wir  
 Frie - den wir schla - - fen!

III. CHOR.

in  
 O,  
 in

pp dim.

71

pp

I. CHOR.

fen!  
 fen!  
 Frie - den, in Frie - - - den.  
 in Frie - den, in Frie - - - den.

*ppp*  
*ppp*

II. CHOR.

schla - fen!  
 in Frie - - - den, in Frie - den.  
 in Frie - - - den, in Frie - den.

*pp*  
*ppp*  
*ppp*

III. CHOR.

Frie - - den, in Frie - - den.  
 in Frie - - den, in Frie - den.  
 in Frie - den, in Frie - den.  
 in Frie - den, Frie - den.

*ppp*  
*pp*  
*ppp*  
*ppp*  
*pp*  
*ppp*

(*dim.*)  
*pppp* G. P.

*pp* *ppp* G. P.

First system of musical notation, featuring treble and bass staves. The music is marked with *ppp* in both staves. The key signature has two flats and the time signature is 4/4.

Second system of musical notation, featuring bass staves. It includes a box with the number 73 and the instruction *ofters anschlagen*. The music is marked with *ppp*.

Third system of musical notation, featuring bass staves. It includes a box with the number 74 and the instruction *sempre ppp*. The music is marked with *ppp*.

Des Sommerwindes wilde Jagd. (Melodram, später gemischter Chor.)  
Langsam. (♩)

Fourth system of musical notation, featuring treble and bass staves. It includes a box with the number 75 and the instruction *Viel Ped.*. The music is marked with *ppp*.

Fifth system of musical notation, featuring treble and bass staves. The music is marked with *ppp*.

Sixth system of musical notation, featuring treble and bass staves. It includes the instruction *gliss.* and the music is marked with *ppp*.

musical notation for the first system, featuring a piano with a glissando in the right hand and a melodic line in the left hand. Dynamics include *ppp* and *gliss.*

musical notation for the second system, including a performance instruction: *l. H. übergreifen Immer viel Ped.* Dynamics include *ppp* and *pp*.

musical notation for the third system, showing complex piano textures. Dynamics include *ppp* and *pp*.

musical notation for the fourth system, continuing the piano textures. Dynamics include *ppp* and *pp*.

musical notation for the fifth system, featuring a melodic line in the right hand. Dynamics include *pp*.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The bass staff provides a harmonic accompaniment with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The dynamic marking *pp* is present. A fingering '6' is indicated above the treble staff.

Second system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The bass staff provides a harmonic accompaniment with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The dynamic marking *pp* is present. A fingering '6' is indicated above the treble staff.

Third system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The bass staff provides a harmonic accompaniment with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The dynamic marking *pp* is present. A box containing the number '77' is located at the beginning of the treble staff. A fingering '6' is indicated above the treble staff.

Fourth system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The bass staff provides a harmonic accompaniment with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The dynamic marking *pp* is present. A fingering '3' is indicated above the treble staff.

First system of musical notation. It consists of three staves. The top staff is a single melodic line with eighth-note triplets and sixteenth-note patterns. The middle staff is a treble clef staff with a dotted line above it, containing a sustained chord with a fermata. The bottom staff is a bass clef staff with a piano (*pp*) dynamic marking, featuring a complex rhythmic accompaniment with triplets and sixteenth-note runs.

Second system of musical notation, identical in structure to the first. It features a melodic line with triplets, a sustained chord in the middle staff, and a piano accompaniment with complex rhythms and triplets in the bottom staff.

Third system of musical notation, identical in structure to the first two. It continues the melodic and piano accompaniment patterns, including the sustained chord in the middle staff and the piano (*pp*) accompaniment in the bottom staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). Dynamics include *fp* and *f*. Features triplets and a four-measure phrase.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *(ppp)* and *p*. Features complex arpeggiated patterns and triplets.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *fp*. Features triplets and a four-measure phrase.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *(ppp)* and *pp*. Features complex arpeggiated patterns and triplets.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *pp* and *(ppp)*. Features sixteenth-note runs and a section starting at measure 78. Includes the instruction "L.H.".

pp trem.

6

Sprecher.

Herr Gän - se - fuß, Frau Gän - se - kraut, nun duckt euch, nur ge -

*sfpp* *sfpp*

79

Sp. schwind, denn des som - mer - li - chen Win - des wil - de Jagd be -

*ppp* *ppp* *ppp*

*l.H.* *l.H.* *r.H.*



$\frac{2}{4}$  6(♩ = sehr langsam.)  
 $\frac{4}{8}$  8(♩ = ziemlich rasch.)

Sp. *gint.* Die Mük-ken flie-gen ängstlich aus dem

*pp*

Sp. schilf-durch-wachs-ten Hain, in den See grub der Wind sei-ne

Sp. Sil-ber-spu-ren ein. Viel schlimmer kommt es, als ihr euch nur je ge-dacht,

*mf* *cresc.* *etc.* *pp*

80

Sp. hü, wie's schau-rig in den

*pp*

Sp. Bu - chen - blät - tern lacht! Das ist Sankt Jo - han - nis - wurm mit der

Sp. Feu - er - zun - ge rot, und der schwe - re Wie - sen - ne - bel, ein

Sp. Schat - ten bleich und tot!

Sp. Welch Wo - gen und Schwin - gen!

$\frac{4}{4} = \frac{6}{8}$   
 $d = \bullet$  von früher.

81

6 4 6  
4 = 4 = 8

d. = d von früher = der ersten

Sp. *Welch' Rin - gen und Sin - gen!*

Sp. *In die Äh - ren schlägt der Wind in lei - digem Sin - ne.*

Sp. *Daß das Korn - feld tö - - nend bebt.*

Sp. *acceler.* *8 Mit den* *6*

*etwas rascher als früher*

Sp. lan - gen Bei - nen fie - delt die Spin - ne, und es

Sp. reißt, was sie mü - sam ge - webt.

Sp. Tö - nend rie - selt der Tau zu Tal,

Sp. Ster - ne schie - ßen und schwin - den zu - mal,

*cresc.*

*noch rascher*

Sp. flüch - tend durch-raschelt der Fal - ter die Hek - ken, sprin - gen die Frö - sche nach

*p* *noch rascher*

83

Sp. feuch - ten Ver - stök - ken. — *immer rascher*

*cresc.*

übergehend ...

$\text{♩} = \frac{6}{8}$

*ff* *espress.*

*espr.* *ff*

84

*f* *cresc.*

Halb so rasch. ♩ = ♩ von früher.

*mp subito*  
*pp dolce*  
*poco*  
*ppp dolce*

*(ppp)*  
*pp*  
*quasi pizz.*

85

Halbes Tempo. ♩ = ♩ von früher.

Sprecher.

Still! Was mag der

*pp*  
*(ppp)*  
*r.H. pp*  
*espress.*

Sp. Wind nur wol - len? Wenn das wel - ke Laub er

*pp*  
*(espr)*  
*pp*  
*pespress.*  
*pp*

Sp. *wen - det, sucht er, was zu früh ge - en - det.*

86

Sp. *Früh - lings-blau - wei - ße Blü - ten - säu - me, der Er - de flüch - ti - ge*

Sp. *Som - mer - träu - me - längst sind sie Staub!*

mp

3 3 3 3

1 4 3

Viel bewegter. (♩)

pp

\*pp

3 3 3 3 1 3 2 1 2

Sprecher.

87

A - ber hin - auf, ü - ber die

Sp.

Bäu - me schwingt er sich nun in lich - te - re Bäu - me,

3 3 3 3

Sp.

denn dort o - ben, wie Traum so fein,

pp

3 3



Sp. meint er, müß - ten die Blü - ten sein!

Sp. Und mit selt - sa - men Tö - nen in ih-res Lau - bes Kro - nen

88

Sp. grüßt er wie - der die schlan - ken schö - nen. - Sieh!

*trem. ad lib.*

Sp. nun ist auch das vor - bei,

Sp.  $\text{♩} = \text{♩}$  (etwas langsamer)

Auf

r. H. *pp* l. H.

Sp. luf - ti - gem Stei - ge wir - belt er frei zum

r. H. l. H. *poco espr.*

Sp. blan - ken Spie - gel des Sees, und

r. H. l. H.

Sp. dort, in der Wel - len un - end - li - chem

r. H. l. H.

Sp. Tanz, in blei cher Sterne Wi - der -

pp

89 glanz wiegt er sich

ppp

Sp. fried - lich ein. *breiter Auftakt*

ppp

Sp. Wie stil - le ward's zur Stell'! Ach, war das licht und hell!

ppp rit.

## Fließend. (Mäßige ♩.)

Sp. *pp*

O schwing' dich aus dem Blu-men-ke-lch, Ma - ri - en - kä - fer - lein, und bit -

quasi pizz.

Sp. *pp*

- te dei - ne schö - ne Frau um Le - ben und Son - nen -

quasi pizz.

90

Sp. *ppp*

schein! Schon tan - zen die Wo - gen am klip - pen -

Sp. *ppp*

ek - ke, schon schleicht im Gra - se die blu - te

\* U. E. 3696.

## Etwas belebend.

Sp. Schänek - ke; nun regt sich Wal - des Vo - gel - schar, Tau -

Sp. schüt - telt die Blu - me von lok - ki - gem Haar und späht nach der Son -

91

Sp. - ne aus. Er - wacht, er - wacht, ihr

Sp. Blu - men, zur Won - ne!

CHOR.

1. Sopran.  
*rit.*

2. Sopran.

1. Alt.

2. Alt.

1. Tenor.

2. Tenor.

1. Baß.

2. Baß.

Seht,

Chorauszug.

*rit.*

*(cresc.)*  
*mf*

*f cresc.*  
Seht

*f cresc.*  
Seht

*mf cresc.*  
Seht

*mf cresc.*  
Seht

*p cresc.*  
Seht

*p cresc.*  
Seht,

*mf cresc.*  
*f*

*ff*

Mäßige  $\text{♩}$  (aber breit).

Musical score for voice and piano. The score consists of six systems, each with a vocal line and a piano accompaniment. The lyrics are: "Seht die Sonne, die die Sonne, die die Sonne, die die Sonne, die die". The tempo is marked "Mäßige  $\text{♩}$  (aber breit)". Dynamics include *f* and *ff*.

seht die die Sonne, die die Sonne, die die Sonne, die die

Piano accompaniment for the first system of the score, showing the left and right hand parts.

Mäßige  $\text{♩}$  (aber breit).

Musical score for piano solo. The score consists of two systems. The first system features sixteenth-note passages in both hands. The second system features a sixteenth-note scale in the right hand and a bass line with fingerings (2, 3, 1) and a sixteenth-note scale in the left hand. Dynamics include *fff* and *hervortreten*.

*hervortreten*

Son - - - - -

Son - - - - - ne,

Son - - - - -

Son - - - - - ne, seht, die

Son - - - - - ne, seht,

*sempre stacc.*

*sempre stacc.*



ne, die Son - - - - - ne, die  
seht, die Son - - - - - ne, die  
ne, seht, die Son - - - - - ne, die  
Son - - - - - ne, die  
die Son - - - - - ne, die

*(sempre stacc.)*

r.H.  
l.H.  
l.H.  
r.H.  
l.H.

93

Son- - - - - ne!

Son- - - - - ne!

Son- - - - - ne!

Son- - - - - ne!

93 *sempre stacc.*

r. H. *fff* *dimin.*

l. H. *dimin.*

*Ped.* \* *Ped.* \*

*Ein Teil des Chors.*

\*) 12 I. Soprane. *p* Far - - - - ben -

12 I. Alte. *p* Far - - ben - froh am

12 II. Alte.

10 I. Tenöre.

10 I. Tenöre. *pp* Far - - - - - ben -

10 II. Tenöre. *pp*

10 I. Bässe. *pp* Far - - - - - ben -

10 II. Bässe. *pp* Far -

Ein Teil des Chors. *p*

*p* *(pp)* *mp* *non legato*  
*Viel Pedal!*

\*) Beiläufige Angabe der Besetzungstärke. Wichtig: die 3 höchsten Stimmen stärker besetzt als die 5 tieferen.

Sopr. I.  
 froh am Him - - - mels - saum,

Alt I.  
 Him - - - mels-saum, öst - lichgrüßt ihr Mor - - - gen - traum

Alt II.  
*p*  
 Far - - - ben - froh am Him - - - mels-saum, öst - - - lichgrüßt ihr

Ten. I.  
*p*  
 Far - - - ben - froh am Him - - - mels -

Ten. I.  
 froh am Him - - - mels - saum,

Ten. II.

Baß I.  
 froh am Him - - - mels - saum,

Baß II.  
 ben - - - - - froh am

94 Sopr. I.

*mf* öst - - - list grüßt. ihr Mor - - - gen -

*mf* Alt I. öst - - lich grüßt ihr Mor-gen - traum, öst - lich grüßt ihr Mor - gen -

Alt II. *mf* Mor - - - gen - traum, öst - - lich grüßt ihr Mor - gen - traum

Ten. I. saum, öst - - - lich grüßt. ihr

Ten. I. öst - - - lich grüßt. ihr

Ten. II. öst - - - lich grüßt. ihr

Baß I. öst - - - - - lich grüßt. ihr

Baß II. öst - - - - - lich grüßt. ihr

Him - - - mels - - - saum, öst - - - - - lich grüßt.

94

*mf*

Sopr. I.  
traum!

Alt I.  
traum!

Alt II.  
ost - lich grüßt ihr Mor - gen - traum!

Ten. I.  
*f*  
Mor - gen - traum!

Ten. I.  
Mor - gen - traum, ihr Mor - gen - traum!

Ten. II.

Baß I.  
Mor - gen - traum!

Baß II.  
ihr Mor - gen - traum!

Sopr. II.

Alt I.

Alt II.

Tenor I.  
*p*  
Far - ben

Tenor II.

Baß I.

Baß II.  
*p*  
Far - ben

GANZER CHOR.

Ganzer Chor.  
*p*

*dim.* *pp* *tr*

*p*  
 Far - - - ben - - - froh - - - am Him - - - mels -

*pp sehr zart*  
 Far - - - ben froh

*pp sehr zart*  
 Far - - - ben froh

froh - - - am - - - Him - - - mels - - - saum,

Far - - - ben - - - froh am

*p*  
 Far - - - ben - - - froh am Him - - - mels - - - saum,

froh am - - - Him - - - mels - - - saum,

*p* *pp*

*pp* 3 3 3 3 3 3

95

*cresc.*

säum, öst - lich grüßt ihr

am Him - mels saum, öst - lich

am Him - mels saum, öst - lich

*p* Far - ben - froh am Him - mels .. *cresc.*

*cresc.* öst - lich grüßt ihr Mor - gen -

Him - mels saum, *mf* öst - lich

*cresc.* öst - lich grüßt ihr Mor - gen -

*p* (*pp*) *cresc.*

95 *cresc.*



Mor - - - gen - - - traum, far - ben - froh

grüßt \_\_\_\_\_

grüßt \_\_\_\_\_

saum öst - lich grüßt ihr Mor - gen - traum!

saum \_\_\_\_\_ am Him - - mels - saum, \_\_\_\_\_ öst - - lich

öst - - lich grüßt \_\_\_\_\_ ihr \_\_\_\_\_ Mor - gen - traum, öst - - lich

öst - lich grüßt \_\_\_\_\_ ihr \_\_\_\_\_ Mor - gen - traum, öst - - lich

traum \_\_\_\_\_

*sempre cresc.*

*sempre cresc.*

*f* öst - lich grüßt ihr Mor -

*ff* gen-traum, ihr Mor -

*ff* ihr Mor -

*ff* grüßt ihr Mor -

*ff* grüßt ihr Mor -

*(cresc.)*

*ff*

*(weich)*

*(fff)*

*(cresc.)*

*ff*

L.H.

gen - traum!

gen - traum!

gen - traum!

gen - traum!

gen - traum!

gen - traum!

gen - traum!

r.H. 3 (pizz.)

3

3

3

3

3

3

3

3

3

3

This system contains six staves. The top staff is a vocal line with lyrics: "Lä - chelnd kommt sie auf - ge - stie - gen aus den". It is marked with a piano (*p*) dynamic. The second staff is a piano accompaniment line with lyrics: "Lä chelnd". It is marked with a pianissimo (*ppp*) dynamic. The third staff is another piano accompaniment line with lyrics: "Lä chelnd", also marked with *ppp*. The fourth staff is a vocal line with lyrics: "Lä - chelnd kommt sie auf - ge -", marked with a piano (*pp*) dynamic. The fifth staff is a piano accompaniment line with lyrics: "Lä chelnd kommt sie auf - ge -", marked with a piano (*p*) dynamic. The sixth staff is a piano accompaniment line with lyrics: "Lä chelnd", marked with a piano (*pp*) dynamic.

This system contains two staves, both piano accompaniment parts. The top staff is marked with a piano (*p*) dynamic. The bottom staff is marked with a pianissimo (*ppp*) dynamic and includes markings for *pp* and *espress.* (espressivo).

This system contains two staves, both piano accompaniment parts. The top staff features triplet markings (*3*) and is marked with a pianissimo (*ppp*) dynamic. The bottom staff is marked with a piano (*pp*) dynamic and includes asterisks (\*) indicating ornaments or specific performance instructions.

Flu - ten der Nacht, lä - chelnd  
kommt sie auf - ge - stie - gen  
steie - gen aus den Flu - ten der Nacht,  
lä - chelnd  
kommt sie aus der Nacht,  
lä - chelnd

*p*  
*pp*  
*pp*  
*pp*  
*p*  
*p*  
*ppp*  
*pp*

\*  
U. E. 3696.

stie - gen aus den Flu - ten der Nacht.

aus den Flu - ten.

aus den Flu - ten der Nacht.

sie aus den Flu - ten der Nacht.

*(Zeit lassen)*

Lä - chelnd kommt sie auf - ge - stie - gen aus den Flu - ten.

kommt sie auf - ge - stie - gen.

sie aus den Flu - ten der

Lä - chelnd kommt sie auf - ge -

*p* *espr.*

*pp*

97

Bewegter. (steigernd, ruhig beginnend)

Far - - - ben-froh am Him - - - meis - saum,

Far - - - ben - froh am Him - - - mel-saum, am

Far - - - ben-froh,

Die Son - - ne seht! Die Son - - ne! Far - - - ben

Far - - - ben - froh, Far -

Nacht. Far - - - ben - froh am Him - - - mels'

stie - - - gen. Far - - - ben

97

Bewegter. (steigernd, ruhig beginnend)

mp

*steigernd*

*p* *cresc.* *f* öst - lich grüßt ihr  
Him - mels - saum,

*pp* *cresc.* Far - ben - froh am Him - mels -  
*pp* *cresc.* Far - ben - froh am

froh, öst - lich  
- ben - froh am Him - mels - saum, ost -

saum, öst - lich grüßt ihr Mor - lich  
*cresc.* froh am Him

*steigernd*

*cresc.* *non legato* *steigernd*

*pp* *pp*



*f* *rit. molto cresc.*

Mor - gen - traum, öst - lich

öst - lich grüßt ihr Mor - gen -

saum, öst - lich grüßt ihr

Him - mels - saum, öst - lich grüßt ihr

*cresc.* grüßt ihr Mor - gen -

- lich grüßt, öst - lich grüßt ihr

- gen traum, öst - lich

mels saum, öst - lich

*cresc.*

*mf* *sempre cresc.*

*rit.*

(rit.)

Noch rascher.

*ff*

grüßt ihr Mor -  
 traum, ihr Mor - gen  
 Traum, ihr Mor - gen  
 Traum, ihr Mor -  
 - traum, Mor -  
 Traum, ihr Mor gen  
 grüßt ihr Mor -  
 grüßt ihr Mor - gen

(rit.)

Noch rascher.

*ff*

(rit.)

*ff*

*hervortreten*

*l.h.*

gen - träum, lä - chelnd  
traum, lä - chelnd  
traum, lä - chelnd  
gen - träum, lä - chelnd  
gen - träum, lä - chelnd  
traum, lä - chelnd  
gen - träum, lä - chelnd  
träum, lä - chelnd

*l. H. übergreifen*

*(ff)*

**Etwas zurückhaltend.**  
(schwerer betont)

chelnd kommt sie  
 chelnd kommt sie  
 kommt sie, lä - chelnd kommt sie auf - stie -  
 kommt sie auf - ge - stie -  
 kommt sie auf - ge - stie - gen,  
 chelnd kommt sie, lä - chelnd kommt sie auf - ge -  
 kommt sie auf - ge - stie - gen  
 kommt sie auf - ge - stie - gen

**Etwas zurückhaltend.**  
(schwerer betont)

*ff*

99

*molto rit.*

auf - ge - stie - gen,  
 auf - ge - stie - gen,  
 lä - chelnd kommt sie auf - ge - stie - gen,  
 lä - chelnd kommt sie auf - ge - stie.  
 lä - chelnd, lä - chelnd kommt sie auf - ge - lä - chelnd,  
 lä - chelnd kommt sie auf - ge

*molto rit.*

99

*molto rit.*

*quasi gliss. (auf den schwarzen Tasten)*

*(molto rit.)* - - - - - *breit* - *f*

gen aus den  
gen aus den  
gen aus den  
gen aus den  
stie gen aus den  
stie gen aus den  
stie gen aus den  
stie gen aus den

*(molto rit.)* - - - - - *breit* - *f*

*(fff) (molto rit.)* - - - - - *breit* - *molto*

*trem. ad lib.*  
Ped.

Noch bewegter.

A musical score for ten flutes, arranged in two systems of five staves each. The tempo is marked "Noch bewegter." and the dynamic is "ff". The lyrics "ten der" are written below the notes in each staff. The notation includes long horizontal lines indicating sustained notes across the measures.

Noch bewegter.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The tempo is "Noch bewegter." and the dynamic is "fff". The right hand (R.H.) features a complex, rapid melodic line with many beamed notes. The left hand (L.H.) has a simpler accompaniment. The dynamic "dimin." is written above the right hand, and "f" is written below the left hand.

100

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* Nacht, aus den

*mf* *dim.*

100

*f* (*dim.*) *mf* (*p*)

*(mf)* (*p*) (*mf*)



This musical score is for a woodwind ensemble and piano. It consists of three systems of staves. The first system has eight staves, with the top four labeled 'Flu' (Flute) and the bottom four labeled 'Flu' (Bassoon). The lyrics 'ten der' are written below the staves. The second system has two staves, likely for Clarinet and Bassoon. The third system has two staves for the piano, with dynamic markings *p*, *(mp)*, and *(mp)*. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

101

Musical score for voices and piano, measures 101-104. The score is in G major and 3/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Nacht, aus den Nacht, aus den Nacht, aus den". The piano part includes a *pp* dynamic marking and a crescendo leading to a *pp* marking.

101

Piano accompaniment for measures 101-104. The score is in G major and 3/4 time. It features a piano part with triplets and a *pp* dynamic marking. The right hand has a *zart betont* marking and a *(r. H.)* marking. The left hand has a *pp* marking.

aus den Flu ten  
aus den Flu ten der  
Flu ten der  
Flu ten, aus den  
Flu ten der  
aus den Flu ten der  
Flu ten der

*ppp*  
*(ppp)*  
*ppp*

Detailed description: This is a page of a musical score, page 231. It features a vocal line and a piano accompaniment. The vocal line consists of eight staves, with lyrics written below the notes. The lyrics are: "aus den Flu ten", "aus den Flu ten der", "Flu ten der", "Flu ten, aus den", "Flu ten der", "aus den Flu ten der", "Flu ten der". The piano accompaniment is written in two systems. The first system has two staves (treble and bass clef) with a grand staff bracket. The second system also has two staves. The piano part includes dynamic markings: *ppp* at the beginning of the second system, *(ppp)* in the bass line of the second system, and *ppp* in the bass line of the third system. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line uses a soprano clef (C1) and the piano part uses a grand staff (C4, F4, C5).

*poco rit.* *p* *mf*

der Nacht, läßt von

*poco rit.* *p*

ten der Nacht, läßt von

*poco rit.* *p*

Nacht, läßt von

*poco rit.* *p*

Nacht, läßt von

*poco rit.* *p*

Flu - ten, läßt

*poco rit.* *p*

ten, läßt

*poco rit.* *p*

ten, läßt

*poco rit.* *p*

Nacht, läßt

*poco rit.* *p* *cresc.*

*poco rit.* *mp* *mp* *(sempre p)* *r. H.* *r. H.*

*l. H. übergreifen* *(p)* *(p)*

*(mp)*

8 3 3

lich - - - ter Stir

lich - - - ter Stir

lich  
lich

von lich - - - ter

von lich - - - ter

von

von

8

r. H.  
l. H. (mf) l. H.

r. H.

ne flie gen Strah  
 ne flie gen Strah  
 ter Stir ne flie  
 ter Stir ne flie gen  
 Stir ne flie  
 Stir ne flie gen  
 lich ter flie gen  
 lich ter Stir ne

8.  
*cresc.*  
*(p)*  
*mf*

103

len - lok - ken -  
 len - lok - ken - pracht,  
 - gen Strah - len - lok -  
 Strah - len lok - ken -  
 gen Strah - - - -  
 Strah - - - - len -  
 Strah - - - - len,  
 flie - - - -

103

8  
 (*mf*)  
 (*sempre cresc.*)  
*f* *ff* *r. H.*

pracht, Lok  
Strah - len  
- ken - pracht, Strah -  
pracht, Strah -  
len - lok  
lok - ken - pracht,  
Strah - len - lok  
gen Strah - len - lok

8  
*sempre cresc.* etc.  
*ff*

Detailed description: This is a page of a musical score, page 236. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "pracht, Lok", "Strah - len", "- ken - pracht, Strah -", "pracht, Strah -", "len - lok", "lok - ken - pracht,", "Strah - len - lok", and "gen Strah - len - lok". The piano part includes a section starting with a fermata and the instruction "sempre cresc." (sempre crescendo), followed by a fortissimo "ff" dynamic marking. The score is written in a common time signature and uses a variety of musical notations including slurs, ties, and dynamic markings.



Vocal score for a choir with lyrics: ken - - - pracht. lok - - - ken - - - pracht. len - - - lok - - - ken - - - pracht. ken - - - pracht. Lok - - - ken - - - pracht. ken - - - pracht.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, dynamic markings *ff*, and a crescendo hairpin.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, dynamic markings *f*, *fff*, *marc.*, *cresc.*, and a piano solo section with a forte dynamic.

The image displays a page of musical notation, likely a score for piano and orchestra. It is organized into three main systems of staves. The top system consists of eight staves, with the first four being treble clefs and the last four being bass clefs. These staves contain long, horizontal lines with occasional notes, suggesting sustained or tied notes. The middle system consists of two staves, also with treble and bass clefs, containing dense, vertical patterns of notes, possibly representing a woodwind or string section. The bottom system consists of two staves, treble and bass clefs, with more complex rhythmic and melodic notation. This system includes dynamic markings such as *r. H.* (ritardando), *molto*, and *ffff* (fortissimo). The notation is dense and detailed, typical of a full orchestral score.