

I

Mäßig (moderato) (♩ = ca 100)

etwas langsamer anfangen - - - - -

1. Geige

2. Geige

Bratsche

Violoncello

etwas rascher (♩ = 120 - 126)

rit. - - -

6

7

8

9

10

11

12

Hauptzeitmaß (♩ = ca 52-56)

12

13

14

15

16

17 18 19 20 21

Musical score for measures 17-21. The score is written for three staves (treble, middle, and bass clefs) in a key signature of two sharps (F# and C#). Measure 17 begins with a treble clef and a key signature of two sharps. The music features a melodic line in the treble clef and a bass line in the bass clef. The middle staff contains a series of chords. The notation includes various note values, rests, and dynamic markings such as *p* and *mf*. The measures are numbered 17, 18, 19, 20, and 21.

22 23 24 25

Musical score for measures 22-25. The score continues from the previous system. Measures 22 and 23 show a continuation of the melodic and bass lines. Measure 24 introduces a dynamic marking of *p* (piano) in the treble clef. Measure 25 features a dynamic marking of *p* in the bass clef. The notation includes various note values, rests, and dynamic markings such as *p* and *mf*. The measures are numbered 22, 23, 24, and 25.

26 27 28 29 30

Musical score for measures 26-30. The score continues from the previous system. Measures 26 and 27 show a continuation of the melodic and bass lines. Measure 28 features a dynamic marking of *mf* (mezzo-forte) in the treble clef. Measure 29 features a dynamic marking of *mf* in the bass clef. Measure 30 features a dynamic marking of *mf* in the treble clef. The notation includes various note values, rests, and dynamic markings such as *mf* and *p*. The measures are numbered 26, 27, 28, 29, and 30.

31 32 33 34 35

Musical score for measures 31-35. The score continues from the previous system. Measure 31 features a dynamic marking of *mf* in the treble clef. Measure 32 features a dynamic marking of *mf* in the bass clef. Measure 33 features a dynamic marking of *p* (piano) and the instruction *hervortretend* (prominent) in the treble clef. Measure 34 features a dynamic marking of *mf* in the bass clef. Measure 35 features a dynamic marking of *mf cresc.* (mezzo-forte crescendo) in the treble clef. The notation includes various note values, rests, and dynamic markings such as *mf*, *p*, and *mf cresc.*. The measures are numbered 31, 32, 33, 34, and 35.

36 37 rit. breit 38 39 rit. 40

f *sf* *f* *sf* *f* *sf*

41 42 43 Zeitmaß 44 45
sehr ausdrucksvoll

p *p* *p* *p* *p*

46 47 48 49 50

p *p* *pp*

51 52 53 54 55

espr. *p* *p* *pp* *pp*

pp hervortreten *p* *pp*

belebend

56 57 58 59 60

61 62 63 64 65

66 67 68 69 70

71 72 73 74

94 **belebter** 95 96 97 *rit.* 98 **Etwas langsam**

Violin I: *p*, *pp*
 Violin II: *p*, *pp*
 Viola: *p*, *pp*
 Cello/Double Bass: *p*, *pp*

99 **belebter** 100 101 102 103

Violin I: *f*
 Violin II: *f*
 Viola: *f*
 Cello/Double Bass: *f*

104 **ruhiger, aber fließend** 105 106 107 *ausdrucksvoll* 108

Violin I: *p*
 Violin II: *f*, *p*
 Viola: *p*, *p*
 Cello/Double Bass: *f*, *p*, *hervortreten*, *p*

109 110 111 112 113

Violin I: *p*
 Violin II: *p*
 Viola: *mf*
 Cello/Double Bass: *f*

steigernd

114 115 116 117 118

Musical score for measures 114-118. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. Measure 114 starts with a forte (*f*) dynamic. Measure 115 has a mezzo-forte (*mf*) dynamic. Measure 116 has a forte (*f*) dynamic. Measure 117 has a forte (*f*) dynamic. Measure 118 has a forte (*f*) dynamic. The music is characterized by long, sweeping melodic lines and sustained chords, with a clear upward trajectory in dynamics and intensity.

119 120 121 122 123

Musical score for measures 119-123. The score continues in G major and 4/4 time. Measure 119 has a forte (*f*) dynamic. Measure 120 has a forte (*f*) dynamic. Measure 121 has a forte (*f*) dynamic. Measure 122 has a forte (*f*) dynamic. Measure 123 has a piano (*p*) dynamic. The music features a mix of melodic lines and sustained chords. In measure 123, there is a dynamic shift to piano (*p*) and the instruction *hervortreten* (emerge) is written above the staff.

wieder ruhiger

124 125 126 127 128

Musical score for measures 124-128. The score continues in G major and 4/4 time. Measure 124 has a piano (*p*) dynamic and the instruction *zart* (softly) is written above the staff. Measure 125 has a piano (*p*) dynamic and the instruction *zart* is written above the staff. Measure 126 has a piano (*p*) dynamic. Measure 127 has a piano (*p*) dynamic. Measure 128 has a piano (*p*) dynamic. The music is characterized by long, sweeping melodic lines and sustained chords, with a clear downward trajectory in dynamics and intensity.

129 130 131 132 133

Musical score for measures 129-133. The score continues in G major and 4/4 time. Measure 129 has a mezzo-forte (*mf*) dynamic. Measure 130 has a mezzo-forte (*mf*) dynamic. Measure 131 has a piano (*p*) dynamic. Measure 132 has a piano (*p*) dynamic. Measure 133 has a piano (*p*) dynamic. The music features a mix of melodic lines and sustained chords, with a clear downward trajectory in dynamics and intensity.

134 135 136 137 138

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

breiter werden

139 140 141 142 143

f *f* *fp* *fp* *p*

noch breiter

144 145 146 147 148

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

ruhiger

149 150 151 152 153

f dim. *mf dim.* *f* *dim.* *dim.*

molto rit. und dim..

154 155 156 157 158

Zeitmaß (aber ruhig)

159 160 161 162 163

164 165 166 167 168

169 170 171 172 173

174 175 176 177 178 *steigernd*

f *f*

179 180 181 *f* *f* *f* *führend* *hervortreten* 182 183 *f*

f *f* *f* *f*

184 185 186 187 *fp* *fp* *p* *p* *f* *führend*

fp *fp* *p* *p* *f* *f*

188 189 190 191 *cresc.* *cresc.* *cresc.* *mf* *f* *rit.*

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

192 *breit* 193 *molto rit.* 194 195

ff *dim.* *p-* *pp*

hervortreten *ff*

ff *f*

196 *Viel langsamer* 197 *sehr ausdrucksvoll* 198 199 200 *molto rit.*

mf *f* *p* *p* *p*

espr. *mf* *f* *p* *p*

201 202 203 204 205

I. Zeitmaß
p subito

f *p* *f* *p* *f* *p*

hervortreten *f* *p* *f* *p* *f* *p*

206 207 208 209 210 211

p *p* *p* *p* *p* *p*

212 213 214 rit. 215 216 217

Musical score for measures 212-217. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. Measure 214 is marked with a 'rit.' (ritardando) hairpin. Dynamic markings include 'p' (piano) and 'pp' (pianissimo). The music consists of flowing lines with various note values and rests.

218 Ruhiger 219 220 221 222

Musical score for measures 218-222. The tempo is marked 'Ruhiger' (calmly). The score continues with four staves. Dynamic markings include 'p' and 'pp'. The music features sustained notes and melodic fragments.

223 224 225 226 227

Musical score for measures 223-227. The score continues with four staves. Dynamic markings include 'pp'. The music features sustained notes and melodic fragments.

228 rit. 229 230 231 232 233

Musical score for measures 228-233. The score is marked with a 'rit.' (ritardando) hairpin. It features four staves. Dynamic markings include 'pp'. The music concludes with sustained notes and rests.

II

Sehr rasch (♩ = ca 116)

1 2 3 4 5

stacc.
sehr kurz und leicht
pp

pp

6 7 8 9

pp

pp

10 11 12 13

rit.

pp

pizz.

arco

Etwas langsamer

14 15 16 17 18

pp

ppp

spring.

ppp

pp

pp

pp

pp

rit. . . . Zeitmaß

19 20 21 22

pp pp pp pp arco pp

23 24 25 26

mp p p

27 28 29 30

mf mp mf f pizz. f

sehr zurückhaltend

31 32 33 34

ff ff arco ff pesante pesante pesante

Zeitmaß (etwas schwerer)

35 36 37 38 39

Musical score for measures 35-39. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Treble, Violin, Viola, and Bass. Measure 35 starts with a forte (*f*) dynamic. Measure 37 has a mezzo-piano (*mp*) dynamic. Measures 38 and 39 are marked piano (*p*). The music consists of rhythmic patterns with some melodic lines in the upper staves.

40 41 42 43 44

Musical score for measures 40-44. The score continues with four staves. Measure 40 is marked forte (*f*). Measure 41 is marked piano (*p*). Measure 42 is marked forte (*f*). Measure 43 is marked piano (*p*). Measure 44 is marked forte (*f*). The music continues with rhythmic patterns and some melodic lines.

45 46 47 48 49

Musical score for measures 45-49. The score continues with four staves. Measure 45 is marked forte (*f*). Measure 46 is marked forte (*f*). Measure 47 is marked forte (*f*). Measure 48 is marked forte (*f*). Measure 49 is marked fortissimo (*ff*). The music continues with rhythmic patterns and some melodic lines.

50 51 52 53 54

molto rit. . . . Nicht zu rasch

Musical score for measures 50-54. The score continues with four staves. Measure 50 is marked fortissimo (*ff*). Measure 51 is marked fortissimo (*ff*). Measure 52 is marked fortissimo (*ff*). Measure 53 is marked pianissimo (*pp*). Measure 54 is marked pianissimo (*pp*). The tempo marking "molto rit." is above measures 50-52, and "Nicht zu rasch" is above measures 53-54. The music continues with rhythmic patterns and some melodic lines.

55 56 57

cresc.
cresc.
cresc.
cresc.

58 59 60

f
f
f
f

61 62 *Etwas langsamer* 63

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

am Steg
ppp
spring. am Steg
pp
am Steg
ppp

♩ = 84
 rit. *Ruhiger als das Zeitmaß* (♩)

64 65 66 67

pp *pp* *pp*
pizz. *pizz.* *pizz.*
arco *arco* *pizz.*
pp *pp* *pp*

68 69 70 71

Violin I: *mf*
 Violin II: *mf*
 Viola: *mf*
 Cello/DB: *mf*

68: arco
 69: pizz.
 70: arco
 71: arco

72 73 74 75

etwas zurückhaltend

Violin I: *pp*
 Violin II: *pp*
 Viola: *pp*
 Cello/DB: *pp*

72: arco
 73: pizz.
 74: pizz.
 75: arco

76 77 78 79

rit.

Violin I: *pp*
 Violin II: *ppp*
 Viola: *ppp*
 Cello/DB: *ppp*

80 81 82 83

. Viel langsamer

rit.

Violin I: *p*
 Violin II: *p*
 Viola: *p*
 Cello/DB: *p*

102 103 104 105 106 107 108

poco rit.

Zeitmaß

109 110 111 112 113 114

115 116 117 118 119 120

poco rit. a tempo

121 122 123 124 125

126 127 128 129 130

131 132 133 134 135

fließend

136 137 138 139 140

141 142 143 144 145

146 147 148 149 150

151 152 153 154 155

accel.

156 157 158 159

160 161 162 163 164

sehr zurückhaltend

187 188 189 190 191 192

Musical score for measures 187-192. Measures 187-188 are in 4/4 time with a key signature of one sharp (F#). Measures 189-192 are in 3/4 time with a key signature of one flat (Bb). Dynamics include *f* and *p*.

in den ♩ übergehend
♩=126

rit. . . . I. Zeitmaß (♩)
♩=84

193 194 195 196

Musical score for measures 193-196. Measures 193-194 are in 4/4 time with a key signature of one sharp (F#). Measures 195-196 are in 3/4 time with a key signature of one flat (Bb). Dynamics include *p*.

197 198 199 200

Musical score for measures 197-200. Measures 197-198 are in 4/4 time with a key signature of one sharp (F#). Measures 199-200 are in 3/4 time with a key signature of one flat (Bb). Dynamics include *p* and *f*.

201 202 203 204

Musical score for measures 201-204. Measures 201-202 are in 4/4 time with a key signature of one flat (Bb). Measures 203-204 are in 3/4 time with a key signature of one flat (Bb). Dynamics include *f*.

205

206

207

208

Musical score for measures 205-208. The score is written for four staves. Measure 208 includes a dynamic marking of *f*.

209

210

211

212

Musical score for measures 209-212. The score is written for four staves. Measures 211 and 212 include dynamic markings of *f cresc.*

213

214

breiter

215

216

Musical score for measures 213-216. The score is written for four staves. Measure 214 includes the instruction *Zeit lassen*. Measures 215 and 216 include dynamic markings of *ff*.

sehr zurückhaltend

Zeitmaß (♩=80)

sehr zart, aber mit Ton

217

218

219

220

Musical score for measures 217-220. The score is written for four staves. Measure 217 includes a dynamic marking of *fff*. Measure 219 includes dynamic markings of *pizz.* and *pp*. Measure 220 includes a dynamic marking of *pp*.

221 222 223 224 225

arco
pp
pizz.
arco
p ausdrucksvoll
f

nach und nach zurückhaltend

226 227 228 229

ff
arco
ff nicht roh!
sehr ausdrucksvoll
dim.
dim.
dim.
dim.

230 231 232 233 234

p
p
p<
p<
p<

Etwas langsamer

235 236 237 238 239

pp
pp
pp
pp

240

241

242

243

pp

pp

244

245

246

247

248

pp

pp

pp

pp

rit. Noch etwas langsamer

249

250

251

252

253

ausdrucksvoll, aber zurücktretend

p

p

pizz.

arco

zart hervortretend

immer zart hervortretend

molto rit.

254

255

256

257

258

dim.

dim.

dim.

dim.

Sehr rasch (Presto)

259 *f* 260 261 262

263 264 265 266

267 268 269 270

271 accel. 272 273 274 275

III Litanei (Stefan George)

Langsam (♩)

1 2 3

Sopran

1. Geige (arco) pp

2. Geige

Bratsche (arco) pp flüchtig pp

Violoncello p

4 5 6 7 8 9

(arco) p

p

p

10 11 12 13

flüchtig pp

breit f

breit f

pp

pp

pp

f

pp

Tief ist die trauer

14 15 16

die mich um-dü - stert, ein tret ich wie - - der Herr! in dein haus...

Ein wenig bewegter (II. Zeitmaß)

17 18 19 20

Lang war die rei - se, matt sind die

21 22 23

glie - der, leer sind die schrei - ne, voll.

deutlich

pesante

etwas zurückhaltend

24 25 26

nur die qual.

ff *p* *fp* *pp*

breit *f* *fp* *pp*

breit *f* *p* *fp*

am Steg hervortreten

molto rit. . . . II. Zeitmaß

27 28 29

Dur - sten - de zun - ge darbt nach dem

m. D. am Steg *pp* *sehr leise begleitend* m. D. am Steg *pp*

p *p*

pesante

langsamer werdend

30 31 32

wei - ne. Hart war ge-strit - ten, starr ist mein

pp *sehr ausdrucksvoll* *pp*

f *f* *fp*

Fließender (I. Zeitmaß)

33 arm. 34 35 *ruhig*

Gön - ne die

o. D. *p*

fp *sf*

fp *ruhig* *p*

36 37 38

ru - he schwan - - - ken-den schrit - ten, hung - - - ri - gem

o. D. *p*

pp

p

pp

Wieder bewegter
(etwas mehr als das II. Zeitmaß)

39 40 41 *belebend* *mf*

gau - me bröck - le dein brot! Schwach_

am Steg *f* *pp*

f *pp*

cresc. *f* *p*

f

belebend

immer steigend und beschleunigend
belebte

42 43 44

ist mein a - tem ru - fend dem trau - me, hohl

45 46 47

sind die hân - de, fie - bernd der mund...

sehr zurückhaltend

II. Zeitmaß

48 49

Leih dei - ne

50 51

küh - le, lö - - - sche die brän - de, til - - - ge das

pp

p

pizz.

p

52 53 **beschleunigend**

hof - - - fen, sen - de das licht! Glu - - - ten - im

p

pp

pp

arco

pp

54 55

her - zen lo - - - dern_ noch of - fen, in - - - nerst_ im

p

p cresc.

p cresc.

p cresc.

p cresc.

56

pesante

molto rit.

Bewegte

57

mf

58

ff

grun - de wacht noch ein schrei... Tö - - - te

59

60

61

das seh - nen, schlie - sse die wun - de!

62

63

64

accel.

frei

Nimm mir die lie - - -

sehr zurückhaltend
(mit dem Gesang)

I. Zeitmaß

65 66 67 68

- be, gieb mir dein glück!

(G)

Detailed description: This block contains the musical notation for measures 65 through 68. The top staff is the vocal line, starting with a fermata on measure 65. The lyrics are "- be, gieb mir dein glück!". The piano accompaniment consists of four staves. Dynamics include *ff* (fortissimo) and *p* (piano). A section marked "(G)" begins at measure 66. The piano part features long, sweeping lines with various articulations and dynamic markings.

69 70 71 72

Detailed description: This block covers measures 69 to 72. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with four staves. Dynamics include *f* (forte) and *ff*. There are triplet markings in measures 71 and 72. The piano part features long, sweeping lines with various articulations and dynamic markings.

73 74 75 76

Detailed description: This block covers measures 73 to 76. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with four staves. Dynamics include *f* and *fff* (fortississimo). There are triplet markings in measures 74 and 75. The piano part features long, sweeping lines with various articulations and dynamic markings.

IV Entrückung (Stefan George)

Sehr langsam (gehende Achtel)

1

Musical score for system 1, measures 1-4. The score is written for four staves (treble and bass clefs). The tempo is 'Sehr langsam (gehende Achtel)'. The first measure is marked with a '1' above the staff. The music features a complex, chromatic texture with many accidentals. Dynamics include *ppp* and *m. D.* (mezzo-forte).

2

Musical score for system 2, measures 5-8. The score continues with the same four-staff arrangement. The texture remains dense and chromatic, with many accidentals. The dynamics are consistent with the previous system.

3

Musical score for system 3, measures 9-12. The score continues with the same four-staff arrangement. The texture remains dense and chromatic, with many accidentals. Dynamics include *fpp* and *fp*.

4

(m.D.)

(m.D.)

(m.D.)

(m.D.)

Musical score for measures 4-5. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. The dynamic marking '(m.D.)' is present on each staff.

5

pp

pp

Musical score for measures 6-7. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. The dynamic marking '*pp*' is present on the first two staves.

6

7

ppp

sehr leicht

pp

sehr leicht

pp

mf

mf

sf

sf

Musical score for measures 8-9. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with slurs and dynamic markings. The dynamic markings '*ppp*', '*sehr leicht*', '*pp*', '*mf*', and '*sf*' are present on the staves.

etwas zurückhalten

8 9

(m. D.) *f* (m. D.) (m. D.) (m. D.) *fp* (#) *fp* *pizz.* *sf sf*

etwas langsamer

11

10 11

sehr ruhig *pp* *arco* *sehr ruhig* *pp* *sehr ruhig*

13

12 13

f *f* *f* *f*

rit.

Mäßige Viertel

14

15

16

17

18

19

20

molto rit.

Tempo

21

22

23

24

25

26

Ich füh - le luft von an - de - rem pla - ne - ten.

27

28

29

(m. D.) am Steg
 (m. D.) *pp* am Steg
 (m. D.) *pp* am Steg
 (m. D.) *pp*

p *zart*
pp

30

31

32

33

Mir blas - sen durch das dun- kel die ge- sich - ter die freund - lich e -

pp *p* *p* *p*

mit dem Gesang

34

35

36

- ben noch sich zu mir dreh - - ten. Und bäum und we - ge die ich

pp

sehr zart, aber mit Ton

37 38 39

lieb - te fah - len dass ich sie kaum mehr ken - ne und Du lich - - ter

(m. D.)
pp

(m. D.)
pp

(m. D.)
pp

(m. D.)
pp

40 41 42

ge - lieb - ter schat - ten — ru - fer mei - ner qua - len — bist nun er -

p

p

p

espr.

43 44 45

vorwärts

- lo - schen ganz in tie - fern glu - ten um nach dem tau - mel strei - ten-den ge -

f

f

f

f

46 *steigernd* *p* 47 *vorwärts* 48

- to - bes mit ei - nem from - men schau - er an - zu - mu - ten.

(m. D.)

(m. D.) *p*

(m. D.) *p*

(m. D.) *p*

p

49 50 *molto rit.*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

51 *Langsame Halbe* 52 53 54 55 56 *p*

Ich lö - se mich in tö - nen, krei -

sehr ausdrucksvoll

p *p* *mp*

p *p* *mp*

p *p* *mp*

p *p* *mp*

57 58 59 60

send, we - bend, un - grün - di - gen danks und

(m. D.)

f *p*

61 62 63 64

un - be - nam - ten lo - bes dem gro - ssen a - tem wunsch - los

p

65 66 67 68

mich er - ge - bend.

espr. (Ton!) *mp* *p*

begleitend ruhig fließend

69 70 71

(m. D.)
ruhig steigend

(m. D.)
p

(m. D.)
ruhig

(m. D.)
ruhig

72 73 74

Belebter

Mich ü - ber - fährt ein

f

75 76

un - ge - stü - mes we - hen im rausch_ der wei - he wo

f

molto rit.

dim.

77

78

79

in - - - brün - sti - ge schrei - - - e in staub ge - worf - ner

(m. D.)

(m. D.)

(m. D.)

(m. D.)

espr.

p

p

p

80

81

82

be - te - rin - nen fle - hen:

poco cresc.

p

deutlich

83 Viertel etwas langsamer als vorher, aber fließend

84

stacc. (äußerst kurz)

pp

stacc. (äußerst kurz)

pp

85 *pp* sehr gebunden

Dann seh ich wie sich duf - ti - ge

(m.D.)

pp (m.D.)

pp (m.D.) stacc. (äußerst kurz)

pp

86

ne - - bel lüp - fen in ei - ner

(m.D.)

pp

87

sonn - - er - - füll - - ten kla - - ren frei - - e

stacc.

88

die nur um - fängt auf fern - sten

(m. D.)

pp

ppp

(m. D.)

pp (m. D.)

(m. D.)

pp (m. D.)

89

ber - - - ges - schlüp - - - - - fen.

so leise wie möglich

ppp

legato

ppp

hervortretend

pp

90

91

rit.

Der

(m. D.) am Steg

(m. D.) am Steg stacc. (sehr kurz)

(m. D.) am Steg stacc. (sehr kurz)

(m. D.)

pp

langsamer (Mäßige Viertel)

92

bo - - - den schüt - - - tert weiss und weich wie

pp

ppp pizz.

ppp

ppp

Zeitmaß

93

mol - - - ke.. Ich stei - - - ge ü - - - ber

ppp

pp

arco
sehr zart, aber bestimmt hervortreten

pp

pp

94

schluch - - - ten un - - - ge - heu - - - er,

(m. D.)

(m. D.)

(m. D.)

95

wenig beschleunigend

ich füh - - - le wie ich ü - ber lez - - - - ter

immer noch pp

96

wol - - - - ke in ei - nem meer kri -

cresc. - - - -

cresc. - - - -

cresc. - - - -

cresc. - - - -

cresc. - - - -

97 (m.D.)
- stall - - - - - nen glan - - - - - zes

f cresc.

f cresc.

f cresc.

f cresc.

98
schwim - - - - - me —

99 *molto rit.*

Alla breve; etwas bewegter als das erste Mal

100 101 102 103 104

ich bin ein fun - ke nur vom hei - - - li - gen feu - - -

(m. D.)
p
p
p
p
p

p cresc.
p cresc.
p cresc.
p cresc.

105 106 107 108

- - - er ich bin ein dröh - - - nen

cresc.

109 110

nur der hei - - -

vorwärts, mit dem Gesang

ff
ff
ff
ff

111 112

(m. D.)

(m. D.)

(m. D.)

(m. D.)

li

113 114

(m. D.)

(m. D.)

(m. D.)

(m. D.)

-gen

stim

115 116

(m. D.)

(m. D.)

(m. D.)

(m. D.)

- me.

immer über drei Saiten

espr.

sf

3

rit.

117

(m. D.)

(m. D.)

(m. D.)

(m. D.)

mf

Sehr ruhig

119

120

121

122

p

p

p

p

p

123

124

125

126

cresc.

cresc.

cresc.

cresc.

cresc.

espr.

143 144 145 146 147

(m. D.)

(m. D.)

(m. D.)

(m. D.)

dim.

dim.

dim.

dim.

verlangsamernd

148 149 150 151

dim.

pp

dim.

pp

dim.

pp

dim.

Mäßige Viertel

immer mehr verrinnend

152 153 154 155 156

pp

pp

pp

pp

sehr zart

sehr zart