

SCHÖNBERG



GURRE-LIEDER

CHORAL SCORE

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Instrumentation

Soloists: Waldemar (tenor); Tove (soprano); Waldtaube (voice of the wood dove, mezzo-soprano or alto); Bauer (Peasant, bass); Klaus-Narr (Klaus the jester, tenor); Sprecher (reciter)

Choirs: Waldemars Mannen (three 4–voice male choirs); 8–voice mixed choir

Woodwind: 8 flutes (doubling 4 piccolos), 5 oboes (doubling 2 english horns), 7 clarinets in A (doubling 2 clarinets in E flat, 3 in B flat, and 2 bass clarinets in B flat), 3 bassoons, 2 contrabassoons

Brass: 10 horns in F (doubling 4 Wagner tubas), 6 trumpets (2 in F, 2 in B flat, 2 in C), bass trumpet in E flat, alto trombone, 4 tenor trombones, 1 bass trombone in E flat, 1 contrabass trombone, 1 contrabass tuba

Percussion: 6 timpani, bass drum, tenor drum, side drum, cymbals, triangle, glockenspiel, xylophone, ratchet, a brace of iron chains, tamtam

4 harps, celesta

Strings: 1st violins (10 desks), 2nd violins (10 desks), violas (8 desks) violoncellos (8 desks), double basses (at least 6)

Edition

Composed by Arnold Schönberg, 1900–01; orchestrated 1901–03 and 1910–11
German text by Robert Franz Arnold (1872–1938); translated from the *Gurre-sange*, Danish poetry by Jens Peter Jacobsen (1847–85)

Full score originally published © 1920 Universal-Edition A.-G. Wien, Leipzig, U.E. Nr. 6300.
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Introduction

Arnold Schönberg's *Gurre-lieder* is one of the largest concert works, in terms of choral and orchestral forces, to be frequently performed. The current volume is the first to attempt a critical appraisal of the chorus music, as well as being the first new edition since Universal Edition's original publication of the full score, parts, and the venerable piano vocal score by Alban Berg and Anton von Webern.

The exigencies of a particular concert, where the chorus could not exceed 200 voices in the performing space and a male complement of only 40 tenors and 60 basses could be mustered, provided the impetus for this new edition. Notable drawbacks of the Universal Edition chorus scores are that they are divided by voice part and thus do not show all of the other parts, and provide very few adequate cues for the singer. While these problems may cause some initial confusion in rehearsing the chorus music to performance standard, a more serious difficulty is presented by the extent of Schönberg's division of the chorus. With the tenors and basses frequently divided in twelve real parts, the partial scores do not easily permit the chorus master to reinforce the total sound of the chorus by means of vocal doublings from section to section and from choir to choir.

This edition also features a new, somewhat simplified piano accompaniment. The impossibility of reproducing the totality of Schönberg's orchestration in a *reductio partituræ* for two hands is acknowledged by the editor, who has preferred to indicate the broad strokes of harmony, melody, and rhythm, rather than concentrate on details which are often inaudible to choristers in performance; therefore the piano accompaniment should be seen as a functional alternative to, but not replacement for, the virtuoso arrangement by Alban Berg.

The work and the chorus music

Gurre-lieder is a late-Romantic amalgam of song-cycle, oratorio, symphonic, and music-dramatic forms that started out as the young composer's response to a Viennese competition for a new song-cycle, and as an early work is perhaps untypical judged by the composer's later music. For his composition Schönberg took a German translation of a series of poems derived from Danish legend, which conflated historical aspects of two separate kings of Denmark (both of whom happened to be named Waldemar) with a mythic tale of forbidden love very much in the Wagnerian mould. The work soon encompassed over a dozen songs and several choruses musically linked together by an advanced system of thematic references, lasting a hundred minutes in total length, and when it was finally orchestrated, requiring immense performing forces.

The first and second parts together last an hour in duration and involve soloists only. After an evocative prelude depicting the fall of sunset, the bulk of the first part is a linked series of nine songs, sung alternately by a heroic tenor (*heldentenor*) taking the part of the medieval king, and a soprano representing his forbidden love, a maiden named Tove. At the end of these songs a symphonic development of the main themes from the lovers' songs leads into a scene of pure narrative, as a mezzo soprano or alto describes the death of Tove, whose demise has been arranged by Waldemar's jealous queen, and goes on to portray the ensuing grief and madness of the king. The second part is a brief coda to the first part, with a single song in which the king curses God for taking both love and happiness from him.

At this point the story jumps into the supernatural; Waldemar has long since died, and for his impiety in cursing God he and his followers are doomed to rise from the dead each night, to expiate his rage in a wild nocturnal hunt. The third part continues with the ghost of Waldemar invoking his men to arise from their graves to terrorise the surrounds. The action is broken between a series of songs by three male soloists, and two short choruses involving a large male choir representing Waldemar's spectral huntsmen.

The first chorus unleashes the wild hunt with three or four minutes of fast and furious music. After a sizeable break for three more songs, with the coming of dawn Waldemar's men sink back into their graves, and here the male choirs are employed for a further five minutes, singing music which is often *sotto voce* and weirdly chromatic. In contrast to the preceding high drama a reciter then describes in half-sung, half-spoken tones the coming of summer, almost as an epilogue to the epic beforehand, which like the stuff of legends has disappeared as dew at daybreak. The chorus then sings as a finale a "Hymn to the Sun" which directly mirrors the opening "sunset" prelude at the start of the work. These last four or five minutes are also the only point in which the full forces are used, finally introducing the sopranos and altos of the choir in an orgasmic blaze of C major.

The choral contribution to the work is therefore only of very short duration – less than a quarter of an hour's worth of singing in 100 minutes of music – but is formidably difficult owing to the sumptuous, grandiose post-Wagnerian manner in which the work is written for the huge instrumental and choral ensembles, with the chorus frequently divided in a large number of parts, and pitted against an augmented symphony orchestra of 150 players with such extravagances as 8 flutes, 10 horns, 7 trumpets, an enlarged string section often divided in well over a dozen individual parts, and much percussion, even including a brace of iron chains.

Notes for choristers

Page 2, bar 114: the first choral entry is actually in the middle of the bass soloist's lied (*Bauer*, is the German word for a peasant). At bar 114 the full orchestra explodes *fff*, and the male chorus shouts "holla!" in the rhythm indicated *after* the downbeat. The diamond-shaped note indicates the approximate pitch, which in practice should correspond to the top of the male chest range. The context given in the score shows the start of the bass soloist's lied to allow the rest bars to be counted. The fragment of six bars before the choir entry should be sufficient for rehearsal, comprising four bars of the bass soloist's line from bar 108, then at bar 112 a subito pianissimo and a quick crescendo, which is sometimes beaten in 4 rather than 2.

If female singers are used to double the tenors, it is suggested they do *not* join in shouting this entry.

Page 2, bar 144: after 20 more bars sung by the bass soloist, at bar 144 there is the start of an enormous orchestral crescendo into the first chorus. The marking at bar 149 *Nach und nach rascher* indicates a gradual accelerando to the *Allegro* at bar 157. At bar 168 *poco pesante* there is a completely dissonant series of trills before the key of G minor is established with the 2nd bass entry. The best pitch reference amidst the orchestral noise is probably the chord of A flat heard at bar 166, from which the notes of the Bass 2 part can be found by pitching a semitone lower.

Pages 6 ff., bars 189 – 196: the triplet quaver runs which occur in each voice part should not be laboured, but sung lightly in order to remain in time and on the beat in the following bar.

Page 10 ff., bars 201 – 213: in this passage Schönberg re-divides the tenors in nine parts, whilst the basses are in unison up until the last two quavers of bar 213. As all of the extra divisi are written into the second tenor parts of each choir, some alternative bass parts have been supplied by the editor to allow high baritones to reinforce the second tenor parts, always taking the lower notes in the divisi.

Of particular mention in this passage is the shift of tonality from B major to B minor on the last quaver of bar 205, which then changes gradually by degrees after bar 210. Choristers should note places where the pattern changes in their part.

Page 16, bars 226 – 234: if female singers are used to double the tenors, again it is suggested that they do *not* sing this passage. The 5 bars beginning at bar 226 are usually beaten in 4; most conductors will return to beating in 2 at bar 231 where the triplet rhythm begins in the accompaniment.

Page 17, bar 243, choir 1, tenor 2 and bass 2: singers should note the presence of the A flat, which alters the phrase from its original statement.

Pages 26 ff.: choristers should note the frequent enharmonic alteration of notes in this section, particularly: page 26, tenor 2: the E flat and G flat in bar 669 should be identical to the D# and F# in bar 670; page 30, bars 700 and 701: tenor 1, G flat = F#; tenor 2, E double flat = D natural; bass 1, C flat = B natural.

Page 27, bars 672 – 674: this weird sequence of chromatic chords calls for careful attention and listening between each pair of tenor voices. The chord sequence moves from the minor key to the major key a semitone higher, the pattern continuing a semitone lower at each repetition; from E flat minor halfway through bar 672, then E major, D minor, E flat major, and so on until B flat minor is reached at bar 674.

Page 30, bars 702 and 703: the starting note F for the section beginning at bar 704 is sounded in a lower octave by the second clarinet in A in bar 703. (The five notes shown in each of bars 702 and 703 of the orchestral reduction are played by a single wind instrument; the upper two notes by the second and third clarinets in A, the lower three notes by the two bass clarinets and the first contrabassoon.)

Pages 38 and 39: these 9 bars may be sung by a semi-chorus. The enumeration of individual singers is given by Schönberg against each part; it is not specified whether the sopranos need be from the 1st or 2nd sections.

Page 58, bars 1040 – 1045: breathing should be staggered for the final word, "Pracht", which is usually drawn out extremely long (up to 20 seconds, with a crescendo, in one popular recording). The practice of having the 1st Sopranos sing a top C in this passage is not based on the authority of the orchestral score.

Critical comments

This edition is faithful to the printed orchestral score in matters of dynamics, divisi, expression and tempo markings, and in particular, the placement and duration of hairpin crescendo and decrescendo markings. The textual underlay, punctuation, and spelling likewise follow the orchestral score.

Accidentals: throughout the work various cautionary accidentals are reproduced in the chorus parts exactly as in the orchestral score, except for the convention where notes tied across into a new system have fresh accidentals written. The absence of a (cautionary) accidental in one part where several parts are in unison or octaves does not imply an omission.

Where the Universal Edition vocal score gives a variant reading in the notes below, the orchestral score is frequently given more weight, as it contains remarkably few errors in general.

Page 3 and 4, bars 169 – 179: this passage is very nearly identical in all 3 choirs. The only differences to be noted are in bar 170, choir 1, bass 2, where the double dotted minim is written equivalently as a minim tied to a dotted crotchet, and some additional cautionary accidentals in bars 175 and 179.

Page 4, bar 174, all parts: no accent is marked on the last crotchet in the orchestral score (text: “-sees”).

Page 4, bar 179, all choirs: tenor 1, tenor 2, bass 1: no staccato is marked on the last note (text: “Hol-”).

Page 5, bar 180, choir 1 tenors, choir 2 tenor 1 and bass 1: these parts entering at the end of bar 180 are marked forte; the dynamic is missing in the Universal Edition vocal score.

Page 5, bars 180 and 181, choir 1: the last note of bar 180 in tenor 1 is clearly A in the orchestral score, but G in the U.E. vocal score (and thus in unison with the tenor 2 part). The same disparity occurs in the bass 1 part which follows in canon two crotchets later in bar 181. The resulting discord between the two tenor parts and the two bass parts would appear to be intentional, although it does not occur in the four tenor trombone parts which otherwise exactly double the phrases of the 1st choir.

Page 5, bar 183, choir 2, tenor 1 and bass 1: no hairpin crescendo is marked in the orchestral score.

Page 5, bars 183 and 184, choir 1: the slur on the two quavers with text “wir” is spurious; as is the next phrase at bars 187 and 188 where the syllable is “-chen-”.

Page 6 ff., bars 189 – 196: the triplet quaver runs have a variety of slurs to indicate the text underlay, which are usually rather redundant. To reduce the forest of quaver tails and slurs, the three quavers of a triplet are beamed together if there is only one syllable sung over the three notes, or if each note has a separate syllable; otherwise the beam is broken to show which syllable is sung to two notes and which syllable is sung on a single quaver.

Page 7, bar 190, choir 3, bass 2: the “holla” in this bar is a tone low, moving in ninths with the tenor instead of octaves, and so has been corrected by comparison with the repetition of the phrase 4 bars later, and the bass trombone part.

Page 13, bars 215 and 217, choirs 1 and 3, tenor 1: the vocal score has a divisi on the first quaver, with the lower note the B flat below middle C, the upper note the B flat an octave higher. This edition follows the orchestral score in assigning only the high B flat to tenor 1, and the lower B flat to tenor 2.

Page 13, bar 215, choir 2, tenor 2: the first note is erroneously given as a G, corrected by comparison with the same phrase in bar 217, and the horn parts doubling choir 2.

Page 16, bars 233 – 234: the hairpins and dynamic markings are found in all parts in the orchestral score, rather than just the choir 1 tenors in the U.E. vocal score.

Page 17, bar 242, choir 1: no crescendo hairpins are marked in the orchestral score.

Page 18, bar 247, choir 3, tenor 2: the 2nd and 3rd notes are both A as in the orchestral score, rather than D as in the vocal score.

Page 19, bar 255, choir 2, bass 1: the first note is given here as a low D, following the orchestral score, rather than a high D above middle C as in the vocal score. (The line from the high D to the low D is therefore a slur, not a tie.)

Pages 23 and 24, bars 272 and 276, choirs 2 and 3: in the absence of dynamic markings in the orchestral score it is fairly clear those from choir 1 should apply.

Page 26, bar 670, bass 2: both the orchestral and vocal score fail to repeat the natural sign (on A) after the bar line, when this accidental is clearly implied by the doubling instruments which have the A tied across from bar 669.

Page 30, bar 689, tenor 2: the last note of the bar is given here as D, following the orchestral score (where this note is doubled by 1st and 3rd horns), rather than C as in the U.E. vocal score.

Page 30, bars 695–696, basses: the orchestral score has a variant text underlay including the words “der Schmerzen”, corrected here to follow the tenor parts which have the correct words, “des Schmerzes”.

Page 32, bar 714, choir 2, bass 1: this is a bar’s rest in both the printed full and vocal scores. The editor believes this to be a mistake of omission, since it interrupts the phrase “O könnten in Frieden wir [schlafen!]” in mid-sentence, and destroys the basses’ otherwise exact repetition of music sung 4 bars earlier and an octave higher by the tenors. Furthermore the completion of the phrase, comprising two E flats lasting for a crotchet in total duration, does not interfere with the harmonic structure, but reinforces the E flats in two of the tenor parts.

Even if it were confirmed to be an omission from the manuscript full score, it is arguable that the bar should be restored not merely to preserve the rectitude of Schönberg's canonic writing and the integrity of the text — the bass part continues for another 5 bars after the rest, so it is clear Waldemar's men do not sink to their deathly sleep quite so prematurely.

Page 32, bars 716 – 719: some dynamic markings here are substitutions rather than mere additions: these are bar 716, choir 3, tenor 1 and bar 717, choir 1, bass 2, where the original marking of *pp* has been replaced by [*ppp*].

Page 32, bars 717 – 719, choir 3, bass 2: the lack of text underlay in the orchestral score is denoted by the use of italics. The slurring of the phrase more or less prescribes the solution given here.

Page 35, bar 921, bass 2: there is not a separate hairpin crescendo marked here in the orchestral score on the word “die” as would be expected for a polyphonically independent part.

Page 40, bar 947, bass 1: the orchestral score erroneously shows the minim pitched on A, which has been corrected here to F, in agreement with the 2nd viola and 2nd horn parts as well as the Universal Edition vocal score.

Pages 40 ff., bars 947 – 952, alto 1: the crescendo and diminuendo hairpins are only found in the soprano 2 part of the orchestral score, but would seem to apply equally well to the alto 1 part. The U.E. vocal score half-heartedly adds the hairpins to bars 951 and 952 only.

Pages 43 and 44, bars 962 and 963, soprano 2: the underlay in the orchestral score appears to be corrupted, and so the underlay in the U.E. vocal score is preferred here, although it does not match the soprano 1 part's immediate repetition of this phrase after bar 964. The underlay of the last quaver of bar 962 should be “den”, not “der”, however it is less clear whether the syllables “-ten der” should be allotted to the final quavers in bar 963, or the third crotchet and quavers.

Page 46, bar 972, soprano 1: the final note of the phrase, descending to F, is at variance with the 1st oboe part which descends to G; however both pitch classes are sounding in other instruments an octave lower or higher.

Page 48, bars 984 and 985, altos: the cautionary accidentals present in the orchestral score would seem more appropriate in bar 984 than bar 985. Also in the orchestral score, the alto 1 remains on A, and the alto 2 remains on G.

GURRE-LIEDER

von Jens Peter Jacobsen
(deutsch von Robert Franz Arnold)
für Soli, Chor und Orchester

Arnold Schönberg
(1874–1951)

I. II. TEILE — TACET III. TEIL

Waldemar

Sehr langsam Nicht rasch (♩) $\frac{6}{4} = \text{♩}$, ♩. = ♩ = 80

1 13 3 17 2

Er - wacht, Kö nig Wal - de - mars Man nen wert!

Bauer

Etwas breiter Tempo I (Mäßig ♩ = 88)

22 22 (♩. = ♩) 24 12 8 26

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

Bauer

108 11

Sper - ber sau - sen vom Turm und schrein; auf und zu fliegts

kl. Fl. 3 VI. 1 8^{va} kl. Fl. VI. 1 VI., Vla. gliss. 6 6

Piano

f *sf*

Piano

Bauer

111

Kir - chen - tor.

6 7

Piano

pp molto cresc. *sf*

Piano

114 **Presto** (rasche ♩)
(geschrien)

Bauer

da fährt vor - bei
(Hinter der Scene)

Waldemars
Mannen

geschrien

Strings

Hol - la!
u.s.w.

Piano

Presto (rasche ♩)
fff

118 (gesprochen) **12** rit. rit.

Bauer

rasch die Decke ü - bers Ohr.

Piano

mp *p* *f*

124 **Langsamer** $\text{♩} = \text{ca } 80$ 20 144

ppp

15 149 **Nach und nach rascher werdend bis zum 2/2 (♩)**

p *mp* *pp*

153

mf *cresc.* *f* *cresc.*

Allegro (♩ = ca 100)

16

157 *ff*

hervotr.

162

sehr machtvoll

165 *ff* *tr*

poco pesante

17

168 *f*

T. I

T. II

I, II, III.
Chöre

B. I

B. II

VI.1

Vc, Cb.

poco pesante

Piano

Ge - grüßt
Ge - grüßt o
Ge - grüßt o Kö - nig
Ge - grüßt o Kö - nig an

172

T. I
o Kö - nig an Gur-re-sees Strand, an Gur-re-sees Strand. Nun

T. II
Kö - nig an Gur-re-sees Strand, ge - grüßt an Gur-re-sees Strand.

I, II, III.
Chöre

B. I
an Gur-re-sees Strand, ge-grüßt, ge - grüßt an Gur-re-sees Strand.

B. II
Gur-re-sees Strand, an Gur - re - sees. Strand, an Gur-re-sees Strand.

Piano
f *ff* *ff* *f*



176

T. I
ja - - gen wir ü-ber das In - sel - land, Hol -

T. II
Nun ja - - gen wir ü-ber das In - sel - land, Hol -

I, II, III.
Chöre

B. I
Nun ja - - gen wir ü-ber das In - sel - land, Hol -

B. II
Nun ja - - gen wir ü-ber das In - sel -

Piano
f *ff* *3* *3* *3* *3*

Sehr lebhaft

(immer $\text{♩} = \text{ca } 100$)

180 **18**

Tenor I
-la. Vom strang-lo - sen Bo - gen Pfei - le wir - sen - den, mit

Tenor II
la. Vom strang-lo - sen Bo - gen Pfei - le wir - sen - den, mit

Chor I

Bass I
la. Vom strang-lo - sen Bo - gen Pfei - le wir - sen - den,

Bass II
land. Vom strang-lo - sen Bo - gen Pfei - le wir - sen - den,

Tenor I
la. Hol - la Hol - la hol - la hol -

Tenor II
la. Hol - la hol - la

Chor II

Bass I
la. Hol - la Hol - la hol - la hol -

Bass II
land. Hol - la hol - la

Tenor I
la. hol - la

Tenor II
la. hol - la

Chor III

Bass I
la. hol - la

Bass II
land. hol - la

Sehr lebhaft
(immer $\text{♩} = \text{ca } 100$)

Piano

T. I
 8 hoh - len Au - gen und Kno - chen - hän - den, zu tref - fen des Hir - sches

T. II
 8 hoh - len Au - gen und Kno - chen - hän - den, zu

I. Chor

B. I
f mit hoh - len Au - gen und Kno - chen - hän - den, zu tref - fen des

B. II
f mit hoh - len Au - gen und Kno - chen - hän - den,

T. I
 8 -la hol - la hol - la zu tref - fen des

T. II
f hol - la hol - la zu tref - fen des

II. Chor

B. I
 -la hol - la hol - la zu tref - fen

B. II
f hol - la hol - la zu tref - fen

T. I
f hol - la hol - la hol - la hol - la hol -

T. II
f hol - la hol - la hol - la

III. Chor

B. I
f hol - la hol - la hol - la hol - la hol -

B. II
f hol - la hol - la hol - la

Piano
 Musical accompaniment for piano, including triplets and dynamic markings.

190 19

Schat - ten - ge - bild, hol - la daß Wie - sen -
 tref - fen_des Hir - sches_ Schat - ten - ge bild, hol - la, daß Wie - sen -
 Hir - sches Schat - ten - ge - bild, hol - la hol - la daß Wie -
 zu tref - fen_des Hir - sches_ Schat - ten - ge - bild, hol - la daß Wie -
 Hir - sches Schat - ten - ge - bild, daß Wie - sen - tau aus der
 Hir - sches Schat - ten - ge - bild, daß
 des Hir - sches Schat - ten - ge - bild, daß Wie - sen -
 des Hir - sches Schat - ten - ge - bild,
 - la hol - la zu tref - fen_des Hir - sches_ Schat - ten - ge - bild, hol -
 hol - la hol - la zu tref - fen_des Hir - sches_ Schat - ten - ge - bild, hol - la
 - la hol - la zu tref - fen_des Hir - sches_ Schat - ten - ge - bild, hol -
 hol - la hol - la zu tref - fen_des Hir - sches_ Schat - ten - ge - bild, hol - la

vcl | o
 vcl | o
 vcl | o
 vcl | o

8

T. I
-tau aus der Wun - - de quillt.

T. II
-tau aus der Wun - - de quillt.

I. Chor

B. I
- sen - tau aus der Wun - - de quillt.

B. II
- sen - tau aus der Wun - - de quillt.

T. I
Wun - - de quillt, hol - la.

T. II
Wie - sen - tau aus der Wun - de quillt, hol - la.

II. Chor

B. I
- tau aus der Wun - de quillt, hol - la hol - la.

B. II
daß Wie - sen - tau aus der Wun - de quillt, hol - la

T. I
- la hol - la daß Wie - sen - tau aus der Wun - de quillt.

T. II
hol - la hol - la daß Wie - sentau aus der Wun - de quillt.

III. Chor

B. I
- la hol - la daß Wie - sen - tau aus der Wun - de quillt.

B. II
hol - la hol - la daß Wie - sentau aus der Wun - de quillt.

Piano

v f v f v f

198

ff *Hol - la* *Der* *f*

ff *Hol - la* *Der* *f*

ff *Hol - la* *Der* *f* [zusammen]

ff *Hol - la* *Der* *f*

ff *Hol - la* *Der* *f*

ff *Hol - la* *Der* *f* [zusammen]

ff *Hol - la* *Der* *f*

ff *Hol - la* *Der* *f* [zusammen]

ff *Hol - la* *Der* *f*

ff

I. Chor

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

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

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

II. Chor

T. I
f Der Wal - statt Ra - ben Ge - leit uns ga - ben,

T. II
f Der Wal - statt Ra - ben Ge - leit uns ga -

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

III. Chor

T. I
f Der Wal - - statt Ra - ben

T. II
f Der Wal - - statt Ra - ben

Bar. III
Wal - statt Ra - ben Ge - leit uns Ra - ben

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

Piano

* In this section until bar 214, the basses are in unison whilst Schönberg divides the tenors in nine parts. If there are insufficient tenors, some baritones should reinforce the tenors as suggested here. All 2nd Basses should sing the unison line.

206

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

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

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

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

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

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.

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.

Bu - - chen - kro - nen die Ros - - se tra - - ben.

poco rit.

I. Chor

T. I
- la, hol - la, hol - la, hol - la. So

T. II
- la, hol - la, hol - la, hol - la. So ^{zus.}

Bar. I
- la, hol - la, hol - la, hol - la. So

II. Chor

T. I
Hol - la, hol - la, hol - la, hol - la. So

T. II
ben. Hol - la, hol - la, hol - la, hol - la. So ^{zus.}

Bar. II
Hol - la, hol - la, hol - la, hol - la. So

III. Chor

T. I
Hol - la hol - la, hol - la, hol - la, hol - la. So

T. II
Hol - la hol - la, hol - la, hol - la, hol - la. So ^{zus.}

Bar. III
Hol - la hol - la, hol - la, hol - la, hol - la. So

Basses
Hol - - - la, hol - - - la, hol - la, hol - la. So ^{get.}

Piano

poco rit.

Tempo I

214 *ff* 3 3

Tenor I
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Tenor II
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Chor I
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Bass I
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Bass II
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Tenor I
ja - gen wir_ nach ge - mei - ner Sag_ ei - ne je - de Nacht_ bis zum jü - ng - sten Tag_ ei - ne

Tenor II
ja - gen wir_ nach ge - mei - ner Sag_ ei - ne je - de Nacht_ bis zum jü - ng - sten Tag_ ei - ne

Chor II
ja - gen wir_ nach ge - mei - ner Sag_ ei - ne je - de Nacht_ bis zum jü - ng - sten Tag_ ei - ne

Bass I
ja - gen wir_ nach ge - mei - ner Sag_ ei - ne je - de Nacht_ bis zum jü - ng - sten Tag_ ei - ne

Bass II
ja - gen wir_ nach ge - mei - ner Sag_ ei - ne je - de Nacht_ bis zum jü - ng - sten Tag_ ei - ne

Tenor I
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Tenor II
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Chor III
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Bass I
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Bass II
ja - gen wir_ nach ge - mei - ner Sag ei - ne je - de Nacht_ bis zum jü - ng - sten Tag, ei - ne

Tempo I

Piano
ff 6 6 6 6

218

T. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

T. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

I. Chor

B. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

B. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la, hol - la.

T. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

T. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

II. Chor

B. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

B. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

T. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

T. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

III. Chor

B. I
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

B. II
je - de Nacht_bis zum jü - ng - sten Tag hol - la, hol - la.

Piano

quasi glissando

etwas langsamer

225

Tenors
I, II, III.
Chöre

Basses

a 2 pp

Nur kur - ze Zeit das Ja - gen währt.

a 2 pp

Nur kur - ze Zeit das Ja - gen währt.

Piano

pp

pp



231

Tenors
I, II, III.
Chöre

Basses

pp

Hier ist das Schloß wie einst vor Zei - ten.

pp

Hier ist das Schloß wie einst vor Zei - ten.

Piano

p

pp



235

Piano

pp

p

a tempo

241

T. I
 8
f *ff*
 Hol - la Lo - - kes Ha - fer gebt den_

T. II
 8
f *ff*
 Hol - la Lo - - kes Ha - fer gebt den_

I. Chor

B. I
f *ff*
 Hol - la Lo - - kes Ha - fer gebt

B. II
f *ff*
 Hol - la Lo - - kes Ha - fer gebt

T. I
 8
f *ff*
 Hol - la hol - la hol - la

T. II
f *ff*
 Hol - la hol - la hol -

II. Chor

B. I
f *ff*
 Hol - la hol - la hol - la

B. II
f *ff*
 Hol - la hol - la hol -

T. I
 8
f *ff*
 Hol - la hol - la hol - la

T. II
f *ff*
 Hol - la hol - la

III. Chor

B. I
f *ff*
 Hol - la hol - la hol - la

B. II
f *ff*
 Hol - la hol - la

Piano
f *ff*
 a tempo

246

T. I

 Mäh - ren, wir wol - len vom al - ten Ruh - me zeh - -

T. II

 Mäh - ren, wir wol - len vom al - ten Ruh - me zeh - -

I. Chor

B. I

 den_ Mäh - ren, wir wol - len vom al - ten Ruh - me zeh - -

B. II

 den_ Mäh - ren, wir wol - len vom al - ten Ruh - me zeh - -

T. I

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

T. II

 - la wir wol - len vom al - ten Ruh - me zeh - -


II. Chor

B. I

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

B. II

 - la wir wol - len vom al - ten Ruh - me zeh - -

T. I

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

T. II

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

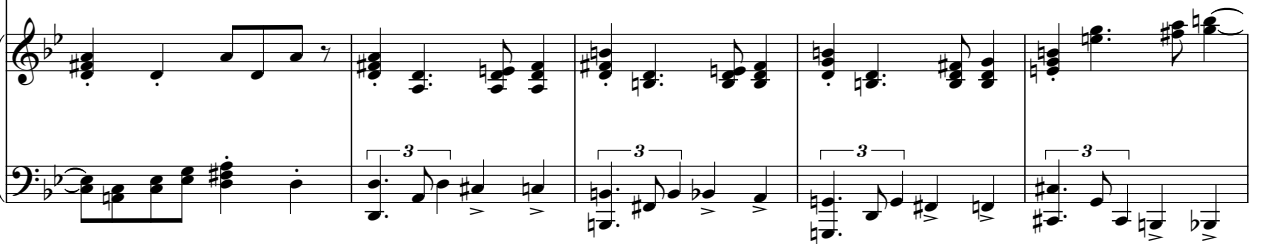
III. Chor

B. I

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

B. II

 hol - la wir wol - len vom al - ten Ruh - me zeh - -

Piano


251

- ren. Hol - la hol - la hol - la hol -
 - ren. Hol - la hol - la hol - la hol -
 - ren. Hol - la hol - la hol - la hol -
 - ren. Hol - la hol - la hol - la hol -
 - ren. Hol - la hol - la hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la
 - ren. Hol - la hol - la hol - la

6 3 3

256

T. I

 - la hol - la hol - la hol - la

T. II

 - la hol - la hol - la hol - la

I. Chor

B. I

 - la hol - la hol - la hol - la

B. II

 - la hol - la hol - la hol - la

T. I

 hol - la hol - la hol - la hol - la

T. II

 hol - la hol - la hol - la hol - la

II. Chor

B. I

 hol - la hol - la hol - la hol - la

B. II

 hol - la hol - la hol - la hol - la

T. I

 - la hol - la hol - la hol - la

T. II

 - la hol - la hol - la hol - la

III. Chor

B. I

 - la hol - la hol - la hol - la

B. II

 - la hol - la hol - la hol - la

Piano

T. I
- la hol - la

T. II
- la hol - la

I. Chor

B. I
- la hol - la

B. II
- la hol - la

T. I
hol - la hol - la hol - la hol -

T. II
hol - la hol - la hol - la hol -

II. Chor

B. I
hol - la hol - la hol - la hol -

B. II
hol - la hol - la hol - la hol -

T. I
hol - la hol - la hol - la hol - la hol - la hol - la

T. II
hol - la hol - la hol - la hol - la hol - la hol - la

III. Chor

B. I
hol - la hol - la hol - la hol - la hol - la hol - la

B. II
hol - la hol - la hol - la hol - la hol - la hol - la

Piano

270

8 *ff* *mf*
hol - la _____ hol

8 *ff* *mf*
hol - la _____ hol

ff *mf*
hol - la _____ hol - la hol

ff *mf*
hol - la _____ hol - la hol

8 *[ff]*
-la _____ hol-la _____

8 *[ff]*
-la _____ hol-la _____

[ff]
-la _____ hol-la _____

[ff]
-la _____ hol-la _____ hol - la

[ff]
hol-la _____

[ff]
hol-la _____

[ff]
hol-la _____

[ff]
hol-la _____ hol - la

tr
3 3 3 3

276

T. I
8
-la

T. II
8
-la

I. Chor

B. I
-la

B. II
-la hol-la

T. I
8
[mf] hol-la

T. II
8
[mf] hol-la

II. Chor

B. I
[mf] hol-la

B. II
[mf] hol-la hol-la

T. I
8
[mf] hol-la p Hol - la

T. II
8
[mf] hol-la p Hol - la

III. Chor

B. I
[mf] hol-la p Hol - la

B. II
[mf] hol-la p Hol - la

Piano

III. Chor
B. II

282 *pp* **poco rit.**

Hol - la

Piano

p *f* **poco rit.**

285

dim.

29 Langsam (mäßige ♩) Nicht so langsam ♩ = ca 72

290 **22** 312 **15**

Waldemar

Mit To - ves Stim - me flüstert der Wald,

331 **rit.** **Wieder langsamer** **3** **poco rit.** **etwas drängend** **36**

Waldemar

372 **Rasch** 4 4 **38** 9 389 **39** = ca 80

Klaus-Narr

„Ein selt - samer Vo - gel ist so'n Aal, im Wasser lebt er meist, kommt

394 **48** 3 10 62 3 86

Klaus-Narr

607 **Mäßige** (♩ = ca 72) 7 614 6 18 8

Waldemar

Du streng - er Rich - ter dro - ben,

65 etwas breiter (ca 108) **rit.** **sehr breit**

650 *fff* *fp* *mf*

66 Sehr mäßige (♩ ca 56)

656

pp *ppp*

N.B. If starting from this bar, do *not* play the tied notes in the upper staff.

663

Jede Stimme in zwei gleiche Hälften geteilt

T. I *pp*
Der Hahn er - hebt den Kopf zur Kraht, hat den Tag schon im Schna - bel.

T. II *pp*
Der Hahn er - hebt den Kopf zur Kraht, hat den Tag schon im Schna - bel.

I, II, III.
Chöre

B. I *pp*
Der Hahn er - hebt den Kopf zur Kraht, hat den Tag schon im Schna - bel.

B. II *pp*
Der Hahn er - hebt den Kopf zur Kraht, hat den Tag schon im Schna - bel.

Piano *pp* *ppp* *p*

668

67

T. I *p* *pp*
Und von un - sern Schwer - tern trieft rost - ge - rö - tet der Mor - gen - tau.

T. II *p* *pp*
Und von un - sern Schwer - tern trieft rost - ge - rö - tet der Mor - gen - tau.

B. I *p* *pp*
Und von un - sern Schwer - tern trieft rost - ge - rö - tet der Mor - gen - tau.

B. II *p* *pp*
Und von un - sern Schwer - tern trieft rost - ge - rö - tet der Mor - gen - tau.

Piano *pp*

671

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

T. I get. Die Zeit ist um, die Zeit ist um, mit

T. II get. Die Zeit ist um, um,

T. II get. Die Zeit ist um, ist um,

T. II get. Die Zeit ist um, um, mit

B. I get. Die Zeit ist um, die Zeit ist um, die Zeit ist um,

B. I get. Die Zeit ist um, die Zeit ist um, die Zeit ist um, mit

B. II get. Die Zeit ist um, die Zeit ist um, die Zeit ist um, mit

B. II get. Die Zeit ist um, die Zeit ist um, die Zeit ist um, mit

Piano *pp*

* For this section, it is suggested that the choir is divided like the first chorus into three four-part choirs, using the following as a guide:

Choir I: upper stave, higher part

Choir II: lower stave, higher part; occasionally crossing to the upper stave and taking the lower part

Choir III: lower stave, lower part

This also implies that when there is a two-part division, Choir I takes the higher note of the chord, and Choirs II and III take the lower note. Choir I should be slightly larger than Choirs II and III, as Schönberg notes that there should be enough extra 1st tenors in Choir I to make a "fourth choir".

675

T. I
off - nem Mun - de ruft das Grab, und die Er - de

T. II
mit off - nem Mun - de ruft das Grab. Die

B. I
off - nem Mun - de ruft das Grab, und die Er - de
mit off - nem Mun - de ruft das Grab. Die Er - de saugt das scheu - e

B. II
off - nem Mun - de ruft das Grab, und die Er - de
off - nem Mun - de ruft das Grab, und die Er - de

Piano

p hervotr.

p

zus.

678

saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 DieEr-de saugt das scheu-e Rät - sel ein. Ver-sinkt.
 Er - de saugt das Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver-sinkt.
 Rät - - - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.
 saugt das licht - scheu-e Rät - sel ein. Ver - sin - ket.

684

T. I [zusammen] *p* Das Le - ben kommt mit Macht und Glanz, mit
 T. II *p* Das Le - ben kommt mit Macht und Glanz, mit
 B. I [zusammen] *p* Das Le - ben kommt mit Macht und Glanz, mit
 B. II [zusammen] *p* Das Le - ben kommt mit Macht und Glanz, mit
 Piano *p* *f*

* The Roman numerals here show a suggested re-division of the chorus to accomodate the 12-part division indicated by Schönberg (i.e., I = Choir I as in the previous chorus). This division applies only to these 2 bars. Also, note the upper Bass 1 part is redundant.

688 *f*

T. I
Ta - ten und po - chen - den Her - zen, und

T. II
Ta - ten und po - chen - den Her - zen, und

B. I
Ta - ten und po - chen - den Her - zen, und

B. II
Ta - ten und po - chen - den Her - zen, und

Piano

692

T. I
wir sind des To - des der Sor - ge und des To - des des Schmer - zes und des

T. II
wir sind des To - des der Sor - ge und des To - des des Schmer - zes und des

B. I
wir sind des To - des der Sor - ge und des To - des des Schmer - zes und des

B. II
wir sind des To - des der Sor - ge und des To - des des Schmer - zes und des

Piano

697 *pp* **70**

T. I
To - des ins Grab, ins Grab zur träu - me - schwang - ern Ruh...

T. II
To - des ins Grab, ins Grab zur träu - me - schwang - ern Ruh.

B. I
To - des ins Grab, ins Grab zur träu - me - schwang - ern Ruh.

B. II
To - des ins Grab, ins Grab zur träu - me - schwang - ern Ruh...

Piano

pp *pppp*

Die gleichen Viertel (♩=♩)
Chor der Mannen

704

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

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

Chor I

Bass I
O, könn - ten in

Bass II
O, könn - ten in Frie - den wir

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

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

Chor II

Bass I
O,

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

Tenor I
O!

Tenor II
O!

Chor III

Bass I
O!

Bass II

Piano
Die gleichen Viertel (♩=♩)
Chor der Mannen

712

T. I

 in Frie - den schla - fen.

T. II

 in Frie - den schla - fen.

I. Chor

B. I

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

B. II

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

T. I

 in Frie - den schla - fen.

T. II

 in Frie - den schla - fen.

II. Chor

B. I

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

B. II

 in Frie - den, in Frie - den.

T. I

 in Frie - den, in Frie - den.

T. II

 in Frie - den, in Frie - den.

III. Chor

B. I

 O! in Frie - den, in Frie - den.

B. II

 O! in Frie - den, Frie - den.

G.P.

Piano

 ppp

721 73

731 74

Des Sommerwindes wilde Jagd

Melodram, später gemischter Chor

741 **Langsam** (♩ = 54) **Mäßige** (♩ ca 72) **Halb so rasch** **langsamer** **Fließend** (♩ = 56)

Sprecher

Herr Gänsefuß, Frau Gänsekrout,
nun duckt euch nur geschwind,
denn des sommerlichen Windes wilde Jagd beginnt.
Die Mücken fliegen ängstlich
aus dem schilfdurchwachs'nen Hain,
In den See grub der Wind seine Silberspuren ein.
Viel schlimmer kommt es, als ihr euch nur je gedacht;
Hu! wie's schaurig in den Buchblättern lacht!
Das ist Sankt Johanniswurm mit der Feuerzunge rot,
und der schwere Wiesennebel, ein Schatten bleich und tot!
Welch Wogen und Schwingen!
Welch Ringen und Singen!
In die Ähren schlägt der Wind in leidigem Sinne
daß das Kornfeld tönend bebt.
Mit den langen Beinen fiedelt die Spinne,
und es reißt, was sie mühsam gewebt.
Tönend rieselt der Tau zu Tal,
Sterne schießen und schwinden zumal;
flüchtend durchraschelt der Falter die Hekken,
springen die Frösche nach feuchten Verstecken.
Still! Was mag der Wind nur wollen?
Wenn das welke Laub er wendet,
sucht er, was zu früh geendet;
Frühlings, blauweiße Blütenträume,

der Erde flüchtige Sommerträume –
längst sind sie Staub!
Aber hinauf, über die Bäume
schwingt er sich nun in lichtere Räume,
denn dort oben, wie Traum so fein
meint er, müßten die Blüten sein!
Und mit seltsamen Tönen
in ihres Laubes Kronen
grüßt er wieder
die schlanken Schönen.
Sieh! nun ist auch das vorbei.
Auf luftigem Steige wirbelter frei
zum blanken Spiegel des Sees,
und dort in der Wellen unendlichem Tanz,
in bleicher Sterne Widerglanz
wiegt er sich friedlich ein.
Wie stille wards zur Stell!
Ach, war das licht und hell!
O schwing dich aus dem Blumenkelch, Marienkäferlein,
und bitte deine schöne Frau um Leben und Sonnenschein.
Schon tanzen die Wogen am Klippenecke,
schon schleicht im Grase die bunte Schnecke,
nun regt sich Waldes Vogelschar,
Tau schüttelt die Blume vom lockigen Haar und ...

91 **nach und nach beschleunigen**

Sprecher

späht nach der Sonne aus. Er wacht, er wacht, ihr Blumen zur Wonne.

Piano

rit.

916

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

Piano

f cresc.
Seht, _____

f cresc.
Seht. _____

mf cresc.
Seht, _____

mf cresc.
Seht, _____

p cresc.
Seht, _____

p cresc.
Seht, _____

ffp *cresc.*

rit.

921 *f* *ff* Mäßige ♩ (ca 60)

Seht, die Son - ne, die Son - - - -

Seht, die Son - ne, die Son - - - -

— die Son - ne, die Son - - - -

— die Son - ne, die Son - - - -

8 — die Son - ne, die Son - - - -

8 — die Son - ne, die Son - - - -

— die Son - ne, die Son - - ne,

seht, — die Son - ne, die Son - - ne,

Mäßige ♩ (ca 60)

ff

6

926

S. I
- - ne, die Son - - ne, die Son -

S. II
- ne seht die Son - - ne, die Son -

A. I
- - ne, seht die Son - - ne, die Son -

A. II
- - ne, seht die Son - - ne, die Son -

T. I
ne, seht die Son - - - - ne, die Son -

T. II
ne, seht die Son - - - - ne, die Son -

B. I
seht - - - - die Son - - ne, die Son -

B. II
seht - - - - die Son - - ne, die Son -

Piano

931

This musical score consists of nine staves. The first eight staves are vocal parts, each starting with a treble clef and a whole note rest, with the syllable "-ne" written below. The ninth staff is a piano accompaniment, split into two systems. The upper system of the piano part features a treble clef, a series of chords and melodic lines, a triplet of eighth notes, and a dynamic marking of *p*. The lower system of the piano part features a bass clef with a whole note chord and a fermata.

Halber Chor *

936 *p*

S. 12 Soprane
far - ben - froh am Him - mels - saum

A. I 12 I. Alte
p
far - ben - froh am Him - mels - saum öst - lich grüßt ihr Mor - gen traum, -

A. II 12 II. Alte
p
far - ben - froh am Him - mels - saum öst - lich grüßt ihr

T. I 10 I. Tenöre
p
far - ben - froh am Him - mels -

10 I. Tenöre
pp
far - ben - froh am Him - mels - saum

T. II 10 II. Tenöre
pp
far - ben - froh am Him - mels - saum

B. I 10 I. Bässe
pp
far - ben - froh am Him - mels - saum

B. II 10 II. Bässe
pp
far - - - ben - - - froh am

Piano
p

* Bars 936 to 944 may be sung by a semi-chorus

94

940 *mf*

öst - lich grüßt ihr Mor - gen - traum, _____

mf *f*

öst - lich grüßt ihr Mor - gen - traum, öst - lich grüßt ihr Mor - gen - traum, _____

mf

Mor - gen traum, öst - lich grüßt ihr Mor - gen traum, öst - lich grüßt ihr Mor - gen traum, _____

mf *f*

saum _____ öst - lich grüßt ihr Mor - gen - traum, _____

mf

_____ öst - lich grüßt ihr Mor - gen traum, ihr Mor - gen traum, _____

mf

_____ öst - lich grüßt ihr Mor - gen traum, ihr Mor - gen traum, _____

_____ öst - lich grüßt ihr Mor - gen - traum,

Him - mels - saum öst - lich grüßt ihr Mor - gen - traum,

Ganzer Chor

945

S. I *p* far - ben - froh am Him - mels - saum

S. II *sehr zart pp* far - ben - froh am Him - mels

A. I *sehr zart pp* far - ben - froh am Him - mels

A. II

T. I *zusammen p* far - ben - froh am Him - mels - saum *cresc.* öst - lich

T. II [*p*] far - ben - froh am Him - mels -

B. I *p* far - ben - froh am Him - mels - saum

B. II *p* far - ben - froh am Him - mels - saum *cresc.* öst - lich

Piano *p*

95

950 *cresc.*

öst - lich grüßt ihr Mor - gen - traum, far - ben -
 saum öst - lich grüßt
 saum öst - lich grüßt
p far - ben - froh am Him - mels - saum *cresc.* öst - lich grüßt ihr Mor - gen - traum,
 grüßt ihr Mor - gen - traum, am Him - mels saum
 saum *f* öst - lich grüßt ihr
mf öst - lich *f* öst - lich grüßt ihr
 grüßt ihr Mor - gen - traum *f* öst - lich grüßt ihr
cresc.

954

S. I
froh öst - lich grüßt ihr Mor - - - gen -

S. II
ihr Mor - gen-traum, ihr Mor - - - gen -

A. I
ihr Mor - - - gen -

A. II
ihr Mor - - - gen -

T. I
öst - lich grüßt ihr Mor - - - gen -

T. II
Mor-gen-traum, öst - lich grüßt ihr Mor - - - gen -

B. I
Mor-gen-traum, öst - lich grüßt ihr Mor - - - gen -

B. II
Mor-gen-traum, öst - lich grüßt ihr Mor - - - gen -

Piano
3 3 *ff*

959

- traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____
 - traum. _____

p
 L ä - chelnd kommt sie auf - ge - stie - gen aus den

ppp
 L ä - - - chelnd _____

ppp
 L ä - - - chelnd

pp
 L ä - chelnd_ kommt sie auf - ge

p
 L ä - chelnd kommt sie auf - ge

pp
 L ä - - - chelnd

[*pp*]
 L ä - chelnd

p
p

963

S. I *p* *zeit lassen*
Lä - chelnd kommt sie auf - ge - stie - gen aus den

S. II *pp*
Flu - ten der Nacht, lä - chelnd

A. I *p*
kommt sie auf - - ge - stie - - gen aus den

A. II *pp*
kommt sie aus den

T. I *p* *zeit lassen*
- stie - - - gen lä - chelnd kommt sie auf - ge

T. II *pp*
- stie - gen aus den Flu - ten der Nacht, lä - chelnd kommt sie

B. I *p* *pp*
kommt sie aus den

B. II *p*
kommt sie aus der Nacht, lä - chelnd

Piano *p*

97

Bewegter (steigernd, ruhig beginnend)

967

pp *p* *pp*

Flu - ten der Nacht, far - ben - froh am Him - mels -

aus den Flu - - ten, far - ben - froh am Him - -

[*pp*]

Flu - ten der Nacht, far - ben - froh

Flu - ten der Nacht,

p *p*

- stie - gen aus den Flu - ten, die Son - ne seht, die Son - ne

p

auf - ge - stie - gen, far - ben - froh,

pp

Flu - - ten der Nacht, far - ben - froh am

p

kommt sie auf - ge - stie - - gen, far - -

Bewegter (steigernd, ruhig beginnend)

p

972 *steigernd*

S. I
saum _____ öst - lich grüßt _____ ihr

S. II
p _____ *cresc. f*
- mels - saum, am Him - mels - saum _____

A. I
pp _____ *cresc.*
far - - - ben - froh am Him - mels -

A. II
pp
far - - - ben - froh am _____

T. I
p _____ *f*
far - ben - froh _____ öst - lich

T. II
pp _____ *cresc.*
far - ben - froh am Him - mels - saum öst -

B. I
Him - mels - saum, öst - - lich grüßt ihr Mor - -

B. II
cresc.
ben - - froh am Him - -

Piano *steigernd*

976 *f*

rit. *ff* **Noch rascher**

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

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

saum öst - lich grüßt ihr Traum, ihr Mor - gen -

Him - mels - saum öst - lich grüßt ihr Traum, ihr Mor - -

cresc. grüßt ihr Mor - - gen - traum, Mor - -

- lich grüßt, öst - lich grüßt ihr Traum, ihr Mor - gen -

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

mels - - saum öst - lich grüßt ihr Mor - gen -

rit. *ff* **Noch rascher**

982

S. I
gen - traum, lä - - - - - cheInd

S. II
traum, _____ lä - - - - - cheInd

A. I
traum, _____ lä - cheInd kommt sie,

A. II
gen - traum, lä - cheInd kommt sie

T. I
gen - traum, lä - cheInd kommt sie

T. II
traum, _____ lä - - - - - cheInd kommt _____

B. I
gen - traum, lä - cheInd kommt sie

B. II
traum, _____ lä - cheInd kommt sie

Piano

988 **Etwas zurückhaltend**

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

Etwas zurückhaltend

992

molto rit. **Breit** **f**

S. I
- stie - - - gen - - - aus den

S. II
- stie - - - gen - - - aus den

A. I
- stie - - - gen - - - aus den

A. II
- stie - - - gen - - - aus den

T. I
lä- chelnd kommt sie auf - ge - stie - gen aus den

T. II
lä- chelnd kommt sie auf - ge - stie - gen aus den

B. I
lä- chelnd kommt sie auf - ge - stie - gen aus den

B. II
lä- chelnd kommt sie auf - ge - stie - gen aus den

molto rit. **Breit**

Piano

Noch bewegter

100

996

ff *mf*
Flu - - - - - ten der Nacht, _____ aus _____

ff *mf*
Flu - - - - - ten der Nacht, _____

ff *mf*
Flu - - - - - ten der Nacht, _____

ff *mf*
Flu - - - - - ten der Nacht, _____

ff *mf*
Flu - - - - - ten der Nacht, _____ aus _____

ff *mf*
Flu - - - - - Flu - - - - - ten der Nacht, _____ aus

ff *mf*
Flu - - - - - ten der Nacht, _____ aus

ff *mf*
Flu - - - - - ten der Nacht, _____ aus _____

Noch bewegter

fff
Piano accompaniment with triplets and dynamic markings.

1003

S. I
den Flu - - - - - ten der

S. II
aus den Flu - - - - - ten der

A. I
aus den Flu - - - - - ten der

A. II
aus den Flu - - - - - ten der

T. I
den Flu - - - - - ten der

T. II
den Flu - - - - - ten der

B. I
den Flu - - - - - ten der

B. II
den Flu - - - - - ten der

Piano
p

101

1008

p Nacht, aus den

p Nacht, aus den

p Nacht, aus den Flu

p Nacht, aus den Flu

p Nacht, aus den Flu

pp Nacht, aus den Flu

p Nacht, aus den Flu

p Nacht, aus den Flu

pp *sf pp*

3 3

3 3

ped.

1014

poco rit. *etwas breiter*

p

S. I
Flu - - - ten der Nacht läßt

S. II
Flu - - - - - ten der Nacht läßt

A. I
- - - ten der Nacht läßt

A. II
-ten der Nacht läßt

T. I
- ten, aus den Flu - - - ten läßt

T. II
- - - - - ten läßt

B. I
Flu - - - - - ten läßt

B. II
-ten der Nacht läßt

poco rit. *etwas breiter*

p

Piano

102

1020 *mf* von _____ lich - - ter Stir - - ne flie -

f

mf *f* von _____ lich - - ter Stir - - ne flie -

mf von _____ lich - - - - - ter Stir -

mf *f* von _____ lich - - - - - ter Stir -

mf *f* von _____ lich - - ter Stir - ne

mf *f* von _____ lich - - ter

mf *f* von _____ lich - - ter

cresc. *mf cresc.* *f cresc.*

1027

S. I
- gen Strah - - len lok - - - ken

S. II
- gen Strah - - len lok - ken Pracht,

A. I
- ne flie - - gen Strah - len lok - - ken

A. II
- ne flie - gen Strah - len lok - - - ken

T. I
flie - - - gen Strah - - - - -

T. II
flie - - - gen Strah - - - - - len

B. I
Stir - - - ne flie - - - - - gen

B. II
Stir - - - ne flie - - - - - - - - gen

Piano

1034

Pracht, Lok - ken Pracht, *ff*

Strah - - - len lok - - - ken *ff*

Pracht, Strah - len lok - - - ken *ff*

Pracht, Strah - len lok - - - ken *ff*

len lok - - - - ken *ff*

lok - - - ken Pracht, Lok - - - ken *ff*

Strah - - - len lok - - - - ken *ff*

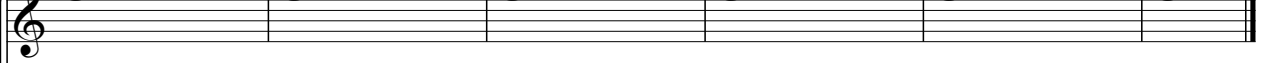
Strah - - - len lok - - - - ken *ff*

fff

104

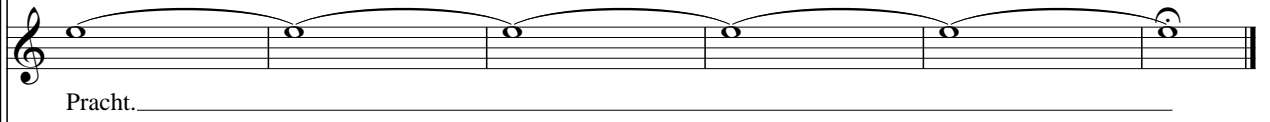
1040

S. I



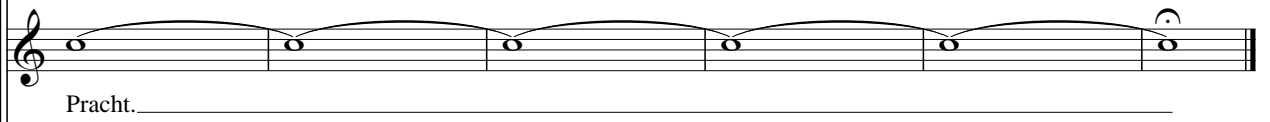
S. II

Pracht.



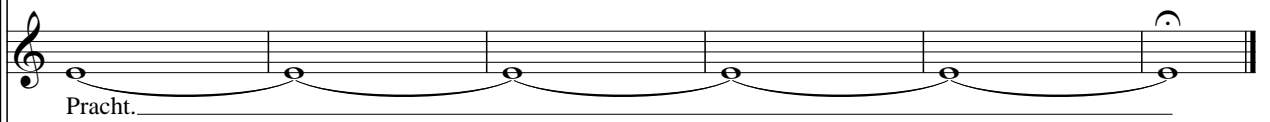
A. I

Pracht.



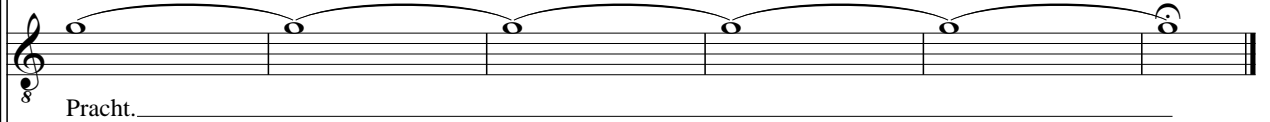
A. II

Pracht.



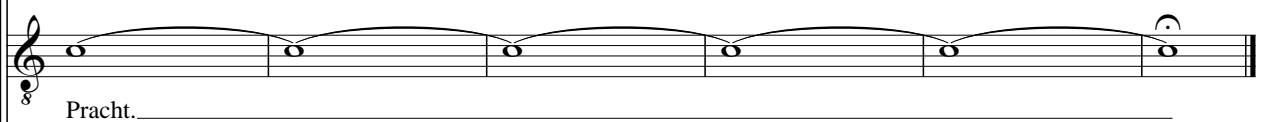
T. I

Pracht.



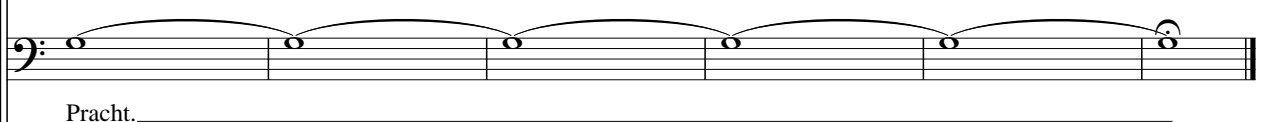
T. II

Pracht.



B. I

Pracht.



B. II

Pracht.



Piano

