

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE WATER-LILY

34016

FOR

CHORUS OF MALE VOICES, TENOR SOLO, AND ORCHESTRA

COMPOSED AND RESPECTFULLY DEDICATED TO

HERRN JOHANN RITTER VON HERBECK

BY

## HERMANN GOETZ.

(Op. II.)

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THE ENGLISH VERSION BY  
THE REV. DR. TROUTBECK.

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# THE WATER-LILY.

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*Lento e Sognando.*

PIANO.  
♩ = 72.

*pp*

*sf*

*cres*

*cen*

*f*

*do.*

CHORUS.

1st TENOR. *pp*

In evening

2nd TENOR. *pp*

In evening

1st BASS. *p*

In evening still - ness lies the

2nd BASS. *pp*

In evening

*p*

*pp*

still-ness lies the lake, And mirrors the wa-ning glow of the  
 still-ness lies the lake, And mirrors the wa-ning glow of the  
 lake, And mirrors the wa-ning glow of the  
 still-ness lies the lake, And mirrors the glow of the

west, Their  
 west, Their thirst there tim-or-ous  
 west, Their thirst there tim-or-ous deer . . . come to slake,  
 west, Their thirst there tim-or-ous deer . . . come to slake,

thirst come tim-or-ous deer to slake, And  
 deer come to slake, And swans . . . fly, en-cir-cling,  
 And swans . . . fly, en-  
 And swans . . . fly, en-cir-cling its tran- - quil

swans fly, en - cir - cling its tran - - quil, its tran - quil breast.

swans fly, en - cir - cling its tran - - quil, its tran - quil breast.

- cir - cling, en - cir - cling its tran - quil, its tran - quil breast.

breast, en - cir - cling its tran - - quil, its tran - quil breast.

*pp*

*Poco meno mosso.* ♩ = 58.

*pp*

TENOR (OR SOPRANO) SOLO.

The fish - er - boy un - fas - tens his

boat, . . The plash . . of his oar thro' the si - lence steals : In

Fan-cy's realm does he ap-pear to float, He knows not why in his heart . . . thus he

*pp*

feels, why in his heart . . . thus he

*pp*

*Tempo Imo.*  
CHORUS. 1st Bass.

feels.

*Tempo Imo.*  $\text{♩} = 72$

round him whis - per the

*pp*

CHORUS. 1st TENOR.

*pp*

Around him whisper the dark - ling waves, And sing . . . in their

2nd TENOR.

*pp*

Around him whisper the dark - ling waves, And sing . . . in their

dark - ling waves, And sing . . . in their mo - tion,

2nd Bass.

*pp*

Around him whisper the dark - ling waves, And sing in their

mo - tion, far and wide,  
mo - tion, far and wide,  
far and wide; The wa - ter a dim wooded mar - gin  
mo - tion, far and wide; The wa - ter a dim wooded mar - gin  
The wa - ter a dim wooded mar - gin laves, And the spec - tre-like  
wa - ter a dim wooded mar - gin laves, And the spec - tre-like  
laves, And the spec - tre-like, the spec - tre-like  
laves, And the spec - tre-like mountains tower in  
mount - ains tower . . in pride, . . . and the spec - tre - like mount - ains tower in  
mount - ains tower in pride, . . . and the spec - tre - like mount - ains tower in  
mount - ains tower in pride, the moun - tains tower in . .  
pride, . . they tower in pride, the spectre - like moun - tains tower in

pride, . . . tower in pride, . . . *A*  
 pride, . . . tower in pride, . . . the wa - ter a dim wooded  
 pride, . . . tower in pride, . . . the  
 pride, . . . tower in pride, . . . *A*  
 the wa - ter a dim wooded mar - gin  
 mar - gin laves, a dim wood - ed mar - gin  
 wa - ter a dim wooded mar - gin, a dim wooded mar - gin laves, a dim wooded mar - gin  
 the wa - ter a dim wooded mar - gin laves, a dim wooded mar - gin  
 laves, and the spec - tre - like mount - ains, the spec - tre - like mount -  
 laves, and the spec - tre - like mount - ains, and the spec - tre - like mount - ains  
 laves, and the spec - tre - like mount - ains, and the spec - tre - like mount - ains  
 laves, and the spec - tre - like mountains tower in pride, the mount - ains

ains . . . tower in pride, the spec - tre - like mount - ains

tower . . . in pride, the spec - tre - like mount - ains

tower . . . in pride, the spec - tre - like mount - ains

tower . . . in pride, the spec - tre - like mount - ains

*pp* *p*

tower in pride.

tower in pride.

tower in pride.

tower in pride.

*pp* *p*

*Poco più Allegro. ♩ = 96.*

*p*



The cooling breath of the evening  
The cooling breath of the evening

The cooling breath of the evening  
The cooling breath of the evening

air, It plays thro' his locks all gold - en and bright,  
air, It plays thro' his locks all gold - en and bright,

air, It plays thro' his locks all gold - en and bright, his locks . . . all  
air, It plays thro' his locks all gold - en and bright, his locks . . . all

it plays thro' his locks all  
it plays thro' his locks all

gold - en and bright, . . . his locks all gold - en and bright.

gold - en and bright, his locks all gold - en and bright.

gold - en and bright, his locks all gold - en and bright.

gold - en and bright, his locks all gold - en and bright.

A fra - grance comes from the flow'r - ets fair, As low . . . they are

A fra - grance comes from the flow'r - ets fair, As low they are

A fra - grance comes from the flow'r - ets fair, As low they are

A fra - grance comes from the flow'r - ets fair, As low they are

bend - ing, as low . . . they are

As low . . . they are bend - ing, are

bend - - ing, low they are bend - - ing, low they are

bend - - ing, low they are bend - - ing, low . . . they are

*f* bend - ing for sleep at night. **B**

*f* bend - ing for sleep at night.

*f* bend - ing for sleep at night.

*f* bend - ing for sleep at night.

*p* But the

*p* But the

*p* But the wa - - ter - li - ly

*p* But the wa - - ter - li - ly

wa - - ter - li - - ly is

wa - - ter - li - - ly is



is yet . . . a - wake,

is yet . . . a - wake,

yet . . . a - wake,

yet . . . a - wake,

Though

Though

*pp*

Though nod - ding in slum - - b'rous mood,

Though nod - ding in slum - - b'rous mood,

nod - ding in slum - - - - - b'rous mood, in

nod - ding in slum - - - - - b'rous mood, in

in slum - - b'rous mood is she ;

in slum - - b'rous mood is she ;

slum - - b'rous mood . . . . . is she ;

slum - - b'rous mood . . . . . is she ;

*p* She bends un - to him from her na - tive lake, she  
*p* She bends un - to him from her na - tive lake, she  
*p* She bends un - to him from her na - tive  
*p* She bends un - to him from her na - tive  
*pp*  
 bends un - to him from her na - tive lake,  
 bends un - to him from her na - tive lake,  
 lake, she bends un - to him from her na - tive lake,  
 lake, she bends un - to him from her na - tive lake,  
*pp*  
*p*  
 Tho' even - ing in - vites . . her at rest . . to be,  
 Tho' even - ing in - vites her at rest to be,  
 Tho' even - ing in - vites her at rest to be, . . .  
 Tho' even - ing in - vites her at rest to be,

though even - ing in - vites . . her at rest . . . . . to

though even - ing in - vites her at rest to

though even - ing in - vites her at rest to

though even - ing in - vites her at rest to

*pp*

be. . . . .

be. . . . .

be. . . . .

be. . . . .

*pp*

The crotchets as before.  
TENOR SOLO.  $\text{♩} = 96.$

His dream is dis - pelled, and he quits his oar; His face . . is on fire

*sf* *p* *rit.* *a tempo.* *p*

*rit.* <sup>3</sup> *a tempo.*

with long-ing con-fessed ; He stoops from the boat,

*rit.* *a tempo.*

the spot to ex-plore, He plucks off a li-ly, thus

*Vivace e tempestoso.*

deck-ing his breast.

*Vivace e tempestoso. d = 80.*

*pp pp*

*mf*

From here the Chorus is divided in two four-part Choirs. 2nd CHORUS.

1st CHORUS. *pp* But hark ! But hark !

*pp* But hark ! But hark !

*pp* But hark ! But hark !

*pp* But hark ! But hark !

*pp*

with fu - ry the for - est shakes, with fu - ry the for - est  
 with fu - ry the for - est shakes, with fu - ry the for - est  
 with fu - ry the for - est shakes, with fu - ry the for - est

2nd CHORUS.

with fu - ry the for - est shakes, with  
 with fu - ry the for - est shakes, with  
 with fu - ry the for - est shakes, with  
 with fu - ry the for - est shakes, with

shakes, The lake up - lifts  
 shakes, The lake up - lifts  
 shakes, The lake up - lifts  
 shakes, The lake up - lifts

fu - ry the for - est shakes, The lake up -  
 fu - ry the for - est shakes, The lake up -  
 fu - ry the for - est shakes, The lake up -  
 fu - ry the for - est shakes, The lake up -



its roar - ing on high, but  
 its roar - ing on high, but  
 its roar - ing on high, but  
 its roar - ing on high, but  
 lifts its roar - ing on high,  
 lifts its roar - ing on high,  
 lifts its roar - ing on high,  
 lifts its roar - ing on high,  
 hark ! with fu - ry the for - - - est shakes,  
 hark ! with fu - ry the for - - - est shakes,  
 hark ! with fu - ry the for - - - est shakes,  
 hark ! with fu - ry the for - - - est shakes,  
 but hark ! but hark ! with fu - ry the  
 but hark ! but hark ! with fu - ry the  
 but hark ! but hark ! with fu - ry the  
 but hark ! but hark ! with fu - ry the

but hark! with fu - ry the for - est shakes,

but hark! with fu - ry the for - est shakes,

but hark! with fu - ry the for - est shakes,

but hark! with fu - ry the for - est shakes,

for - - - est shakes, with fu - ry the for - est

for - - - est shakes, with fu - ry the for - est

for - - - est shakes, with fu - ry the for - est

for - - - est shakes, with fu - ry the for - est

but hark! but hark! the lake up -

but hark! but hark! the lake up -

but hark! but hark! the lake up -

but hark! but hark! the lake up -

shakes, but hark! but hark!

shakes, but hark! but hark!

shakes, but hark! but hark!

shakes, but hark! but hark!

lifts its roar - - - - ing, its roar - ing on

lifts its roar - - - - ing, its roar - ing on

lifts its roar - - - - ing, its roar - ing on

lifts its roar - - - - ing, its roar - ing on

*f* the lake up - lifts its roar - ing, its roar - - ing on

*f* the lake up - lifts its roar - ing, its roar - - ing on

*f* the lake up - lifts its roar - ing, its roar - - ing on

*f* the lake up - lifts its roar - ing, its roar - - ing on

*cres* *cen* *do.*

high, And sud - den o - ver a

high, *p* And sud - den o - ver a

high, *p* And sud - den,

high,

high,

high,

high,

*pp* *trem.* *pp*

mount - ain, and sud - den o - ver a  
 and sud - den o - ver a mount - ain, and sud - den,  
 mount - ain, and sud - den, sud - - den o - ver a  
 sud - - den o - ver a mount - ain,

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

mount - ain, and sud - den o - ver a mount - ain  
 sud - den, and sud - den o - ver a mount - -  
 mount - - - ain, and sud - den o - ver a mount - -  
 and sud - den o - ver a mount - ain  
 and sud - den o - ver a mount - ain breaks, . . . .  
 and sud - den o - ver a mount - ain breaks, . . . .  
 and sud - den o - ver a mount - ain breaks, . . . .  
 and sud - den o - ver a mount - ain breaks, . . . .

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings such as *f* (forte) and *sf* (sforzando). The lyrics end with "breaks, . . . .".

breaks, .. and sud - den

ain breaks, .. and sud - den

breaks, .. and sud - den

and sud - den o - ver a mount - ain breaks,

and sud - den o - ver a mount - - - - - ain

and sud - den o - ver a mount - - - - - ain

and sud - den o - ver a mount - ain breaks,

o - ver a mount - ain breaks the rud - dy full moon, .. so wrath - ful of

o - ver a mount - ain breaks the rud - dy full moon, .. so wrath - ful of

o - ver a mount - ain breaks the rud - dy full .. moon, .. so wrath - ful of

o - ver a mount - ain breaks the rud - dy full moon, .. so wrath - ful of

breaks, .. there breaks the rud - dy full moon, .. so wrath - ful of

breaks, .. there breaks the rud - dy full .. moon, .. so wrath - ful of

there breaks the rud - dy full moon, .. so wrath - ful of

eye, . . . so wrath-ful, so wrath-ful of eye.

eye, the rud-dy full moon, so wrath-ful, so wrath-ful of eye.

eye, . . . so wrath-ful, so wrath-ful of eye.

eye, the rud-dy full moon, so wrath-ful, so wrath-ful of eye.

eye, . . . so wrath-ful, so wrath-ful of eye.

eye, the rud-dy full moon, so wrath-ful, so wrath-ful of eye.

*pp*

1st CHORUS. 1st & 2nd TENORS.

And the lake ex -

2nd CHORUS.

*pp*

*Ped.* \*

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment line (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piano part features a prominent triplet accompaniment throughout.

**System 1:** The vocal line begins with the lyrics "claims, with heart deep-ly moved,". The piano part has a triplet accompaniment. Pedal markings include "Ped." and "\* Ped.√".

**System 2:** The vocal line continues with "And the lake ex - claims, with heart deep-ly moved,". The piano part continues with the triplet accompaniment. Pedal markings include "Ped." and "\* Ped.√".

**System 3:** The vocal line has the lyrics "trou - ble the chil - dren". The piano part continues with the triplet accompaniment. Pedal markings include "Ped." and "\* Ped. simile.".

**System 4:** The vocal line has the lyrics "with - in their home?". The piano part continues with the triplet accompaniment. Pedal markings include "Ped." and "\* Ped. simile.".

**System 5:** The vocal line has the lyrics "with - in their home?". The piano part continues with the triplet accompaniment. Pedal markings include "Ped." and "\* Ped. simile.".

*p* And the for - est com - plains, the  
 And the for - est com -

for - est complains,  
 - plains, the for - est complains,  
 These long have I  
 These long have I

loved, Why force these de - light - - ful  
 loved, Why force these de - light - - ful



sis - - - - - ters to roam?

sis - - - - - ters to roam?

*mp* But the red glow-ing moon then  
*mp* But the red glow-ing

fierce - ly cries,  
 moon then fierce - ly cries,

*ff* How dar - est thou to ad -  
*ff* How dar - est thou to ad -

G

*fff* dress my bride?  
*fff* dress my bride?

*fff* *p*

*dim.* *pp* *trem.*

1st CHORUS. *pp* But hark!  
 2nd CHORUS. *pp* but  
*pp* But hark! but

1st CHORUS. *p* hark!  
 2nd CHORUS. *mp* but hark!  
 hark! but hark! but  
*p* *mp*

1st CHORUS.

but hark! but  
but hark! but  
but hark! but  
but hark! but

*mf* *ff*

2nd CHORUS.

hark! but hark! but  
hark! but hark! but  
hark! but hark! but  
hark! but hark! but

*f* *ff*

*cres.*

hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with  
hark! with fu - ry the for - est shakes, with

*ff*

fu - ry the for - est, with fu - ry the for - est shakes, with  
 fu - ry the for - est, with fu - ry the for - est shakes, with  
 fu - ry the for - est, with fu - ry the for - est shakes, with  
 fu - ry the for - est, with fu - ry the for - est shakes, with  
 fu - ry the for - est shakes, with fu - ry the for - est  
 fu - ry the for - est shakes, with fu - ry the for - est  
 fu - ry the for - est shakes, with fu - ry the for - est  
 fu - ry the for - est shakes, with fu - ry the for - est

fu - ry the for - est shakes, The lake up  
 fu - ry the for - est shakes, The lake up  
 fu - ry the for - est shakes, The lake up  
 fu - ry the for - est shakes, The lake up

shakes, with fu - ry the for - est shakes,  
 shakes, with fu - ry the for - est shakes,  
 shakes, with fu - ry the for - est shakes,  
 shakes, with fu - ry the for - est shakes,

lifts . . . its roar - ing on high, . . .

lifts . . . its roar - ing on high,

lifts . . . its roar - ing on high,

lifts . . . its roar - ing on high,

The lake up - lifts its roar - ing on high, . . .

The lake up - lifts its roar - ing on high,

The lake up - lifts its roar - ing on high,

The lake up - lifts its roar - ing on high,

the lake up - lifts, . . . up - lifts its

the lake up - lifts, . . . up - lifts its

the lake up - lifts, . . . up - lifts its

the lake up - lifts, . . . up - lifts its

the lake up - lifts . . .

the lake up - lifts . . .

the lake up - lifts . . .

the lake up - lifts . . .

H  
 roar - ing on high, And sud-den o - ver a mountain breaks,  
 roar - ing on high, And sud-den o - ver a mountain breaks,  
 roar - ing on high, And sud-den o - ver a mountain breaks,  
 roar - ing on high, And sud-den o - ver a mountain breaks,  
 its roar - ing on high,  
 its roar - ing on high,  
 its roar - ing on high,  
 its roar - ing on high,  
 H  
 and sud - den o - ver a  
 and sud - den o - ver a  
 The rud - dy full moon, and sud - den  
 The rud - dy full moon, and sud - den  
 The rud - dy full moon,  
 The rud - dy full moon,  
 f

and sud - den o - ver a mount - - - ain  
 and sud - den o - ver a mount - - - ain  
 mount - - - ain breaks,  
 mount - - - ain breaks,  
 o - ver a mount - ain breaks the rud - -  
 o - ver a mount - ain breaks the rud - - dy  
 And sud - den  
 And sud - den

breaks the rud - - - dy  
 breaks the rud - - dy full moon, the  
 o - - ver a mount - - - ain breaks the rud - dy  
 o - - ver a mount - - - ain breaks the rud - dy  
 - - - dy, rud - - - dy full moon, the  
 full moon, the rud - - - dy full moon, the  
 o - - ver a mount - - - ain breaks the rud - dy  
 o - - ver a mount - - - ain breaks the rud - dy

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

full moon, the rud-dy full moon, the rud-dy full moon, wrathful of eye,

**BOTH CHOIRS. I**

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.

the rud - dy full moon, wrath - ful of eye.



From here the two Choirs reunite.

*p*

*Molto più tranquillo.*

*p* CHORUS.

And in ter - ror the boy with tears homeward flies,  
And in ter - ror the boy home - ward flies,

*Molto più tranquillo.*  $\text{♩} = 112$ .

*pp*

That there, with his moth - er, his grief he may  
with his moth - er, his grief he may

That there, with his moth - er, his grief he may

*p*

hide,

hide,

hide,

that there, with his

*p*

*cres.* *p*

*Molto vivace.*  
TENOR SOLO.

O moth-er, the

his grief he may hide.

moth - er, his grief he may hide.

that there, with his moth - er, his grief he may hide.

*pp* *pp*

*Molto vivace. ♩ = 80.*

roar of the lake I heard, A - gainst me the

*mf* *pp*

for - est with fu - ry shook, Be - fore me, in

*fpp*

an - ger, the full moon ap-peared, O moth - er, I but a

*fpp*

*p*

li - ly took !

CHORUS. 1st & 2nd TENORS.

*mf*

O moth - er !

1st & 2nd BASSES.

*pp*

Why trou - ble the chil -

*dolce.* 3

*pp*

O moth - er, the lake !

dren with - in their

3

O moth - er, the roar, . . . the roar . . . of the

*fpp*

home ?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a fermata over a whole note, followed by the lyrics 'O moth - er, the roar, . . . the roar . . . of the'. The piano accompaniment starts with a fermata over a whole note, marked *fpp*, and then continues with a steady eighth-note accompaniment.

lake I heard ! O moth - er !

*pp* Why force these de - light - ful sis - - -

*pp* Why force these de - light - ful sis - - -

The second system continues the musical score. The vocal line has a fermata over a whole note, with lyrics 'lake I heard ! O moth - er !'. The piano accompaniment features a steady eighth-note accompaniment with triplets in the right hand, marked *pp*.

O moth - er, a - gainst me the for - est

ters to *mf* roam ? *pp*

ters to roam ? *mf* *pp*

ters to roam ? *f* *pp*

The third system concludes the musical score. The vocal line has a fermata over a whole note, with lyrics 'O moth - er, a - gainst me the for - est'. The piano accompaniment features a steady eighth-note accompaniment with triplets in the right hand, marked *mf* and *pp*.

with fu - ry shook !

*pp* How dar - est thou to ad -

*pp* How dar - est thou to ad -

O moth - er, be - fore me, in an - ger, the full moon ap - peared, be -

*mf* dress my bride ?

*mf* dress my bride ?

*f* *pp*

fore me, in an - ger, the full moon ap - peared !

*fpp* *f*

*p* O moth - er, I but a li - - ly

*pp*

*Lento.*

took !

CHORUS. 1st TENOR. *pp*

How dar - est thou, how

2nd TENOR. *pp*

How dar - est thou, how

1st BASS. *pp*

How dar - est thou, how

2nd BASS. *pp*

How dar - est thou, how

*Lento. ♩ = 72.*

*pp*

dar - est thou to ad - dress . . . . . my

dar - est thou to ad - dress . . . . . my

dar - est thou to ad - dress . . . . . my

dar - est thou to ad - dress . . . . . my

dar - est thou to ad - dress . . . . . my

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

bride, how dar - - est thou . . . to ad-dress my

bride, how dar - - est thou to ad-dress my

bride, how dar - - est thou to ad-dress my

bride, how dar - - est thou to ad-dress my

*pp*

3 3 3 3

Detailed description: This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "bride, how dar - - est thou . . . to ad-dress my" for the first staff, and "bride, how dar - - est thou to ad-dress my" for the subsequent three staves. The piano accompaniment features triplet patterns in both hands, marked with a piano-piano (*pp*) dynamic.

bride ? . . . .

bride ? . . . .

bride ? . . . .

bride ? . . . .

*pp*

3 3 3 3

trem.

Detailed description: This system contains the next four vocal staves and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics "bride ? . . . .". The piano accompaniment continues with triplet patterns in both hands, marked with a piano-piano (*pp*) dynamic. The system concludes with a tremolo effect in the right hand, indicated by the word "trem." above the final notes.