

Lafst mir Zeit...

für Chor und Streichquintett

Text: Friedrich Schiller
Arthur Rimbaud

Wolke Dinesen

Auftragswerk der JURG MÜLLER STIFTUNG
für ERNEN MUSIKDORF

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Laßt mir Zeit...

I

~ Streichquintett ~

S. 1

II

(Friedrich Schiller)

S. 6

Vallenstein:

Dir stieg der Jupiter
Hinab bei der Geburt, der helle Gott;
Du kannst in die Geheimnisse nicht schauen.
Nur in der Erde magst du finster wühlen,
Blind wie der Unterirdische, der mit dem bleichen,
Bleifarbnen Schein ins Leben dir geluchtet.
Das Irdische, Gemeine magst du sehn,
Das Nächste mit dem Nächsten klug verknüpfen;
Darin vertrau' ich dir und glaube dir.
Doch was geheimnisvoll bedeutend webt
Und bildet in den Tiefen der Natur -
Die Geisterleiter, die aus dieser Welt des Staubes
Bis in die Sternenwelt mit tausend Sprossen
Hinauf sich baut, an der die himmlischen
Gewalten wirkend auf und nieder wandeln,
Die Kreise in den Kreisen, die sich eng
Und enger ziehn um die zentralische Sonne -
Die sieht das Aug nur, das entsiegelte,
Der hellgebornen, heitern Joviskinder.

III

~ Streichquintett ~

S. 31

IV

(Arthur Rimbaud)

Magische Blumen summten. Die Böschung schaukelte sie. S. 34
Herum spazierten Tiere von märchenhafter Eleganz. Ge-
wölk häufte sich über der hohen See, die aus einer Ewigkeit
warmer Tränen entstanden ist.

V

~ Streichquintett ~

S. 45

VI

(Friedrich Schiller)

S. 47

Vallenstein:

Die himmlischen Gestirne machen nicht
Bloß Tag und Nacht, Frühling und Sommer - nicht
Dem Sämann bloß bezeichnen sie die Zeiten
Der Aussaat und der Ernte. Auch des Menschen Tun
Ist eine Aussaat von Verhängnissen,
Gestreuet in der Zukunft dunkles Land,
Den Schicksalsmächten hoffend übergeben.
Da tut es not, die Saatzeit zu erkunden,
Die rechte Sternenstunde auszulesen,
Des Himmels Häuser forschend zu durchspüren,
Ob nicht der Feind des Wachsens und Gedeihens
In seinen Ecken schadend sich verberge.

Drum laßt mir Zeit. Tut ihr indes das Eure!
Ich kann jetzt noch nicht sagen, was ich tun will.
Nachgeben aber werd' ich nicht. Ich nicht!
Absetzen sollen sie mich auch nicht. - Darauf
Verlaßt euch!

VII

~ Streichquintett ~ e Coro ~

S. 55

Läst mir Zeit.....

für Chor und Streichquintett

Text: Friedrich Schiller
Arthur Rimbaud

Violetta Dinescu

Rubato

gl.m. lento

p *molto* *ff* *p* *sub.* *molto*

The score for Violin I (vl. I) is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a *Rubato* marking. The music features a long, sweeping melodic line with a dynamic range from *p* (piano) to *ff* (fortissimo). A *gl.m.* (glissando) marking is present over a section of the melody. The tempo is marked *lento*. The score includes performance instructions such as *molto*, *ff*, *p*, *sub.* (subito), and *molto* again. The piece concludes with a double bar line and repeat dots on both sides.

Allegro

5

fff marc. *mf*

fff marc. *mf*

fff marc. *mf*

fff marc. *mf*

The score for Violin II (vl. II) and Violoncello (vc.) parts is written in a 5/8 time signature with a key signature of one flat (Bb). The tempo is marked *Allegro*. The Violin II part starts with a *fff marc.* (fortissimo marcato) dynamic and ends with *mf* (mezzo-forte). The Violoncello parts (vc. I and vc. II) also start with *fff marc.* and end with *mf*. The score includes a measure number '5' above the first measure of the Violin II part. The music consists of rhythmic patterns and chords, with various dynamic markings and articulation marks throughout.

Violin I (vl. I): *mf* (measures 1-2), *fff* (measures 3-4)

Violin II (vl. II): *ancora fff* (measures 1-4)

Viola (va.): *ancora fff* (measures 1-2), *mp* (measures 3-4)

Violoncello I (vc. I): *ancora fff* (measures 1-2), *p* (measures 3-4), *simile vibrato* (measures 3-4)

Violoncello II (vc. II): *ancora fff* (measures 1-2), *p* (measures 3-4), *simile vibrato* (measures 3-4)

Double Bass (bb): *mf* (measures 1-2), *fff* (measures 3-4), *p* (measures 3-4)

Measure 4 contains a circled number 10.

Violin I (vl. I): *mf* (measures 5-8)

Violin II (vl. II): *mf* (measures 5-8)

Viola (va.): *mf* (measures 5-6), *sf* (measures 7-8), *trm* (measures 5-6)

Violoncello I (vc. I): *mp* (measures 5-6), *fff* (measures 7-8), *simile* (measures 5-6)

Violoncello II (vc. II): *mp* (measures 5-6), *fff* (measures 7-8), *simile* (measures 5-6)

Double Bass (bb): *mp* (measures 5-6), *mf* (measures 7-8)

Measures 7-8 feature triplets (3) in the strings.

Measure 5 contains a circled number 3.

Tranquillo

15

in rilievo

Musical score for measures 15-19. The score is for five instruments: Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II). The key signature is one sharp (F#) and the time signature is 6/8. Measure 15 is circled with the number 15. The score includes dynamic markings such as *pp sempre* and *mp espr.*. The instruction *in rilievo* appears above the Violoncello II staff in measure 18. The score ends with a double bar line and repeat dots.

20

Musical score for measures 20-24. The score is for five instruments: Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II). The key signature is one sharp (F#) and the time signature is 6/8. Measure 20 is circled with the number 20. The score includes dynamic markings such as *ancora pp* and *poch. in rilievo*. The instruction *in rilievo* appears above the Violoncello II staff in measure 21. The score ends with a double bar line and repeat dots.

(25)

vibr.

mf es. m.

ancora *pp*

mp

ancora *pp*

ancora *pp*

(30)

p sempre

pp sempre

pp sempre

pp sempre

pp sempre

in rilievo (35)

vr. I
ancora *p*

vr. II
ancora *pp*

va.
ancora *pp*

vc. I
ancora *pp*

vc. II
ancora *pp*

mp espr

in rilievo

mp espr

(40)

vr. I

vr. II
ancora *pp*

va.
ancora *pp*

vc. I
ancora *pp*

vc. II

perd.

perd.

perd.

perd.

perd.

II

Andante

5 mp

Coro

S

A

T

B

8

mp

mp

mp

mp

Dir _____

Dir _____

Dir _____

Dir _____

5

vl. I

vl. II

va.

vc. I

vc. II

p semplice

p semplice

p semplice

p semplice

p semplice

p semplice

poch. in rull'ero

mp

mp 10

S
STIEG DER JU-PI-TER — HINAB BEI DER GE-BURT, DER HELLE GOTT—;

A
STIEG DER JU-PI-TER — HINAB BEI DER GE-BURT, DER HELLE GOTT—;

CORO
T
8 STIEG DER JU-PI-TER — HINAB BEI DER GE-BURT, DER HELLE GOTT—;

B
STIEG DER JU-PI-TER HINAB BEI DER GE-BURT, HEL-LE GOTT—;
DER JUPITER GEBURT,

10

vl. I
ancora p

vl. II
ancora p

va.
p

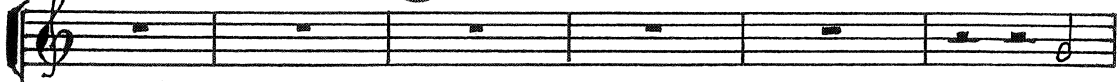
vc. I
ancora p

vc. II
ancora p

15

mf

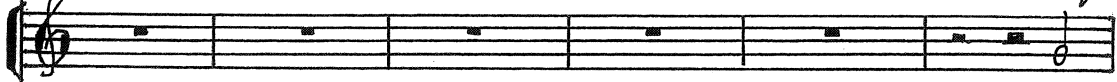
S



DU_

mf

A

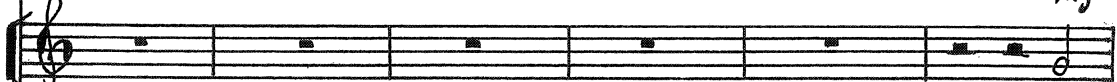


DU_

mf

Coro

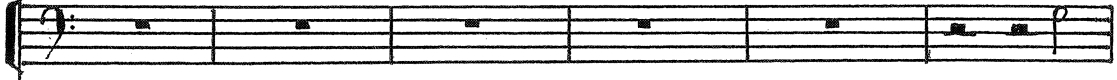
T



DU_

mf

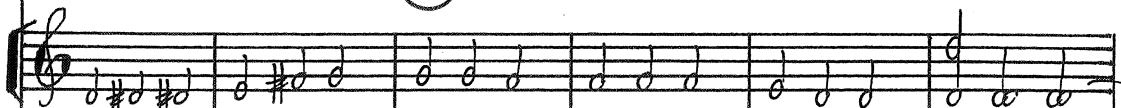
B



DU_

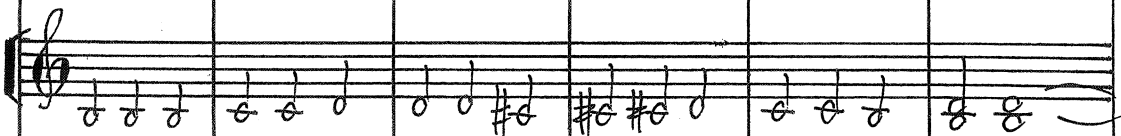
15

vl. I



mp sempre

vl. II




mp sempre

va.



mp sempre

vc. I



mp sempre

vc. II



mp sempre

mf (20)

S
KANNST IN DIE GE-HEIM-NISSE NICHT SCHAU-EN.

A
KANNST IN DIE GEHEIM-NISSE NICHT SCHAU-EN.

CORO
T
8 KANNST IN DIE GE-HEIMNISSE NICHT SCHAU-EN.

B
KANNST IN DIE GE-HEIMNISSE NICHT SCHAU-EN.

(20)

vl. I
mp

vl. II
mp

va.
mp
poch. in rüber

vc. I
mp
poch. in rüber

vc. II
mp

Più mosso

25

mf marc.

S

Musical staff for Soprano (S) in treble clef, 5/8 time signature. The staff contains a melodic line with lyrics underneath.

NUR _____ IN _____ DER ER - DE _____

mf marc.

A

Musical staff for Alto (A) in treble clef, 5/8 time signature. The staff contains a melodic line with lyrics underneath.

NUR _____ IN _____ DER ER - DE _____

CORO

mf marc.

T

Musical staff for Tenor (T) in treble clef, 5/8 time signature. The staff contains a melodic line with lyrics underneath.

NUR _____ IN _____ DER ER - DE _____

mf marc.

B

Musical staff for Bass (B) in bass clef, 5/8 time signature. The staff contains a melodic line with lyrics underneath.

NUR _____ IN _____ DER ER - DE _____

25

vl. I

Musical staff for Violin I (vl. I) in treble clef, 5/8 time signature. The staff contains a melodic line.

ppp

vl. II

Musical staff for Violin II (vl. II) in treble clef, 5/8 time signature. The staff contains a melodic line.

ppp

va.

Musical staff for Viola (va.) in alto clef, 5/8 time signature. The staff contains a melodic line.

ppp

vc. I

Musical staff for Violoncello I (vc. I) in bass clef, 5/8 time signature. The staff contains a melodic line.

ppp sempre

vc. II

Musical staff for Violoncello II (vc. II) in bass clef, 5/8 time signature. The staff contains a melodic line.

ppp

30

mf con intensità

S

ER- DE

mf con intensità

A

ER- DE

Coro

mf con intensità

T

MASST DU FINSTER WÜHLEN, BLIND WIE DER

mf con intensità

B

MASST DU FINSTER WÜHLEN, BLIND WIE DER

30

vl. I

ppp

vl. II

ppp

va.

ppp

vc. I

ppp

vc. II

ppp

35
mf

S

A

CORO

T

B

8 UN-TER-IR-DI-SCHE, DER MIT DEM BLEICHEN, BLEI-FARB-NEN

UN-TER-IR-DI-SCHE, DER MIT DEM BLEICHEN, BLEI-FARB-NEN

BLEI → ^ → E

BLEI → E → ^

mf

mf

mf

mf

mf

mf

35

vl. I

pp

vl. II

pp

va.

pp

vc. I

ppp

vc. II

ppp

40

mf

S

LE- BEN-

A

LE- BEN-

Coro

T

SCHEIN INS LE- BEN DIR GE- LEUCH- TET

B

SCHEIN INS LE- BEN DIR GE- LEUCH- TET

40

vl. I

pp

vl. II

pp

va.

pp

vc. I

ppp

vc. II

ppp

Libero

S *mf sost.*
DAS IR-DI-SCHE, GE-MEI-NE MAGST DU SEHN,

A *mf sost.*
DAS IR-DI-SCHE, GE-MEI-NE MAGST DU SEHN,

Coro
T *mf sost.*
DAS IR-DI-SCHE, GE-MEI-NE MAGST DU SEHN,

B *mf sost.*
DAS IR-DI-SCHE, GE-MEI-NE MAGST DU SEHN,

vl. I *mp*

vl. II *mp*

va. *mp*

vc. I *p* *simile*

vc. II *p* *simile*

Detailed description: This is a page of a musical score for a vocal soloist and a chorus. The title is 'Libero'. The page number is 14. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II). The vocal parts are in treble clef, and the bass part is in bass clef. The string parts are in treble clef. The lyrics are 'DAS IR-DI-SCHE, GE-MEI-NE MAGST DU SEHN,'. The tempo and dynamics are marked as 'mf sost.' for the vocalists and 'mp' for the strings. The string parts include 'simile' markings and 'p' dynamics. The score is written in a single system with a repeat sign at the end.

Allegro

45

S *mf*
DA - RIN VER-TRAU' ICH

A *mf*
DA - RIN VER-TRAU' ICH

CORO T *mf*
8 DA - RIN VER-TRAU' ICH

B *mf*
DA - RIN VER-TRAU' ICH

Allegro

45

vl. I *mf con ritmo*

vl. II *mf con ritmo*

va. *mf con ritmo*

vc. I *mf con ritmo*

vc. II *mf con ritmo*

mf *f*

S
DIR — UND GLAU — BE — DIR —

A
mf *f*
DIR — UND GLAU — BE — DIR —

CORO
T
mf *f*
8 DIR — UND GLAU — BE — DIR —

B
mf *f*
DIR — UND GLAU — BE — DIR —

ancora mf *f*

vl. I

ancora mf *f*

vl. II

ancora mf *f*

va.

ancora mf *f*

vc. I

ancora mf *f*

vc. II

ancora mf *f*

'2'

Handwritten musical score for the first system, measures 55-60. The score is arranged in five systems, each with two staves (1 and 2). The instruments are labeled on the left: S (Soprano), A (Alto), T (Tenor), and B (Bass). The notation includes various dynamics such as *f*, *pp*, and *ppp*, and performance instructions like *b.ch. -> offen*, *simile*, and *ad lib.*. The numbers 55 and 60 are circled at the beginning and end of the system respectively. The word "NATUR" is written above the vocal lines, with arrows indicating breath marks. The piano accompaniment features complex rhythmic patterns and chordal textures.

Handwritten musical score for the second system, measures 65-70. The score continues with the same five-system, two-staff layout for instruments S, A, T, and B. The notation includes dynamics like *mp*, *molto*, and *ff*, along with performance instructions such as *b.ch. -> offen*, *simile*, and *ad lib.*. The number 65 is circled at the start of the system. The vocal lines show more complex phrasing and dynamics, while the piano accompaniment continues with intricate rhythmic and harmonic patterns.

Rubato

Soprano (S) staff: *p sempre*, *pe lyre*, *HC* with arrow pointing to a note.

Alto (A) staff: *p sempre*, *HA* with arrow pointing to a note.

Tenor (T) staff: *p sempre*, *HA* with arrow pointing to a note.

Bass (B) staff: *p sempre*, *HA* with arrow pointing to a note.

Chorus (Coro) label on the left.

Rubato

Violin I (vl. I) staff: *pp sub.*

Violin II (vl. II) staff: *pp sub.*

Viola (va.) staff: *pp sub.*

Violoncello I (vc. I) staff: *pp sub.*

Violoncello II (vc. II) staff: *pp sub.*

Large handwritten flourish on the right side of the string staves, with the text *simile ad lib.* written above it.

70

21

S

DIE AUS DIESER WELT DES STAU-BES

A

DIE GEISTER LEI-TER

Coro

T

HE

B

HA

70

vl. I

vl. II

va.

vc. I

vc. II

mf *espressivo*

S

BIS IN DIE STER- NEN WELT MIT TAU- SEND SPROS- SEN HI-

A

CORO

T

p *semplice*

8 HA → > → ō → ε → 1

B

p *semplice*

HA → > → ō → ε → 1

vl. I

vl. II

va.

vc. I

vc. II

mf *f con impeto*

S

NAUF SICH BAUT, AN DER DIE HIMMLISCHEN GEWALTEN

A

Coro

mp sempre

T

8 H3 ————— ε ————— > ————— ε ————— >

mp sempre

B

H3 ————— > ————— ε ————— >

vl. I

vl. II

va.

vc. I

vc. II

f con impeto

S
WIRKEND AUF — UND — NIE — DER — WAN — DELN —

A

Coro

T *mp sempre*
8 HÜ — — — — — ^ — — — — — U — — — — — ^

B *mp sempre*
HΛ — — — — — U — — — — — ^ — — — — — U

vl. I

vl. II

va.

vc. I

vc. II

f con intensità

The musical score is arranged in a system with the following parts from top to bottom:

- S** (Soprano): Treble clef, starting with a fermata and a melodic line.
- A** (Alto): Treble clef, starting with a fermata and a melodic line. Includes the lyrics "DIE KREI SE IN DEN KREISEN".
- CORO** (Chorus): Treble clef, starting with a fermata and a melodic line. Includes the lyrics "DIE KREI-SE IN DEN KREI-SEN,".
- T** (Tenor): Treble clef, starting with a fermata and a melodic line. Includes the lyrics "Hjo", "jü", and "jē".
- B** (Bass): Bass clef, starting with a fermata and a melodic line. Includes the lyrics "Hjo", "jü", and "jē".
- vl. I** (Violin I): Treble clef, obscured by a large black scribble.
- vl. II** (Violin II): Treble clef, obscured by a large black scribble.
- va.** (Viola): Treble clef, obscured by a large black scribble.
- vc. I** (Violoncello I): Bass clef, obscured by a large black scribble.
- vc. II** (Violoncello II): Bass clef, obscured by a large black scribble.

Dynamic markings include *mf* (mezzo-forte) and *mp sempre* (mezzo-piano sempre). The score concludes with a *simile* marking and a repeat sign.

f con impeto

S

DIE SICH ENG UND ENGER ZIEHN UM DIE ZEN-TRA-LISCHE SON-NE

A

Coro

T

mp

8 #j> —————> jü —————> > —————> #j> —————> 1

B

mp

#j> —————> jü —————> > —————> #j> —————> 1

vl. I

vl. II

va.

vc. I

vc. II

S *ff* *del. 6*
DER HELL - GE-BORNEN

A

Coro

T *mf* *f marc.* *simile*
DAS ENTSIEGELTE

B *mf energico* *simile*
DIE SIEHT DAS AU-GE NUR,

vr. I

vr. II

va.

vc. I

vc. II

The score is handwritten and features a large, thick black graphic scribble that covers the lower half of the page, obscuring the musical notation for the string sections (vr. I, vr. II, va., vc. I, vc. II). The vocal parts (S, A, Coro T, Coro B) are clearly visible and include dynamic markings such as *mf*, *f marc.*, *ff*, *mf energico*, and *simile*. The lyrics are written in German. The page number '27' is located in the top right corner.

The image shows a handwritten musical score for a vocal ensemble and an orchestra. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B), collectively labeled as 'CORO'. The instrumental parts are for Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II). The lyrics are 'HEI-TEAN JO-VIS KIN-DER...'. The score includes dynamic markings such as 'mp subito' and 'molto', and performance instructions like 'rit' and 'S'. A large, thick black scribble is present over the violin and viola staves.

mp subito
rit

S HEI-TEAN JO-VIS KIN-DER... *rit* *S*

molto
A

CORO
molto
T

8
molto
B

rit

vl. I

vl. II

va.

vc. I

vc. II

29

S

A

T

B

p *staccato* *HE* *HA* *HO*

30

S

A

T

B

mf *staccato* *mf* *mf* *mf* *mf* *mf* *mf*

30 *Alllegro con ritmo senza il minimo decrescendo*

ff

S

A

Coro

T

B

Alllegro con ritmo senza il minimo decrescendo

x 3^{mal}

vl. I

vl. II

va.

vc. I

vc. II

Lento, molto Rubato

III

in rilievo

vibr.

mf

f con intensità

senza vibr.

pp

senza vibr.

pp

senza vibr.

pp

senza vibr.

pp

5

f

6

Violin I (vl. I): *ff*

Violin II (vl. II): *pp*

Viola (va.): *pp*

Violoncello I (vc. I): *pp*

Violoncello II (vc. II): *pp*

Violin I (vl. I): *fff con tutta la forza*

Violin II (vl. II): *mf sost.*

Viola (va.): *mp*

Violoncello I (vc. I): *mp*

Violoncello II (vc. II): *mp*

Handwritten notes: *tr*, *sinile*

Tranquillo

10

Musical score for measures 10-14. The score is in 4/4 time and features five staves: Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II).
- **vl. I:** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*).
- **vl. II:** Starts with mezzo-piano (*mp*), then piano (*p*), then mezzo-piano (*mp*), and ends with piano (*p*).
- **va.:** Starts with mezzo-piano (*mp*), then piano (*p*) *sempre*.
- **vc. I:** Starts with mezzo-piano (*mp*), then piano (*p*) *sempre*.
- **vc. II:** Starts with mezzo-piano (*mp*), then piano (*p*) *sempre*.

15

Musical score for measures 15-19. The score continues with the same five staves as above.
- **Measures 15-19:** The score is marked *tr* (trill) and *simile*.
- **vl. I:** Features a trill starting in measure 15. Dynamics range from mezzo-forte (*mf*) to piano (*p*).
- **vl. II:** Starts with mezzo-forte (*mf*), then piano (*p*).
- **va.:** Starts with piano (*p*).
- **vc. I:** Starts with piano (*p*).
- **vc. II:** Starts with mezzo-piano (*mp*), then piano-piano (*pp*).
- **Perussioni (perc.):** Indicated by a bracketed section in measures 15-19, starting with piano (*p*).

Andante

IV

p tranquillo

S
MA- GI-SCHE BLU- MEN SUMMTEN...

A
MA- GI-SCHE BLU- MEN SUMMTEN...

CORO
T
8 MA- GI-SCHE BLU- MEN SUMMTEN...

B
MA- GI-SCHE BLU- MEN SUMMTEN...

vl. I
p con ritmo

vl. II
p con ritmo

va.
p con ritmo

vc. I
p con ritmo

vc. II
p con ritmo

⑤ *mp*

S
DIE BÖSCHUNG SCHAUKELTE SIE MA - GI - SCHE - BLU -

A
mp
DIE BÖSCHUNG SCHAUKELTE SIE MA - GI - SCHE - BLU -

CORO
T
mp
DIE BÖSCHUNG SCHAUKELTE SIE MA - GI - SCHE - BLU -

B
mp
DIE BÖSCHUNG SCHAUKELTE SIE MA - GI - SCHE - BLU -

⑤

vl. I
p

vl. II
p

va.
p

vc. I
p

vc. II
p

10

mp *mf energico*

S
MEN — HE — RUM SPA — ZIER — TEN —

A
MEN — HE — RUM SPA — ZIER — TEN —

CORO
T
MEN — HE — RUM SPA — ZIER — TEN —

B
MEN — HE — RUM SPA — ZIER — TEN —

10

p *pp sempre*

vl. I
p *pp sempre*

vl. II
p *pp sempre*

va.
p *pp sempre*

vc. I
p *pp sempre*

vc. II
p *pp sempre*

15

mf

S
TIERE VON MÄRCHEN- E- LE- GANZ. MA- GI- SCHE BLU- MEN

mf
HÄFTER

A
TIE-RE VON MÄRCHEN- E- LE- GANZ. MA- GI- SCHE BLU- MEN

CORO
mf
HÄFTER

T
8 TIERE VON MÄRCHEN- E- LE- GANZ. MA- GI- SCHE BLU- MEN

mf
HÄFTER

B
TIERE VON MÄRCHEN- E- LE- GANZ. MA- GI- SCHE BLU- MEN

HÄFTER

15

vl. I
pp
p con ritmo

vl. II
pp
p con ritmo

va.
pp
p con ritmo

vc. I
pp
p con ritmo

vc. II
pp
p con ritmo

f energico

S
GEWÖLK HÄUF-TE SICH Ü-BER DER HOHEN SEE,

A
f energico
GE-WÖLK HÄUF-TE SICH U-BER DER HOHEN SEE,

CORO
T
f energico
8 GEWÖLK HÄUF-TE SICH Ü-BER DER HOHEN SEE,

B
f energico
GEWÖLK HÄUF-TE SICH Ü-BER DER HOHEN SEE,

vl. I
p poch.

vl. II
p poch.

va.
p poch.

vc. I
p poch.

vc. II
p poch.

f

S
DIE _____ AUS _____ EI- _____ NER _____ E- WIGKEIT

f

A
DIE _____ AUS _____ EI- _____ NER _____ E- WIGKEIT

CORO

f

T
8 DIE _____ AUS _____ EI- _____ NER _____ E- WIGKEIT

f

B
DIE _____ AUS _____ EI- _____ NER _____ E- WIGKEIT

vl. I
mp

vl. II
mp

va.
mp

vc. I
mp

vc. II
mp

25
MP

S
WAR MER TRÄNEN — ENTSTAN — DEN SIND

A
MP
WAR MER TRÄNEN — ENTSTAN — DEN SIND

T
MP
WAR MER TRÄNEN — ENTSTAN — DEN SIND

B
MP
WAR MER TRÄNEN — ENTSTAN — DEN SIND

p — **30** — *pp*

S
E - WIG KEIT E - WIG - KEIT — E-WIGKEIT GE-WÖLK

A
p
E - WIG - KEIT E - WIG - KEIT — GE-WÖLK

T
p
E - WIG - KEIT E - WIG - KEIT — GEWÖLK

B
p
E - WIG - KEIT E - WIG - KEIT — GE WÖLK

ancora pp sempre **35**

S
HÄUF - TE SICH Ü - BER DER HOHEN SEE, EWIGKEIT

A
ancora pp sempre
HÄUF - TE SICH Ü - BER DER HOHEN SEE, EWIGKEIT

T
ancora pp sempre
HÄUFTE SICH Ü - BER DER HOHEN SEE, EWIGKEIT

B
ancora pp sempre
HÄUF - TE SICH Ü - BER DER HOHEN SEE, EWIGKEIT

mf energico

40

S
 TRÄ- NEN_ MA-GISCHER BLUMEN AUS EINER E- WIG- KEIT BLU- MEN
mf energico *f*

A
 TRÄ- NEN_ MA-GISCHER BLUMEN AUS EINER E- WIG- KEIT BLU- MEN
mf energico *f*

CORO
 TRÄ- NEN_ MA-GISCHER BLUMEN AUS EINER E- WIG- KEIT BLU- MEN
mf energico *f*

T
 TRÄ- NEN_ MA-GISCHER BLUMEN AUS EINER E- WIG- KEIT BLU- MEN
mf energico *f*

B
 TRÄ- NEN_ MA-GISCHER BLUMEN AUS EINER E- WIG- KEIT BLU- MEN
mf energico *f*

40

vl. I
mp *mf con ritmo*

vl. II
mp *mf con ritmo*

va.
mp *mf con ritmo*

vc. I
mp *mf con ritmo*

vc. II
mp *mf con ritmo*

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts and Violin I (vl. I), Violin II (vl. II), Viola (va.), Violoncello I (vc. I), and Violoncello II (vc. II) instrumental parts.

The vocal parts (S, A, T, B) are in treble clef with a common time signature. The instrumental parts are in treble clef (vl. I, vl. II, va.) and bass clef (vc. I, vc. II). The string parts feature a rhythmic pattern of eighth notes with accents and slurs. The vocal parts have a few notes in the first measure, followed by rests.

Dynamic markings and performance instructions for the string parts include: *f* *energico e con ritmo*.

45

ff marc.

S
A
CORO
T
B

BLU-MEN MA-GISCHE BLUMEN

BLU-MEN MA-GISCHE BLUMEN

BLU-MEN MA-GISCHE BLU-MEN

BLU-MEN MA-GISCHE BLU-MEN

45

ff marc.

vl. I
vl. II
va.
vc. I
vc. II

mf
tr
ff

mf
tr
ff

50

S
ff
GE- WÖLK_ HÄUFTESICH_ Ü-BER_ DER HOHEN SEE MAGISCHE BLUMEN

A
ff
GE- WÖLK_ HÄUFTESICH_ Ü-BER_ DER HOHENSEE MAGISCHE BLUMEN

CORO
T
8
ff
GE- WÖLK_ HÄUFTESICH_ ÜBER_ DER HOHEN SEE MAGISCHE BLUMEN

B
ff
GE- WÖLK_ HÄUFTESICH_ ÜBER_ DER HOHENSEE MAGISCHE BLUMEN

50

vl. I
ff

vl. II
ff

va.
ff

vc. I
ff

vc. II
ff

Tranquillo

I

Violin I: *poch. in rilievo*

Violin II: *pp sempre*

Viola: *pp sempre*

Violoncello I: *pp sempre*

Violoncello II: *ppp*, *poch.*

Measures 1-5

Violin I: Measure 5

Violin II: *pp*, *pp*

Viola: *pp*

Violoncello I: *pp vibr*

Violoncello II: *pp*

Measures 6-10

46

15

Violin I (vl. I): *mp*, *p*, *mf*, *tr*

Violin II (vl. II): *pp*, *3*

Viola (va.): *pp*, *3*

Violoncello I (vc. I): *pp*, *vibr*, *7*

Violoncello II (vc. II): *p*, *tr*, *7*

Handwritten notes: *smile*, *d.*, *b*

20

Violin I (vl. I): *tr*, *mp*, *p*, *vibr*

Violin II (vl. II): *pp*, *p*

Viola (va.): *pp*, *p*

Violoncello I (vc. I): *pp*, *vibr*, *p*

Violoncello II (vc. II): *tr*, *vibr*, *p*

Rubato

VI

S *pp semplice*
DIE HIMM-LI-SCHEN GE-STIR-NE

A *pp semplice*
DIE HIMM-LI-SCHEN GE-STIR-NE

Coro
T *pp semplice*
8 DIE HIMM-LI-SCHEN GE-STIR-NE

B *pp semplice*
DIE HIMM-LI-SCHEN GE-STIR-NE

vl. I *p*

vl. II *p*

va. *pp*

vc. I *p*

vc. II *pp*

Handwritten musical score for voices and instruments. The score is divided into two systems by a vertical dashed line. The first system contains vocal parts and the second system contains instrumental parts.

Vocal Parts:

- S (Soprano):** MA - CHEN - NICHT - BLOß - TAG - UND NACHT,
- A (Alto):** MA - CHEN - NICHT - BLOß - TAG - UND NACHT,
- Coro (Chorus):** MA - CHEN - NICHT - BLOß - TAG - UND NACHT,
- T (Tenor):** 8 MA - CHEN - NICHT - BLOß - TAG - UND NACHT,
- B (Bass):** MA - CHEN - NICHT - BLOß - TAG - UND NACHT,

Instrumental Parts:

- vl. I (Violin I):** Rest in first system; *ff marc.* in second system.
- vl. II (Violin II):** Rest in first system; *ff marc.* in second system.
- va. (Viola):** Rest in first system; *ff marc.* in second system.
- vc. I (Violoncello I):** Rest in first system; *ff marc.* in second system.
- vc. II (Violoncello II):** Rest in first system; *ff marc.* in second system.

Handwritten dynamics include *pp* (pianissimo) and *ff marc.* (fortissimo marcato). The score includes various musical notations such as notes, rests, and articulation marks.

5

f jubiloso

S
FRÜH-LING UND SOM-MER-
f jubiloso

A
FRÜH-LING UND SOM-MER-
f jubiloso

CORO
T
8
FRÜH-LING UND SOM-MER-
f jubiloso

B
FRÜH-LING UND SOM-MER-
f jubiloso

NE → E → E → IN

p *molto*

5

fff *sost.*
V *sim.*

vl. I

fff *sost.*
V *sim.*

vl. II

fff *sost.*
V *sim.*

va.

fff *sost.*
V *sim.*

vc. I

fff *sost.*
V *sim.*

vc. II

fff *sost.*
ff

50 *pp*

1 *pp sempre* (10)

S DEM SÄMANN BLOß BEZEICHNEN SIE DIE ZEITEN DER AUSSAAT UND DER ERNTE

2 *f* *pp sempre*

1 *f* *pp sempre*

A DEM SÄMANN BLOß BEZEICHNEN SIE DIE ZEITEN DER AUSSAAT UND DER ERNTE

2 *f* *pp sempre*

1 *f* *pp sempre*

T DEM SÄMANN BLOß BEZEICHNEN SIE DIE ZEITEN DER AUSSAAT UND DER ERNTE

2 *f* *pp sempre*

1 *f* *pp sempre*

B DEM SÄMANN BLOß BEZEICHNEN SIE DIE ZEITEN DER AUSSAAT UND DER ERNTE

2 *f* *pp sempre*

DEM SÄMANN BLOß BEZEICHNEN SIE DIE ZEITEN DER AUSSAAT UND DER ERNTE

==

S *mf* *p* *pp*

AUCH DES MEN-SCHEN TUN AUCH

A *mf* *p* *pp*

AUCH DES MEN-SCHEN TUN AUCH

T *mf* *p* *pp*

AUCH DES MEN-SCHEN TUN AUCH

B *mf* *p* *f marc.*

AUCH DES MEN-SCHEN TUN

IST EI-NE AUSSAAT VON UERHÄNGNISSEN

S
 GESTREUT IN DER ZUKUNFT DUNKLES LAND,
 DEN SCHICKSALS MÄCHTEN HOFFEND ÜBERGEBEN.
 DES HIMMEL HÄUSER FORSCHEND
 ZU DURCHSPÜREN

A
 DEN SCHICKSALS MÄCHTEN HOFFEND ÜBERGEBEN.
 DES HIMMEL HÄUSER
 FORSCHEND ZU
 DURCHSPÜREN

T
 8 DA TUT ES NOT, DIE SAATZEIT ZU ERKUNDEN,
 DES HIMMEL HÄUSER
 FORSCHEND ZU
 DURCHSPÜREN

B
 DIE RECHTE STERNENSTUNDE AUSZULESEN
 DES HIMMEL
 HÄUSER
 FORSCHEND ZU
 DURCHSPÜREN

f *ca 3x* *fff*

vl. I
vl. II
va.
vc. I
vc. II

mf

15

Soprano (S): mp, f, pp, molto
OB NICHT DER FEIND DES WACHSENS UND GEBEIHEUS

Alto (A): mf, pp, pp, molto
OB NICHT DER FEIND DES WACHSENS UND GEBEIHEUS

Coro (C): f, ff, pp, molto
8 OB NICHT IN SEINEN ECKEN SCHADEND SICH VERBERGE.

Bass (B): mf, f, pp, molto
OB NICHT IN SEINEN ECKEN SCHADEND SICH VERBERGE.

Violin I (vl. I): pp, gliss., ad lib.

Violin II (vl. II): pp, gliss., ad lib.

Viola (va.): pp, gliss., ad lib.

Violoncello I (vc. I): pp, gliss., ad lib.

Violoncello II (vc. II): pp, gliss., ad lib.

20

S
A
CORO
T
B

p semplice

DRUM — LAPT — MIR — ZEIT —

p semplice

DRUM — LAPT — MIR — ZEIT —

p semplice

DRUM — LAPT — MIR — ZEIT —

p semplice

DRUM — LAPT — MIR — ZEIT —

20

vl. I
vl. II
va.
vc. I
vc. II

senza vibr.

f sost. *pp sempre* *f sost.*

senza vibr.

f sost. *pp sempre* *f sost.*

senza vibr.

f sost. *pp sempre* *f sost.*

senza vibr.

f sost. *pp sempre* *f sost.*

senza vibr.

f sost. *pp sempre* *f sost.*

54 mp

1 *staccato*
TUT IHR IN DES DASEURE! HA → 2

2 *staccato*
ICH KANN JETZT NOCH NICHT SAGEN, HE → 1

1 *staccato*
WAS ICH TUN WILL. HA → 2

2 *staccato*
NACH GEBEN ABER WERD' ICH NICHT. HA → 2

1 *mp sost.*
8 DRUM — LAFT — MIR ZEIT — DRUM — LAFT — MIR — ZEIT — ICH — NICHT!

2 *mp sost.*
8 DRUM — LAFT — MIR ZEIT — DRUM LAFT MIR ZEIT — ICH — NICHT!

1 *mp sost.*
DRUM — LAFT — MIR — ZEIT — DRUM — LAFT — MIR — ZEIT — ICH — NICHT!

2 *mp sost.*
DRUM — LAFT — MIR ZEIT — DRUM — LAFT — MIR ZEIT — ICH — NICHT!

CP *f*

S *ff sost.*
DA — RAUF — VER — LAFT — EUCH — ?

A *f marc.*
ff sost.
DA — RAUF — VER — LAFT — EUCH — ?

T *f*
ff sost.
AB — SET — ZEN SOLLN SIE MICH AUCH NICHT — DA — RAUF — VER — LAFT — EUCH — ?

B *ff sost.*
AB — SET — ZEN SOLLN SIE MICH AUCH NICHT — DA — RAUF — VER — LAFT — EUCH — ?

Andante poco Rubato

VII

5

Violin I (vl. I) *p*

Violin II (vl. II) *poco in rubato*
mp espr.

Viola (va.) *p*

Violoncello I (vc. I) *p*

Violoncello II (vc. II) *p*

Handwritten double bar lines are present below the staves.

10

Violin I (vl. I) *pp semplice*

Violin II (vl. II) *pp semplice*

Viola (va.) *pp semplice*

Violoncello I (vc. I) *pp semplice*

Violoncello II (vc. II) *pp semplice*

S *mf* **15**
 A *mf* BLU - MEN
 Coro T *mf* BLU - MEN
 B *mf* BLU - MEN
 Cp *mp* **15** perd.
 vl. I *ancora pp*
 vl. II *poco in rit. e ro* *mp espr.* *se*
 va. *ancora pp*
 vc. I *ancora pp*
 vc. II *ancora pp*

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