

Klaus Ager

Gesang zur Nacht

für Sopran, Flöte, Klarinette, Violine,
Violoncello und Klavier op. 43

edition7
88106

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Am Abendhimmel blühet ein Frühling auf;
Unzählig blühn die Rosen, und ruhig scheint die goldene Welt;
o dorthin nimmt mich, purpurne Wolken!
und möge droben In Licht und Luft zerrinnen mir Lieb und Leid!-

Doch, wie verscheucht von töniger Bitte, flieht der Zauber;
dunkel wirds und einsam
Unter dem Himmel, wie immer, bin ich.-

(Hölderlin: aus Abendphantasie)

Warum liefst du vor mir?
Wo ist der Strom?
Siehst du nicht seine blauen Wellen über uns?
Wo sind wir?

(Novalis: aus Heinrich von Ofterdingen)

Fernab liegt die Welt,
wie versenkt in eine tiefe Gruft
wie wüst und einsam ihre Stelle!
Tiefe Wehmut
Weht in den Saiten der Brust
Fernen der Erinnerung
Wünsche der Jugend
Der Kindheit Träume
des ganzen, langen Lebens
Kurze Freuden
und vergebliche Hoffnungen
kommen in grauen Kleidern
wie Abendnebel
nach der Sonne, Untergang

(Novalis: aus Hymnen an die Nacht)

Von fern nur schlagen die Glocken
über die Wälder herein.

(Eichendorff: aus Nachts)

Muß immer der Morgen wiederkommen?
Endet nie des Irdischen Gewalt?
unselige Geschäftigkeit verzehrt den
himmlischen Anflug der Nacht.
Wird nie der Liebe geheimes Opfer ewig brennen?
Zugemessen ward dem Lichte seine Zeit;
aber zeitlos und raumlos ist der Nacht
Herrschaft.-

(Novalis: aus Hymnen an die Nacht)

In ihren Augen ruhte die Ewigkeit -
ich fasste ihre Hände, und die Tränen wurden ein
funkelndes unzerreißliches Band
Jahrtausende zogen abwärts in die
Ferne, wie Ungewitter.
An ihrem Halse weint ich dem neuen Leben
entzückende Thränen.-
Es war der erste, einzige Traum -
und erst seitdem fühl ich ewigen,
unwandelbaren Glauben
an den Himmel der Nacht und sein Licht, die Geliebte.

(Novalis aus Hymnen an die Nacht)

Blumen hörte ich sterben im Grund
und der Bronnen trunkne Klage
Das Dunkel löschte mich schweigend aus

(Trakl: aus Gesang zur Nacht)

Nun weiß ich, wenn der letzte Morgen
seyn wird -
wenn das Licht nicht mehr die Nacht und die Liebe scheucht-
wenn der Schlummer ewig und nur ein
unerschöpflicher Traum seyn wird.

(Novalis, aus Hymnen an die Nacht)

(Auswahl und Bearbeitung der Texte: Klaus Ager)

Gesang zur Nacht

3

Langsam ♩ ca. 63

Klaus Ager (1985)

Flöte

Klarinette B

Violine

Violoncello

Sopran

Klavier

Langsam ♩ ca. 63

p
no.

rit.----- Tempo

rit.----- Tempo

[4]

First system, measures 1-3. The upper staff begins with a piano (*pp*) dynamic and a crescendo hairpin. It contains a half note, followed by a five-measure phrase, and ends with a triplet of eighth notes. The lower staff has a whole note with a sharp sign and rests for the remaining measures.

Second system, measures 4-6. The upper staff has a whole rest in measure 4, followed by a triplet of eighth notes marked *pp* and a five-measure phrase. Measure 6 contains a 7:5 ratio marking and a half note. The lower staff has rests throughout.

Third system, measures 7-9. The upper staff contains the lyrics "ruh - ig scheint die gol - de - ne Welt, o". It features a five-measure phrase and a triplet of eighth notes. Measure 9 is marked with a box containing the number 16. The lower staff has rests.

Fourth system, measures 10-12. Empty musical staves for the piano accompaniment.

Fifth system, measures 13-15. The upper staff has a half note, a quarter rest, and a five-measure phrase. The lower staff begins with a triplet of eighth notes marked *ppp* and a crescendo hairpin, followed by a five-measure phrase and an 8:6 ratio marking.

Sixth system, measures 16-18. The upper staff has a five-measure phrase, a half note, and a 41:32 ratio marking. The lower staff has a five-measure phrase marked "normal" and rests in measures 17 and 18.

Seventh system, measures 19-21. The upper staff contains the lyrics "o dorthin nimmt mich pur - pur - ne Wol - ken! und möge dro - ben in". It features a five-measure phrase, a triplet of eighth notes, and another five-measure phrase. Measure 21 is marked with a box containing the number 19. The lower staff has rests.

Eighth system, measures 22-24. Empty musical staves for the piano accompaniment.

23:16

(41:32)

mit Holz streichen

ppp

Licht und Luft zer - rin - nen mein Lieb und Leid!

22

klingen lassen

ppp

8ba.....

p

p

23:16

wie zuerst

25

wie zuerst

klingen lassen

8ba.....

Measures 25-27 of a musical score. The top system consists of two staves. The first staff has a treble clef and a key signature of one flat. It begins with a triplet of eighth notes (F4, G4, A4) marked *p*, followed by a 7-measure phrase. The second staff has a bass clef and a key signature of one flat. It begins with a 6:5 interval marked *pp*, followed by a 3-measure phrase and then a 6-measure phrase. The bottom system consists of two staves. The first staff has a treble clef and a key signature of one flat. It begins with a 5-measure phrase. The second staff has a bass clef and a key signature of one flat. It contains the text "wie zuerst" and a 3-measure phrase. The entire system is connected by a large slur.

Measures 28-30 of a musical score. The top system consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "klingen lassen". The second staff has a bass clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "8ba.....". The bottom system consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "klingen lassen". The second staff has a bass clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "8ba.....".

Measures 31-33 of a musical score. The top system consists of two staves. The first staff has a treble clef and a key signature of one flat. It begins with a 5-measure phrase, followed by a 3-measure phrase marked *pp*, and then a 5-measure phrase. The second staff has a bass clef and a key signature of one flat. It begins with a 5-measure phrase, followed by a 3-measure phrase marked *pp*, and then a 5-measure phrase. The bottom system consists of two staves. The first staff has a treble clef and a key signature of one flat. It begins with a 13-measure phrase, followed by a 3-measure phrase marked *p*, and then a 7:6 interval. The second staff has a bass clef and a key signature of one flat. It contains the text "wie zuerst" and a 3-measure phrase. The entire system is connected by a large slur.

Measures 34-36 of a musical score. The top system consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "klingen lassen". The second staff has a bass clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "8ba.....". The bottom system consists of two staves. The first staff has a treble clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "klingen lassen". The second staff has a bass clef and a key signature of one flat. It contains a 3-measure phrase marked *pp* and the text "8ba.....".

nimmt Flöte in G

wie zuerst

Doch,

wie ver - scheucht von tör - ig - er Bit - te,

34

klingen lassen

8ba.....

wie zuerst

Zeit lassen!

flieht der Zauber,

dun - kel wirds und ein - sam

37

klingen lassen

8ba.....

wie zuerst 3

einsam un - ter dem Himmel, wie immer bin

40

klingen lassen

8ba.....

(G-Flöte) Flzg. 3 *pp*

mit Dämpfer am Steg 9 *pp*

wie zuerst 3

43

ich.

klingen lassen

8ba.....

Sehr schnell, ♩ ca. 132

(Flöte in G)

pp 5

pp

normal 5

46 Sehr schnell, ♩ ca. 132

pp 5

5

5

pizz 5

Bogen 5

sf

normal 5

pp

47

5

5

Musical score for measures 47-49. The score is written for two staves (treble and bass clef) in 11/8 time. Measure 47 shows a melodic line in the treble staff with a quintuplet of eighth notes. Measure 48 shows a melodic line in the bass staff with a quintuplet of eighth notes. Measure 49 shows a melodic line in the treble staff with a quintuplet of eighth notes and a melodic line in the bass staff with a decuplet of eighth notes.

Musical score for measures 50-52. The score is written for two staves (treble and bass clef) in 5/4 time. Measure 50 shows a melodic line in the treble staff with a quintuplet of eighth notes and a melodic line in the bass staff with a quintuplet of eighth notes. Measure 51 shows a melodic line in the treble staff with a quintuplet of eighth notes and a melodic line in the bass staff with a quintuplet of eighth notes. Measure 52 shows a melodic line in the treble staff with a quintuplet of eighth notes and a melodic line in the bass staff with a quintuplet of eighth notes. The score ends with a double bar line and a repeat sign.

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153

This musical score is for guitar, spanning measures 58 to 61. It is written in standard notation with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used to group notes. A dynamic marking of *f* (forte) appears in measures 60 and 61. Measure numbers 60 and 61 are enclosed in boxes at the start of their respective systems.

Measure 58: Treble clef has a whole rest. Bass clef has a whole rest. Measure 59: Treble clef has a whole rest. Bass clef has a half note G2, followed by a half note F2, and a half note E2. Measure 60: Treble clef has a whole rest. Bass clef has a half note G2, followed by a half note F2, and a half note E2. Measure 61: Treble clef has a whole rest. Bass clef has a half note G2, followed by a half note F2, and a half note E2.

Measures 60-61 of a musical score in 5/4 time. The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. Measure 60 features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. Measure 61 features a pianissimo (*pp*) dynamic in both hands. Both measures contain complex fingering, including quintuplets (marked with a '5' and a bracket) and slurs.

Measures 62-63 of a musical score in 5/4 time. The score consists of two staves. Measure 62 features a pianissimo (*pp*) dynamic and complex fingering, including quintuplets (marked with a '5' and a bracket) and slurs. Measure 63 continues the complex fingering and slurs.

Measures 64-65 of a musical score in 7/8 time. The score consists of four staves. Measures 64 and 65 are marked with a 13/16 time signature. The score features complex fingering, including quintuplets (marked with a '5' and a bracket) and slurs.

Measures 66-67 of a musical score in 7/8 time. The score consists of two staves. Measures 66 and 67 are marked with a 13/16 time signature. The score features complex fingering, including quintuplets (marked with a '5' and a bracket) and slurs.

This musical score is for guitar, spanning measures 61 to 68. It is written in a system of four staves, with the first two staves for the right hand and the last two for the left hand. The key signature has one sharp (F#), and the time signature is 11/16. The score is divided into two systems, each containing measures 61-64 and 65-68. The first system (measures 61-64) features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed in groups of five (marked with a '5'). Measure 64 includes a tremolo (tr) and a sharp sign (#) with the text 'zum Steg'. The second system (measures 65-68) continues the rhythmic complexity, with measures 67 and 68 showing a change in the right-hand pattern. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'tr' for tremolo.

61

65

67

5 5

5 5

pizz. 5 am Steg Bogen 5 5

pp

sprechend *p*

War - um liebst du vor mir?

70

5

pp

5

5

5

5

5

f

Wo ist der

72

5

5

ppp

This musical score is written for a piece in 3/4 time. It consists of several systems of staves, with measures 11, 16, and 18 marked at the end of lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes, and slurs are used to group notes. A bracket labeled "5:3" is present at the bottom of the page, likely indicating a tempo or performance instruction. The score is divided into sections by measure numbers 77 and 78, which are enclosed in boxes. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is complex, with many beamed notes and slurs, suggesting a fast or technically demanding piece.

Die Welle, Op. 94, No. 1, Franz Schubert

Andante

80

83

86

Siehst du nicht seine blauen Wellen

Musical score for a piece, likely a piano and voice work. The score is written in 12/8 time and features complex fingering (5s, 3s) and dynamics (pp, f, 8va). It includes a vocal line with lyrics "ü - ber uns?" and a piano accompaniment with various textures and articulations.

The score is divided into two systems. The first system (measures 84-85) features a vocal line and a piano accompaniment. The second system (measures 86-87) continues the piano accompaniment.

Key features include:

- Measures 84-85:** Vocal line with lyrics "ü - ber uns?". Piano accompaniment with complex fingering (5s, 3s) and dynamics (pp, f, 8va).
- Measures 86-87:** Piano accompaniment with complex fingering (5s, 3s) and dynamics (pp).

Measures 85-88 of the musical score. The notation includes complex rhythmic patterns with 5-measure groups and various time signatures (7/16, 3/8, 5/16, 5/4). The score is written for multiple staves, with some measures containing rests.

Measures 89-91 of the musical score. The notation includes vocal lines and piano accompaniment. Dynamic markings such as *sfz*, *pp*, and *ppp* are present. The score is written for multiple staves, with some measures containing rests. The lyrics "Wo sind wir?" are visible below the vocal line in measure 90.

This musical score is for guitar, spanning measures 89 to 96. It is written for a single instrument with a six-string guitar. The score is divided into two systems, each containing five staves. The first system (measures 89-93) is in 3/4 time and features a key signature of one sharp (F#). The second system (measures 94-96) is in 5/8 time and features a key signature of one flat (Bb). The notation includes complex fretting, with many notes marked with a '5' indicating the fifth fret. The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#) for the first system and one flat (Bb) for the second system. The first system (measures 89-93) is in 3/4 time, and the second system (measures 94-96) is in 5/8 time. The score includes a variety of musical symbols, including notes, rests, and accidentals. The first system (measures 89-93) is in 3/4 time, and the second system (measures 94-96) is in 5/8 time. The score includes a variety of musical symbols, including notes, rests, and accidentals. The first system (measures 89-93) is in 3/4 time, and the second system (measures 94-96) is in 5/8 time. The score includes a variety of musical symbols, including notes, rests, and accidentals.

94

96

Measures 101-102. The score is written for a guitar, with a treble and bass staff. The key signature has one flat (B-flat). The time signature changes from 13/16 to 3/4. Measure 101 features a series of chords in the treble staff and a single note in the bass staff. Measure 102 features a series of chords in the treble staff and a single note in the bass staff. The dynamic is *f*.

Measures 103-104. The score is written for a guitar, with a treble and bass staff. The key signature has one flat (B-flat). The time signature changes from 13/16 to 7/16. Measure 103 features a series of chords in the treble staff and a single note in the bass staff. Measure 104 features a series of chords in the treble staff and a single note in the bass staff. The dynamic is *ppp*.

Measures 105-106. The score is written for a guitar, with a treble and bass staff. The key signature has one flat (B-flat). The time signature changes from 13/16 to 7/16. Measure 105 features a series of chords in the treble staff and a single note in the bass staff. Measure 106 features a series of chords in the treble staff and a single note in the bass staff. The dynamic is *pp*.

Musical score for guitar, measures 100-108. The score is written for a 6-string guitar in standard tuning. It features complex rhythmic patterns, including 5:3 and 5:4 ratios, and various fretting techniques like slides and bends. The key signature has one flat (B-flat). The score is divided into systems of two staves each. Measure numbers 105 and 108 are indicated in boxes. Performance instructions include "normal", "ppp", "wenig!", and "am Steg".

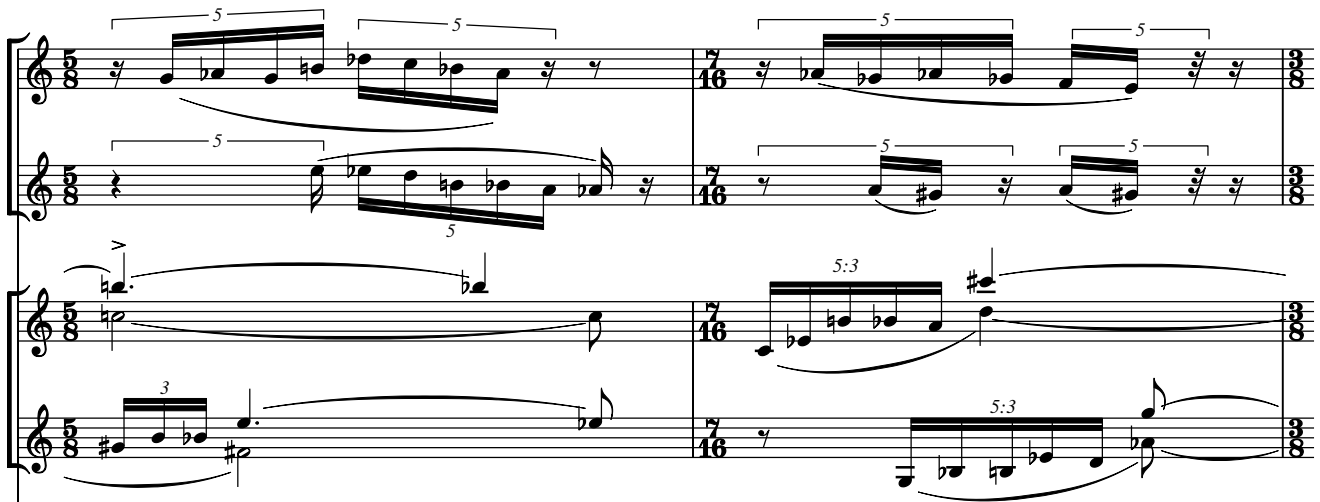
Measures 100-104: Complex rhythmic patterns with 5:3 and 5:4 ratios. The score includes a "normal" instruction.

Measure 105: Transition to a new section.

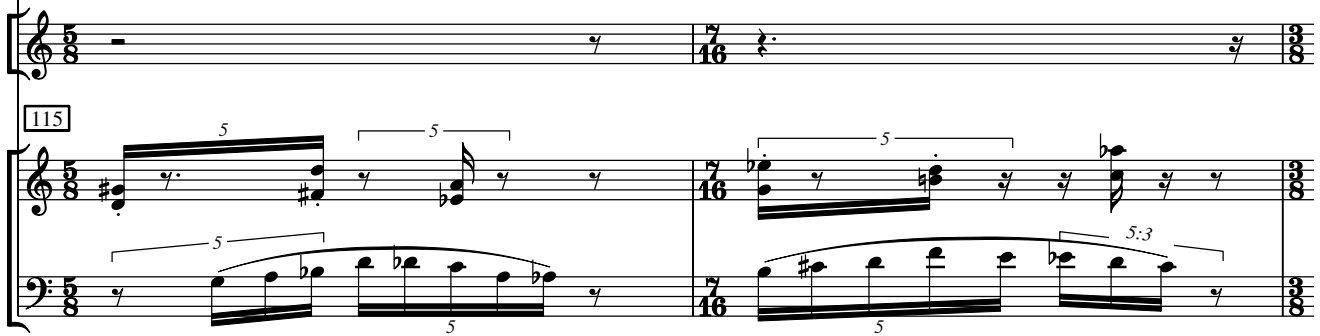
Measures 106-108: Further complex rhythmic patterns, including a "ppp" (pianissimo) instruction and a "wenig!" (a little) instruction. The score also includes the instruction "am Steg" (on the bridge).

Musical score for measures 108-110. The score is written for four staves (two treble and two bass clefs). The time signature is 16/16. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 108-110) features complex rhythmic patterns and dynamic markings like *f* (forte) and *pp* (pianissimo). The second system (measures 111-112) includes a measure rest and a dynamic marking of *f*. The third system (measures 113-114) includes a measure rest and a dynamic marking of *pp*. The score is marked with measure numbers 108, 109, 110, 111, 112, 113, and 114.

Musical score for measures 115-116. The score is written for four staves (two treble and two bass clefs). The time signature is 16/16. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 115-116) features complex rhythmic patterns and dynamic markings like *f* (forte) and *pp* (pianissimo). The second system (measures 117-118) includes a measure rest and a dynamic marking of *f*. The third system (measures 119-120) includes a measure rest and a dynamic marking of *pp*. The score is marked with measure numbers 115, 116, 117, 118, 119, and 120.



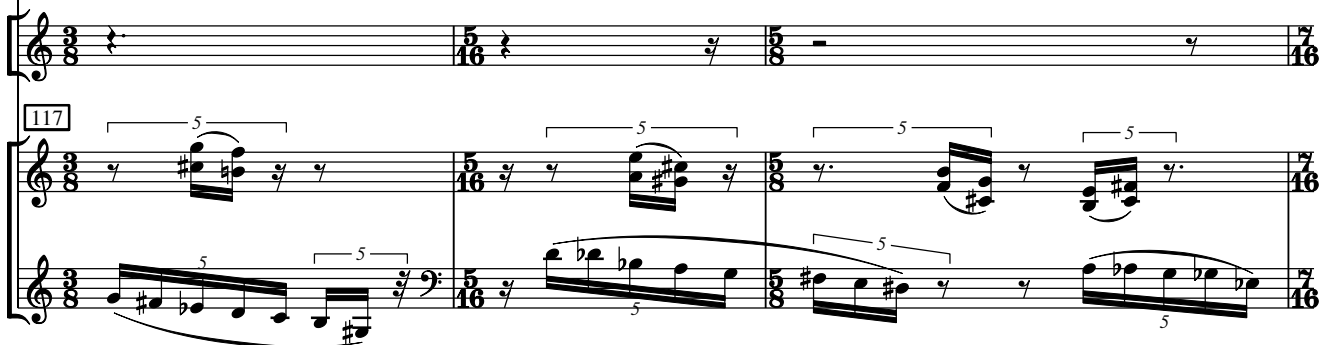
First system of musical notation, measures 113-114. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Measure 113 contains various musical notations including eighth notes, sixteenth notes, and rests, with a '5' marking above a group of notes. Measure 114 continues the notation, featuring a '5:3' ratio marking above a group of notes. The system concludes with a double bar line and a 3/8 time signature.



Second system of musical notation, measures 115-116. The system consists of four staves. Measure 115 begins with a measure number '115' in a box. It contains musical notation with eighth notes, sixteenth notes, and rests, with a '5' marking above a group of notes. Measure 116 continues the notation, featuring a '5:3' ratio marking above a group of notes. The system concludes with a double bar line and a 3/8 time signature.



Third system of musical notation, measures 117-118. The system consists of four staves. Measure 117 contains musical notation with eighth notes, sixteenth notes, and rests, with a '5' marking above a group of notes. Measure 118 continues the notation, featuring a '6:5' ratio marking above a group of notes. The system concludes with a double bar line and a 3/8 time signature.



Fourth system of musical notation, measures 119-120. The system consists of four staves. Measure 119 begins with a measure number '117' in a box. It contains musical notation with eighth notes, sixteenth notes, and rests, with a '5' marking above a group of notes. Measure 120 continues the notation, featuring a '5:3' ratio marking above a group of notes. The system concludes with a double bar line and a 3/8 time signature.

This musical score page contains measures 126 through 130. It is written for a string quartet, with two staves for Violins (V1, V2) and two staves for Violas (V3, V4). The key signature has one flat (B-flat), and the time signature is 3/8. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 126-130:

- Violin 1 (V1):** Measures 126-128 feature a melodic line with slurs and ties. Measure 129 has a five-measure rest. Measure 130 has a five-measure rest.
- Violin 2 (V2):** Measures 126-128 feature a melodic line with slurs and ties. Measure 129 has a five-measure rest. Measure 130 has a five-measure rest.
- Viola 1 (V3):** Measures 126-128 feature a melodic line with slurs and ties. Measure 129 has a five-measure rest. Measure 130 has a five-measure rest.
- Viola 2 (V4):** Measures 126-128 feature a melodic line with slurs and ties. Measure 129 has a five-measure rest. Measure 130 has a five-measure rest.

Measure 126: The first system begins with measure 126, marked with a box containing the number 126. The key signature is B-flat major. The time signature is 3/8. The first two staves (Violins) have a melodic line with a slur and a tie. The last two staves (Violas) have a melodic line with a slur and a tie. The first staff has a *pizz.* marking. The second staff has a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Measure 127: The second system begins with measure 127. The first two staves (Violins) have a melodic line with a slur and a tie. The last two staves (Violas) have a melodic line with a slur and a tie. The first staff has a *pizz.* marking. The second staff has a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Measure 128: The third system begins with measure 128. The first two staves (Violins) have a melodic line with a slur and a tie. The last two staves (Violas) have a melodic line with a slur and a tie. The first staff has a *pizz.* marking. The second staff has a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Measure 129: The fourth system begins with measure 129. The first two staves (Violins) have a five-measure rest. The last two staves (Violas) have a five-measure rest. The first staff has a *pizz.* marking. The second staff has a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Measure 130: The fifth system begins with measure 130. The first two staves (Violins) have a five-measure rest. The last two staves (Violas) have a five-measure rest. The first staff has a *pizz.* marking. The second staff has a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Langsam ♩ ca. 52

(Flöte in G)

mit Dämpfer

mit Dämpfer

pizz.

p

p

4:3

7:6

5:3

4

7

3

5:6

5:4

7:4

133 Langsam ♩ ca. 52

pp

5:4

7:4

5:4

5:4

7:4

5:4

Fern - ab liegt die Welt,

137

pp

5:4

7:4

5:4

5:4

7:4

5:4

141

wie ver - senkt in

145

ei - ne tie - fe Gruft

The musical score is written for voice and piano. It consists of five systems of staves. The first system (measures 141-144) features a vocal line with lyrics 'wie ver - senkt in' and piano accompaniment with complex arpeggiated figures in the right hand and sustained chords in the left. The second system (measures 145-148) continues the vocal line with lyrics 'ei - ne tie - fe Gruft' and piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/4), and dynamic markings like 'p' (piano). Fingerings and articulations are indicated by numbers and slurs above the notes.

Measures 145-148 of a musical score. The system consists of two staves. The upper staff has a whole rest in measure 145, followed by a quarter rest in measure 146, and then eighth and sixteenth notes in measures 147 and 148. The lower staff has a triplet of eighth notes in measure 145, an eighth-note scale in measure 146, and a descending eighth-note scale in measure 147, ending with a quarter note in measure 148. Fingering numbers 3, 8, and 7 are indicated above the notes.

Measures 149-152 of a musical score, represented by four empty staves (two treble and two bass).

Measures 153-156 of a musical score, represented by four empty staves (two treble and two bass).

Measures 149-152 of a musical score. The system consists of two staves. The upper staff has whole rests in measures 149, 150, 151, and 152. The lower staff has a quarter note in measure 149, followed by eighth notes in measure 150, and then whole notes in measures 151 and 152. A fingering number 7 is indicated above the first note in measure 149.

Measures 153-156 of a musical score. The system consists of two staves. The upper staff has eighth notes in measure 153, a descending eighth-note scale in measure 154, and then whole notes in measures 155 and 156. The lower staff has a descending eighth-note scale in measure 153, an eighth-note scale in measure 154, and then whole notes in measures 155 and 156. Fingering numbers 7 and 10 are indicated above the notes.

Measures 157-160 of a musical score, represented by four empty staves (two treble and two bass).

Measures 161-164 of a musical score, represented by four empty staves (two treble and two bass).

Measures 153-156 of a musical score. The system consists of two staves. The upper staff has whole rests in measures 153, 154, and 155, followed by a half note in measure 156. The lower staff has whole rests in measures 153, 154, and 155, followed by a triplet of eighth notes in measure 156. A dynamic marking *p* is present above the triplet in measure 156.

ppp

Bogen

ppp

7:6

3

ppp

wie wüst und ein - - - sam ih - re Stel - -

157

Etwas bewegter

mit Ausdruck

mf

3

5

4

3

mf

le!

161

Etwas bewegter

165 Tie - fe Weh - mut weht in den Sai - ten

169 der Brust Fer - nen der Er - in - ner - ung Wün - sche der Ju -

g⁷ f ⁵ ff ⁴ ⁵ ⁴ ⁷

173 gend der Kind heit Träu - - me des gan - zen lan - gen Le - bens

³ ff ³ fff

⁷ ⁴ ^{5:3} ^{5:3} ^{5:3} ^{5:3}

177 kurze Freu - - - den und ver - geb - li - che Hoff - -

⁴ ⁷ ⁹ ⁷ ⁵

leiser noch leiser

am Steg

am Steg

ppp

ppp

ppp

pizz. *poco sf*

poco sf

11:8

181 nun - gen kom - men in grau - en Klei - - - -

4

nimmt C Flöte

Wieder langsamer

Bogen normal

ppp

4 pizz. *ppp*

4

3

185 dern Wieder langsamer wie Abend - ne - bel

4

4

4

(Flöte in C)

pp

pp

(3)

189

Nach der Son -

Dämpfer weg

Dämpfer weg

3:2

192

ne Un - ter - gang

Ziemlich langsam ♩ ca. 78

pp

Bogen

pp

195 Ziemlich langsam ♩ ca. 78

198

8ba

201

f

3ba

Noch langsamer

204

Noch langsamer

Von fern nur schlagen die Glock - en ü - ber die Wäl -

f

f

nimmt G-Flöte

sehr zart

pp

7:6

3

der her - ein

207

f

5

5

3

9

11

sehr zart

pp

210

f 8ba.....

First system of musical notation, measures 213-215. The system consists of two staves. The upper staff has a 5-measure rest, followed by a 9-measure rest, and then a whole note. The lower staff has an 11-measure rest, followed by a 13-measure rest, and then a whole note. The key signature has one flat (B-flat).

Second system of musical notation, measures 213-215. The system consists of two empty staves.

Third system of musical notation, measures 213-215. The system consists of two empty staves.

Fourth system of musical notation, measures 213-215. The system consists of two staves. The upper staff has a 213 measure rest. The lower staff has a 213 measure rest, followed by a whole note, and then a whole note. The key signature has one flat (B-flat). The text "(klingen lassen)" is written above the lower staff. The text "8ba" is written below the lower staff.

First system of musical notation, measures 216-218. The system consists of two staves. The upper staff has a 7-measure rest, followed by a 3-measure rest, and then a 3-measure rest. The lower staff has a 3-measure rest, followed by a 3-measure rest, and then a 9-measure rest. The key signature has one flat (B-flat).

Second system of musical notation, measures 216-218. The system consists of two empty staves.

Third system of musical notation, measures 216-218. The system consists of two empty staves.

Fourth system of musical notation, measures 216-218. The system consists of two staves. The upper staff has a 216 measure rest. The lower staff has a 216 measure rest, followed by a whole note, and then a whole note. The key signature has one flat (B-flat).

langsamer werden

219

langsamer werden

Sehr langsam ♩ ca. 56

nimmt C-Flöte

(kurz)

(kurz)

(kurz)

222

Sehr langsam ♩ ca. 56

(kurz)

Sehr schnell  ca. 150 (sehr streng im Rhythmus)

The musical score for 'The Rose Tree' is presented in five staves. The first four staves are for vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The fifth staff is for the piano accompaniment (Piano). The score is written in 4/4 time, with a key signature change from C major to B-flat major (one flat) indicated by a key signature change symbol. The piano part features a prominent triplet in the right hand, marked with a '3' and a bracket, and a bass line with a triplet in the left hand, also marked with a '3' and a bracket. The score is marked with 'ff' (fortissimo) and includes a rehearsal mark '23:12'.

225 Sehr schnell  ca. 150 (sehr streng im Rhythmus)

A complex musical score for a 12-part ensemble, featuring various instruments and vocal parts. The score is written on 12 staves, organized into four systems of three staves each. The notation includes a variety of musical symbols such as notes, rests, triplets, and dynamic markings. The first system shows a vocal line with lyrics in a non-Latin script, and a piano accompaniment with a prominent bass line. The second system continues the vocal melody with more lyrics, while the piano part features a complex rhythmic pattern with many triplets. The third system shows a vocal line with lyrics and a piano part with a similar complex rhythmic pattern. The fourth system concludes the piece with a final vocal line and piano accompaniment. The score is written in a style that suggests a traditional or folk music influence, with a focus on intricate rhythmic patterns and a mix of vocal and instrumental parts.

First system of a musical score, measures 1-4. It consists of four staves. The first three staves are empty. The fourth staff contains a melody starting with a whole note G4 (marked *ff*), followed by a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "Muß im - mer der Mor - gen wie - der - kom - - - men?" are written below the notes. A 7:6 ratio is indicated above the melody. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of a musical score, measures 5-12. It consists of four staves. The first two staves contain a complex rhythmic pattern with triplets and sixteenth notes, marked *ff*. The third staff contains a melody starting with a whole note G4 (marked *ff*), followed by a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a half note E4, and a quarter note D4. The lyrics "Muß im - mer der Mor - gen wie - der - kom - - - men?" are written below the notes. A 23:12 ratio is indicated above the melody. The key signature has one sharp (F#) and the time signature is 4/4.

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one flat (B-flat). They feature a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together in groups of three, indicated by a '3' above the beams. The next two staves are in treble clef with a key signature of one sharp (F-sharp). They also contain beamed eighth and sixteenth notes, with groups of three beamed together. The bottom two staves are in treble clef with a key signature of one sharp (F-sharp). They feature a dense texture of beamed eighth and sixteenth notes, with groups of three beamed together. The system concludes with a final measure containing a whole note chord.

The second system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one flat (B-flat). They feature a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together in groups of three, indicated by a '3' above the beams. The next two staves are in treble clef with a key signature of one sharp (F-sharp). They also contain beamed eighth and sixteenth notes, with groups of three beamed together. The bottom two staves are in treble clef with a key signature of one sharp (F-sharp). They feature a dense texture of beamed eighth and sixteenth notes, with groups of three beamed together. The system concludes with a final measure containing a whole note chord.

En - - det nie des Irdischen Ge - walt?

♩ = ♩ und schneller werden!

(C-Flöte) immer >

ff immer >

ff immer >

ff immer >

un - - se - li - ge Geschäf - tig - keit ver -

[227] ♩ = ♩ und schneller werden!

immer >

sfz

dehnen und langsamer werden!

zehrt 2 den himm - - lischen Anflug der Nacht.

[230]

dehnen und langsamer werden!

wie zuerst (♩ ca. 150)

sfz

fff

5

wie zuerst (♩ ca. 150)

Wird nie der Liebe geheimes Opfer ewig bren -

sfz

fff

3

8ba.....

langsamer werden

nimmt Flöte in G

p

p

p

ppp

nen?

Zu - ge - messen ward dem Lich - te seine Zeit;

langsamer werden

8ba.....

Langsam

Ab - er zeit - los und raum - los ist der Nacht Herr - schaft

239 8va

Langsam

Etwas bewegter ♩ ca. 90

Flzge 3 normal Flzge 4

242 Etwas bewegter ♩ ca. 90

langsamer werden

normal *p* Flzge 32:21 *ppp* normal *p*

am Steg 3 *ppp* 3 normal

am Steg 16:14 *ppp* normal

247 langsamer werden

deutlich langsamer dehnen (Flöte in G)

ppp 5:3 *pizz.* Bogen

ppp 14:13 *sf pp subito*

252 deutlich langsamer dehnen

In ih - ren Au - gen ruh - te die

— klingen lassen!

Flzge *f* 11:10 *p* normal 5:3

E - wig - keit ich fass - te ih - re Hän - de

vorangehen!

13:7

vorangehen!

3 5 3 5

und die Trä - nen wurden ein fun - kelndes unzerreißliches Band Jahr - tausende

262

f 5

3:2

Wieder im alten Tempo!

Flzge 5:4

ppp

7:4

ff 3

zo - gen abwärts in die Fer - - - ne wie Unge - witter

pp 3

An ihrem

265

Wieder im alten Tempo!

normal 5:3 5

Hal - se weint ich dem neu - en Le - ben ent - zücken - de Trä - -

268

3 32 pizz. Bogen sf am Steg 10:11 pp normal

nen. Es war der erste ein - zige Traum

271

Flzge 36:28

ppp

30:21

10:7

24:21

3

am Steg

22:21

26:21

sehr ruhig

56:49

9

3

3

und erst seit - dem fühl ich e - - - wi - gen un - wandel - baren Glau -

275

normal

Flzge

24:21

pp

sfz pp

sfz pp

sfz pp

normal

am Steg

24:21

am Steg

24:21

3

5

5

- ben an den Him - mel der Nacht und sein Licht, die Ge - lieb -

278

ppp

normal

ppp

normal

ppp

te.

Es war der ers - te

281

ein - zi - ge Traum

8va

immer ff

284

3 5 8 3 5

287

8va

4:3 11:8

290

8va

6 7 3 5 3

293

8va

langsam immer schneller werden

18

296

8va

18 18 18

299

8va

Tempo wie zuerst

sehr gebunden!

klingen lassen!

meno *f*

pp

18 5 3

302

8va

7 5 9:5 3 8:6 13 *pp*

305

8va

7:4 7:5 5:3 6:5 3 4 15:8 6 7:4

dehnen

308

8va

wieder streng im Tempo

6:5 5:4 7:6 19:13 6 5 5

wieder streng im Tempo

311

8va

8:6 3 9 5 3 7:6 5:4 7:5 6:4 4:3 5

314

8va

5 5 32:24 6:5 5:4 3 9:5 11

8ba

317

8va

13:8 11:6 8va 1 8ba 1

ausklingen lassen!

320 Sehr ruhig  ca. 63

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the treble clef. The second system has a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the treble clef. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is for a single melodic line.

zögern ----- Tempo

3 5 7 *pp* *pp*

326 zögern ----- Tempo

zögern -----

13 9 5 *wenig* *wenig* *wenig*

Blu - - - men hör - - - te ich ster - - - ben *wenig* im

17 3 *wenig*

329 zögern -----

Tempo

Musical score for the first system, measures 332-334. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "Grund und der Bron - - nen". The piano accompaniment includes triplets and various note values.

Musical score for the second system, measures 335-337. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "trunkne Kla - - ge Das Dun - - kel". The piano accompaniment includes triplets and various note values.

langsamer werden langsamer ♩ ca. 48

lösche - - te mich schwei - gend aus

338 langsamer werden langsamer ♩ ca. 48

ppp

Nun weiß ich, wenn der letz - te Mor -

341 (klingen lassen)

ppp

gen seyn wird - wenn das Licht nicht mehr die Nacht

344

und die Lie - - be scheucht - wenn der Schlummer e - wig

347

8va

First system (measures 347-353):

- Staff 1: Treble clef, piano (p), measure 347.
- Staff 2: Treble and Bass clefs, mezzo-forte (mf), measures 347-353.
- Staff 3: Treble clef, piano (p), measure 347.
- Staff 4: Treble and Bass clefs, mezzo-forte (mf), measures 347-353.

Second system (measures 350-353):

- Staff 1: Treble clef, piano (p), measure 350.
- Staff 2: Treble and Bass clefs, mezzo-forte (mf), measures 350-353.
- Staff 3: Treble clef, piano (p), measure 350.
- Staff 4: Treble and Bass clefs, mezzo-forte (mf), measures 350-353.

Vocal line (Staff 3):

und nur ein un - er - schöpflcher Traum seyn wird.

Measure numbers: 350, 351, 352, 353.

Third system (measures 354-359):

- Staff 1: Treble clef, piano (p), measure 354.
- Staff 2: Treble and Bass clefs, mezzo-forte (mf), measures 354-359.
- Staff 3: Treble clef, piano (p), measure 354.
- Staff 4: Treble and Bass clefs, mezzo-forte (mf), measures 354-359.

Fourth system (measures 357-359):

- Staff 1: Treble clef, piano (p), measure 357.
- Staff 2: Treble and Bass clefs, mezzo-forte (mf), measures 357-359.
- Staff 3: Treble clef, piano (p), measure 357.
- Staff 4: Treble and Bass clefs, mezzo-forte (mf), measures 357-359.

Vocal line (Staff 3):

und nur ein un - er - schöpflcher Traum seyn wird.

Measure numbers: 354, 355, 356, 357, 358, 359.