

Max Bruch  
zugeeignet.

# Der Auszug der Romanze.

Eine Frühlingsfeier  
nach Worten aus der gleichnamigen Dichtung Ludwig Tieck's  
für Chor, Solostimmen und Orchester

von  
**Ernst Rudorff.**

Op. 18.

Partitur..... Pr. 12 Mark netto.      Orchesterstimmen..... Pr. 12 Mark.  
Clavierauszug..... 4½ " "      Chorstimmen..... " 4 "

Texte à 1 Sgr.

*Ent. d. d. G. d. l.*  
Text und Musik Verlag und Eigenthum  
von  
**N. SIMROCK in BERLIN.**

**Warnung!**  
*Die Vervielfältigung der Stimmen ist bei Strafe des  
Gesetzes verboten und warn- ich ausdrücklich davor,  
da ich Uebergriße in meine Verlags-Rechte rüch-  
sichtslos verfolge.*

Berlin.

N. Simrock.

# Der Aufzug der Romanze.

## Eine Frühlingsfeier.

Nach Worten der gleichnamigen Dichtung von Ludwig Tieck.

Chor von Kriegern,  
die durch den Wald ziehen.

Auf! tapfere Mannen,  
Und folgt dem Getön!  
Es führen uns schön  
Trommeten von dannen;  
Die Fahnen im Winde  
Rothglühend vorauf,  
Das Echo im Walde  
Der Frühling gelinde –  
Das Herz geht uns auf  
Im Walde.

Zug von Schäferinnen,  
kommt ihnen entgegen.

SOLO.

Die Mailust ist begonnen,  
Der Baum hat seine Grüne.  
Die Blätter schon gewonnen.

CHOR.

Die Mailust ist begonnen,  
Der Baum hat seine Grüne,  
Die Blätter schon gewonnen.  
Wie seufzten alle Knaben:  
O dass der Mai ersiene!

SOLO.

O dass der Mai ersiene!  
Komm wieder Sonnenschein,  
Singt wieder Vögelein  
Im Walde!

SOLO und CHOR.

Fließt wieder Bäche munter  
Den grünen Plan hinunter  
Im Walde!

SOLO.

Und seht er ist gekommen,  
Das goldne Kind, der Mai.  
Das Eis ist weggenommen,  
Ist Alles angeklommen.

CHOR.

Er bringt uns Alles wieder,  
Schon tönen Frühlingslieder!

SOLO.

Schon tönen Frühlingslieder!  
Die Vögelein alle tauschen  
Die tausend Melodien  
Im Walde.

SOLO und CHOR.

Die kühlen Bächlein rauschen,  
Die goldnen Blümlein blühen  
Im Walde.

Der Dichter tritt auf, die Schäferin,

Chor von Kriegern und Schäferinnen.

DICHTER.

Es lebt der Wald von wunderbaren Zungen,  
Die Flöten tönen, der Trommeten Klänge  
Ermuntern laut der Waldvögelein Gedränge,  
Dem Frühling und dem Muth wird Gruss gesungen  
Die Fahnen dort sind kühn emporgeschwungen.

CHOR.

Das Herz geht uns auf  
Im Walde.

DICHTER.

Dort singt ein Schäferchor Liebesgesänge  
Und Flöten, Horn und Wald in Eins erklingen,  
Es brennt der Wald im grünen Feuer –

CHOR.

Es brennt der Wald im grünen Feuer  
Und Geister in den Zweigen sich entzünden.

DICHTER.

Da greift der Dichter nach der goldnen Leier,  
Er will sein volles Herz der Welt verkünden:

DICHTER, SCHÄFERIN und CHOR.

Des Lebens Mai  
Ist Lieb' allein,  
Sie wandelt neu  
Den grünen Hain,  
Ihr Frühlingsschein  
Lockt aus allen Zweigen  
Blüthen hervor.  
Da endet das Schweigen,  
Ein lautes Nachtigallenchor  
begrüßt den Lenz.  
Des Lebens Mai  
Ist Lieb' allein.

Allgemeiner Chor.

Wonnevolle Töne  
Schleichen über'n Felsenhang,  
Tausendjähr'ge Eichen  
Stimmen in der Rundgesang.  
Der Chorgesang schallt  
Durch Thal und Flur,  
Ueber die Felsen, dahin durch den Wald;  
Laut klingen alle Saiten der Natur,  
Und Alles tönt in einem allmächt'gen Klang  
Hoher Liebe Preis und Lobgesang.

# Chor von Krieger, die durch den Wald ziehen.

Allegro con brio. M.M. ♩ = 88.

poco riten. a tempo

riten. a tempo

E. RUDORFF, Op. 18.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corno I u. II in C.

Corno III u. IV in G.

Tromba I u. II in C.

Timpani in C u. G.

Tenore I.

Tenore II.

Basso I.

Basso II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

CHOR DER KRIEGER.

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are listed on the left: Flauti, Oboi, Clarineti in C, Fagotti, Corno I u. II in C, Corno III u. IV in G, Tromba I u. II in C, Timpani in C u. G, Tenore I, Tenore II, Basso I, Basso II, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The vocal part is labeled 'CHOR DER KRIEGER.' The score includes various musical notations such as dynamics (p, f, dim., pp, ff), articulation (accents), and performance instructions (poco riten., a tempo, riten.). The tempo markings are 'Allegro con brio' and 'M.M. ♩ = 88'. The key signature has one flat (B-flat) and the time signature is 6/8. The score is divided into measures by vertical bar lines.

ff fz

mf cresc. - - f mf

cre - scen - do - f mf

cre - scen - do - f mf

cre - mf scen - do - f mf

f fz

ten.

ten.

fp

sempre cre - - -

ten.

mf fz

ten.

mf fz

p

mf

p

p

cresc.

cresc. - - f mf

sempre cre - -

p

p

cresc.

cresc. - - f mf fz

cresc.

fz

sempre cre - -

fz

p

cresc.

cresc. - - f mf

fz

cresc.

cresc. - - f mf

fz

sempre cre - -

fz

cresc.

cresc.

cresc. - - f mf

fz

A

This system contains the first two staves of the musical score. The vocal line (top staff) begins with a *più f* dynamic and a *sempre cresc.* instruction. The piano accompaniment (bottom staff) starts with a *mf* dynamic. The system concludes with a *ten.* (ritardando) marking.

This system contains the next two staves. The vocal line features the lyrics "scen - - - do - - -". The piano accompaniment continues with a *sempre cresc.* instruction. The system ends with a *ten.* marking.

This system contains the next two staves. The vocal line has the lyrics "Auf! tap-fe-re". The piano accompaniment continues with a *sempre cresc.* instruction. The system ends with a *ten.* marking.

This system contains the final two staves. The vocal line has the lyrics "scen - - - do". The piano accompaniment continues with a *sempre cresc.* instruction. The system ends with a *ten.* marking.

Mannen, und folgt dem — Getön! fol — get tapfe-re Man — nen! Auf! Auf!es führen uns schön

Mannen, und folgt dem — Getön! fol — get tapfe-re Man — nen! Auf! Auf!es führen uns schön

Mannen, und folgt dem — Getön! fol — get tapfe-re Man — nen! Auf! Auf!es führen uns schön

Mannen, und folgt dem — Getön! fol — get tapfe-re Man — nen! Auf! Auf!es führen uns schön

*pizz.* *arco* *ff* *fz* *fz*

*pizz.* *arco* *ff* *fz* *fz*

*pizz.* *arco* *ff* *fz* *fz*

B

Musical score for strings and woodwinds, measures 1-12. The score is in 2/4 time and features dynamic markings such as *ff* and *fz*. The woodwind parts (flute, oboe, and bassoon) play melodic lines, while the strings provide harmonic support with rhythmic patterns.

Musical score for drums and vocal parts, measures 13-24. The drum part features a rhythmic pattern of eighth notes. The vocal parts (soprano, alto, and tenor) sing the lyrics: "Trommeten von dan - - nen, folgt, - folgt dem Ge - tön! Auf! Auf! die Fahnen im Win - de rothglühend vor." Dynamic markings include *fz*, *ff*, and *f*.

Musical score for strings, measures 25-36. The score includes performance instructions such as *pizz.* (pizzicato) and *arco* (arco). Dynamic markings include *ff*, *fz*, and *ten.* (tutti). The string parts play a rhythmic accompaniment with some melodic movement.

B

ff  
mf cresc.  
ff

ff  
mf cresc.  
ff

ff  
auf, — folgt, tapfe-re Man — — nen! Das Herz geht uns auf, — das Herz geht uns auf — im Wal — —

ff  
mf cresc.  
mf cresc.  
ff  
pizz.  
pizz.  
ff  
mf cresc.  
ff



ff fz

ff fz muta in B basso.

ff fz

de, das Herz geht uns auf, — das Herz — geht uns auf — im Wal — de.

ff fz

de, das Herz geht uns auf, — das Herz — geht uns auf — im Wal — de.

ff fz

das Herz geht uns auf, — das Herz — geht uns auf — im Wal — de.

ff fz dim.

ff fz dim. pizz. arco

ff fz dim. pizz. arco

ff fz

D

*p dolce assai*  
*cresc.*  
*mf*  
*p*  
*cresc.*  
*mf*  
*cresc.*  
*mf*  
*p dolce assai*  
*cresc.*

*pp*

*p dolce*  
*cresc.*  
Das E - - - cho - - - im Wal - de, der  
*p dolce*  
*cresc.*  
Das E - - - cho - - - im Wal - de, der  
*p*  
*cresc.*  
Das E - - - cho - - - im  
*p*  
*cresc.*  
Das E - - - cho - - - im

*p*  
*cresc.*  
*cre -*  
*p*  
*cresc.*  
*cre -*  
*nu\_en-do* - - *p*  
*pp*  
*cresc.*  
*cre -*  
*nu\_en-do* - - *p*  
*pp*  
*cresc.*  
*cre -*  
*pp*  
*pp*  
*cresc.*  
*cre -*

D

E

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings such as *f*, *mf*, *cresc.*, and *f*. The bass part includes *f* and *mf cresc.*. The system concludes with the instruction "in Basso."

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are:

Früh-ling ge-lind' — folgt tap-fe-re Man- - - nen Das Herz — geht uns auf, das Herz — geht uns  
 Früh-ling ge-lind' — folgt tap-fe-re Man- - - nen Das Herz — geht uns auf, das Herz — geht uns  
 Wal - de Auf folgt tap-fe-re Man- - - nen Das Herz — geht uns auf, das Herz — geht uns  
 Wal - de Auf folgt tap-fe-re Man- - - nen Das Herz — geht uns auf, das Herz — geht uns

The piano accompaniment includes dynamic markings such as *f*, *mf*, *cresc.*, and *fz*.

E

mf cresc. f

mf cresc. f

f

mf cresc. f

auf — im Wal — — de, die Fah — nen im Win — de, die Fah — — nen im Wind —

mf cresc. f

auf — im Wal — — de, die Fah — nen im Win — de, die Fah — — nen im Wind —

mf cresc. f

auf — im Wal — — de, die Fah — nen im Win — de, die Fah — — nen im Wind —

mf cresc. f

auf — im Wal — — de, die Fah — nen im Win — de, die Fah — — nen im Wind —

p leggiero cresc. f

p leggiero cresc. f

p leggiero cresc. f

p leggiero cresc. f

f

F

Musical score for the first system, featuring five staves. The notation includes notes, rests, and dynamics such as *ff* and *mf*. The key signature has two flats.

Musical score for the second system, featuring five staves. The notation includes notes, rests, and dynamics such as *ff* and *mf*. The key signature has two flats.

Musical score for the third system, featuring five staves with lyrics. The notation includes notes, rests, and dynamics such as *ff*. The key signature has two flats.

roth - glü - hend vor\_auf folgt ta\_pfe\_re Man - - - nen Das Herz - geht uns auf, das

roth - glü - hend vor\_auf folgt ta\_pfe\_re Man - - - nen Das Herz - geht uns auf, das

roth - glü - hend vor\_auf folgt ta\_pfe\_re Man - - - nen Das Herz - geht uns auf, das

roth - glü - hend vor\_auf folgt ta\_pfe\_re Man - - - nen Das Herz - geht uns auf, das

Musical score for the fourth system, featuring five staves. The notation includes notes, rests, and dynamics such as *ff*. The key signature has two flats.

*pizz.* *arco* *ff*

*pizz.* *arco* *ff*

*pizz.* *arco* *ff*

F

First system of musical notation. It includes piano (p) and bass staves. Dynamics include *mf*, *fz*, *p*, and *ff*. There are various musical notations such as notes, rests, and slurs.

Second system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *mf*, *fff*, *fz*, and *ff*. The text "ere - seen - do - al" is written below the vocal lines.

Third system of musical notation, primarily piano accompaniment. Dynamics include *fff*, *fz*, and *ff*.

Vocal line for the first voice part. The text is "Herz geht uns auf im Wald, im Wald." Dynamics include *fff*.

Vocal line for the second voice part. The text is "Herz geht uns auf im Wald, im Wald." Dynamics include *fff*.

Piano accompaniment for the first voice part. Dynamics include *fff*.

Piano accompaniment for the second voice part. Dynamics include *fff*.

Vocal line for the third voice part. The text is "Herz geht uns auf im Wald, im Wald." Dynamics include *fff*.

Piano accompaniment for the third voice part. Dynamics include *fff*.

Fourth system of musical notation. It includes piano and bass staves. Dynamics include *p*, *ff*, and *fz*. There are *cresc.* markings indicating a crescendo.

Fifth system of musical notation. It includes piano and bass staves. Dynamics include *p*, *ff*, and *fz*. There are *cresc.* markings indicating a crescendo.

Sixth system of musical notation. It includes piano and bass staves. Dynamics include *fz*, *p*, and *ff*.

Seventh system of musical notation. It includes piano and bass staves. Dynamics include *fz*, *p*, and *ff*.

Eighth system of musical notation. It includes piano and bass staves. Dynamics include *fz*, *p*, and *ff*.

Musical score for the first system. It includes a piano part (left) and a tenor part (right). Dynamics include *ff*, *f marc.*, and *ff*. There are also markings for *ten.* and *ff*. The key signature is G major, indicated by a 'G' at the top.

Musical score for the second system, primarily piano accompaniment. Dynamics include *fz*, *ff*, and *f marc.*.

Auf! tapfe-re Mannen, und folgt dem — Getön! fol — get tapfe-re Man — — nen! Die Fahnen im Winde roth-

Vocal staves with lyrics for the second system. Dynamics include *ff*, *fz*, and *f marc.*.

Musical score for the third system. It includes a piano part (left) and a tenor part (right). Dynamics include *ff*, *f marc.*, *pizz.*, and *arco*. There are also markings for *fz*, *f*, and *ff*.

First system of musical notation, including piano and bass staves. Dynamic markings include *fz* and *ff*.

poco ral - len - tan - -

Second system of musical notation, including piano and bass staves. Dynamic markings include *mf* and *ff*.

poco ral - len - tan - -

Third system of musical notation, including piano and bass staves. Dynamic markings include *ff*, *p*, and *dolce*.

glühnd vorauf, —

das E - cho, das E-cho im Wal - de, der

glühnd vorauf, —

das E - cho, das E-cho im Wal - de, der

Die Fahnen im Wind glühnd vorauf, —

das E - cho, das E-cho im Wal - de, der

Die Fahnen im Wind glühnd vorauf, —

das E - cho, das E-cho im Wal - de, der

poco ral - len - tan - -

Fourth system of musical notation, including piano and bass staves. Dynamic markings include *marc.*, *f*, and *ff*.

poco ral - len - tan - -





a tempo.

I

pp pp pp ff ff

a tempo

pp pp ff ff in G. tr

a tempo.

pp mf ff

de Auf! Auf es führen uns schön — Trommeln von dan — — — nen, folgt, — folgt dem Ge-

ppp ff

de folgt, — folgt dem Ge-

ppp ff

de folgt, — folgt dem Ge-

ppp ff

de a tempo pizz. arco folgt, — folgt dem Ge-

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp pp pizz. arco

ppp a tempo. pp I ff

tön! Auf! Auf! die Fahnen imWin - de rothglühendvor\_auf - folgt, tapfere Man - - nen die  
 tön! Auf! Auf! die Fahnen imWin - de rothglühendvor\_auf - folgt, tapfere Man - - nen die  
 tön! Auf! Auf! die Fahnen imWin - de rothglühendvor\_auf - folgt, tapfere Man - - nen die  
 tön! Auf! Auf! die Fahnen imWin - de rothglühendvor\_auf - folgt, tapfere Man - - nen die

*trm* *ten.* *ten.*

*cresc.* *f*

*cresc.* *f*

Fah - nen im Win - de, die Fah - - nen im Wind' roth glü - hend vor - auf

*cresc.* *f*

Fah - nen im Win - de, die Fah - - nen im Wind' roth glü - hend vor - auf

*cresc.* *f*

Fah - nen im Win - de, die Fah - - nen im Wind' roth glü - hend vor - auf

*cresc.* *f*

Fah - nen im Win - de, die Fah - - nen im Wind' roth glü - hend vor - auf

*cresc.* *f* *cresc.*

*cresc.* *f* *cresc.*

*cresc.* *f* *cresc.* *stimm*

*cresc.* *f* *cresc.* *stimm*

*cresc.* *f* *cresc.* *stimm*

*f* *piu f* *cresc.*

R

Musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fff* and *ff*. The staves are arranged in a standard musical layout with treble and bass clefs.

folgt! tapfre Man - - nen! das Herz geht uns auf, - das Herz geht uns auf - im  
 folgt! tapfre Man - - nen! das Herz geht uns auf, - das Herz geht uns auf - im  
 folgt! tapfre Man - - nen! das Herz geht uns auf, - das Herz geht uns auf - im  
 folgt! tapfre Man - - nen! das Herz geht uns auf, - das Herz geht uns auf - im

Musical score for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fff*, *f*, and *ff*. The staves are arranged in a standard musical layout with treble and bass clefs.

R

L

ff f<sub>z</sub>

ff f<sub>z</sub> sempre ff

f<sub>z</sub>

Wal - - de das Herz geht uns auf, — das Herz geht uns auf — im Wal - - de. Auf!

Wal - - de das Herz geht uns auf, — das Herz geht uns auf — im Wal - - de. Auf!

Wal - - de das Herz geht uns auf, — das Herz geht uns auf — im Wal - - de. Auf!

Wal - - de das Herz geht uns auf, — das Herz geht uns auf — im Wal - - de. Auf!

ff f<sub>z</sub> sempre ff

pizz. arco

ff L

lange Fermate. lange Fermate.

ff ten. ff ten. ff ten. ff ten.

lange Fermate lange Fermate.

ff ten. ff ten. ff ten. ff ten.

lange Fermate. lange Fermate.

ff sempre ff ff ten.

Folgt! Durch den Wald!

ff ten.

Folgt! Durch den Wald!

ff ten.

Folgt! Durch den Wald!

ff ten.

Folgt! Durch den Wald!

lange Fermate. lange Fermate.

ff sempre ff

lange Fermate. lange Fermate.

# Zug von Schäferinnen.

Allegro moderato. M.M. ♩ = 100.

ritar - dan - do a tempo ritar - dan - do molto ritardando

ritar - dan - do a tempo ritar - dan - do molto ritardando

EINE SCHÄFERIN.  
Sopran Solo.

ritar - dan - do a tempo ritar - dan - do molto ritardando

Sopran I.

Sopran II.

Alt.

ritar - dan - do a tempo ritar - dan - do molto ritardando

Allegro moderato. M.M. ♩ = 100.

ritar - dan - do a tempo ritar - dan - do molto ritardando



Andante con moto M.M. ♩ = 80.

Flauti.  
Oboi.  
Clarineti in A.  
Fagotti.  
Corni I. u. II. in E.  
Sopran Solo.  
Sopran I.  
Sopran II.  
Alt.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

*dolce*  
*dolce*  
*dolce*  
*pp*  
*pp*  
*p*

Mai-lust ist be-gon-nen; die Mai-lust ist be-gon-nen. Der Baum hat sei-ne

Andante con moto M.M. ♩ = 80.

**M**

*espress.*  
*espress.*  
*espress.*  
*p*  
*p*  
*p*  
*dolce*  
*dolce*  
*dolce*  
*do*  
*dolce*  
*dolce*  
*pizz.*  
*pizz.*  
*dolce arco*  
*pizz.*

Grü-ne die Blät-ter die Blät-ter schon ge-won-nen Die Mai-lust ist be-gon-nen die

Die Mai-lust ist be-gon-nen die

Die Mai-lust ist be-gon-nen die

Die Mai-lust ist be-gon-nen die

Musical score for the first system. It includes vocal lines and piano accompaniment. The lyrics are: "Mai-lust ist be-gonnen-nen der Baum hat sei-ne Grüne die Blät-ter, die Blät-ter schon ge-won-nen, di-mi-nu-en-do". The score includes dynamic markings such as *mf*, *p*, and *espress.*.

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: "Wie seufzten al-le Kna-ben: O dass der Mai er-schie-ne!". The score includes dynamic markings such as *p*, *pp*, *ritard.*, and *poco*.



scen do dim. p ritard. pp

p cresc. dim. p

scen do dim. p pp

mf dim. p pp

p cresc. dim. p pp

p poco f

ritard. Undseht er ist ge-kom-

scen do dim. p ritard. pp dolce

scen do dim. p p divisi pp dolce

scen do dim. p pp dolce

scen do dim. p pp dolce pizz.

scen dolce do dim. p pp dolce pizz.

poco f ritard. espress.

dolce espress. di - mi - nu - en -

dolce dolce p di - mi - nu - en -

dolce dolce p di - mi - nu - en -

poco f p di - mi - nu - en -

men, das gold-ne Kind der Mai, das Eis ist weg - ge - nommen. ist Al - les, Al - les au - ge -

p espress. p espress. di - mi - nu - en -

p espress. di - mi - nu - en -

arco arco di - mi - nu - en -

arco di - mi - nu - en -

poco f pizz.

do do do do

ritard.

klom-men schon tö-nen Früh-lings lie-

Er bringt uns Al-les wie-der, schon tö-nen Früh-lings-lie-der,

Er bringt uns Al-les wie-der, schon tö-nen Früh-lings-lie-der,

Er bringt uns Al-les wie-der, schon tö-nen Früh-lings-lie-der,

ritard.

do do do do

*poco f* *poco f* *poco f* *poco f*

ritard.

pp p pp p pp pp

der, Die Vög-lein al-le tau-schen die tau-send Me-lo-di-en im

*dolce*

pizz. pizz. p

**P**

*cresc.* *cresc.* *dim.* *dolce*

*cresc.* *cresc.* *dim.* *dolce*

*cresc.* *cresc.* *dim.* *pp*

*cresc.* *cresc.* *dim.* *pp*

Wal - de, die kü - len Bächlein rauschen die goldnen Blümlein blü - hen im Wal - de.

die kü - len Bächlein rauschen die goldnen Blümlein blü - hen im Wal - de.

die kü - len Bächlein rauschen die goldnen Blümlein blü - hen im Wal - de.

die kü - len Bächlein rauschen die goldnen Blümlein blü - hen im Wal - de.

*cresc.* *scen* *do* *dim.* *pp* *pizz.* *arco*

*cresc.* *scen* *do* *dim.* *pp* *pizz.* *arco*

*dim.* *cresc.* *scen* *do* *dim.* *pp* *pizz.* *arco*

*dim.* *cresc.* *scen* *do* *dim.* *pp* *pizz.* *arco*

*cresc.* *scen* *do* *dim.* *pp* *ritar.* *dan do*

*cresc.* *scen* *do* *dim.* *pp* *ritar.* *dan do*

*cresc.* *scen* *do* *dim.* *pp* *ritar.* *dan do*

*cresc.* *scen* *do* *dim.* *p* *divisi* *pp*

*cresc.* *scen* *do* *dim.* *p* *pp*

*cresc.* *scen* *do* *dim.* *p* *pp*

*cresc.* *scen* *do* *dim.* *p* *pp*

*cresc.* *scen* *do* *dim.* *pp* *ritar.* *dan do*

7313? *ritar.* *dan do*

# Der Dichter, die Schäferin, Chor von Kriegerern und Schäferinnen.

Andante con moto. M. M. ♩ = 72.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni I. u. II. in E.

Corni III. u. IV. in E.

Trombe in E.

Timpani in H. u. Fis.

Die Schäferin.  
(Sopran Solo.)

Der Dichter.  
(Bariton Solo.)

Sopran.

Alt.

Tenor.

Bass.

CHOR VON KRIEGERN  
UND SCHÄFERINNEN.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

espress.

p

espress.

poco f

dim.

dolce

dim.

pp

p diminuendo

poco f

Es lebt der Wald von wunderbaren Zungen,

pp sempre

pp sempre

dim.

dim.

p dim.

dolce

dim.

pp

Andante con moto. M. M. ♩ = 72

pp

pp

pp

pp

p espress.

p espress.

p<sup>3</sup>

p

muta in H.

muta in H.

pp

pp

di - mi - nu - endo

Die Flö - tentö - nen, der Tromme - te Klänge er - muntern laut der Waldvöglein Ge - dräu - ge,

dim.

dim.

dim.

dim.

dim.

dim.



poco a poco stringen - do rit.

First system of the musical score. It features a vocal line at the top with lyrics "poco a poco stringen - do rit." and a piano accompaniment below. The piano part includes dynamic markings such as *mf*, *f*, and *ff*, along with crescendo markings. The tempo is marked "Allegro con brio. M.M. = 100".

poco a poco stringen - do rit.

Second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *p*, *f*, and *ff*, along with crescendo markings. The tempo is marked "Allegro con brio. M.M. = 100".

poco a poco stringen - do rit.

Third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *ff*, along with crescendo markings. The tempo is marked "Allegro con brio. M.M. = 100".

Dem Frühling und dem Muth, dem Frühling und dem Muth, — wird Grussge - sun - gen. Die

Fourth system of the musical score. It features the vocal line with lyrics "Dem Frühling und dem Muth, dem Frühling und dem Muth, — wird Grussge - sun - gen. Die" and the piano accompaniment. The piano part includes dynamic markings such as *f* and *ff*, along with crescendo markings. The tempo is marked "Allegro con brio. M.M. = 100".

poco a poco stringen do rit.

Fifth system of the musical score. It features the vocal line and piano accompaniment. The piano part includes dynamic markings such as *pp*, *p*, *f*, and *ff*, along with crescendo markings. The tempo is marked "Allegro con brio. M.M. = 100".

poco a poco stringen do rit.

Musical score for the first system, featuring multiple staves. The score includes piano markings such as *cresc.*, *f*, *sempre cresc.*, and *ff*. There are also triplets and a section marked *a. 2.*

Fahnen dort sind kühn empor geschwun-gen,

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

Das Herz geht uns auf das  
 Das Herz geht uns auf das  
 Das Herz geht uns auf das  
 Das Herz geht uns auf das

Musical score for the third system, continuing the piano accompaniment. It features markings such as *cresc.*, *f*, *sempre cresc.*, and *ff*.

*fz* dolce e con fuoco  
*fz* dolce e con fuoco  
 muta in G.  
 muta in G.  
*fz*  
*fz* dolce e con fuoco con cresc.  
 Dort singt ein Schä-fer - chor Lie - bes-ge-sän - ge, und  
*fz* Herz geht uns auf im Wal - de,  
*fz* Herz geht uns auf im Wal - de,  
*fz* Herz geht uns auf im Wal - de,  
*fz* Herz geht uns auf im Wal - de,  
*fz* *p* 3 3 *f*  
*fz* *p* 3 3 *f*  
*fz* *f*

*con fuoco*

mf *con fuoco* *ff fz*

mf *con fuoco* *ff fz*

mf *con fuoco* *ff fz*

*ff fz*

Flö - ten Horn und Wald in Eins er - klun - gen.

Es brennt der

*ff fz* *ff fz* *ff fz* *ff fz*

Es brennt - der Wald im

Es brennt - der Wald im

Es brennt - der Wald im

Es brennt - der Wald im

*piu f fz* *ff* *ff* *fz*

*piu f fz* *ff* *fz*

*ff* *fz* *fz*

*ff* *fz* *fz*

*piu f* *S* *ff*

*f* *crescendo molto* *fff*

in G. *fff*

in G. *fff*

Wald im grünen Feuer! *pp* *cre* *scen - do* *molto* *fff*

grünen Feuer, und Geister in den Zwei - gen sich ent - zünden; es brennt der Wald! *pp* *cre* *scen - do* *molto* *fff*

grünen Feuer, und Geister in den Zwei - gen sich ent - zünden; es brennt der Wald! *pp* *cre* *scen - do* *molto* *fff*

grünen Feuer, und Geister in den Zwei - gen sich ent - zünden; es brennt der Wald! *pp* *cre* *scen - do* *molto* *fff*

*pp trem.* *cre* *scen - do* *molto*

*pp trem.* *cre* *scen - do* *molto*

*pp trem.* *cre* *scen - do* *molto*

*pp trem.* *cre* *scen - do* *molto*

*mf* *cresc.*

Recit Poco ritenu - - to

*ffz* *dim.* *p*

Recit Poco ritenu - - to

*ffz* *muta in D.D.* *p*

Recit Poco ritenu - - to

*ffz* *dolce*

Da greift der Dichter nach der goldenen Leyer,

Recit Poco ritenu - - to

*ffz* *mf* *dim.* *p*

colla parte sempre ral - len - tan - do

pp p

pp p

pp pp

pp

in B.

colla parte sempre ral - len - tan - do

pp muta in D.

pp

pp

pp

colla parte sempre ral - len - tan - do

sostenuto

er will sein vol-les Herz der Welt ver-kün - den, er will sein Herz sein Herz ver - kün - den.

colla parte sempre ral - len - tan - do

pp

pp

pp

pp

pizz

colla parte sempre ral - len - tan - do

Allegro con anima. M. M. ♩ = 138

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni I. u. II. in D.

Corni III. u. IV. in G.

Trombe in G.

Timpani in D. u. G.

Sopran Solo.  
(Die Schäferin.)

Bariton Solo.  
(Der Dichter.)

Sopran.

Alt.

Tenor.

Bass.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

*dolce*

Des Le - bens May ist Lieb al - lein;

Allegro con anima. M. M. ♩ = 138



T

Musical score for the first system. It features a vocal line (T) and piano accompaniment. The piano part includes markings for *dolce*, *p*, *dim.*, and *f*. The vocal line has a *f* marking. The system concludes with a double bar line.

sie wan - delt, wan - delt, neu den grü - nen Hain.

Musical score for the second system. It features a vocal line (T) and piano accompaniment. The piano part includes markings for *f*, *pizz.*, and *arco*. The vocal line has a *f* marking. The system concludes with a double bar line.

Lie - be, Lieb al -  
Lie - be, Lieb al -  
Lie - be, Lieb al -  
Lie - be, Lieb al -

Musical score for the third system. It features a vocal line (T) and piano accompaniment. The piano part includes markings for *dolce*, *dim.*, *p*, *f*, *pizz.*, and *arco*. The vocal line has a *f* marking. The system concludes with a double bar line.

T

Musical score for the first system, featuring piano accompaniment. The score includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. Dynamics include *p*, *dim.*, and *p dolce*. The music consists of chords and melodic lines.

Musical score for the second system, showing piano accompaniment. The bass staff features a long, sustained note marked *p*. The rest of the system is mostly empty staves.

Musical score for the third system, including the vocal line. The lyrics are: "Des Lebens May ist Lieb' al-lein,". The music is in a treble clef with a key signature of one sharp.

Musical score for the fourth system, including vocal lines. The lyrics are: "lein sie wandelt, wandelt neu den grünen". The score includes dynamics like *p dolce* and *p dolce*.

Musical score for the fifth system, featuring piano accompaniment. The score includes dynamics like *p*, *p pizz.*, and *mf*. The music consists of intricate piano accompaniment with various rhythmic patterns.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a whole rest and then a half note G4. The second staff is the piano accompaniment, featuring a melodic line with a *cresc.* marking and a dynamic of *f*. The third and fourth staves are for the right and left hands of the piano, with various chords and arpeggiated figures. The fifth staff is a lower piano part, also with a *cresc.* marking and a dynamic of *f*.

Ihr Früh - lingschein lockt aus den Zwei - gen Blü - then her - vor;

The second system continues the vocal and piano parts. The vocal line has a whole rest followed by a half note G4. The piano accompaniment continues with a *f* dynamic. The piano parts include a *cresc.* marking and a dynamic of *f*. The vocal line has the lyrics "Hain," repeated in the first three staves.

Hain; Hain; Hain; Hain; Blü -

The third system features more complex piano accompaniment with *cresc.* markings and a dynamic of *f*. The vocal line has a half note G4. The piano parts include *arco* and *pizz.* markings. The vocal line has the lyrics "Blü -" repeated in the first three staves.

U

ff p dolce dolce

muta in C.

*p dolce assai* *cresc.*  
Ihr — Frühlingschein löckt aus al - len

*ff* *p*  
- then her - vor  
- then her - vor  
- then her - vor

*ff* *dimin.* *p* *poco cresc.*  
*ff* *dimin.* *p dolce* *poco cresc.*  
*ff* *dimin.* *p dolce* *poco cresc.*  
*ff* *dimin.* *pizz.* *cresc.*

U

This system contains the first five staves of the score. The top staff is a piano part with dynamics *espress.*, *cresc.*, and *f*. The second staff is a violin part with dynamics *espress.* and *cresc.*. The third staff is a second violin part with dynamics *dolce* and *mf*. The fourth staff is a bass line with dynamics *p* and *cresc.*. The fifth staff is a grand staff (treble and bass clef) with dynamics *f*.

This system contains the next five staves, including vocal lines and piano accompaniment. The first staff is a vocal line with lyrics: "Zweigen Blü - then her - vor; — — — — — ihr Schein lockt aus Zwei - gen Blü - - then her -". Dynamics include *espress.*, *cresc.*, and *f*. The second staff is a piano accompaniment with dynamics *espress.* and *f*. The third staff is a vocal line with lyrics: "Ihr — Früh - lings - schein lockt aus Zwei - gen Blü - - then her -". Dynamics include *p*, *cresc.*, and *f*. The fourth staff is a vocal line with lyrics: "Ihr Früh - lings - schein lockt aus Zwei - gen die Blü - - then her -". Dynamics include *p*, *cresc.*, and *f*. The fifth staff is a vocal line with lyrics: "Ihr Früh - lings - schein lockt aus Zwei - gen die Blü - - then her -". Dynamics include *f*. The sixth staff is a piano accompaniment with dynamics *f*.

This system contains the final five staves of the score. The first staff is a piano part with dynamics *cresc.* and *f*. The second staff is a violin part with dynamics *cresc.* and *f*. The third staff is a second violin part with dynamics *cresc.* and *f*. The fourth staff is a bass line with dynamics *cresc.* and *f*. The fifth staff is a grand staff (treble and bass clef) with dynamics *f*.

Musical score for the first system, featuring multiple staves. The top staff has a dynamic marking of *dim. pp*. The second staff has *pp*. The third staff has *pp*. The fourth staff has *pp*. The fifth staff has *pp*. The sixth staff has *pp*. The seventh staff has *pp*. The eighth staff has *pp*. The ninth staff has *pp*. The tenth staff has *pp*. The eleventh staff has *pp*. The twelfth staff has *pp*. The thirteenth staff has *pp*. The fourteenth staff has *pp*. The fifteenth staff has *pp*. The sixteenth staff has *pp*. The seventeenth staff has *pp*. The eighteenth staff has *pp*. The nineteenth staff has *pp*. The twentieth staff has *pp*. The twenty-first staff has *pp*. The twenty-second staff has *pp*. The twenty-third staff has *pp*. The twenty-fourth staff has *pp*. The twenty-fifth staff has *pp*. The twenty-sixth staff has *pp*. The twenty-seventh staff has *pp*. The twenty-eighth staff has *pp*. The twenty-ninth staff has *pp*. The thirtieth staff has *pp*. The thirty-first staff has *pp*. The thirty-second staff has *pp*. The thirty-third staff has *pp*. The thirty-fourth staff has *pp*. The thirty-fifth staff has *pp*. The thirty-sixth staff has *pp*. The thirty-seventh staff has *pp*. The thirty-eighth staff has *pp*. The thirty-ninth staff has *pp*. The fortieth staff has *pp*. The forty-first staff has *pp*. The forty-second staff has *pp*. The forty-third staff has *pp*. The forty-fourth staff has *pp*. The forty-fifth staff has *pp*. The forty-sixth staff has *pp*. The forty-seventh staff has *pp*. The forty-eighth staff has *pp*. The forty-ninth staff has *pp*. The fiftieth staff has *pp*. The fifty-first staff has *pp*. The fifty-second staff has *pp*. The fifty-third staff has *pp*. The fifty-fourth staff has *pp*. The fifty-fifth staff has *pp*. The fifty-sixth staff has *pp*. The fifty-seventh staff has *pp*. The fifty-eighth staff has *pp*. The fifty-ninth staff has *pp*. The sixtieth staff has *pp*. The sixty-first staff has *pp*. The sixty-second staff has *pp*. The sixty-third staff has *pp*. The sixty-fourth staff has *pp*. The sixty-fifth staff has *pp*. The sixty-sixth staff has *pp*. The sixty-seventh staff has *pp*. The sixty-eighth staff has *pp*. The sixty-ninth staff has *pp*. The seventieth staff has *pp*. The seventy-first staff has *pp*. The seventy-second staff has *pp*. The seventy-third staff has *pp*. The seventy-fourth staff has *pp*. The seventy-fifth staff has *pp*. The seventy-sixth staff has *pp*. The seventy-seventh staff has *pp*. The seventy-eighth staff has *pp*. The seventy-ninth staff has *pp*. The eightieth staff has *pp*. The eighty-first staff has *pp*. The eighty-second staff has *pp*. The eighty-third staff has *pp*. The eighty-fourth staff has *pp*. The eighty-fifth staff has *pp*. The eighty-sixth staff has *pp*. The eighty-seventh staff has *pp*. The eighty-eighth staff has *pp*. The eighty-ninth staff has *pp*. The ninetieth staff has *pp*. The hundredth staff has *pp*.

vor: da en - - det das Schweigen

vor: ein Nach - - ti - gal - len - chor, ein lau

vor: ein Nach - - ti - gal - len - chor, ein lau

vor: ein Nach - - ti - gal - len - chor. ein

Musical score for the second system, featuring multiple staves with dynamic markings like 'dim. pp' and 'ff', and 'espress.'

*dolce*

*espress.* *dim.* *dolce*

*dolce*

*dolce*

*pp*

*cresc.*

*pp*

*cresc.*

*p*

*p dolce assai*

Lieb al-lein

*dolce*

tes Nach - ti - gal - len - chor be - grüsst den Lenz.

*dolce*

tes, lau - tes Nach - ti - gal - len - chor be - grüsst den Lenz.

*dolce*

lau - tes Nach - ti - gal - len - chor be - grüsst den Lenz.

*pp dolce* *cresc.*

*pp dolce* *cresc.*

Lieb' al - lein lockt aus

lau - tes Nach - ti - gal - len - chor be - grüsst den Lenz. Lieb' al - lein lockt aus

*dolce*

*pp* *cresc.*

*dolce*

*pp* *divisi* *cresc.*

*pp dolce* *cresc.*

*pizz.*

*pp* *cresc.*

*pizz.*

*pp* *cresc.*

*dim.*

*dolce*

V

*pp*

*cresc.*

*dolce*

First system of the musical score. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo/mood is marked *dolce*. The piano part includes dynamic markings *p cresc.* and *mf*. The vocal line begins with a rest, followed by the lyrics: "Lie - be lockt al - lei - ne Blü - then her - vor, Lieb' al - lein Lieb' al - lein lockt aus".

*cresc.*

*cresc.*

*cresc.*

Lie - be lockt al - lei - ne Blü - then her - vor, Lieb' al - lein Lieb' al - lein lockt aus

*cresc.*

*dolce*

Lieb' al - lein

Lie - be lockt aus

*cresc.*

sie lockt aus Zwei - gen Blü - then her - vor, Lieb' al - lein, Lieb' al - lein lockt aus

*cresc.*

sie lockt aus Zwei - gen Blü - then her - vor, Lieb' al - lein, Lieb' al - lein lockt aus

*mf*

Zwei - gen, aus Zwei - gen Blü - then her - vor,

lockt aus  
*mf*

Zwei - gen, aus Zwei - gen Blü - then her - vor, lockt aus

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*arco*



First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The instruction "in C." is written on the second staff. Dynamics include *p* and *ff*.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei gen Blü then her vor." are written below the treble staff. Dynamics include *p*.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Fifth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "da en - det das" are written below the treble staff. Dynamics include *f*.

Sixth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Seventh system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Eighth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor. da en - det das Schwei - gen" are written below the treble staff. Dynamics include *p*, *mf*, and *f*.

Ninth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor. da en - det das Schwei - gen" are written below the treble staff. Dynamics include *p*, *f*, and *ff*.

Tenth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Eleventh system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Twelfth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

Thirteenth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Zwei - gen Blü - then her - vor." are written below the treble staff. Dynamics include *p*.

W

Musical score for the first system, featuring multiple staves with dynamic markings like *mf* and *ff*. The score includes various musical notations such as notes, rests, and slurs.

Vocal and piano accompaniment for the second system, including German lyrics. The lyrics are: "Schwei - - - gen, ein - - - Nach - ti - gal - len - chor" and "da - - - en - - - det das Schwei - gen, ein - - -". Dynamic markings include *mf*, *f*, and *molto cresc.*

Musical score for the third system, featuring piano accompaniment with dynamic markings like *mf* and *f*. The score includes various musical notations such as notes, rests, and slurs.

W

poco a poco ral - len - - tan - - do a tempo

First system of the musical score. It features a vocal line in treble clef and piano accompaniment in bass clef. The tempo is marked 'poco a poco ral' and 'a tempo'. The key signature has one sharp (F#). The piano part includes markings for 'dolce' and 'cresc.'.

poco a poco ral - len - - tan - - do

Second system of the musical score. The vocal line continues with the lyrics 'dolce a tempo'. The piano accompaniment features a 'p' (piano) dynamic marking and 'cresc.' markings.

poco a poco ral - - len - - tan - - do a tempo dolce

Third system of the musical score. The vocal line begins with the lyrics 'Des Le - - bens May ist Liebe'. The piano accompaniment includes 'dolce' and 'cresc.' markings.

Des Le - - bens May ist Liebe dolce ja Liebe cresc.

ist Liebe, ja Liebe

Fourth system of the musical score. The vocal line continues with 'be - grüsst den Lenz'. The piano accompaniment includes 'p' and 'dolce' markings.

be - grüsst den Lenz ist Liebe, ja cresc.

Fifth system of the musical score. The vocal line continues with 'ein Nach - ti - gal - len - chor he - grüsst den Lenz'. The piano accompaniment includes 'f' and 'p' markings.

ein Nach - ti - gal - len - chor he - grüsst den Lenz ist Liebe, ja cresc.

Sixth system of the musical score. The vocal line continues with 'Nach - ti - gal - len - chor be - grüsst den Lenz'. The piano accompaniment includes 'p' and 'dolce' markings.

Nach - ti - gal - len - chor be - grüsst den Lenz ja Liebe, ja dolce cresc

Seventh system of the musical score. The vocal line continues with 'Nach - ti - gal - len - chor be - grüsst den Lenz'. The piano accompaniment includes 'p' and 'dolce' markings.

Nach - ti - gal - len - chor be - grüsst den Lenz do a tempo ja Liebe, ja dolce cresc.

Eighth system of the musical score. The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking and 'p' markings.

Ninth system of the musical score. The piano accompaniment features a 'dim.' (diminuendo) marking and 'dolce' markings.

Tenth system of the musical score. The piano accompaniment features a 'p' marking and 'dim.' markings.

Eleventh system of the musical score. The piano accompaniment features a 'p' marking and 'pizz' (pizzicato) marking.

poco a poco ral - - len - - tan - do a tempo

X

ri - te - nu - to a tempo

mf *dim.* *pp*

ri - te - nu - to a tempo

*dim.* *pp*

ri - te - nu - to a tempo

*f* *dim.* *dolce*

ja Liebe, Lie - be ist des Le - bens, des Le - bens May. Sie wan - delt neu - den

die Lie - be, sie ist des Le - bens May.

Liebe  
Liebe  
Liebe  
Liebe

ri - te - nu - to a tempo

*p* *pizz.* *dim.* *pp* *pizz.*

X

ri - te - nu - to a tempo

First system of musical notation, including five staves with notes, rests, and a dynamic marking *p*.

Second system of musical notation, including five staves with notes and rests.

Third system of musical notation with lyrics and dynamic markings. The lyrics are: "grü - nen Haïn , des Le - bens May ist Lie - be al - lei - - ne". Dynamic markings include *cresc.*, *pp*, and *p dolce*. The word *sempre* is also present.

Fourth system of musical notation with complex musical notations and dynamic markings. Includes *cresc.*, *arco*, and *p*. The word *sempre* is also present.

Y

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cresc. - - - -*

ist Lie - - be al - lei - ne, des Le - - bens May ist Lieb' al -

*dimi - nu - en - do* pp

ne, al - lei - ne, al - lei - - - ne.

*dimi - nu - en - do* pp

ist Lie - - be al - lei - ne.

*dimi - nu - en - do* pp

*dimi - nu - en - do* pp

is Lie - - be al - lei - ne.

*dimi - nu - en - do* pp

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *pizz*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

*dimi - nu - en - do* pp *cre - - scen - - do di -*

Y

The musical score consists of several systems of staves. The first system includes vocal lines with lyrics: "mi - nu - en - do" and "mi - nu - en - do". It features dynamic markings such as *pp* and *sempre diminu.*, and includes triplets and *ppp* markings. The second system continues the vocal lines with lyrics: "mi - nu - en - do", "mi - nu - en - do", and "mi - nu - en - do". It includes the instruction *perdendosi* and *sempre di - mi - nu - en - do*. The third system shows a vocal line with lyrics "mi - nu - en - do" and a piano line with *p* and *pp* markings. The fourth system features a vocal line with lyrics "mi - nu - en - do" and a piano line with *pizz.* and *pp* markings. The score concludes with an *attacca* marking.

N.º 4.

Allgemeiner Chor.

Adagio non troppo lento. M.M. ♩ = 52.

Z

Flauti. *f sfz* *piú sfz* *f espress. dim. dim.*

Oboi. *f sfz* *piú sfz* *f espress. dim. dim.*

Clarineti in B. *f sfz* *piú sfz* *f espress. dim. dim.*

Fagotti. *p* *f* *ten.* *mf* *f* *ten.* *espress. dim. dim.* *p*

Corno I u. II in C. *f sfz* *pp* *f espress. dim. dim.*

Corino III u. IV in F. *f sfz* *f espress. dim. dim.*

Trombe in F. *f sfz* *f sfz* *f espress. dim. dim.* *Muta in C.*

Timpani in C. G. *p* *mf* *espress. dim. dim.*

Trombone alto. *mf* *f* *espress. dim. dim.*

Trombone tenore. *mf* *f* *espress. dim. dim.*

Trombone basso. *mf* *f* *espress. dim. dim.*

Sopran I.

Sopran II.

Alt I.

Alt II.

Tenor I.

Tenor II.

Bass I.

Bass II.

Violino I. *p* *fz* *mf* *f* *espress. dim. dim.* *p*

Violino II. *p* *fz* *mf* *f* *f espress. dim. dim.* *p*

Viola. *p* *fz* *mf* *f* *f espress. dim. dim.* *p*

Violoncello. *p* *fz* *mf* *f* *f espress. dim. dim.* *p*

Cantrabasso. *p* *fz* *mf* *f* *f espress. dim. dim.* *p*

Adagio non troppo lento M.M. ♩ = 52

Z



Piano accompaniment for the first system, consisting of multiple staves with musical notation. Dynamic markings include *pp* and *p*.

*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*  
*pp* Won\_nevol - le Tö\_ne schleichen ü ber'n Fel\_senhang, tau\_sendjäh\_ ge Ei\_chen, *p*

Piano accompaniment for the second system, featuring dense chordal textures. Dynamic markings include *pp* and *sempre pp*.

pp dim. ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

ppp dim. ff p

in C.

*più p* *pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

tausendjäh - ge Ei - chen stim - men in den Rund - ge - sang.

*pp* *dim.*

Wonnevolle Töne,

Wonnevolle Töne,

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

dim. ppp dim. ff pp dim.

ppp f p

mf p

*p espress.*  
 der Chorge - sang, der Chorge - sang schallt durch Thal und Flur.  
 schlei - chen über'n Felsenhang der Chor - ge - sang schallt durch Thal und Flur.  
 schlei - chen über'n Felsenhang der Chor - ge - sang schallt durch Thal und Flur.  
 der Chorge - sang, der Chorge - sang schallt durch Thal und Flur.  
 der Chor - ge - sang schallt durch Thal und Flur.  
 der Chor - ge - sang schallt durch Thal und Flur.  
 der Chor - ge - sang schallt durch Thal und Flur.

ppp p f p

ppp cresc. f dim. pp  
 ppp cresc. f dim. pp  
 ppp cresc. f dim. pp  
 ppp cresc. f dim. pp



First system of the musical score, featuring vocal staves and piano accompaniment. Dynamics include *p* and *cresc.*

Second system of the musical score with German lyrics. Dynamics include *p*, *mf*, *f*, *fp*, and *cresc.*

Wald. Der Chorge - sang schallt durch Thal und Flur,  
 Wald. Der Chorge - sang schallt durch Thal und Flur,  
 Wald. Won - ne - vol - le Tö - ne durch Thal und Flur,  
 Wald. Won - ne - vol - le Tö - ne  
 Wald. Der Chorge - sang schallt durch Thal und Flur,  
 Wald. Won - ne - vol - le Tö - ne won -  
 Wald. Won - ne - vol - le Tö - ne schlei - chen über'n Felsen - hang,  
 Wald. Won - ne - vol - le Tö - ne, won - ne - vol - le

Third system of the musical score, featuring vocal parts and piano accompaniment. Dynamics include *p*, *dim.*, *pp*, *cre*, *scen*, *do*, and *fp*.

schallt über die Fel - - sen da hin durch den Wald, schallt über die Fel - - sen,  
 schallt über die Fel - - sen da hin durch den Wald, schallt über die Fel - - sen,  
 won - ne - vol - le Tö - - ne won - - ne vol - le Tö - ne schlei -  
 - ne - vol - le Tö - - ne won - - ne vol - le Tö - ne schlei -  
 schallt über die Fel - - sen, da hin durch den Wald, schallt über die Fel - - sen,  
 - ne - vol - le Tö - - ne da hin durch den Wald, schallt über die Fel - - sen,  
 won - ne - vol - le Tö - - ne won - - ne vol - le Tö - - ne schlei - chen ü - bern  
 Tö - ne schlei - - chen über'n Fel - sen - hang, ü - - bern Fel - senhang,  
 - - - - - do - - - - - do - - - - - do - - - - - do - - - - -  
 - - - - - do - - - - - do - - - - - do - - - - - do - - - - -

cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 cre - - scen - - do  
 cre - - scen - - do

*cresc.* 3 da hin durch den Wald. Tausend jähr'ge *ff*  
*cresc.* 3 da hin durch den Wald. Tausend jähr'ge *ff*  
 scen - - do da hindurch den Wald. Tausend jähr'ge *ff*  
 chen ü ber Fel - sen, da hindurch den Wald. Tausend jähr'ge *ff*  
 scen - - do da hindurch den Wald. Tausend jähr'ge *ff*  
 da hin durch den Wald, da hindurch den Wald. Tausend jähr'ge *ff*  
*cresc.* 3 da hin durch den Wald, da hindurch den Wald. Tausend jähr'ge *ff*  
*cresc.* 3 da hin durch den Wald, da hindurch den Wald. Tausend jähr'ge *ff*  
 Felsenhang, da hindurch den Wald. Tausend jähr'ge *ff*  
*cresc.* 3 ü - - bern Fel - sen - hang, da hindurch den Wald. Tausend jähr'ge *ff*

sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do  
 sempre cre - - scen - - do

Instrumental accompaniment for the first system, including piano, violin I, violin II, viola, cello, and double bass parts. Dynamics include *fff*, *ff*, and *sf*.

*ten.* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

*ten.* *sempre ff* *sempre ff* *ff tenuto*

Ei - chen stim - men in den Rundge - sang . Laut klingen alle Sai - ten der Na - tur !

Instrumental accompaniment for the second system, including piano, violin I, violin II, viola, cello, and double bass parts. Dynamics include *fff*, *ff*, and *sempre ff*.



ff molto cre - scen - do ff dim.

f espr. fz Und Al - les  
 f espr. fz Und Al - les  
 f espr. fz Und Al - les  
 f espr. fz Und Al - les  
 f espr. cresc. Und Al - les tont in  
 f espr. cresc. Und Al - les tont in  
 f espr. cresc. Und Al - les tont in  
 f espr. cresc. Und Al - les tont in

ff dim. p ff cresc. scen - do ff dim.  
 ff dim. p ff cresc. scen - do ff dim.  
 ff dim. p ff cresc. scen - do ff dim.  
 ff dim. p ff cresc. scen - do ff dim.

ffp *molto* *cre-screscendo* f ffp p *cre-scen-*

ffp *molto* *cre-screscendo* f ffp p *cre-scen-*

f p f p *cre-scen-*

*cre-scen-*

tönt in ei - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

tönt in ei - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

tönt in ei - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

tönt in ei - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

*fz* *cre-scen-do* in ei - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

*fz* ei - - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

*fz* ei - - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

*fz* ei - - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her *cre-*

ei - - nem - all - mäch - ti - gen Klang ho - her Lie - be, ho - her

*ffp* *cre-scen-do* *ffp* *pp* *dim.* p *cre-*

*ffp* *cre-scen-do* *ffp* *pp* *mf* *dim.* p *cre-*

*ffp* *cre-scen-do* *ffp* *pp* *fz* *dim.* p *cre-*

*ffp* *cre-scen-do* *ffp* *pp* *fz* p *cre-*

*ffp* *cre-scen-do* *ffp* *pp* *fz* p *cre-*

Musical score for a choir and orchestra, page 67. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are: "Lie - be Preis und Lob - - ge - sang! und Al". The score features various musical notations such as dynamics (*ff*, *p*, *f*, *f espr.*, *f espressivo*), articulation (accents), and performance instructions (*a2.*, *molto cre - scen - do*).

The musical score is arranged in a standard format with vocal staves at the top and piano accompaniment below. The vocal parts include tenors, sopranos, and basses. The piano accompaniment features a complex texture with many sixteenth-note passages. The score is marked with various dynamics and performance instructions.

**Vocal Lyrics:**  
 les tönt in ei - nem all - mäch - ti - gen  
 les tönt in ei - nem all - mäch - ti - gen  
 und Al - les, Al - les tönt in  
 Al - les tönt in ei - nem  
 Al - les tönt, und Al - les tönt in ei - nem  
 Al - les tönt, und Al - les tönt in ei - nem

**Performance Markings:**  
 - *poco dim.*: Gradually decreasing volume.  
 - *f*: Fortissimo (very loud).  
 - *ffp*: Fortissimissimo (extremely loud).  
 - *espress.*: Espressivo (with emphasis).  
 - *ten.*: Tenuto (sustained).  
 - *cre-scen-do*: Crescendo (increasing volume).

HH

Musical score for a choir and orchestra. The score includes vocal parts with lyrics in German and dynamic markings such as *pp*, *ff*, *dimin.*, and *mf*. The lyrics are:

Klang ho - her Lie - be, ho - her Lie - be Preis und  
 ei - nem all - mächt - gem Klang ho - her Lie - be Preis und  
 Klang, ho - her Lie - be, ho - her Lie - be Preis und  
 Klang, in all - mächt - gem Klang ho - her Lie - be Preis und  
 Klang, in all - mächt - gem Klang ho - her Lie - be Preis und

The score features complex musical notation with various dynamics and articulations. The bottom of the page includes the number 7313 and the initials HH.

The piano accompaniment for the first system consists of multiple staves. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *ff*. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Trumpets, Trombones) have various parts, some playing sustained notes and others moving in parallel motion. The score includes dynamic markings such as *p*, *fz*, *cresc.*, *ff*, *pp sempre*, and *dim.*

Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be  
 Lob - - - ge - sang, ja Al - - - les, Al - - - les tont ho - - her Lie - - be

The piano accompaniment for the second system continues the musical texture from the first system. It features similar rhythmic patterns and dynamic markings, including *p*, *fz*, *cresc.*, *ff*, *pp sempre*, and *dim.*. The overall structure remains consistent with the first system, providing a rich harmonic and rhythmic foundation for the vocal lines.

*ff* *pp* *rallentando*

*ff* *pp* *rallentando*

Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.  
 Preis . Al - - les tont Preis und Lob - ge - sang.

*ff* *f* *p dim.* *rallentando*

*p dim.* *pp* *dim.* *rallentando*