

4
Nocturno sinfonico.
(Klavierauszug)

Rich. Körber
1867
Herausg. von Max
Reinhardt

Andante misterioso.

meno a poco cresc.

diminu.

pp

Handwritten musical score system 1. The right hand part features a melodic line with a triplet and a ritardando marking. The left hand part consists of chords and a bass line. Dynamics include *mp* and *rit.*

Handwritten musical score system 2. The right hand part has a melodic line with a triplet and a *rit.* marking. The left hand part is marked *a Tempo* and *non legato*. Dynamics include *mp*.

Handwritten musical score system 3. The right hand part has a melodic line with a triplet. The left hand part features a complex accompaniment with a *cresc.* marking.

Handwritten musical score system 4. The right hand part has a melodic line with a *rit.* marking. The left hand part has a bass line with a *dimin.* marking. Dynamics include *rit.* and *dimin.*

Handwritten musical score system 5. The right hand part has a melodic line with a *rit.* marking. The left hand part has a bass line with a *rit.* marking. Dynamics include *rit.* and *a Tempo*.

San

San

rit.

Gesung im Nacht.

Soprano
Alt
Chor
Tenor
Bass

mp

Chor

p

liegt denn alles in der tiefen großen

So liegt denn

liegt denn alles in der tiefen großen Ruhe in der großen

So liegt denn

Ruhe, so liegt denn alles in der großen Ruhe

Alles so liegt denn alles in der großen

Handwritten musical score for a choir with vocal and piano parts.



p subito

p subito

p subito

p subito

p subito

Ruh in der grossen gro-ssen Ruh

al-les in der grossen Ruh

in der grossen Ruh

Ruh in der grossen Ruh

Ruh in der grossen Ruh

dimin.

cresc.

mf Und meines Sternens mantels schwere Falten

p Und meines Sternens mantels schwere Falten

mf Und meines Sternens mantels schwere Falten

p Und meines Sternens mantels schwere Falten

pp Sie rühen mir

pp Sie rühen mir

pp

pp

Col. *dimin.*

Col. *dimin.*

1. *auch, sie rühen um auch mit decken alles zu.*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

9. *pp*

10. *pp*

11. *pp*

12. *pp*

13. *pp*

14. *pp*

15. *pp*

16. *pp*

17. *pp*

18. *pp*

19. *pp*

20. *pp*

21. *pp*

22. *pp*

23. *pp*

24. *pp*

25. *pp*

26. *pp*

27. *pp*

28. *pp*

29. *pp*

30. *pp*

31. *pp*

32. *pp*

33. *pp*

34. *pp*

35. *pp*

36. *pp*

37. *pp*

38. *pp*

39. *pp*

40. *pp*

41. *pp*

42. *pp*

43. *pp*

44. *pp*

45. *pp*

46. *pp*

47. *pp*

48. *pp*

49. *pp*

50. *pp*

51. *pp*

52. *pp*

53. *pp*

54. *pp*

55. *pp*

56. *pp*

57. *pp*

58. *pp*

59. *pp*

60. *pp*

61. *pp*

62. *pp*

63. *pp*

64. *pp*

65. *pp*

66. *pp*

67. *pp*

68. *pp*

69. *pp*

70. *pp*

71. *pp*

72. *pp*

73. *pp*

74. *pp*

75. *pp*

76. *pp*

77. *pp*

78. *pp*

79. *pp*

80. *pp*

81. *pp*

82. *pp*

83. *pp*

84. *pp*

85. *pp*

86. *pp*

87. *pp*

88. *pp*

89. *pp*

90. *pp*

91. *pp*

92. *pp*

93. *pp*

94. *pp*

95. *pp*

96. *pp*

97. *pp*

98. *pp*

99. *pp*

100. *pp*

1. *10/4*

2. *10/4*

3. *10/4*

4. *10/4*

5. *10/4*

6. *10/4*

7. *10/4*

8. *10/4*

9. *10/4*

10. *10/4*

11. *10/4*

12. *10/4*

13. *10/4*

14. *10/4*

15. *10/4*

16. *10/4*

17. *10/4*

18. *10/4*

19. *10/4*

20. *10/4*

21. *10/4*

22. *10/4*

23. *10/4*

24. *10/4*

25. *10/4*

26. *10/4*

27. *10/4*

28. *10/4*

29. *10/4*

30. *10/4*

31. *10/4*

32. *10/4*

33. *10/4*

34. *10/4*

35. *10/4*

36. *10/4*

37. *10/4*

38. *10/4*

39. *10/4*

40. *10/4*

41. *10/4*

42. *10/4*

43. *10/4*

44. *10/4*

45. *10/4*

46. *10/4*

47. *10/4*

48. *10/4*

49. *10/4*

50. *10/4*

51. *10/4*

52. *10/4*

53. *10/4*

54. *10/4*

55. *10/4*

56. *10/4*

57. *10/4*

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62. *10/4*

63. *10/4*

64. *10/4*

65. *10/4*

66. *10/4*

67. *10/4*

68. *10/4*

69. *10/4*

70. *10/4*

71. *10/4*

72. *10/4*

73. *10/4*

74. *10/4*

75. *10/4*

76. *10/4*

77. *10/4*

78. *10/4*

79. *10/4*

80. *10/4*

81. *10/4*

82. *10/4*

83. *10/4*

84. *10/4*

85. *10/4*

86. *10/4*

87. *10/4*

88. *10/4*

89. *10/4*

90. *10/4*

91. *10/4*

92. *10/4*

93. *10/4*

94. *10/4*

95. *10/4*

96. *10/4*

97. *10/4*

98. *10/4*

99. *10/4*

100. *10/4*

1. *pp* *die Er-de liegt in saubem Nachte-walden,*

2. *pp*

3. *pp* *die Er-de liegt in saubem Nachte-walden,*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

9. *pp*

10. *pp*

11. *pp*

12. *pp*

13. *pp*

14. *pp*

15. *pp*

16. *pp*

17. *pp*

18. *pp*

19. *pp*

20. *pp*

21. *pp*

22. *pp*

23. *pp*

24. *pp*

25. *pp*

26. *pp*

27. *pp*

28. *pp*

29. *pp*

30. *pp*

31. *pp*

32. *pp*

33. *pp*

34. *pp*

35. *pp*

36. *pp*

37. *pp*

38. *pp*

39. *pp*

40. *pp*

41. *pp*

42. *pp*

43. *pp*

44. *pp*

45. *pp*

46. *pp*

47. *pp*

48. *pp*

49. *pp*

50. *pp*

51. *pp*

52. *pp*

53. *pp*

54. *pp*

55. *pp*

56. *pp*

57. *pp*

58. *pp*

59. *pp*

60. *pp*

61. *pp*

62. *pp*

63. *pp*

64. *pp*

65. *pp*

66. *pp*

67. *pp*

68. *pp*

69. *pp*

70. *pp*

71. *pp*

72. *pp*

73. *pp*

74. *pp*

75. *pp*

76. *pp*

77. *pp*

78. *pp*

79. *pp*

80. *pp*

81. *pp*

82. *pp*

83. *pp*

84. *pp*

85. *pp*

86. *pp*

87. *pp*

88. *pp*

89. *pp*

90. *pp*

91. *pp*

92. *pp*

93. *pp*

94. *pp*

95. *pp*

96. *pp*

97. *pp*

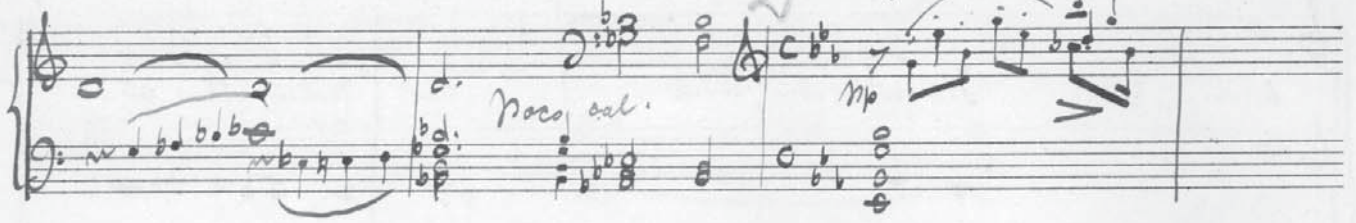
98. *pp*

99. *pp*

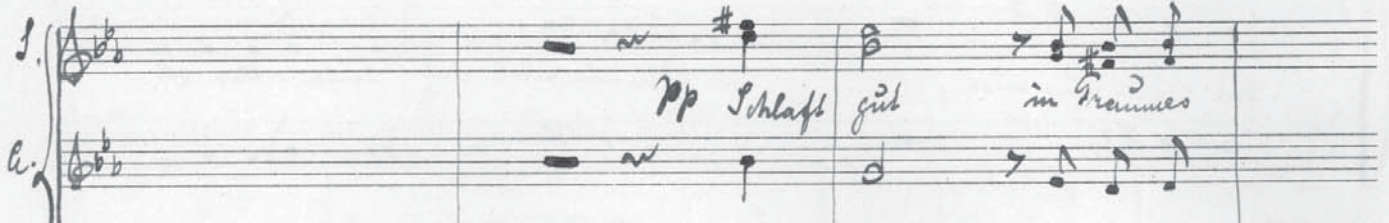
100. *pp*

Tranquillo.

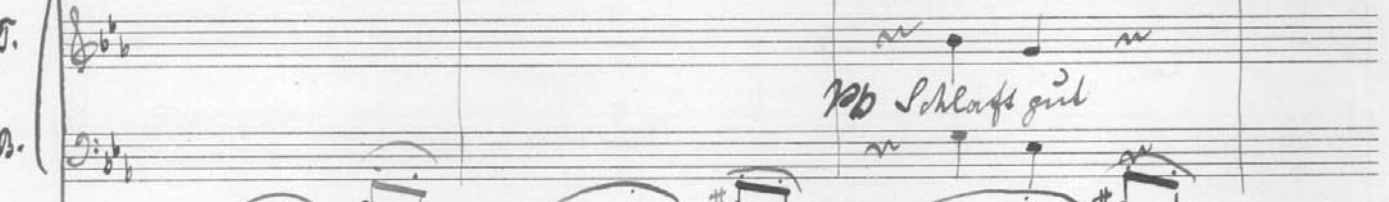
Poco cel. *mp*



pp Schlaf gut in Traumes



pp Schlaf gut



rit. *pp* Schlaf gut in nächt'ger Ruh schlafst in mer

rit. *pp* In Traumes Ruh in nächt'ger Ruh schlafst

rit. *pp*



rit. *pp*



8

1. *zu* *schlaff* *im* *mer - zu* *in Traum*

2. *im* *mer - zu,* *schlaff* *gut*

meno cresc. *Allargando*

1. *Kub* *in nächt'ger Ruh* *schlaff immer - zu*

2. *in Traum* *gut* *in nächt'ger Ruh* *schlaff immer*

3. *in nächt'ger Ruh* *schlaff immer*

Allargando

ppp

S.
A.
T.
B.

schlaf gut
 poco cal. *a Tempo*
 zu, *ppp* schlaf gut

poco cal. *a Tempo*
ppp
mf

Sop. alt

Allegro misterioso.

Gesang des deutschen

p
mf

Piano introduction consisting of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Soprano
Chor alt
I II

Sehr zart

Milch - wei - nes Trau - ma - er,

Two vocal staves. The Soprano part (Soprano I II) and Alto part (Chor alt I II) both begin with a whole rest, indicating they enter later in the piece.

Sehr zart

non legato

Piano accompaniment for the first vocal entry. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The tempo/mood is marked 'Sehr zart' and 'non legato'.

Violoncelli
II

Milch - wei - nes Trau - ma - er,

Violoncelli part II, consisting of two staves of music. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

non legato

Piano accompaniment for the second vocal entry. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The tempo/mood is marked 'non legato'.

Soprano
Alto

p

Geu mei - ne rei - hen - den

Geu mei - ne rei - hen - den Wo - gen na - hen

Two vocal staves. The Soprano part (Soprano) and Alto part (Alto) both begin with a whole rest. The lyrics are: 'Geu mei - ne rei - hen - den' and 'Geu mei - ne rei - hen - den Wo - gen na - hen'. The music includes triplets and slurs.

S.II *Wol-* *ge- na- hen* *Drif- te ge- zo- gen* *mit*

A.II *Drif- te ge- zo- gen, Drif- te ge- zo- gen*

This system contains the first two systems of music. The vocal line (S.II) begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes lyrics: "Wol-ge na- hen Drif- te ge- zo- gen" with a fermata over the final note. The piano accompaniment (A.II) is in the same key and time, featuring a melodic line with a triplet of eighth notes. The piano part includes a dynamic marking of *p* and a fermata at the end.

S.II *stille* *glanz* *brink ich sie ganz* *und lege sie wieder zu*

A.II *mit stil- lem glanz* *brink ich sie ganz* *und lege sie*

This system contains the third and fourth systems of music. The vocal line (S.II) continues with lyrics: "stille glanz brink ich sie ganz und lege sie wieder zu". The piano accompaniment (A.II) includes lyrics: "mit stil- lem glanz brink ich sie ganz und lege sie". The piano part features a dynamic marking of *p* and a fermata at the end.

S.II *er- de nie- der*

A.II *wieder zu er- de* *nie- der*

This system contains the fifth and sixth systems of music. The vocal line (S.II) has lyrics: "er- de nie- der". The piano accompaniment (A.II) has lyrics: "wieder zu er- de nie- der". The piano part includes a dynamic marking of *mp* and a fermata at the end.

S.II

A.II

This system contains the seventh and eighth systems of music. It shows the piano accompaniment (A.II) for the final part of the piece, including a dynamic marking of *p* and a fermata at the end.

p
 II II *auf allen We-gen milch-weisser*

a. II *auf al-len We-gen*

pp subito
 P. II *Segen milch weisser Se*

a. II *milchweisser Se-gen milch*
pp (subito)

II II *gen*
 a. II *weisser Se-gen*

morendo

Musical notation for the piano introduction, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/8. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical notation for the piano accompaniment, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature has two sharps. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

mp *doppelt so langsam.*

Wer schenkte mir den wundersamen Traum? Ich milde
in kleiner Schlafwölklein

p *solu* *Fürlich*

Topman Solo (ein kleines Schlafwölklein)

Musical notation for the first vocal line, consisting of a single staff with a treble clef. The key signature has two sharps. The music features a melodic line with lyrics.

Sopr. 2.

still im hohen kühlen Raum, ich milde still im hohen kühlen

Musical notation for the second vocal line, consisting of a single staff with a treble clef. The key signature has two sharps. The music features a melodic line with lyrics.

Sopr. 1.

Raum. alle meine Schwestern sind hinauf ge-glitten ich aber

Musical notation for the third vocal line, consisting of a single staff with a treble clef. The key signature has two sharps. The music features a melodic line with lyrics.

Sopr. 1. *rit. mp Grave.*
 Sie noch in der Sturm Mitter und glatte Rausen
 Sie noch in der Sturm Mitter und glatte Rausen

Sopr.
 Aus dunkler Ferne ruft ein altes
 Aus dunkler Ferne ruft ein altes

Sopr. *Feierlich*
 Rauschen, das ist mein Tod, in ihm mirlich verwehen.
 Rauschen, das ist mein Tod, in ihm mirlich verwehen.

S. 1.
 Kam nimmer seinen Atemhauch entgehen, muss
 Kam nimmer seinen Atemhauch entgehen, muss

S. 1. *mp*
 stille stehen und rauschen muss stille stehen und rauschen
 stille stehen und rauschen muss stille stehen und rauschen

J. J.

schw

Das Wöcklein zerfiest.

rit.

Allegro maestoso

Gesang des Nachbarns

Allegro maestoso

rit.

rit.

rit.

Gesang des Nachtrahers.

1. *ff* Ah - neu in Ge - sche - hen,

Chor

1. *ff* Ah - neu in Ge - schehen, Ahnen in Ge -

simile

Detailed description: This system contains the first four measures of the piece. It includes a vocal line (Soprano), an alto line, a choir line (Soprano and Bass), and a piano accompaniment. The piano part features a prominent bass line with a 'simile' marking. The lyrics are 'Ah - neu in Ge - sche - hen,'.

1. Er - ken - nen in Ah - nen

Chor

1. schehen, Er - Ken - nen im Ahnen, Er - Ken - nen im

Detailed description: This system contains the next four measures. The vocal lines continue with the lyrics 'Er - ken - nen in Ah - nen' and 'schehen, Er - Ken - nen im Ahnen, Er - Ken - nen im'. The piano accompaniment continues with a similar rhythmic pattern.

1. *all'* ist das he-ber in *all'* ist

A.

2. *all'* ist das he-ber in *all'* ist

B.

Chor

1. *ff* Gott

A.

2. *ff* Gott

B.

p Ah-nen in se-schoen,

p Ah-nen

Chor

T. Er - ken - nen im Ahnen

A. im Ge - sehen Er - ken - nen im

S.

B.

Chor

T. Das ist der Sinn des Seins ist das

A. Ahnen das ist der Sinn des Seins

S.

B.

S.
A.
Chor
T.
B.

leben im *all* ist
 Das ist das Leben im *all* ist

p

S.
A.
T.
B.

Gott
 Gott
 Gott
 Gott

Piu Allegro.

Gesang der Wetterstämme.

Piu Allegro (rit.)

mp
non legato

crusc.

Handwritten musical score for piano accompaniment. The score consists of two systems of staves. The first system has two staves (treble and bass clef) with complex chordal textures and melodic lines. The second system also has two staves, continuing the complex accompaniment. There are various musical notations including notes, rests, and dynamic markings.

1.
2.
3.
Chor
5.

Handwritten musical score for vocal parts. It features four staves labeled 1., 2., 3., and Chor. The lyrics are "Da kommt die ge". There are dynamic markings such as *f* and *p*. The notation includes notes, rests, and slurs.

Handwritten musical score for piano accompaniment. This section continues the accompaniment from the first system, featuring complex chordal textures and melodic lines in both hands. It includes various musical notations and dynamic markings.

Chor

a.

fah- ren um ran- schert da- hier seit viel-

f. 1.

fah- ren um ran- schert da- hier seit viel-

f. 2.

1.

a.

tausend Jah- ren oh- ne Ziel und Sinn

Chor

f. 1.

tausend Jahren oh- ne Ziel und Sinn

f. 2.

I. Chör
a.

Handwritten musical notation for the first system. It includes a vocal staff with lyrics "Kunst Kunst" and a piano accompaniment staff with notes and rests.

Dimin. . . .

Piano accompaniment for the first system, featuring a wavy line and various notes and rests.

II. Chör
a.
T.
B.

Jü-ker schwer-mü-tiger Bo-
Du Kunst Kunst Jü-ker schwer-

Handwritten musical notation for the second system. It includes vocal staves with lyrics "Jü-ker schwer-mü-tiger Bo-", "Du Kunst Kunst Jü-ker schwer-", and piano accompaniment.

Piano accompaniment for the second system, showing notes and rests.

III. Chör
a.
T.
B.

-ke wir ur-al-ten Klü-ter
mü-tiger Bo-ke wir ur-alten

Handwritten musical notation for the third system. It includes vocal staves with lyrics "-ke wir ur-al-ten Klü-ter", "mü-tiger Bo-ke wir ur-alten", and piano accompaniment.

Piano accompaniment for the third system, showing notes and rests.

Chor

1. *pp*
 a. *p*
 T. *p*
 B. *p*

Be - wa - chen das Go - te
 die - ter he - wa - chen das Go - te

mp

morendo

70%

Andante $\text{♩} = \text{♩}$

p *pp* *mp* *Poco più animato* *poco cresc.* *p* *tranquilla*

Flauto Soprano

Ein kleiner kuhner Vogel.

p *zweit* *zweit* *Sannt* *Schneit mit,* *Sannt* *Schneit mit,* *Der lieben Brüder* *p (scherzhaft)*

Soprano
 Ihr edler Brüder
 Mein Herz ist

The first system of the handwritten musical score. It consists of a soprano line and a piano accompaniment. The soprano line begins with a rest, followed by the lyrics "Ihr edler Brüder" and "Mein Herz ist". The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings like *pp*.

Soprano
 mü-der
 als meine Schwim-ger
 kann

The second system of the handwritten musical score. It continues the soprano line with lyrics "mü-der", "als meine Schwim-ger", and "kann". The piano accompaniment continues with similar harmonic complexity.

nicht mehr sin-gen
 Raum nicht mehr sin-gen

smorz

The third system of the handwritten musical score. The soprano line has lyrics "nicht mehr sin-gen" and "Raum nicht mehr sin-gen". A *smorz* (ritardando) marking is present above the piano part. The piano accompaniment includes a *simile* marking.

cal.

The fourth system of the handwritten musical score, which is a piano accompaniment system. It features a *cal.* (crescendo) marking and includes some fermatas and dynamic markings.

zuvitt
 in Zug ent-schwand
 mit ich

The fifth system of the handwritten musical score, which is a piano accompaniment system. It includes the lyrics "in Zug ent-schwand" and "mit ich" and features a *zuvitt* marking.

mp
 sterbe al-lein im ein-samen Land in

ein-samen Land
rit. > a tempo

Alligro
rit.

pp *string.*

pp *ad libitum*

Key Solo
mp
 hier schlaf-

*Five
Flesch
maius*

rit. a Tempo

Alt-Solo

sol *im hohen Kircken - dinal* *He straf mich*

Alt-Solo

sacht *zu Mon*

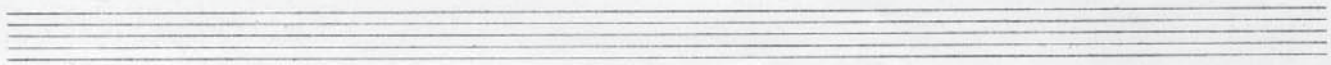
Alt-Solo

ber - strahl

Alt-Solo

Alt-Solo

zu *min schweif ich weit durch*



Alt-Solo

miternüch, se luf - ke hoch überm Taimelner der Al - men =

Alt-Solo

luf - ke

espr.

Alt-Solo

more grave

Von allen Wesen # schen # und furcht za -

Alt-Solo

miternü, # Kin - king ich # durch den

rit.

wei - tur # weis - sen # wie # den #

rit.

allegro

Clarinete, Flöte

Handwritten musical score for Clarinet and Flute, page 31. The score consists of seven systems of staves. The first system includes a key signature change to D major and a dynamic marking of "p.". The second system features a "carr." (crescendo) marking. The third system has a "molto cresc." marking. The fourth system includes a "ritardando" marking. The fifth system has a "p." marking. The sixth system has a "p." marking. The seventh system has a "p." marking. The score is written in a style typical of 19th-century manuscript notation, with various ornaments and slurs.

Sung twice
Andante

esp. molto.

Handwritten musical score for piano, consisting of four systems of staves. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features complex chordal textures and melodic lines. Performance markings include *mp*, *simile*, and *3* (triplets). The second system continues the piece with similar textures. The third system shows a change in key signature to two flats (Bb, Eb) and includes a *3* marking. The fourth system concludes the piece with a *rit.* marking.

Die eine Stimme
(Tenor)

mp a Tempo

calando

Ger- lieb- te, auf einem Ge- he- de

Handwritten musical score for voice and piano. The voice part is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are written below the voice staff. Performance markings include *mp*, *a Tempo*, and *calando*. The piano part features complex chordal textures and includes a *3* marking and a *simile* marking.

Ten.

Li- ben, was wir sein so still und einsam, was sind ihre Wangen so fahl

Handwritten musical score for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are written below the voice staff. The piano part features complex chordal textures and includes a *3* marking.

Ten.

fürcht von Traurigkeit und Tränen?

smorz

espr

mp

cresc.

Die andre Stimme (Sopran)

mp

Wie ich all mein dein und all mein träumeloses

smorz

pp

Sopr.

Weh mit hinterer nahm ins Grab, weinen meine di-llen weinen sie, nicht

cresc.

simile

Sopr.

sind ihre Wangen so fahl und so fürcht von Traurigkeit und Tränen?

simile

Tempo

Ge-lieb-ter!

pp

stringendo

diminuendo

Tenor

Ge-lieb-te

auf Deinem Grab die

pp

sal.

so zart

Ten.

Rosen,

was sind sie so rot?

was gleichen sie so

Ten.

stimmn sind heiss, was blühen sie so leise!

rit.

sonore

mp

Andr. molto.

Sopr.

Da ich alle hei-
ne

Sopr.

des-be

mit

all

meine

Lie-be

mit hi-

Sopr.

miter nahm ins

Grab

mit.

Tempo Glückselig so

Sopr.

hais

bluten sie so lei-se

auf meinem

Sopr.

Grab die Rosen

Je-lieb-ten

Richtig.

mp

morendo

*hin alle
Jambölein
act. 1.
Baryton*

3/2 *4/4* *4/4* *4/4* *3/2*

For più ornata

Marschmäßig

pp

cresc.

*Act. 1.
Bar.*

mp

2/2

Seit man mich aus's D.

pp *pppp* *cresc.* *mp* *risante*

*Act. 1.
Bar.*

mezzo

meiner Reisge tragen

steh ich all' hier

in Erde halbversunken

5/4 *5/4*

Alt od.
Bar.

als Dach auf einem Kreis voll trüber Fragen
rag' ich empor verweilt und

Alt od.
Bar.

so - trün - ken
Nimm.

Alt od. Bar.

Morgen wird man mich beiseite schaffen
zer - fallne Wohnung

Alt od.
Bar.

fordert nicht fast.
Ich füg' mich willig dem Befehl

Alt od.
Bar.

des Pfaffen ich bin mir selber eine al - te Last
Lieb

f

Cello od. Bar.

wohl in fremder dichman unerkannter! Ich hab' lang genug auf Dir gegessen

Cello od. Bar.

Nun bin auch ich ein aus der Welt ver-bannter, ob-gleich mich nicht die Würme

Cello od. Bar.

auf-ge-fressen.

Breit (Changi Recitativo)

Du bist ver-rost und ich bin arg ver-

Cello od. Bar.

wirkt, wie fort la deus mit seinem morschen

Glanz.

Allegro

pp sehr fast

O wie sein altes Licht her-

All w.
Gangtan

nie - der - Kittert er geht und nimmt den

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'nie - der - Kittert er geht und nimmt den'. The bottom staff is a piano accompaniment with chords and some melodic lines.

All w.
Bar.

letz - ten Sil - ber - Kranz

morendo

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'letz - ten Sil - ber - Kranz'. The bottom staff continues the piano accompaniment. The word 'morendo' is written above the staff.

All w. Bar.

ppp

pppp

mp

Allegro

ppp Scherzhaftes Tempo

simile

ppp

f

This system contains the fifth through eighth staves of music. It includes dynamic markings such as 'ppp', 'pppp', and 'mp'. It also features tempo and performance instructions like 'Allegro', 'Scherzhaftes Tempo', and 'simile'. The bottom two staves show a more active piano accompaniment with many notes.

Handwritten musical score for the first system, featuring piano accompaniment. The music is in a key with one flat and a 4/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppoco f*.

Soprano II
Frauen Chor
Alte II

pp Welche Leuch-ten, Welche
Welch Leuch-ten

Handwritten musical score for the second system. It includes vocal lines for Soprano II, Frauen Chor, and Alte II, along with piano accompaniment. The lyrics are "Welche Leuch-ten, Welche" and "Welch Leuch-ten".

Soprano I
Alte I

Leuch-ten
Lächelt aus des Fa-ces Sie-fen
Welch Leuch-ten
Lächelt aus des Fa-ces

Handwritten musical score for the third system. It includes vocal lines for Soprano I and Alte I, along with piano accompaniment. The lyrics are "Leuch-ten", "Lächelt aus des Fa-ces Sie-fen", "Welch Leuch-ten", and "Lächelt aus des Fa-ces".

Soprano II
Alte II

von Mon-der-ne-belw näch-tlich sind ein-
Sie-fen von Mon-der-ne-belw nicht ein-

Handwritten musical score for the fourth system. It includes vocal lines for Soprano II and Alte II, along with piano accompaniment. The lyrics are "von Mon-der-ne-belw näch-tlich sind ein-" and "Sie-fen von Mon-der-ne-belw nicht ein-".

Toss piú f

Sopr. II
 fan- gen
 Act II
 Noch eben
 lagen wir ver- ein-igt
 mit

Toss piú f

Sopr. II
 schlic- fen,
 Act II
 Da kúnt ein
 frúhler Wind die
 blas- sen

res.

S. II
 Wangen
 Act II
 der

S. II
 Tag
 Act II
 der Tag
 der gold- ne

ff
 P.II
 A.II
mp
 Ver wacht, ihr Geister
 Er wacht
mp

S.II
 A.II
 wacht ihr Geister, schon glüht ihm in ser
 schon glüht ihm in ser
 Sei - ster schon glüht Vor ihm in ser

S.II
 A.II
 sil - les Tal zu Fü - ßen
mf

S.II
 A.II
f

S. II
A. II

f
schließt sich Schwere - stern im - mer so - heil - lich

f
Er - schließt

S. II
A. II

Er - schließt Schwere - stern im - mer so - heil - lich

ster nu - serum ho - hen dei - ster

S. II
A.

ster im er - sten Mon - gen trä - nen

meno staccato

S. II
A. II

dim.
tan zu - grüs - sen

dim.

I. II
C. II

Tempo II
 Chorus
Chor II

f Schwe - le Schwe - le

Allegro
meno sost.

Tempo II
B. II

see - li - ge See - le durch des schöpfer - mächli - ge

Tempo II
B. II

all durch des schöpfer - mächli - ge *all*

F. III
Chor
 Triu - ke, Triu - ke le - bens - Lust - ge

F. II
B. III
 Keh - le, Flam - menglut von Son - nen -

F. II
B. II
 ball

ff
oben erst.

—
 —
 —
 —
 —
 —

Lg

Soprano
 Alto
 Tenor
 Bass

ff Wurf der Staub zum Staube nie-der,
 Wurf der Staub zum Staube nie-der,

ff simile

1.
 2.
 3.

was ver-blich-te, mag vergehn.
 was ver-blich-te, mag vergehn.

meno f

S. *Nu- e Weisun, neu- e Lieder* *p* *lass uns deinem Gei- st er-*

A. *Nu- e Weisun, neu- e Lieder* *p* *lass uns deinem Gei- st er-*

T. *Nu- e Weisun, neu- e Lieder* *p* *lass uns deinem Gei- st er-*

B. *Nu- e Weisun, neu- e Lieder* *p* *lass uns deinem Gei- st er-*

1. *stehn!*

A. *stehn!*

T. *stehn!*

B. *stehn!*

mf

cresc.

smorz.

piu fo

tranquillo

mp

Sopr. Solo *mp*
 Stark aus Schmer-zer
 die mit

cal.
a Temp.

Sopr. S.
 Sch-nen
 Schmie-le für ein Flü-gel-

resc.

Sopr. S.
 paar
 ein geschmei-elt aus frü-heren Trä-nen

dim.

Sopr. S.
 schmie-let sein er-grün-tes Haar

ost.
morest.
a Tempo
rit.

Poco più animato

simile

meno p poco a poco stringendo

1.
a.
Chor
T.
B.

f Also schwing dich

f al - so schwing dich

mf

1.
a.
Chor
T.
B.

auf und flie - ge

auf und flie - ge

1. *Al - so* schwing dich auf uns fei - ge

2. *Al - so* schwing dich auf uns fei - ge

3. *Al - so* schwing dich auf uns fei - ge

4. *Al - so* schwing dich auf uns fei - ge

1. Welt - hoch über Tod uns

2. Welt - hoch über Tod uns

3. Welt - hoch über Tod uns

4. Welt - hoch über Tod uns

1. *dim.*
 a. *Sein,* Welt-hoch über *Sein*
 Chor *dim.*
 f. *Sein,* Welt-hoch
 g. *Sein,* Welt-hoch *dim.*

dim.

dim.
 a. *Sein!* *Als.* schwing dich auf *nein*
 Chor *dim.*
 f. *Sein!* *Al-so* schwing dich auf *nein*

dim.

1. Chor

S. flie - ge Al - so schwing dich auf und

A. flie - ge Al - so schwing dich auf und

F. flie - ge Al - so schwing dich auf und

B. flie - ge Al - so schwing dich auf und

2. Chor

S. flie - ge Welt - hoch über Tod und

A. flie - ge Welt - hoch über Tod und

F. flie - ge Welt - hoch über Tod und

B. flie - ge Welt - hoch über Tod und

S. *Sein* *st* *ü-ber* *Tod* *und* *Sein*

a. *Chor*

F. *Sein* *st* *ü-ber* *Tod* *und* *Sein*

B.

Solo Sopran

st *ü-ber* *nächst*

S. *fall* *so* *schwing* *sich* *auf*

a. *Chor*

F. *fall* *so* *schwing* *sich* *auf*

B.

Or. Temp.

Temp. Solo

in Gottes Wiege
 fliege

S.
A.
T.
B.

Piano accompaniment with complex chordal textures and melodic lines.

S. Solo

Schlafe Welt hoch über der Welt
 stern dich

S.
A.
T.
B.

Piano accompaniment with complex chordal textures and melodic lines.

poco rit.

I. *ficc - det* *civ.*

II. *Sim.* *rit.*

III. *Sim.* *poco rit.*

poco rit.

pp

Uwas breiter
(Energisch bewegt)

mp

ergoc

mecc.

stringente

Handwritten musical score on page 58, featuring piano accompaniment with complex chordal textures and dynamic markings such as *f*, *p*, *rapp*, *poco rall.*, and *a Tempo*. The score concludes with a double bar line and the date *June 10/8 1923.*

Four empty musical staves at the bottom of the page.