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Die Legende  
von der

heiligen Elisabeth.

Oratorium  
von

A. W. W. W. W.

Klavier-Auszug.

Leipzig, V. F. Kahnt.

2 32  
708

# Die Legende

von der

# heiligen Elisabeth.

## Oratorium

nach Worten von  
Hr. Boquette  
componirt von

# Franz Liszt.

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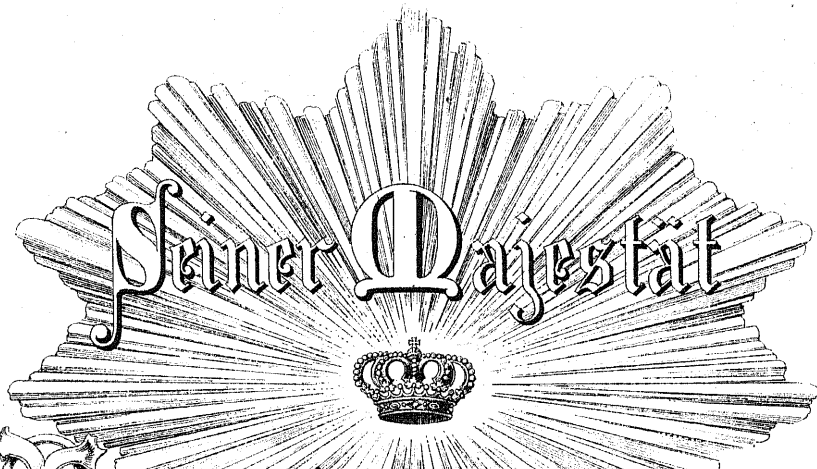
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Leipzig, bei C. F. Kahnt.

1158.

Lith. Anst. v. C. G. Röder, Leipzig.





Ludwig II.

König von Bayern

in dankbarer hrfurcht

Franz Liszt.

# PERSONEN VERZEICHNISS.

Die heilige Elisabeth.....Sopran. Landgräfin Sophie.....Mezzo-Sopran.  
 Landgraf Ludwig.....Bariton. Ein ungarischer Magnat...Bariton.  
 Landgraf Hermann.....Bass. Der Seneschal.....Bariton.  
 Kaiser Friedrich II. von Hohenstauffen...Bass.

(NB. Die Partien des Landgrafen Ludwig, des ungarischen Magnaten, des Seneschal und des Kaisers, können von demselben Sänger (Bariton) ausgeführt werden.)

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# Legende von der heiligen Elisabeth.

Dichtung von O. Roquette.

## ERSTER THEIL.

Andante moderato.

FRANZ LISZT.

PIANO.

The first system of musical notation for the piano piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante moderato'. The dynamic is marked 'dolcissimo'. The music features a melodic line in the right hand with a wide interval and a supporting bass line in the left hand.

The second system of musical notation. It continues the piece with similar melodic and harmonic structures. The right hand has a series of eighth notes, and the left hand provides a steady accompaniment.

The third system of musical notation. The tempo is marked 'poco rall.' (poco rallentando). The music shows a slight deceleration and more complex harmonic textures.

The fourth system of musical notation. The tempo is marked 'a tempo espressivo' (a tempo espressivo). The dynamic is marked 'p sostenuto' (piano sostenuto). The music becomes more expressive with sustained notes and a more active bass line.

The fifth system of musical notation, the final system on this page. It concludes the first part of the piece with a melodic flourish in the right hand and a final accompaniment in the left hand.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The melodic line continues with more complex rhythmic patterns, including slurs and ties. The bass line remains consistent with eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand introduces a more intricate texture with sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. This system includes a section marked 'A' starting at measure 15. The right hand features dense chordal textures and sixteenth-note patterns. The left hand has a more active role with eighth-note accompaniment. A 'cresc.' (crescendo) marking is present in measure 15.

Fifth system of musical notation, measures 17-20. The right hand continues with dense, rhythmic chordal patterns. The left hand maintains a steady eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand features very dense, rapid sixteenth-note passages. The left hand continues with eighth-note accompaniment. A 'più agitato e cresc.' (more agitated and crescendo) marking is present in measure 21.

First system of musical notation, featuring a treble and bass clef. The treble clef contains complex chordal textures with accents and slurs. The bass clef contains a more rhythmic accompaniment with slurs and dynamic markings like *f* and *Red.*

Second system of musical notation, continuing the piece. It features similar complex textures in both staves, with dynamic markings such as *f* and *Red.*

**B**

Third system, marked *tranquillo*. The treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef has a simple accompaniment. Dynamic markings include *dolcissimo* and *p*.

Fourth system, continuing the *tranquillo* section. It features similar melodic and accompanimental lines with dynamic markings like *p*.

Fifth system, marked *cresc.* and *il Tema marcato*. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment. Dynamic markings include *legato* and *il Tema marcato*.

Sixth system, marked *sostenuti*. The treble clef has a melodic line with slurs and fingerings. The bass clef has a rhythmic accompaniment. Dynamic markings include *sostenuti*.

*sempre legatissimo*  
*marcato*

*marcato*

*cresc.*  
*più marcato e stringendo*

*f*  
*Red.*

*molto cresc. e*  
*marcatissimo*

*rinforzando*  
*ff*



ff  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.  
 sempre *mf*

*p*  
 ff  
 Ped. \* Ped. \* Ped.

Tempo I.

*dolcissimo*

*rit.*  
*smorz.*

*p espressivo*

*un poco marcato*

*p*

*dolce quieto ma espress.*

*Ped.*

**C**

*Ped.*

*l.H.*

*riten.*

*Ped.*

First system of a piano score. The right hand features a melodic line with a dotted line above it indicating a breath mark. The left hand provides harmonic support. Dynamics include *pp*.

Second system of a piano score. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Dynamics include *p*.

Third system of a piano score. The right hand has a dense chordal texture. The left hand has a bass line. Dynamics include *cresc.*

Fourth system of a piano score. The right hand has a dense chordal texture. The left hand has a bass line.

Fifth system of a piano score. The right hand has a dense chordal texture. The left hand has a bass line with *ped.* markings.

Sixth system of a piano score. The right hand has a dense chordal texture. The left hand has a bass line with *riten. molto*, *p.*, and *pp* markings. *ped.* markings are also present.

# Nº 1. Ankunft der Elisabeth auf Wartburg.

Allegro animato.

PIANO.

The musical score is written for piano in G major and 3/4 time. It consists of seven systems of two staves each. The first system includes the tempo marking 'Allegro animato.' and the instrument name 'PIANO.'. The score features various dynamics and articulations: *p* (piano), *staccato*, *f* (forte), *cresc.* (crescendo), *poco*, and *p subito* (piano subito). There are several triplet markings in the bass line. A key signature change to D major is indicated by a 'D' above the staff in the sixth system. The piece concludes with a *p* dynamic marking in the final system.

CHOR.

SOPRAN.

ALT.

TENOR. *mf* Will - kom - men die

BASS. *mf* Will - kom - men die Braut!

*cresc.*

Will - kom - men, will - kom - men die Braut,

Will - kom - men, will - kom - men die Braut,

Braut! Will - kom - men die Braut,

Will - kom - men, will - kom - men die Braut,

will - - kom - - - - men die Braut,

will - - kom - - - - men die Braut,

will - - kom - - - - men die Braut,

will - - kom - - - - men die Braut,

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with chords and a simple bass line.

will - kom - men, will - kom - men,

will - kom - men, will - kom - men.

will - kom - men, will - kom - men,

will - kom - men, will kom - men,

The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the right hand and a bass line in the left hand.

*mf espress.*  
will - kom - men die Braut,

*mf espress.*  
will - kom - men die Braut, die

*espress.*  
will - kom - men hei - ssen wir die Braut, die lieb - li -

*mf espress.*  
will - kom - men hei - ssen wir die Braut, die lieb - li -

*mf espressivo*

die lieb - li - che aus fer - nem

lieb - li - che aus fer - nem Lan - -

aus fer - nem Lan - -

che, die lieb - li - che aus fer - nem Lan - de, aus fer - nem  
aus fer - nem Lan - de, aus fer - nem

che, die lieb - li - che aus fer - nem

*cresc.*

Lan - de, die un - se - rem Fürsten wird vertraut, die un - serem Fürsten  
 de, die un - se - rem Fürsten wird vertraut, die un - serem Fürsten  
 de,  
 Lan - de, die un - se - rem Fürsten wird vertraut, die un - serem Fürsten  
 Lan - de, die un - se - rem Fürsten wird vertraut, die un - serem Fürsten  
 Lan - de, die un - se - rem Fürsten wird vertraut, die un - serem Fürsten

**E**  
 wird vertraut, für schö - ne Zu - kunft  
 wird vertraut, für schö - ne Zu - kunft  
 wird vertraut, für schö - ne Zu - kunft  
 wird vertraut, für schö - ne Zu - kunft fro - he Bau - de,



fro - he Ban - - - de, für schö - ne

fro - he Ban - - - de, für schö - ne

fro - - - he Ban de, für schö - ne

für schö - ne Zu - kunft fro - - he Ban - de, für

Zu - kunft fro - - - he Ban - - - de. Will - -

Zu - kunft fro - - - he Ban - - - de. Will - -

Zu - kunft fro - - - he Ban - - - de. Will - -

schö - ne Zu - kunft fro - - he Ban - - - de. Will - -

*cresc.*

kom - - - - men die Braut, will - kom - -

kom - - - - - men die Braut, will - kom - -

kom - - - - - men die Braut. will - kom - -

kom - - - - - men die Braut, will - kom - -

The piano accompaniment consists of two staves. The right hand features a complex texture with sixteenth-note patterns and chords, marked with a forte *f* dynamic. The left hand provides a steady bass line with chords and moving lines.

men die Braut!

men die Braut!

men die Braut!

men die Braut!

The piano accompaniment continues with a similar texture to the first system. It includes a *poco ritenuto* marking and a *pp* dynamic marking towards the end of the system. The right hand has a melodic line with some grace notes, while the left hand maintains a rhythmic accompaniment.

*dolce sotto voce* *pp* (sehr ruhig)

Noch in der Sil-berwie-ge still träumtsie der Zeit ent - ge - gen, wo sich in - ihr er -

*dolce sotto voce* *pp*

Noch in der Sil-berwie-ge still träumtsie der Zeit ent - ge - gen, wo sich in - ihr er -

*dolce sotto voce* *pp*

Noch in der Sil-berwie-ge still träumtsie der Zeit ent - ge - gen, wo sich in - ihr er -

*dolce sotto voce* *pp*

Noch in der Sil-berwie-ge still träumtsie der Zeit ent - ge - gen, wo sich in - ihr er -

*dolce tranquillo*

*un poco rit.* *smorz.*

fül - len will des Her - zens hol - des Re - gen.

*un poco rit.* *smorz.*

fül - len will des Herzens hol - des Re - gen.

*un poco rit.* *smorz.*

fül - len will des Herzens hol - des Re - gen.

*un poco rit.* *smorz.*

fül - len will des Herzens hol - des Re - gen.

*un poco rit.* *dolcissimo* *smorz.*

Etwas langsamer.  
Landgraf Hermann.

Will - kom - men mein Töch - ter - lein ! Nimm diesen Kuss ! Dein Va -

- ter will ich sein !

*p*

*dolce espress.*

*pp*

*pp*

*f*

Andante moderato.

Ungarischer Magnat.

So leg

*riten.*

*mf*

ich die - ses theu - re Pfand , des Un - gar - lan - des hol - de Blü - the , ver -

*rit.*

trau - ens - voll in Eu - re Hand. *espressivo* 0

schützt mit Lie - ben - dem Ge - mü - the dies rei - ne sü - sse Kin - des -

haupt! Der Hei - math ward es früh be - raubt vom

*poco rit.* *a tempo*

Mut - - ter - her - zen fort ge - tra - gen, dass es in noch verhüllten

*poco rit.* *a tempo*

Ta - gen er - zo - gen werde der ern - - sten Pflicht.

*pp*

*dolce*

Mö-ge es die al-te Hei-math nicht in Eu-rem hohen Haus ent-beh-ren.

*dolce* *poco rall.*

*a tempo*

Mö ge es die al-te Hei - math nicht in Eurem

*p*

ho-hen Haus ent - beh - ren. Es herrsche lang' und leb in Eh -

*breit*

*Listesso tempo.*

ren, es herrschelang' und leb' in Eh - - ren, dies

*staccato*

theure Pfand des Un-gar-lan - - - des, dies theure Pfand des

Un-gar-lands es herr - sche lang und

leb' in Eh - ren dies theu - re Pfand des Un - gar-lands!

CHOR.

Es herrsche lang und leb' in Eh - - - ren dies theure Pfand des

Es herrsche lang und leb' in Eh - - - ren dies theure Pfand des

Es herrsche lang und leb' in Eh - - - ren dies theure Pfand des

Es herrsche lang und leb' in Eh - - - ren dies theure Pfand des

Un-gar-lands! Es herr - sche lang' und leb' in

Un-gar-lands! Es herr - sche lang' und leb' in

Un-gar-lands! Es herr - sche lang' und leb' in

Un-gar-lands! Es herr - sche lang' und leb' in

Eh - ren dies theu - re Pfand des Un - gar-lands!

Eh - ren dies theu - re Pfand des Un - gar-lands!

Eh - ren dies theu - re Pfand des Un - gar-lands!

Eh - ren dies theu - re Pfand des Un - gar-lands!



*poco a poco diminuendo*

*mp*

**G** Landgraf. *ruhig*

Was Va - ter - lie - be treu ver - mag sei

*p grazioso*

reich ge - spen - det die - sem Kin - de,

*sempre legato*

dass es mit Lust er - seh - nen mag

der Myr - - - the blü - hen - des Ge - win - -

de. Und wie im Ku - - sse

*sempre legato*

dort mein Sohn, zum Kin - de rein sich neigt der

Kna - be, so sei einst auf des

Jüng - lings Thron die Jung - - - frau

sei - ne schön - ste Ga - - - be, die Jung - frau

*p* *espressivo*

sei - ne schön - ste Ga - - - be.

*p* *tranquillo* 4 3 2 3 2 3 2 3

4 2 2 3 2 4 2 3  
4 3 2 3 2 3 2 3  
4 2  
*riten.*

Ludwig. (*Alt-Stimme*)

Sieh um dich! Was dein Aug er - schaut wird Dein und mein einst, klei - ne Braut.

*p*

Elisabeth.

Wie ist das Haus voll Son - nen - schein!

*p* *tr* *dolcissimo*

Grüsst mir da-heim mein Mütterlein.

*p*

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in G major, 2/4 time, and includes the lyrics "Grüsst mir da-heim mein Mütterlein." The piano accompaniment features a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

*p*

This system shows the piano accompaniment for the second system, consisting of two staves. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The dynamic is marked *p*.

*Allegretto con grazia.*

*tr.*

*ped.*

This system continues the piano accompaniment with two staves. It features trills (*tr.*) and pedaling (*ped.*) markings. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment.

*tr.*

*ped.*

*sempre piano*

This system continues the piano accompaniment with two staves. It features trills (*tr.*) and pedaling (*ped.*) markings. The dynamic is marked *sempre piano*.

*tr.*

*ped.*

*pp*

*\**

This system continues the piano accompaniment with two staves. It features trills (*tr.*) and pedaling (*ped.*) markings. The dynamic is marked *pp* (pianissimo), and there is an asterisk (*\**) at the end of the system.

*dolce innocente*

This system shows the piano accompaniment for the sixth system, consisting of two staves. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic is marked *dolce innocente*.

## SOPRANI.

*p dolce*

CHOR.

Fröhli-che Spie-le sannen wir aus, bringen dir vie-le Blumen zumStrauss.

Fröhli-che Spie-le sannen wir aus, bringen dir vie-le Blumen zumStrauss.

Fröh-li-che Spie-le sannen wir aus,

Fröh-li-che Spie-le sannen wir aus,

Etwas belebter.

bringen dir vie-le Blumen zum Strauss.

bringen dir vie-le Blumen zum Strauss.

*bestimmt*

Folg' uns zum schwimmenden Fischlein der Wel - le

Folg' uns zum schwimmenden Fischlein der Wel - le

*staccato e scherzando*

1 2 1 2 4 3 2 3

4 3 2 1

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics 'Folg' uns zum schwimmenden Fischlein der Wel - le'. The piano accompaniment is in the bottom two staves, marked 'staccato e scherzando'. It features a rhythmic pattern of eighth and sixteenth notes. The right hand has a sequence of notes with fingerings 1 2 1 2 4 3 2 3, and the left hand has a sequence with fingerings 4 3 2 1.

und zu des klimmen-den Eichhörnchens Zel - le.

und zu des klimmen-den Eichhörnchens Zel - le.

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines with lyrics 'und zu des klimmen-den Eichhörnchens Zel - le.'. The piano accompaniment continues in the bottom two staves, maintaining the 'staccato e scherzando' character.

*zart*

SOPR. I.

Füh - - ren zu duf - ti - gen Wie - sen dich nie - der

SOPR. II. *zart*

ALT. Füh - - ren zu duf - ti - gen Wie - sen dich

*p, scherzando*

♩

♩

♩

♩

Detailed description: This system contains the third system of music. It features four vocal staves: Soprano I, Soprano II, and Alto. The lyrics are 'Füh - - ren zu duf - ti - gen Wie - sen dich nie - der'. The piano accompaniment is in the bottom two staves, marked 'p, scherzando'. The piano part consists of a rhythmic pattern of eighth notes with a '♩' (quarter note) symbol above each measure. The right hand has a sequence of notes with fingerings 2 1, and the left hand has a sequence with fingerings 2 1.

füh - - ren zu duf - ti - gen Wie - - sen dich nie - - der,  
 nie - - der, füh - ren zu duf - ti - gen Wie - sen dich

*Ped.* *Ped.* *Ped.* *Ped.*

haschend des luf - ti - gen Fal - ters Ge - fie - - - der.  
 nie - - der, haschend des luf - ti - gen Fal - ters Ge - fie - - -

*cresc.* *molto*

SOPRAN I. II.  
 Zei - gen im Wal - de dir hüpfende Re - -  
 ALT.  
 der. Zei - gen im Wal - de dir hüpfende Re - -

*sf* *p subito e staccato*

he, schwin - det gar bal - de dir Bangen und We - he!

he, schwin - det gar bal - de dir Bangen und We - he!

*dolce*

Fröhli-che Spie-le sannen wir

Fröhli-che Spie-le sannen wir

aus, bringen dir vie-le Blu - - - men zum Strauss.

aus, bringen dir vie-le Blu - - - men zum Strauss.

*un poco espressivo*



H

Sa - gen und sin-gen Euch Lie - der und

Sa - gen und sin-gen Euch Lie - der und

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment of chords in the left hand and a more active melody in the right hand, including some triplet figures.

Mähr - chen, Lie - der und Mähr - chen, ju - beln, um -

Mähr - chen, Lie - der und Mähr - chen, ju - beln, um -

*Ein wenig belebter.*

*rinforz.*

*mf* *animato*

The second system continues the musical score. It includes the same vocal lines and piano accompaniment as the first system. The piano part becomes more rhythmic and active, marked with *mf* and *animato*. There are dynamic markings *rinforz.* in the vocal lines. The piano accompaniment includes a *Ped.* (pedal) marking at the end of the system.

sprin-gen euch braut - li - ches Pär - - - - chen .

sprin-gen euch bräut - li - ches Pär - - - - chen

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady accompaniment of chords in the left hand and a more active melody in the right hand, including some triplet figures. There are *Ped.* markings in the piano part.

Sa - gen und sin-gen Euch

Sa - gen und sin-gen Euch

*p subito*

♯

Lie - - der und Mähr - chen, Lie - der und

Lie - - der und Mähr - chen, Lie - der und

Mähr - chen, ju - beln, um - sprin - gen Euch ju - beln um -

Mähr - chen, ju - beln, um - sprin - gen Euch ju - beln um -

*mf* *allegramente*

♯

I

sprin - gen Euch, bräut - li - ches Pär - - - - chen.

sprin - gen Euch, bräut - li - ches Pär - - - - chen.

*Ped.*

2 1 2 3 2 3

Jubeln, um-

Jubeln, um-sprin - gen Euch,

*sempre piano*

2 1 2 3 2 3

sprin - gen Euch, bräut - li - ches Pär - chen!

bräut - li - ches Pär - chen!

*p*

*p*

*p grazioso*

ju - beln, um -  
ju - beln, um - sprin - gen Euch,

*Allegro non troppo.*

sprin - gen Euch, bräut - li - ches Pär - chen!  
bräut - li - ches Pär - chen!

CHOR.

SOPRAN. *p* Will - -  
ALT. *p* Will - kom - men.  
TENOR. *p espressivo* Will - - kom - - - men, will - -  
BASS. *p espressivo* Will - - kom - - - men, die

kom - - men, die lieb - li - che  
 die Braut, die lieb - li - che Braut,  
 die lieb - - - li - che Braut,  
 kom - men, die lieb - - - li - che Braut,  
 kom - men, die lieb - - - li - che Braut,  
 Braut, die lieb - - li che

*cresc.* die un - serm Für - sten wird ver - traut. *ff* Sie  
*cresc.* die un - serm Für - sten wird ver - traut. *ff* Sie  
*cresc.* die un - serm Für - sten wird ver - traut. *ff* Sie  
*cresc.* die un - serm Für - sten wird ver - traut. *ff* Sie

herrsche lang' und leb' in Eh - ren! Sie herrsche lang' und leb' in Eh - ren!  
 herrsche lang' und leb' in Eh - ren! Sie herrsche lang' und leb' in Eh - ren!  
 herrsche lang' und leb' in Eh - ren! Sie herrsche lang' und leb' in Eh - ren!  
 herrsche lang' und leb' in Eh - ren! Sie herrsche lang' und leb' in Eh - ren!

**K**  
 ren! Sie herrsche lang' und leb' in Eh - ren. *dim.*  
 ren! Sie herrsche lang' und leb' in Eh - ren. *dim.*  
 ren! Sie herrsche lang' und leb' in Eh - ren. *dim.*  
 ren! Sie herrsche lang' und leb' in Eh - ren. *dim.*

*ten.* *ten.* *sostenuto*

dim.

*p*

*staccato*

*p dolce*

*espressivo*

1156

## No 2. Landgraf Ludwig.

Allegro con brio.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a whole note chord, followed by a series of eighth notes. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present in the first measure of the lower staff.

The second system continues the piece. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *p staccato* is placed above the lower staff. The system concludes with a repeat sign (*rit.*) in the lower staff.

The third system features a more complex texture. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present in the lower staff. A small asterisk (\*) is located below the lower staff.

The fourth system continues the piece. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present in the lower staff.

The fifth system continues the piece. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *mf* is present in the lower staff. The system concludes with a repeat sign (*rit.*) in the lower staff.

The sixth system continues the piece. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *p* is present in the lower staff. The system concludes with a repeat sign (*rit.*) in the lower staff.

The seventh system continues the piece. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present in the lower staff. The system concludes with a repeat sign (*rit.*) in the lower staff.



Piano introduction for 'Landgraf Ludwig'. The music is in G minor, 3/4 time. It features a melody in the right hand and a bass line in the left hand with triplets and accents.

Landgraf Ludwig.

Piano accompaniment for 'Landgraf Ludwig'. It continues the melody and bass line from the introduction, featuring triplets and accents.

Aus dem

Vocal line and piano accompaniment for 'Landgraf Ludwig'. The vocal line is in G minor, 3/4 time. The piano accompaniment features triplets and accents.

Ne-bel der Thä-ler er-schalle her - vor du mein Jagd - horn in

Vocal line and piano accompaniment for 'Landgraf Ludwig'. The vocal line is in G minor, 3/4 time. The piano accompaniment features triplets and accents.

ju - belnder Wei - se, (Echo) du mein Jagd - horn er -

Vocal line and piano accompaniment for 'Landgraf Ludwig'. The vocal line is in G minor, 3/4 time. The piano accompaniment features triplets and accents.

schal - - - - - le her - vor, (Echo) er - schal - le her -

vor in ju - beln - der Wei - se die be - grü - ssen - den Tö - -

*rit.* *dim.*

ne, sie stei - gen em - por

*a tempo* *mf* *p* *ma ben marcato*

zu des rü - sti - gen Waid - werks Prei - - se,

sie stei - gen em - por — zu des

rü - sti - gen Waid - werks Prei - - - se.

*ten.*

*mf*

Ge - zo - gen, ent - flo - gen aus bin - den - der Haft,

*mf*

durch der Luf - te Wo - gen, der Wie - sen Saft ent - send ich vom

**M**

Bo - gen den schwir - ren den Schaft und das Glück ist ge -

wo - gen der fröh - li - chen Kraft.

Ja das Glück ist ge - wo - - gen der fröh - li - chen Kraft,

\*

ge - wo - - - - gen der fröh - - - - li - chen

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a melodic line with some grace notes and a long note. The piano accompaniment consists of rhythmic patterns in both hands, including triplets and chords.

Kraft.

The second system is a piano accompaniment section. It begins with the instruction "Kraft." (Force). The music is marked with a forte dynamic (*ff*) and includes various rhythmic figures, such as triplets and sixteenth-note patterns, in both the treble and bass staves.

The third system continues the piano accompaniment. It features a more active melodic line in the treble staff and a steady bass line in the bass staff. The dynamics are marked with *ff* and *mf*.

The fourth system of the piano accompaniment shows a change in texture with more complex chordal structures and rhythmic patterns. A piano dynamic (*p*) is indicated in the bass staff.

*dolce*

Du — — — — mein

The fifth system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line is marked with the instruction "*dolce*" (softly) and includes a long note. The piano accompaniment is more delicate, with a piano dynamic (*p*) indicated.

**N** Un poco più moderato (nicht schleppend.)

Hei - - math - ge - fild, — wie durch - streif — ich so

*legato*

gern dei - ne Ber - ge wohl auf und nie - der,

dei - ne Ber - ge wohl auf und nie - - - der !

*sostenuto e espressivo*

Du — mein vi - - -

- - ter - lich Schloss — mit dem *ritenuto* A - - - bend -

*dolce*

stern, wie kehr ich so liebend dir wieder, so

lie - - bend dir wie - - der!

*sehr ruhig*

*sempre legato*

*pp*

*Lento.*

*poco rall.*

*p*

*p*

Doch sieh, was schimmert durch das Grün den steilen Pfad hin-ab in's Thal?

Un poco più mosso ma sempre Moderato.

**P**

*un poco agitato*

E - li-sabeth! E -

Elisabeth. Landgraf.

li - sabeth. O weh mir, mein Ge-mahl! E -

*p*

li - sabeth Wie dei-ne Wan - gen glühn! Was bebst du vor des

**R**

Gat - ten Aug? zu - rück? Wo - hin so

*un poco accel.*

*a tempo*

ein - - - sam oh-ne dei - ne Frau - en?

*a tempo*

*rall.* *smorz.* *p*

Und was ver-birgst du da vor meinem Blick? Ge-

*espressivo*

(demüthig) Landgraf (ernst)  
liebter, frage nicht! Lass mich es schauen.

**S**  
Mir sagt dein Zit-tern, dass du meine Bit-

*p*  
*marcato*

- ten verhöhnt, und mei-nen lie-be-vol-len Wil-len.

nicht mehr auf ö-dem Pfade zu den Hütten des E-lends in Geheimniss dich zu hüllen.

*p*



**T**

*dolce*  
 Ich bit - te, lass mich's

*p poco rall.* *f* *a tempo* Elisabeth. *riten.*  
 sehn — Du schweigst — Ich will's Haltein! Ich will ge - stehn

*a tempo*  
*pp poco rall.* *f* *riten.*

**U**

*a tempo un poco slentando*

*p sotto voce*  
 Ich pflückte Ro - sen im Geheg

und ih - re Fül - le lockte mich den Weg so weit hin - ab.

*pp*

Landgraf. *Animato.*

Elisabeth.

Und da - rum ist dein Blick so wirr? Hab Mit - leid mit mir Ar -

Landgraf.

47

(betrückt)

men. Warum hältst du die Ro - sen mir zu - rück? E -

The first system shows the vocal line for Landgraf in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "men. Warum hältst du die Ro - sen mir zu - rück? E -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth notes.

*rit.*

Elisabeth.

li - sa - beth! E - li - sa - beth! Er -

*espressivo appassionato accelerando*

The second system shows the vocal line for Elisabeth in a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "li - sa - beth! E - li - sa - beth! Er -". The piano accompaniment continues with a similar rhythmic pattern, marked with "espressivo appassionato accelerando".

Sehr bewegt, doch nicht schnell.

bar - - men, Er - bar - - men! zu dei - nen Fü - ssen

*agitato assai*

The third system shows the vocal line for Landgraf in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "bar - - men, Er - bar - - men! zu dei - nen Fü - ssen". The piano accompaniment is marked "agitato assai" and features a more active rhythmic pattern.

sieh mich lie - gen, die Wahr - heit hab' ich dir ver -

The fourth system shows the vocal line for Elisabeth in a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "sieh mich lie - gen, die Wahr - heit hab' ich dir ver -". The piano accompaniment continues with a similar rhythmic pattern.

hehlt, das Bö - - se

The fifth system shows the vocal line for Landgraf in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "hehlt, das Bö - - se". The piano accompaniment continues with a similar rhythmic pattern.

liess ich in mir sie - gen, und hab an Gott und

dir ge-fehlt! Nicht Ro-sen pflückt ich hier im

*W*

*agitato e legato*

Ha - ge. zu ei - nem Kran-ken ging ich hin,

sieh Wein und Brod hier, das ich tra-ge die Spenden ei-ner Sün-derin. (*lung*)

Andante moderato. Landgraf.

Was seh ich - Ro - sen.

*pp*

*una corda*

Welchein Duft weht ath - mend durch die A - bendluft ?

*Red.* *\* Red.* *\* Red.* *\* Red.* *\**

Herr — des Him - mels — Ro - - sen!

*p* *dolciss.*

*Red.* *\** *Red.*

*Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.*

**Y** Landgraf.  
*riten.*

Sa - ge, ent - hül - le, dass mein Herz es

*cresc. molto* *riten.*

**Z**

glaubt. Ha, welch ein Glanz um

*una corda* *dolce*

Red. \* Red. \* Red. \*

Elisabeth.

fließt — dein Haupt. Mit mil - der Spen - de zog ich aus,

Red. \* Red. \* Red. \* Red. \*

mit Wein und Brod aus dei - - nem Haus —

*p*

Red. \* Red. \* Red. \*

**A a**

nu sind es Ro - sen, —

*dolcissimo*

Red. Red. Red.

ist's ein Wahn?

CHOR.

SOPRAN.

TENOR.

BASS.

Ein

Ein Wun - der,

*cresc.*

Ein Wun - der hat der Herr ge - than!

Wun - der, ein Wun - der hat der Herr ge - than!

ein Wun - der hat der Herr ge - than!

Landgraf.

Allegro deciso.

Ein Wun - - - der! Ja.

*f marcato*

ich will ihn lo - ben, und diesen En - gel hold und rein!

*dolce*

*mf espressivo*

Ge - lieb-te, kannst du mir verzeihn? Erschüttert steh ich

*un poco rall.*

Elisabeth.  
*un poco rall.*

*dolce*

und er - ho - - - ben.

*poco rall.*

*espress.*

Andante religioso.

Elisabeth.

Ihm, der uns die-sen Segen gab, ihm lasst uns dan-ken!  
Landgraf.

Ihm, der uns die-sen Se - gen gab, ihm lasst uns dan-ken!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is in a bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Ihm, der uns die-sen Segen gab, ihm lasst uns dan-ken!" and "Landgraf." followed by "Ihm, der uns die-sen Se - gen gab, ihm lasst uns dan-ken!".

Er sei uns Leuch - te, er sei uns Stab,

Er sei uns Leuch - te, er sei uns Stab, er sei uns

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Er sei uns Leuch - te, er sei uns Stab," and "Er sei uns Leuch - te, er sei uns Stab, er sei uns".

er sei uns Leuch - te er sei uns Stab wenn wir im

Leuch - te, er sei uns Stab wenn wir im

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "er sei uns Leuch - te er sei uns Stab wenn wir im" and "Leuch - te, er sei uns Stab wenn wir im".

Dun - - - kel wan - ken, wenn wir im Dun - kel wan-ken.

Dun - - - kel wan-ken, wenn wir im Dun - kel wan-ken

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Dun - - - kel wan - ken, wenn wir im Dun - kel wan-ken." and "Dun - - - kel wan-ken, wenn wir im Dun - kel wan-ken".



54 Langsam (schwebend).  
Elisabeth.

Landgraf.

SOPRAN. *dolciss.*  
Se - - - li - ge

ALT. *dolciss.*  
Se - - - li - ge

TENOR. *dolciss.*  
Se - - - li - ge

BASS. *dolciss.*  
Se - - - li - ge

CHOR. *sehr ruhig*  
*dolciss.*

Ihm

Lo - - se sind Dir er - füllt.

Lo - - se sind Dir er - füllt. O

Lo - - se sind Dir er - füllt. O

Lo - - se sind Dir er - füllt. O

betont, doch sehr innig.

der uns die - sen Se - - gen gab, ihm lass uns dan - ken!

Ihm

O du der Ro - - - se blü - hendes Bild!

du der Ro - - - se blü - - hen - des

du der Ro - - - se blü - - hen - des

du der Ro - - - se blü - - hen - des

lass uns dan - - - ken!

Se - - - li - ge Lo - - - se sind

Bild! Se - - - li - ge Lo - - - se sind

Bild! Se - - - li - ge Lo - - - se sind

Bild! Se - - - li - ge Lo - - - se sind

Er sei uns

dir er-füllt, o du der

dir er-füllt, o du der

dir er-füllt, o du der

dir er-füllt, o du der

pp

pp

pp

pp

**B**  
b

Leuch-te, sei uns Stab.

Er sei uns Leuch-te,

Ro-se blü-hendes Bild.

Ro-se blü-hen-des Bild.

Ro-se blü-hen-des Bild.

Ro-se blü-hen-des Bild.

pp

pp

Ihm lass uns dan - - - ken,  
 sei uns Stab, er sei uns Leuch - -  
*p poco a poco cresc.*  
 Ue - - - ber die Schwel - je. die Dich er - -  
*p poco a poco cresc.*  
 Ue - - - ber die Schwel - le, die Dich er - -  
*p poco a poco cresc.*  
 Ue - - - ber die Schwel - le, die Dich er - -  
*p poco a poco cresc.*  
 Ue - - - ber die Schwel - le, die Dich er - -

ihm lass uns dan - - - ken! Er sei uns Leuch - -  
 te, er sei uns Stab, wenn  
 rang seg - - - nen - de Hel - - - le  
 rang seg - - - nen - de Hel - - - le  
 rang seg - - - nen - de Hel - - - le  
 rang seg - - - nen - de Hel - - - le

te, er sei uns Stab.

wir im Dun - kel wan - - ken, er sei uns

lie - - - be - voll drang, seg - - - nen - de

lie - - - be - voll drang. seg - - - nen - de

lie - - - be - voll drang, seg - - - nen - de

lie - - - be - voll drang, seg - - - nen - de

wenn wir im Dun - - kel wan -

Leuch - - te, sei uns Stab.

*più cresc.* Hel - le lie - - be - voll drang

*più cresc.* Hel - le lie - - be - voll drang.

seg - - nen - de Hel - - - le drang

Hel - - le lie - - be - voll drang

*più cresc.*

Cc

ken.

*ff* Leuch - - tend um - ko - - sen Strah - - - -

*ff* Leuch - - tend um - ko - - sen Strah - - - -

*ff* Leuch - - tend um - ko - - sen Strah - - - -

*ff* Leuch - - tend um - ko - - sen Strah - - - -

len dich ganz

len dich ganz

len dich ganz

len dich ganz

*dolce* himm - li - scher

*dolce* himm - li - scher

*dolce* himm - - - li - scher Ro - - - -

*dolce*

Ro - - sen e - - wi - ger Kranz, himm - - li - scher

Ro - - sen e - - wi - ger Kranz; himm - - li - scher

sen e - - wi - ger Kranz; himm - - li - scher

*dolce*  
himm - - li - scher Ro - - sen e - - wi - ger Kranz;

The piano accompaniment consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with triplets and slurs.

Ro - - sen e - - wi - ger Kranz, e - -

Ro - - sen e - - wi - ger Kranz, e - -

Ro - - sen e - - wi - ger Kranz, e - -

himm - - li - scher Ro - - sen e - - wi - ger, e - -

The piano accompaniment continues with similar melodic and rhythmic patterns, including triplets and slurs.

*f* Er sei uns Leuch - - - te, er  
*fz* Er sei uns Leuch - - - te, er  
*cresc. ed accel.*  
*cresc. ed accel.* wi - - ger Kranz,  
*cresc. ed accel.* wi - - ger Kranz,  
*cresc. ed accel.* wi - - ger Kranz,  
*cresc. ed accel.* wi - - ger Kranz,

*cresc. ed acceler.*

sei uns Stab! *sf* Er  
 sei uns Stab! *sf* Er  
 e - - - wi - - ger Kranz.  
 e - - - wi - - ger Kranz.  
 e - - - wi - - ger Kranz.  
 e - - - wi - - ger Kranz.

*mf* *trem.*



*sotto voce*

sei uns Leuchte, ersei uns Stab, wenn wir im Dun-ke! wan-ken!

*sotto voce*

sei uns Leuchte, ersei uns Stab. wenn wir im Dun-ke! wan-ken!

*Sehr ruhig.*

*p. dolce*

Se - li - ge Lo - se sind dir erfüllt,

*p dolce*

Se - li - ge Lo - se sind dir erfüllt,

*p dolce*

Se - li - ge Lo - se sind dir erfüllt,

*p dolce*

Se - li - ge Lo - se sind dir erfüllt,

*dolce*

CHOR.

o du der Ro - se blü - hendes Bild!

o du der Ro - se blü - hendes Bild!

o du der Ro - se blü - hendes Bild!

o du der Ro - se blü - hendes Bild!

*legatissimo*

Elisabeth.

Ihm — der uns die — — sen Se — gen gab, ihm lass uns dan — — ken,  
Landgraf.  
Ihm der uns die — sen Se — — gen gab, ihm lass —

*sempre legatissimo*

*poco a poco rall. e perdendo* *a tempo*  
er — sei uns Leuch — te, er sei uns Stab!  
— uns dan — — — — — ken!

*poco a poco rall. e perdendo* *a tempo* *espressivo*

*sotto voce* *pp*  
Se — li — ge Lo — se sind dir er —  
*sotto voce* *pp*  
Se — li — ge Lo — se sind dir er  
*sotto voce* *pp*  
Se — li — ge Lo — se sind dir er —  
*sotto voce* *pp*  
Se — li — ge Lo — se sind dir er —

CHOR.

**Da**  
*un poco rallent. sotto voce*

füllt. Leuch - - - tend um -  
*un poco rallent. sotto voce*  
 füllt. Leuch - - - tend um -  
*un poco rallent. sotto voce*  
 füllt. Leuch - - - tend um -  
*un poco rallent. sotto voce*  
 füllt. Leuch - - - tend um -

*pp*  
 Ped. \*

*pp* ko - - - sen Strah - - - len dich ganz,  
*pp* ko - - - sen Strah - - - len dich ganz,  
*pp* ko - - - sen Strah - - - len dich ganz,  
*pp* ko - - - sen Strah - - - len dich ganz,

*pp*  
 Ped. \* Ped. \* Ped. \*

himm - - - li - scher Ro - - - sen e - - -

himm - - - li - scher Ro - - - sen e - - -

himm - - - li - scher Ro - - - sen e - - -

himm - - - li - scher Ro - - - sen e - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are 'himm - - - li - scher Ro - - - sen e - - -'.

- wi - ger Kranz!

wi - ger Kranz!

wi - ger Kranz!

- wi - ger Kranz!

- wi - ger Kranz!

The second system continues the vocal and piano parts. The vocal parts have a more melodic line with some slurs. The piano accompaniment continues with the same rhythmic pattern. The lyrics are '- wi - ger Kranz!'.

*crescendo*

The third system shows the piano accompaniment continuing. The right hand has a more complex texture with sixteenth notes and chords. The left hand has a steady eighth-note bass line. The dynamic marking *crescendo* is present.

*slargando*

The fourth system shows the piano accompaniment continuing. The right hand has a more complex texture with sixteenth notes and chords. The left hand has a steady eighth-note bass line. The dynamic marking *slargando* is present.

## Nº 3. Die Kreuzritter.

Allegro impetuoso.

PIANO.

First system of the piano introduction. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *cresc.*

Second system of the piano introduction, continuing the rhythmic accompaniment and harmonic structure.

CHOR.

TENOR. *ff* In's heiligeLand, in's Palmenland wo

BASS. *ff* In's heiligeLand, in's Palmenland wo

Chorus vocal and piano accompaniment. The vocal parts enter with the lyrics "In's heiligeLand, in's Palmenland wo". The piano accompaniment provides a strong rhythmic and harmonic support.

des Er - lö - - sers Kreuz einst stand, — *mf* sei

des Er - lö - - sers Kreuz einst stand, —

Continuation of the chorus with the second line of lyrics. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Final system of the piano accompaniment, concluding the piece with a melodic flourish in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* and *f*.

*cresc.*

uns - res Zugs Be - glei - - - ter, sei uns - res *cresc.*

*mf*

sei uns - res Zugs Be - glei - - - ter, sei

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "uns - res Zugs Be - glei - - - ter, sei uns - res". The middle staff is a vocal line in bass clef with lyrics: "sei uns - res Zugs Be - glei - - - ter, sei". The bottom staff is a piano accompaniment in bass clef, featuring a sixteenth-note pattern in the left hand and chords in the right hand. Dynamics include *cresc.* at the beginning and *mf* in the middle.

Zugs Be - glei - - - ter. In's heil - geLand in's Palmen -

uns - res Zugs Be - glei - - - ter. In's heil - geLand in's Palmen -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Zugs Be - glei - - - ter. In's heil - geLand in's Palmen -". The middle staff is a vocal line in bass clef with lyrics: "uns - res Zugs Be - glei - - - ter. In's heil - geLand in's Palmen -". The bottom staff is a piano accompaniment in bass clef, continuing the sixteenth-note pattern in the left hand and chords in the right hand. Dynamics include *f* in the middle.

land, sei uns-resZugs Be - glei - - - ter.

land, sei uns-resZugs Be - glei - - - ter.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "land, sei uns-resZugs Be - glei - - - ter.". The middle staff is a vocal line in bass clef with lyrics: "land, sei uns-resZugs Be - glei - - - ter.". The bottom staff is a piano accompaniment in bass clef, continuing the sixteenth-note pattern in the left hand and chords in the right hand. Dynamics include *f* in the middle.

**Ee**

*ff*

In's heil' - ge Land, in's  
In's heil' - ge Land, in's

Pal - men - land sei uns - res Zugs Be - - glei - - -

Pal - men - land sei uns - res Zugs Be - - glei - - -

ter, sei uns - res Zugs Be - glei - - - ter!

ter, sei uns - res Zugs Be - glei - - - ter!

*un poco riten.*

In's heil' - ge Land, in's Palmen - land wo des Er -

In's heil' - ge Land, in's Palmen - land wo des Er -

*un poco riten.*

lö - - sers Kreuz einst stand.

lösers Kreuz — einst stand.

lösers Kreuz — einst stand.

*ff a tempo*

**Ff.**

*ff.*

Es folg uns, wer sein Christen - schwert im heil' - gen Krieg zu

Es folg uns, wer sein Christen - schwert im heil' - gen Krieg zu

*mf*

weihn be - gehrt, ein from - mer Got - tes -

weihn be - gehrt, ein from - mer Got - tes -

*sempre staccato*

*mf*



strei - - - ter ein from - - - mer Got - tes - - strei -

strei - - - ter ein from - - - mer Got - tes - - strei -

ter. Es folg uns, wer sein Chri - stenschwert im heil' - gen Krieg,

ter Es folg uns, wer sein Chri - stenschwert im heil' - gen Krieg,

*accel. e cresc.*

im heil' - gen Krieg, im heil' - gen Krieg zu weihn - be -

im heil' - gen Krieg, im heil' - gen Krieg zu weihn - be -

*ff.*

Presto, sempre alla breve.

geht.

geht.

*ff.* Gott

Gott

Presto, sempre alla breve.

*ff. trem.*

will es!

will es!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics "will es!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Gott will es! Gott will es!

Gott will es! Gott will es!

*ff marcatisimo*

The second system continues the vocal and piano parts. The vocal staves have the lyrics "Gott will es! Gott will es!". The piano accompaniment includes the dynamic marking *ff marcatisimo* in the right hand.

Gott will es!

Gott will es!

The third system shows the vocal staves with the lyrics "Gott will es!". The piano accompaniment continues with a similar rhythmic texture.

*Lento assai. (Die wie früher die)*

*sosten.* In's heilige Land, in's

*ten. ten. ten. sosten.* In's heilige Land, in's

*mf f mf p*

The fourth system begins with the tempo instruction *Lento assai. (Die wie früher die)*. The vocal staves have the lyrics "In's heilige Land, in's" and "In's heilige Land, in's". The piano accompaniment includes dynamic markings *mf*, *f*, *mf*, and *p*. The system ends with the number 1156.

## Un poco meno lento.

(bestimmt)

Palmen - land, wo des Er - lö - sers Kreuz einst stand. Es folg uns, wer sein

Palmen - land, wo des Er - lö - sers Kreuz einst stand.

Es folg uns, wer sein

## Un poco meno lento.

Christenschwert im heiligenKrieg zu weihn be - gehrt, ein from - mer

Christenschwert

im heiligenKrieg zu weihn be - gehrt, ein from - mer

Got - tes - strei - - ter, ein from - mer Got - tes - strei - -

Got - tes - strei - - ter,

ein from - mer Got - tes - strei - -

Un poco più mosso, ma solenne.

ter. *f*  
Gott

ter. *f*  
Gott

Un poco più mosso, ma solenne.

*mezzo piano e staccato*

will es! *f*  
Gott

will es! *f*  
Gott

will es! Gott will es!

will es! Gott will es!

G<sup>g</sup> Accelerando (ma non troppo.)

CHOR.

SOPRAN. *mf*  
Gott will es! Gott

ALT. *mf*  
Gott will es! Gott

TENOR. *p* *mf*  
Gott will es! Gott will es!

BASS. *p* *mf*  
Gott will es! Gott will es!

*p* *trem.* *poco a poco cresc.*

will es! Gott will es! Gott will es!

will es! Gott will es! Gott will es!

Gott will es! Gott will es!

Gott will es! Gott will es!

Gott will es! In's

Gott will es! In's

Gott will es! In's

Gott will es! In's

**Marziale (non troppo animato e sempre maestoso.)**

heil' - ge Land, in's Pal - men - - land, —

heil' - ge Land, in's Pal - men - - land, —

heil' - ge Land, in's Pal - men - - land, —

heil' - ge Land, in's Pal - men - - land, —

wo des Er - lö - - sers Kreuz einst stand. — Es

wo des Er - lö - - sers Kreuz einst stand. — Es

wo des Er - lö - - sers Kreuz einst stand. — Es

wo des Er - lö - - sers Kreuz einst stand. — Es

folg uns, wer sein Chri - sten - schwert im heil - gen Krieg zu

folg uns, wer sein Chri - sten - schwert im heil - gen Krieg zu

folg uns, wer sein Chri - sten - schwert im heil - gen Krieg zu

folg uns, wer sein Chri - sten - schwert im heil - gen Krieg zu

weih'n be - - gehrt. Gott will

weih'n be - - gehrt. Gott will

weih'n be - - gehrt. Gott will

weih'n be - - gehrt. Gott will

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in a minor key with a common time signature. The lyrics are: "weih'n be - - gehrt. Gott will".

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a complex texture with many chords and moving lines.

es! Gott will es! Gott will es!

es! Gott will es! Gott will es!

es! Gott will es! Gott will es!

es! Gott will es! Gott will es!

This system contains four vocal staves with lyrics. The lyrics are: "es! Gott will es! Gott will es!".

This system shows the piano accompaniment for the second system, consisting of two staves. It includes triplets and other rhythmic patterns.

This system shows the piano accompaniment for the third system, consisting of two staves. It continues the complex texture with triplets and other rhythmic patterns.



## Quasi Allegro moderato.

Landgraf.

Ver-sammelt hab ich meine

Treuen zum letzten-mal be-vor ich scheid, dass sie die Schwüre mir'er-neu-en

zum Trost mir in des Abschieds Leide. **Hh** Ber

*rit.* *un poco animato*

ho-he Ruf, die heiligen Stät-ten von Sa-ra-ze-nen-Irrwahn zu er-

retten an mei-ne Brust auch mahnend drang. End

*poco a poco rit.*

den-noch steh ich wehmutsbang, des Theuren ach, so viel zu lassen hier!

**I**

*dolce*

**Tempo deciso. (Al-**

*piu rit.* E-li-sa-beth! E-li-sa-beth!

**legro moderato.)**

Ge-lo-bet mir als Eu-re Her - rin Treu' ihr zu be-

wah - - ren, zu dienen ihr im Glück und in Ge -

*sempre f*

**Kk**

- fah - ren, im Glück und in Ge - fah - - ren!

Ruhig, aber nicht schleppend.

*dolce*  
 Sie ist die Mil - - - de sie ist die  
*p dolce*  
 Sie ist die Mil - - - de sie ist die  
*p dolce*  
 Sie ist die Mil - - - de sie ist die  
*p dolce*  
 Sie ist die Mil - - - de sie ist die

*p*

Gü - - - te. Wirschwören Treu mit freudigemGe-  
 Gü - - - te. Wirschwören Treu mit freudigemGe-  
 Gü - - - te. Wirschwören Treu mit freudigemGe-  
 Gü - - - te. Wirschwören Treu mit freudigemGe-

*f* *ff*

mü - - the! Wir dienen dir in Glück und in Gefahr!

mü - - the! Wir dienen dir in Glück und in Gefahr!

mü - - the! Wir dienen dir in Glück und in Gefahr!

mü - - the! Wir dienen dir in Glück und in Gefahr!

*ff*

Wir die - nen dir mit freu - di - gem Ge - müth!

Wir die - nen dir mit freu - di - gem Ge - müth!

Wir die - nen dir mit freu - di - gem Ge - müth!

Wir dienen dir mit freu-di-gem Ge - müth!

*mf* *agitato*

Elisabeth. *Lento.* *un poco rit.*

Landgraf. *rit. molto* O wei-le! O weile, verkür-ze nicht die Stunde, die

Leb wohl, mein Weib! Leb wohl!

*Lento.*

*rit.* *(lang)* *pp* *un poco rit. colla voce.*

letzte, mein Heile, die letz' an deinem Munde! Mir sagt die

*trem.* *pp*

tief-ste See-le dass ich in Noth und Weh umsonst die

*cresc.*

Ta-ge zäh-le, bis ich dich wie - - der - - seh.

*cresc.*

*mf* *rit. ad libitum*

Ach musst du mich ver-las-sen? Ach, musst du mich ver-las-sen?

*rit. mlto* *p*

**Quasi Andante. Landgraf.**

Du lehrtest selbst Ge-liebte, den ho-hen Sinn mich fassen,

*dolce* *agitato* *p*

*(Die Singstimme ruhig, aber nicht zurückhaltend im Tempo.)*

indem mein Herz sich üb-te, die Lust des O-pfer-brin-gens.

*accel*

**Allegro agitato assai.**  
**Elisabeth.**

Im Schmer - -

*più accel.* *f*

- ze mei - nes Rin - gens ist mir in tief - ster Brust nur

*appassionato*

dass von die - sem Ta - ge ich sehnd um dich kla - ge

*cresc.*

dies Ei - - - - ne nur be - wusst.

*rit.* *a tempo*

*più cresc.* *rit.* *p a tempo*

*legato*

Die dunk - - len Flü - gel

brei - tet das Un - heil aus - mit Macht, kein

Hoff-nungsstern — mehr lei - - - tet mich trü - -

- stend durch die Nacht. Ich zittre, ban - ge, be - be,

*molto agitato*

wie ich auch ring und stre - be,

*accelerando e sempre più veemente*

und in des wil - - den Jam - - - mers

*p* *rinforz.* *p*

Bann fasst mich Ver - -

*rinforz.* *p* *rinforz.*



zweif - - - lung au ! *sempre acceler.*

(lang)

*Ritenuo molto.* Landgraf.  
 Wohin Ge-lieb - te ist dein Muth, dein

Elisabeth.  
 Glauben, dei-ne fromme Gluth ? Ach lass an deiner Brust mich weinen !

*Quasi Andante mosso.*  
*dolce semplice*  
 Sieh deiner Kin - der hol - den Blick, wie

ih - re Bit - ten sie ver - ei - nen, als ahnten bang sie ihr Ge ..

*rit.*

*smorz.*

**L** Allegro impetuoso.

schick.

CHOR. In's heilige Land, in's

TENOR. *f*

BASS. *f*

In's heilige Land, in's

*p* *f* *crescendo*

Palmenland! Gott will es! Gott will es!

Palmenland! Gott will es! Gott will es!

*f*

Landgraf. *rit.*

Hörst du den Mahnungsruf? Leb wohl, leb wohl, es muss ge ..

schie-den sein!

TENOR. *mf* *cresc.*

CHOR. In's heil'-ge Land, in's Pal-men - land sei uns'-res *cresc.*

BASS. *mf* *cresc.*

In's heil'-ge Land, in's Pal - men - land sei

*f* *staccato sempre* *cresc.*

Landgraf.

Ihr süs-sen Kinder lebet wohl, *etwas zurückhaltend*

Zugs Be-glei - - ter!

uns'-res Zugs Be-glei - - ter!

*p* *etwas zurückhaltend*

*a tempo* Elisabeth.

mit Euch mag Gottes Frieden sein! Du gehst? O Gott!

*a tempo* *mf*

Landgraf.

*deciso*

Nimm mich in dein Ge - bet! — Voll-

*un poco rit.*

*dim.*

*a tempo*

en - den muss ich, was ich, mir er - ko - ren. Leb' wohl, mein

TENOR I.

CHOR.

Es folg uns, wer sein

BASS I.

Es folg uns, wer sein

*impetuoso*

Elisabeth.

Weib! Leb' wohl! —

Er geht!

Chri - stenschwert im heil - - gen Krieg zu

Chri - stenschwert im heil - - gen Krieg zu

*sempre staccato*

*mf*

Er ist da - hin! Er ist für mich ver -  
 weihn be - gehrt, ein from - mer Got - - tes - strei -  
 weihn be - gehrt, ein from - mer Got - - tes - strei -

*cresc.* *cresc. ed*

lo - ren!  
 ter, es folg uns, wer sein Chri - stenschwert im heil' - gen Krieg,  
 ter, es folg uns, wer sein Chri - stenschwert im heil' - gen Krieg,

*(Alle)* *(Alle)*

*acceler.*

im heil' - gen Krieg, im heil' - gen Krieg zu weihn - be -  
 im heil' - gen Krieg, im heil' - gen Krieg zu weihn - be -

*ff* *ff*

Presto.

CHOR.

SOPRAN.  
ALT.  
TENOR.  
BASS.

Gott will es!

gehrt!

Gott will es!

Gott will es!

Gott will es!

*sempre accel.*

es!

es!

Gott will es!

Gott will es!

Marciale (ma non troppo animato e sempre Maestoso)

*ff*  
In's  
*ff*  
In's  
*ff*  
In's  
*ff*  
In's

heil' - - ge Land, in's Pal - - men - -  
heil' - - ge Land, in's Pal - - me - -  
heil' - - ge Land, in's Pal - - men - -  
heil' - - ge Land, in's Pal - - men - -

*sempre staccato*

land, wo des Er - lö - sers

land, wo des Er - lö - sers

land, wo des Er - lö - sers

land, wo des Er - lö - sers

Kreuz einst stand, es folg uns wer sein

Kreuz einst stand, es folg uns wer sein

Kreuz einst stand, es folg uns wer sein

Kreuz einst stand, es folg uns wer sein



Chri - - sten - - schwert im heil' - gen Krieg zu

Chri - - sten - - schwert im heil' - gen Krieg zu

Chri - - sten - - schwert im heil' - gen Krieg zu

Chri - - sten - - schwert im heil' - gen Krieg zu

8.....

weihu be - - geht. Gott will

weihn be - - geht. Gott will

weihn be - - geht. Gott will

weihu be - - geht. Gott will

8.....

es! Gott will es! Gott will

es! Gott will es! Gott will

es! Gott will es! Gott will

es! Gott will es! Gott will

This system contains four vocal staves. Each staff has the lyrics "es! Gott will" repeated twice. The music is in a key with two flats and a 3/4 time signature. There are accents (^) over the notes for "will" in each phrase.

This system shows the piano accompaniment for the first system. It features a complex texture with many chords and moving lines in both the treble and bass clefs.

es! Gott

es! Gott

es! Gott

es! Gott

This system contains four vocal staves. Each staff has the lyrics "es!" followed by a long rest, and then "Gott" at the end of the line. The word "Gott" is marked with a forte (*ff*) dynamic.

This system shows the piano accompaniment for the second system. It features a complex texture with many chords and moving lines in both the treble and bass clefs. There are some triplets and accents in the bass line.

will es! Gott will es! Gott

will es! Gott will es! Gott

will es! Gott will es! Gott

will es! Gott will es! Gott

will es!

will es!

will es!

will es!

Anmerkung: Die letzten drei Takte gelten als Schluss, wenn der darauf folgende Marsch übersprungen wird.

# Marsch der Kreuzfahrer.

Un poco accelerando.

Allegro risoluto

PIANO.

(*Ein wenig bewegter als der Jubel Chor.*)

*sempre marcato e staccato*

*poco a poco cresc.*

ten.  
ff  
ten.  
Ped. \*

ten.  
Ped. \*  
ten.  
Ped. \*  
ten.  
Ped. \*

ten.  
Ped. \*  
ff  
ten.  
Ped. \*  
M m  
Ped. mf.

mp  
Ped. \*

cresc.

più cresc.  
Ped. \*

First system of musical notation. The right hand (treble clef) features a complex texture with many beamed sixteenth notes and chords. The left hand (bass clef) has a steady eighth-note accompaniment. Performance markings include *Red.* (ritardando) in both hands, *ten.* (tension) above the right hand, and asterisks (\*) in both staves.

Second system of musical notation. The right hand continues with complex rhythmic patterns. The left hand has a steady eighth-note accompaniment. Performance markings include *ten.* above the right hand, *Red.* in both hands, and asterisks (\*) in both staves.

Third system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand has a steady eighth-note accompaniment. Performance markings include *Red.* in both hands and an asterisk (\*) in the right hand.

Fourth system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand has a steady eighth-note accompaniment. Performance markings include *Red.* in both hands, *p* (piano) in the right hand, and asterisks (\*) in both staves.

Fifth system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand has a steady eighth-note accompaniment. Performance markings include *cresc.* (crescendo) in the right hand and asterisks (\*) in both staves.

Sixth system of musical notation. The right hand has a more rhythmic, chordal texture. The left hand has a steady eighth-note accompaniment. Performance markings include *Red.* in both hands, *p* (piano) in the right hand, and asterisks (\*) in both staves.

Quasi l'istesso tempo (*un poco meno mosso*).

First system of musical notation. The treble clef staff contains chords and arpeggiated figures, while the bass clef staff contains a melodic line. The tempo is marked *Quasi l'istesso tempo (un poco meno mosso)*. The performance instruction *dolce cantando* is written below the bass staff.

Second system of musical notation. The tempo remains *Quasi l'istesso tempo (un poco meno mosso)*. The performance instruction *sempre dolce* is written above the bass staff. A *Red.* (ritardando) marking with an asterisk is placed below the bass staff.

Third system of musical notation. The tempo remains *Quasi l'istesso tempo (un poco meno mosso)*. A *Red.* (ritardando) marking with an asterisk is placed above the bass staff.

Fourth system of musical notation. The tempo remains *Quasi l'istesso tempo (un poco meno mosso)*. The performance instruction *p sempre dolce* is written above the bass staff.

Fifth system of musical notation. The tempo remains *Quasi l'istesso tempo (un poco meno mosso)*. The performance instruction *sempre dolce un poco espressivo* is written above the bass staff.

Sixth system of musical notation. The tempo remains *Quasi l'istesso tempo (un poco meno mosso)*. The performance instruction *insensibilmente* is written above the bass staff, with a *p* (piano) dynamic marking below it. A *Nu* (ritardando) marking is placed above the treble staff.

*al Tempo I.*  
*sempre staccato*

*p*  
*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* *un poco cresc.* \* *ped.*

*p*

*cresc.*

*ff*  
*ped.* \* *ped.* \*



First system: Treble and bass staves with chords and arpeggios. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Second system: Treble staff has *ten.* and *sf ten.* markings. Bass staff has *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.* markings.

Third system: Treble staff has *ten.* marking. Bass staff has *Ped.*, *\* Ped.*, *\* Ped.*, *rinf.*, *Ped.* markings.

Fourth system: Treble staff has *p* marking. Bass staff has *\* Ped.*, *\* Ped.* markings.

Quasi l'istesso tempo (un poco meno mosso).

Fifth system: Treble and bass staves with chords and arpeggios.

Sixth system: Treble staff has *Pp* marking. Bass staff has *sempre dolce*, *\* Ped.*, *\* Ped.* markings.

First system of musical notation. The right hand features a melodic line with a slur and a fermata over the final note. The left hand provides a harmonic accompaniment. Performance markings include *ped.* (pedal) and *sempre dolce* (always dolce).

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation. The right hand has a more active melodic line. Performance marking: *un poco espressivo* (a little expressive).

Fourth system of musical notation. A dynamic marking of *p* (piano) is present. Performance marking: *insensibilmente al Tempo 1.* (insensibly to the first tempo).

Fifth system of musical notation. Performance marking: *sempre piano e staccato* (always piano and staccato).

Sixth system of musical notation, concluding the page. It includes several *ped.* markings and asterisks indicating specific performance points.

SOPRAN. *ff*  
 ALT. *ff*  
 TENOR. *ff*  
 BASS. *ff*

Ins  
 Ins  
 Ins  
 Ins

*crescendo* *ff*

*ped.* *ped. \* ped. \**

heil-ge Land, ins Pal-menland, wo des Er - lö - - sers  
 heil-ge Land. ins Pal-menland, wo des Er - lö - - sers  
 heil-ge Land, ins Pal-menland, wo des Er - lö - - sers  
 heil-ge Land, ins Pal-menland, wo des Er - lö - - sers

*pedal jeden halben Takt.*

Kreuz einst stand. Gott will es! Gott

Kreuz einst stand. Gott will es! Gott

Kreuz einst stand. Gott will es! Gott

Kreuz einst stand. Gott will es! Gott

*sempre ff*

will es! Ins heil-ge Land, wo des Er-lö-sers Kreuz einst

will es! Ins heil-ge Land, wo des Er-lö-sers Kreuz einst

will es! Ins heil-ge Land, wo des Er-lö-sers Kreuz einst

will es! Ins heil-ge Land, wo des Er-lö-sers Kreuz einst

**R r** *un poco acceler.*

stand, sei uns - resZugsBe - glei - ter, sei uns - resZugsBe -

stand, sei uns - resZugsBe - glei - ter, sei uns - resZugsBe -

stand, sei uns - resZugsBe - glei - ter, sei uns - resZugsBe -

stand, sei uns - resZugsBe - glei - ter, sei uns - resZugsBe -

*ff sempre, un poco acceler.*

*Red. \* Red. \* Red. \* Red. \**

glei - ter! Ins heil - ge Land, ins Pal - menland!

glei - ter! Ins heil - ge Land, ins Pal - menland!

glei - ter! Ins heil - ge Land, ins Pal - menland!

glei - ter! Ins heil - ge Land, ins Pal - menland!

*Red. \* Red. \* Red. \* Red. \**

Es folg' uns, wer sein Christenschwert im heil' - gen

Es folg' uns, wer sein Christenschwert im heil' - gen

Es folg' uns, wer sein Christenschwert im heil' - gen

Es folg' uns, wer sein Christenschwert im heil' - gen

*ff sempre ten.*

*ten.*

*ten.*

*ten.*

*Red.* \* *Red.* \* *Red.* \*

Krieg, im heil' - gen Krieg - zu weihn be - gehrt, - ein

Krieg, im heil' - gen Krieg - zu weihn be - gehrt, - ein

Krieg, im heil' - gen Krieg - zu weihn be - gehrt, - ein

Krieg, im heil' - gen Krieg - zu weihn be - gehrt, - ein

*Red.* \* *Red.* \*

from-mer Got - tes - strei - ter! Gott will es!

from-mer Got - tes - strei - ter! Gott will es!

from-mer Got - tes - strei - ter! Gott will es!

from-mer Got - tes - strei - ter! Gott will es!

*Ped.* \* *Ped.* \* *Ped.* \*

Gott will es! Ins heil' - ge Land, ins Pal - men -

Gott will es! Ins heil' - ge Land, ins Pal - men -

Gott will es! Ins heil' - ge Land, ins Pal - men -

Gott will es! Ins heil' - ge Land, ins Pal - men -

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

land, wo des Er - lö - sers Kreuz einst stand.

land, wo des Er - lö - sers Kreuz einst stand.

land, wo des Er - lö - sers Kreuz einst stand.

land, wo des Er - lö - sers Kreuz einst stand.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Gott will es!

Gott will es!

Gott will es!

Gott will es!

*And.* \* Ped. \* \*



Gott will es!  
Gott will es!  
Gott will es!  
Gott will es!

red. \* red. \* red.

Gott will es! Gott will es!  
Gott will es! Gott will es!  
Gott will es! Gott will es!  
Gott will es! Gott will es!

red.

Gott will es!  
Gott will es!

\* red.

ZWEITER THEIL.  
Nº 4. Landgräfin Sophie.

Langsam-trauernd.

PIANO.

*dolente espressivo* *rit. dim.*

*rit.* *dimin.*

Allegro agitato assai.

*ff*

*ff* *p*

*ff(nicht teilen)* *sf*

*ff* *sf*

Landgräfin Sophie.

Her-ein! Her-ein!

*sf* *stringendo*

(gebieterisch.) **Meno mosso.**

Hast du die Botschaft schon ge-hört?

*p* *rit. e dim.*

Seneschal.

Ge-fal-len ist im Feld mein Sohn! O Trau-er - kunde!

*rit.* *ten.*

Sophie. **Un poco ritenuto il Tempo.** (ohne Weichheit.)

Seit er fort ge-zo-gen hab' ich als ei-nen To - dten ihn be-weint, die

*p*

bitt - re Ah-nung hat mich nicht be - tro-gen, und die Ge - wiss-heit trifft mich

Allegro molto agitato.

un-ver-zagt.

*f accelerando*

*f sempre*

(entschlossen.)

Doch nun zur That, die in gewalt-ger

Brust bis die - - sen Tag ver - schlie - ssen ich ge -

musst: Mein sei dies Land, mein des Ge-

*ten. ff*

ble - ters Macht ! Hinaus mit ihr, die

*ff*

mir die Macht ent - rissen!

*mf*  
*marcato*

Seneschal (zögernd.)  
Du willst, o Herrin—

*mf*

Sophie. *bestimmt.*  
hast du auch be - dacht ? Er - füllt will ich den küh - nen Willen

*marcato*

(beschleunigt, heftig.)  
wissen! Wie? O - der hat auch dir die Heuchle - rin, des Sohnes

*mf*

Weib, bethört den klugen Sinn? Ver -

fallen ist die Falsche ih-rem Loos, und knüpfen dich an sie ge-

*fp trem.*

hei-me Bande, wohlan, so geh! ver-lass mit ihr dies

*fp*

Schloss, ver-sto-ssen sei mit ihr

*ff ten.*

aus die - - - sem Lan - - - - de!

*ff ten.*

*poco rall. dim.*

Seneschal

**B**

Verzeih, o Herrin! Dir gehört mein Thun, in deinem Dienste

nimmer will ich ruhn. Ge - bie - te mir! Ge -

Sophie.

hor - - - sam mei - nem Wor - - - te,

(heftig.)  
vertreib E - li - sabeth von mei - nes Schlosses

**C**  
Pforte!

*ff* *molto agitato* *sf*

Allegro agitato molto ed appassionato.

*mf*

*poco a poco cresc.*

*rinforz.*

Elisabeth.

O Tag der Trau - er,

Tag der Kla - - ge! Ge - lieb - ter ach den

ich ver - lor, um den die Brust, — die hoffnungs



za - ge, der Him - mel mit Ge - bet - be -

schwor, dich soll mein Au - - ge nicht - mehr wie - der

se - - hen, du liegst durch - bohrt - in fer - nem

Lan - de! O Gott, sieh mich - vor

Schmerz ver - ge - hen, hast du von mir dich ab - gewandt?

*ff*  
*marcatissimo*

The piano introduction consists of two systems. The first system shows the right hand with a series of eighth notes and a triplet of eighth notes. The left hand provides a steady accompaniment of quarter notes. The second system continues the right hand's melodic line with a triplet and ends with a half note. The left hand continues with quarter notes.

Sophie (bestimmt und hart.)

Ent - schie - - den  
*marcato*

The second system features a vocal line in the right hand and piano accompaniment in the left hand. The vocal line begins with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment continues with quarter notes in the left hand and eighth notes in the right hand.

ist dein Loos! Und nie - mand hemmet mein Be - geh - ren.

*ff*

The third system continues the vocal line with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment features a more active right hand with eighth notes and a steady left hand with quarter notes.

Du

The fourth system is a piano accompaniment system. The right hand features a complex melodic line with many eighth notes and a triplet. The left hand provides a steady accompaniment of quarter notes.

wirst ver - - las - sen die - - - ses Schloss

The fifth system continues the vocal line with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment features a more active right hand with eighth notes and a steady left hand with quarter notes.

## Elisabeth.

und nim - mer wie - der - keh - ren! Du willst wie ei - ne

*p* *espress.*  
*agitato*

Bett - le - rin ver - trei - - ben mich aus die - - - sen

**E**

Tho - ren?

*im poco rall.*

*Un poco meno mosso.*

Von Ungarns Kö - nigs - stam - me bin als

*ff*

Für - stin ich ge - bo - ren! Du kamst mich

has - sen, doch-be-geh-re ich was ich darf,

der Fürstin Eh - - re.

Ver - las - sen soll ich

*un poco accel.*

was mir blieb, des letz - - - - ten

Glück's Ver - lust be - trau - - - -

122 **F** Quasi Andante.

ern? O lass das Letz-te was mir blieb,  
die Hei-math, die Hei-math mir in diesen Mauern!

*p flebile*  
*dolce smorzando*  
*poco rit.*

**Allegro agitato assai.** Sophie.  
Noch die-se Nacht ver-

*ff*

schlie-ssen sie sich dir. Du gehst hin-aus, denn

*f*

ich ge-bie-te hier!

G

Elisabeth.

graus dem Ho - ri - zont mit dro - - hen - den

*pizzicato*

Blitzen. —

*pizzicato*

**H**

*dim.*

Nur ei - ne Nacht, eh ich — von hin - nen geh, lass mich im

*p*

si - - chern Haus die Kin - - - der schüt - zen!

*cresc.*

*ff* Sophie.

Mein sei dies Land, mein

des Gebieters Macht. Mein!

Elisabeth.

*ff*

O Tag der Trauer Tag der Klage!

Sophie.

*ff*

Hinaus mit ihr, hinaus mit

Seneschal.

*f*

Es will des Mit-leids Stim-me

*f appassionato assai*

Ge-lieb-ter, ach, den ich ver-lor.

ihr, die mir die Macht ent-ri-sen! Im Wet-ter, das dort

mir durch die See-le gehn, und



Sophie.

rol-let, ver-lässt du die-ses Haus! Der Him-mel sel-ber grol-let, und  
Seneschal.  
doch, der Her-rin Grim-me kann ich nicht

for-dert dich her aus.  
wi-derstehn.

*stringendo*

*ff*

Elisabeth. (sich aufrichtend in höchster Demüthigung)

Auch du — — — — — bist Mut — — —

*p appassionato assai ed accel.*

ter, hö — — — — — re, hö — — — — — re die

Stim - - - me - - - der Na - tur,

*p subito*

Er - - -

*cresc.* *p subito*

bar - - - men, Er - - bar - - -

*ff* *ff*

- men, ach, - - - be - - geh - - re ich

für - - - die Kin - - - der nur!

*ff*

Sophie (trocken.)

Lento.

Genug des Zügerus. Fort, hinaus!

*dolente espress.* *(lang)*

Elisabeth.

*rit.*

Hier ist die Stimme des Mit-leids todt.

*p* *rit.*

O du, mein Gatte, sähest du meine Noth!

*molto rit.* *rit.*

Langsam.

*dolce*

Hab Dank! für al-le hol-den

*dolce con grazia*

Ta-ge, hab Dank du Haus, das mir die Hei-

math gab. *sostenuto* Im Strom der Thräne

*espress.* *f*

*rit.* stirbt die Klage. — *mf* (ruhig) Kommt, mei - ne Kin - der, kommt hin -

*p* *mf*

**K** Allegro moderato e maestoso.

abl *nobile*

*p* *trém.*

*p* *cresc.*

Seneschal.

Die

Pfor - tesschloss sich hinter ihr, es hüllt die Wet - ter - nacht sie

Sophie

ein.

Ge

stilt ist mein Ver - lan - - - gen: Meindie

Macht.

*mf* *cresc.*

*mf* *cresc.*

*sf*

Seneschal.

Es wächst der Sturm, der

Bli - tze wil - de Pracht um - zuckt das Dach.

Die fe - sten Mau - ern zit - tern — das

*Un poco stringendo*

ist des Him - mels Zorn! —

*ff marcellato*

*mf molto agitato*

Seneschal.

Es wet - tern aus Höhn und

Tie - fen Wol - ken - un - ge - heu -

er!

*cresc.*

Das Tempo allmählig beschleunigen.

Der Him - mel flammt des Thur - mes

*mf*

*ff*

Zin - ne kracht zu Bo - den!

Woh!

*mf sempre*

Seneschal

Ent - se - tzen! Schon in Feu - er steht Thurm und

Dach! O fürch - ter - li - che Nacht!



This page of musical notation consists of seven systems of staves. Each system typically contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as slurs, accents, and ornaments. Dynamic markings include *ff* (fortissimo) and *dim.* (diminuendo). There are also markings for *sc.* (scordatura) and *sc.* (scordatura) in the bass clef. The piece concludes with a double bar line and a key signature change to one flat (F).

*mf marcato il canto e gemendo*

*dim.*

*p un poco marcato*

*poco a poco ritenuto*

The musical score is written for piano and voice. It consists of seven systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line is in the treble clef and includes various melodic phrases. The score includes several dynamic markings: *mf marcato il canto e gemendo* at the beginning, *dim.* in the fourth system, *p un poco marcato* in the fifth system, and *poco a poco ritenuto* in the seventh system. The tempo is marked as *Listesso tempo.* at the top left. The page number 135 is in the top right corner.

# No. 5. Elisabeth.

**L**  
Andante.

PIANO.

*p* *pp* *lange Pause dolce* *una corda*

*quieto* *poco a poco rit*

*poco a poco rit*

## Elisabeth (mild.) Lento.

Be - ruht ist das To - ben auf  
*smorz.* *p.*

wil - dem Schmerzens - meer, und frie - de - bringend dro - ben zieht der Ge - stir - ne  
*poco rall.*

Heer. Ich denke rein der  
*legato* *dol.* *un poco marcato*

Stunden, da ich, Geliebter, ach in Won-nedir ver-bun - den des Le - bens

*sempre fortissimo*

Ro - sen brach. Wenn

über je-nen Fer-nen dein Geist nun wohnt im Licht, bist

*un poco cresc.*

du, der aus den Ster - - - - - nen voll Trö -

stung zu mir spricht; voll Trö-stung zu mir spricht!

*din. (lang) p (immer sehr ruhig)*

Doch dir, mein Gott, dir dank ich tief be-

wegt für Glück und Schmerz an mir — und an den Mei - nen!

*espressivo*

Dir dan - ke ich für Glück und Schmerz an mir und an den

**N** *Un poco accelerando*

Mei - nen! Du wirst nun bald ich

*espressivo*

fühl's: die Stun - de schlägt... dem Heiss - - ge - lieb - ten

*dolciss.* *pp<sup>mo</sup>* *ad.*

mich ver - ei - - - - - nen; ja

*ped.* *ped.* *ped.* *ped.* *cresc.*

bald dem Heiss - - - ge - lieb - - ten

*ped.* *ped.* *f* *p* *ped.* *ped.* *ped.*

mich ver - ei - - - - - nen.

*ped.* *ped.* *ped.* *f* *dim.* *ped.* *ped.* *ped.*

*Un poco*  
*poco rall.* Leg' deine  
*dolce* *sehr ruhig*

*ped.* *ped.* *ped.* *\** *8*

*più lento*  
Hand auf mei-ner Kinder Haupt die süs-sen Kin - der,

*ped.* *ped.* *ped.* *8* *8* *8*

die man mir ge-raubt, dieman mir geraubt.

*sf* *sf* *sf* *sf*

Ist es — ihr — Glück, hab' ich — siegern ent —

*dim.* *dolciss.*

behrt, o ma-che du sie ihres Vaters werth;

*poco rfz*

o mache du sie ih — res Va — ters werth!

*dim.* **P** *p* *sempre una corda*

*poco rall.*

*p* O Kindheitstraum! Er - inn - rung

*trem.*

*pp*

*pp* *trem.*

zeigt mir plötzlich längst vergessne Zeiten.

*sempre pp*

*grazioso*

*pp*

*sempre p*

Aus gold - nem Ne - - hel däm - merndsteigt mein

*p*

Va - terland mit duft' - - gen - Wei -

ten. Mein Un - gar - - land, mein Un - gar -

*sempre p*

*un poco marcato*

*p*

1156 \*



*dolce*

land! Wie Sil - ber - schwä - ne ent - füh - ren

*dim.*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are 'land! Wie Silber-schwäne ent-führen'. The tempo/mood is marked 'dolce' and 'dim.' (diminuendo). There are dynamic markings 'p' and 'pp' in the piano part.

Wol - - - ken mich im Früh - lings - wind,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Wolken mich im Früh-lings-wind,'. The piano accompaniment continues with similar rhythmic patterns. There are dynamic markings 'p' and 'pp'.

und zei - gen mir der El - - - tern

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'und zeigen mir der Eltern'. The piano accompaniment continues. There are dynamic markings 'p' and 'pp'.

*Un poco animato.*

Thrä - - ne, die Thrä - - ne

This system contains the seventh and eighth staves of music. The tempo/mood changes to 'Un poco animato'. The vocal line has the lyrics 'Thräne, die Thräne'. The piano accompaniment features a more active rhythmic pattern. There are dynamic markings 'p' and 'pp'.

um ihr fer - - nes Kind.

*agitato e crescen -*

This system contains the ninth and tenth staves of music. The vocal line has the lyrics 'um ihr fernes Kind.'. The piano accompaniment continues with a driving rhythm. The tempo/mood is marked 'agitato e crescen-'. There are dynamic markings 'p' and 'pp'.

**R**

*tre corde*

*Un poco ritenuto. Im freien Vortrage.*

Herr lass dei - nen Se - gen thau - - - en

auf mei - nes Va - - - ter - lan - - - des

*a Tempo Andante moderato.*

Au - - en! Lass

*legeremente*

dei - - nen Se - - - gen

thau - - - en auf mei - - nes

Va - - - ter - lan - - - des Au - en,

auf meines Va-ter - lan - des Au - - en lass

dei - nen Se - gen than - en auf mei - nes Va - ter -

lan - - - - des Au - - - -

- en !

*ped.* *ped.* *cresc.*

*ped.* *ped.* *dim. al ppp sehr lang.* *dolce*

*dolce quieto* *un poco espressivo*

*egualmente* *S*

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. A dynamic marking of *pp* is present in the right-hand staff.

Second system of musical notation, continuing the piece with intricate harmonic structures. A dynamic marking of *ppp* is indicated in the right-hand staff.

Third system of musical notation, characterized by dense, sustained chordal blocks. A dynamic marking of *sostenuto* is placed over the right-hand staff.

Fourth system of musical notation, showing a transition in texture with more defined rhythmic patterns. A tempo marking of *Andante moderato.* is written below the staves, along with a *ped.* marking.

Fifth system of musical notation, featuring a more active bass line. Dynamic markings include *p un poco marcato* in the left-hand staff and *p sempre staccato* in the right-hand staff.

Sixth system of musical notation, concluding the page with complex rhythmic and harmonic patterns in both hands.

**CHOR.**

SOPR. u. ALT. *sotto voce*

TENOR. *sotto voce*

BASS. *sotto voce*

Hier wohnte sie unterm Hütten-dache, die

Hier wohnte sie unterm Hütten-dache, die

*dolce*

Hei-li-ge das Glück der Armen, den Traurigen voll Trostesspra - che, die Kranken

*dolce*

Hei-li-ge das Glück der Armen, den Traurigen voll Trostesspra - che; die Kranken

*dolce*

Hei-li-ge das Glück der Armen, den Traurigen voll Trostesspra - che, die Kranken

*dim.* **T**

pflegend voll Er - barmen, voll Er - bar - - men !

*dim.*

pflegend voll Er - barmen, voll Er - bar - - men !

*dim.*

pflegend voll Er - barmen, voll Er - bar - - men !

*sempre piano*

## Un poco ritenuto.

SOPR. I.

Du hast mit Wein die Dürstenden getränkt,

mit Brod die hungri'g Schmach - tenden beschenkt.

*p sempre*

## Un poco ritenuto.

SOPR. II.

Der nackten Armuth war ein

wärmend Kleid aus deinen Händen stets be - reit.

*a tempo*

ALT.

Die mü-den Wal - lernahmst du lieb - reich

*sempre staccato*

auf und wecktest Hoff - - nung sei - nen Pil-ger -

lauf.

Un poco ritenuto.

SOPR. u. ALT.

Und wen ge - küsst des

*sotto voce*

Todes-engels Mund, den legtest fremm du in ge - weihten Grund,



**V** Elisabeth (bewegt.)

Nehmt hin, was ich noch übrig habe,

den Mantel und dies letzte Brod!

**SOPR. dolciss.**  
E - li - sa - beth, E - li - sa - beth, du Hei - - li - ge, das

**ALT. pp**  
E - li - sa - beth, du Hei - - li - ge, das

**CHOR (äusserst ruhig.) pp**  
E - li - sa - beth, du Hei - - li - ge, das

**TENOR. pp**  
E - li - sa - beth, du Hei - - li - ge, das

**BASS. pp**  
E - li - sa - beth, du Hei - - li - ge, das

Glück der Ar - - - men! E - li - sabeth! Du Hei - lige!

Glück der Ar - - - men! E - li - sabeth! Du Hei - lige!

Glück der Ar - - - men! E - li - sabeth! Du Hei - lige!

Glück der Ar - - - men! E - li - sabeth! Du Hei - lige!

*ped.* *marcato*

Wer reicht uns tröstlich milde Ga-be, wenn dich der Herr

Wer reicht uns tröstlich milde Ga-be, wenn dich der Herr

Wer reicht uns tröstlich milde Ga-be, wenn dich der Herr

Wer reicht uns tröstlich milde Ga-be, wenn dich der Herr

Più ritenuto.

*dolce*

zu sich ent-bot ? Sein Segen ist's, der dich durchweht,

*dolce*

zu sich ent-bot ? Sein Segen ist's, der dich durchweht,

*dolce*

zu sich ent-bot ? Sein Segen ist's, der dich durchweht,

*dolce*

zu sich ent-bot ? Sein Segen ist's, der dich durchweht,

*mf* *dolce*

*ped.* \*

Tempo I.

drum nimm uns auf in dein Ge-bet. Sein Se - gen ist's, der dich durch-

drum nimm uns auf in dein Ge-bet. Sein Se - gen ist's, der dich durch-

drum nimm uns auf in dein Ge-bet. Sein Segen ist's, der dich durch-

drum nimm uns auf in dein Ge-bet. Sein Segen ist's, der dich durch-

Tempo I.

drum nimm mich, nimm mich auf

weht drum nimm uns auf in dein Ge - bet! Drum nimm uns

weht drum nimm uns auf in dein Ge - bet! Drum nimm uns

weht drum nimm uns auf in dein Ge - bet! Drum nimm uns

weht drum nimm uns auf in dein Ge - bet! Drum nimm uns

auf in dein Ge - bet, drum nimm mich auf in dein Ge - bet.

auf in dein Ge - bet, drum nimm mich auf in dein Ge - bet.

auf in dein Ge - bet, drum nimm mich auf in dein Ge - bet.

auf in dein Ge - bet, drum nimm mich auf in dein Ge - bet.

First system of the piano introduction. The right hand is mostly silent, with a few chords. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *clcccy* and *staccato*.

Second system of the piano introduction. The left hand continues with eighth notes. Dynamics include *riten. molto* and *Adagio.*

*Sehr langsam.*

Elisabeth.

Vocal line and piano accompaniment for the first phrase. The vocal line is in the treble clef. The piano accompaniment is in the bass clef. Dynamics include *pp*.

Die Lüf-te schauern kühl und Dun-kei-heit legt sich um

Vocal line and piano accompaniment for the second phrase. The vocal line continues in the treble clef. The piano accompaniment includes *una corda* and *ppp* markings.

mei-ne Sinne!

Vocal line and piano accompaniment for the third phrase. The vocal line continues in the treble clef. The piano accompaniment includes *pp* and *Red.* markings.

Das ist nicht Er-dennacht! Ein se - li-ges Ge

Vocal line and piano accompaniment for the fourth phrase. The vocal line continues in the treble clef. The piano accompaniment includes *pp* and *Red.* markings.

fühl durchströmt die Brust.

als wär ich neu er -

wacht. Die

*dolciss. sempre una corda*

Er - denbür - de weicht. es he - ben

weh - - de Schwingen leicht mich hoch em - por, als soll - te

*poco a poco cresc.*

schon der sel' - ge Flug be - gin - nen zum ew' - gen

*un poco accel.*

Licht! Ha! welcheinGlanz durchbricht der Wolken Thor!

*tre corda*

Ich seh ver-klärt des

*f* *dim.*  
*ped.* *poco rit.*

Freun - des Lichtge - stalt — Du rufst, Ge - liebter — ja, ich komme

*p* *ped.*

bald!

Sehr langsam.

*a tempo*  
*p* *rall.* *rit.*

Sehr langsam.

Du hast ge - füh - ret mich zu En - de, o Herr, den mei - ne See - le

*pp* *poco rit.*

preist, in dei - ne Vater - hän - de be - fehl ich meinen Geist!

*rit.*

*in Tempo*

*dolcissimo* *perdendo*

*Andante moderato.*

*dolcissimo* *espress.*

*sempre legato e tranquillo*

*assai* *p*

Halber Frauenchor oder drei Solostimmen.  
SOPR.

CHOR DER ENGEL.

ALT.

*dolciss.*

Der Schmerz ist



*dolciss.*

Der Schmerz ist aus, die Bande weichen, die Hülle  
aus, die Bande weichen, die Hülle

*poco rit. pp.* *dolce*

bleibt in Erdenruh, die Seele steigt als Unsres gleichen  
bleibt in Erdenruh, die Seele steigt als Unsres gleichen

unsterblich reinem Lichte, reinem  
unsterblich reinem Lichte zu, reinem

*dim.* Ein wenig bewegter.

Lichte zu. Und alle Thränen die geflossen,  
nem Lichte zu. Und alle Thränen die geflossen,  
Ein wenig bewegter.

sind Gnaden - tropfen, Himmels - thau, und Himmels - rosen sind ent - sprossen ,  
sind Gnaden - tropfen, Himmels - thau, und Himmels - rosen sind ent - sprossen ,

ja Himmels - rosen sind ent - sprossen der qual - er - füll - ten Dor - nen -  
ja Himmels - rosen sind ent - sprossen der qual - er - füll - ten Dor - nen -

**Z** *Immer langsam und äusserst ruhig.*

au. Der ganze *pp* Der Schmerz ist aus, die Ban - de  
Frauenchor.

*p dolc.*

wei - - chen, die Hül - le bleibt in Er - den - ruh

*cre* - - - - *scen* - - - - *do*  
 die See - le steigt als Uns-res - glei - chen un - sterblich

*cre* - - - - *scen* - - - - *do*

*ped.* \* *ped.* \* *ped.* \* *ped.*

rei - - nem Lich - te zu.

*mf* *mf* *s* *dim.*

*ped.* *ped.*

*mp.*  
 Und al - le Thrä - nen die ge - flos - sen, sind Gna - den -

*mp* *s* *p espress.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

tro - pfen, Himmels - thau, und Himmels - ro - sen sind ent -

*s* *p*

*ped.* *ped.* *ped.* *ped.*

spros - sen, ja Him - mels - ro - sen sind ent - spros - sen der

qual - er - - füll - - ten Dor - nen - au .

*pp*

*ped. perdendo*

*pp ppp*

The musical score consists of a vocal line and a piano accompaniment. The vocal line has two systems of lyrics: 'spros - sen, ja Him - mels - ro - sen sind ent - spros - sen der' and 'qual - er - - füll - - ten Dor - nen - au .'. The piano accompaniment features dense chordal textures and flowing arpeggiated patterns. Dynamic markings include *pp*, *ped.*, and *ped. perdendo*. Performance instructions such as *s* (sforzando) and *ppp* are also present.

# Nº 6. Interludium.

Andante maestoso un poco mosso.

*pesante*

PIANO.

(Glockengeläut.)

*mf marcato*

*ped.*  
*su<sup>a</sup> bassa*

*f*

*ped.*

*poco a poco stringendo*

*ore*

*scen*

*do*

*ped.*

*ped.*

*ped.*

Quasi Allegro moderato.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The bass line includes several measures marked with a pedaling symbol (\*Ped.) and a fermata.

Second system of musical notation, continuing the grand staff. It features complex chordal textures in the right hand and more active bass lines. Pedaling symbols (\*Ped.) are used throughout.

Third system of musical notation, showing a shift in texture with more rhythmic patterns in the bass line and block chords in the right hand. A pedaling symbol (\*Ped.) is present at the end of the system.

Fourth system of musical notation, returning to a more melodic and harmonic style. Pedaling symbols (\*Ped.) are used in several measures.

Fifth system of musical notation, marked with a piano (*p*) dynamic. The instruction *dolce con grazia* is written below the staff. The music is characterized by flowing, connected lines in both hands.

Sixth system of musical notation, also marked with a piano (*p*) dynamic. The instruction *sempre legato* is written below the staff. The texture remains fluid and connected.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a series of eighth and sixteenth notes in both hands.

Second system of musical notation, continuing the piece. The right hand has a slur over the first two measures. The word *un poco* is written above the right hand in the third measure. A *ped.* (pedal) marking is present below the bass line in the fourth measure, followed by an asterisk.

Third system of musical notation. The word *cresc.* (crescendo) is written above the right hand in the first measure. There are several *ped.* markings and asterisks below the bass line throughout the system.

Fourth system of musical notation. The word *espressivo* is written above the right hand in the second measure. There is an asterisk below the bass line in the first measure.

Fifth system of musical notation. The right hand features a complex melodic line with fingering numbers 5, 4, 3, 2, 1, 2, 1, 2, 5 written above it. The bass line continues with accompaniment.

Sixth system of musical notation. The word *marcato* is written above the right hand in the first measure. A *p* (piano) dynamic marking is present in the second measure. The system concludes with a *f* (forte) dynamic marking and a fermata over the final notes.

First system of musical notation, featuring a treble and bass clef. The music includes various dynamics such as *mf* and *red.*, and includes a section marked with a dotted line and the number 8.

Second system of musical notation, continuing the piece with dynamic markings like *red.* and asterisks indicating specific performance points.

Third system of musical notation, featuring a *dolce* marking and dynamic markings such as *red.* and asterisks.

Fourth system of musical notation, showing a melodic line in the treble clef with some notes marked with an 'x' and a bass line with fingerings like 1, 2, and 3.

Fifth system of musical notation, starting with the section title **Marziale.** and a 3/2 time signature. It includes the instruction *piano ma ben marcato* and dynamic markings *mf*.

Sixth system of musical notation, labeled **(Trompeten)** and *ten.* in the first measure. It includes dynamic markings *p* and *mf*, and a 3/2 time signature.



5 5 5 5  
p *ten.* 5 5 5

*cantando*  
p 4

p Red. \*

p Red. \* Red. \*

*un poco espressivo*

1 2 1 3 4 5  
1 2 1 3 4 5

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes dynamic markings: *poco ritenuto pp* and *più ritenuto smorz.* There are also performance instructions like *tr.* and *8* with dotted lines.

Second system of the musical score. It includes the instruction *dolce con grazia* and *sempre dolce e legato*. The notation features various fingerings and articulation marks.

Third system of the musical score, continuing the melodic and harmonic development. It includes a measure with a circled *4 3 2 3 1 2* fingering.

Fourth system of the musical score, showing further melodic lines and accompaniment. It includes a measure with a circled *4 3 2 1 2 3* fingering.

Fifth system of the musical score, featuring a *poco a poco cresc.* instruction. The notation includes complex chordal textures and fingerings.

Sixth system of the musical score, concluding the piece with dense chordal patterns and a final cadence. It includes a circled *8* measure and various performance markings.

8

*marcato*

2 *cresc.*

8

*En poco*

*f*

*Ped.*

*stringendo il Tempo*

8

*sf*

*ff*

\* *Ped.*

8

\* *Ped.*

*Ped.*

\* *Ped.*

*sf*

*sempre ff*

\* *Ped.*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a dotted eighth note and a sixteenth note. The bass clef contains a rhythmic accompaniment. There are asterisks and 'Ped.' markings below the staff.

Second system of musical notation, continuing the piece. It includes a treble and bass clef with various musical notations and 'Ped.' markings.

Third system of musical notation, primarily in the bass clef. It includes the instruction *stringendo* and *tremolando*. The text *Pedal jeden Takt.* is written below the staff.

Fourth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and slurs.

Fifth system of musical notation, featuring a treble and bass clef with triplets and other rhythmic markings.

Sixth system of musical notation, featuring a treble and bass clef with triplets and other rhythmic markings. It ends with an asterisk and the number 9.

8

*III appassionato* *sempre marcatisissimo*

Pedal jeden Takt

Pedal \* Ped. \*

*sempre ff*

Pedal \* Ped. \* Pedal jeden Takt.

Pedal \*

8

*sempre marcatisissimo*

Pedal \* Ped. \* Pedal jeden Takt.

Pedal \* Ped. \* Ped. \* Ped. \*

Pedal jeden Takt.

*tremolando*

Red. \*

*Andante.* *mezzo piano*

*p*

*un poco marcato*

*simile* *crese.*

Red. \* Red. \*

*ff un poco slargando*

Red. \* Red. \*

Red. \* Red. \*

*fff*

Red.

Langsam.

Der Kaiser Friedrich II.

**A** a

Vor -

Largo.

ei - nigt seh ich um den Thron zu gleicherZeit desReichs Va - sal - len  
ten.

mit Preis - ge - sang und ho - her Lie - der Ton  
ten.

**B** b

zur Gruft der Hei - li - gen zu wal - len.

Bewegter.

*f*  
Die Räu - ber ih-rer Ha-be sind ver - fal-len des Him - mels

Stra-fe und des Rei - ches Acht,

*ff*

*mp* *Un poco meno Moderato.*  
in - des-sen sie nach ih - rer Lei - den Nacht

*dol.*

*espress.* *p sotto voce* *dolce*  
Für-bit-te - rin uns ward, Für-bit-te - rin uns ward im ew'gen

*pp*

Lich - te. Dort fin-det sie — den

*p* *pp*



Gat - ten, der so jung, des heil'gen Lan - des Käm - pfer,

*p* *sempre pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ward er - schla - gen.

*rit.* **C**

Ped. *f*

So kommt, lasst uns zur letzten Hul - digung E - li - sa -

*f*

beth zu Gra - be tra - - gen.

*f*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note chords. The word *cresc.* is written above the first measure, and *mf* is written above the fifth measure.

Second system of musical notation. The right hand continues with a melodic line, marked with *ten.* above the first measure and *ten.* above the last measure. The left hand has a more active accompaniment. The word *dolente* is written in the middle of the system.

Third system of musical notation. The right hand features a melodic line with a *ten.* marking above the first measure. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a *ten.* marking above the first measure. The left hand accompaniment is consistent with the previous systems.

Fifth system of musical notation. The right hand features a melodic line with a *ten.* marking above the first measure. The left hand accompaniment continues.

Sixth system of musical notation. The right hand has a melodic line with a *ten.* marking above the first measure. The left hand accompaniment continues. The word **Dd** is written above the first measure.

SOPRAN. *mp*  
Mit Trau-er - kränzen kom-men

ALT. *mp*  
Mit Trau-er - kränzen kom-men

TENOR. *pp*  
Mit Trau-er - kränzen kom - men und

BASS. *pp*  
Mit Trau-er - kränzen kom - men und

*sempre marcato e un poco espressivo*

und Thränen wir ge - gan-gen, mit Trauer - kränzen

und Thränen wir ge - gan-gen, mit Trauer - kränzen

Thränen wir ge - gau - gen, mit Trau-er - kränzen kom - men und

Thränen wir ge - gau - gen, mit Trau-er - kränzen kom - men und

*sf*

kom - men und Thränen wir gegang - gen. In  
 kom - men und Thrä - nen ge - gang - gen. In  
 Thrä - nen wir ge - gang - - gen. In al - le Lande  
 Thrä - nen wir ge - gang - - gen. In al - le Lande

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

al - le Lande drangen die Bo - ten an die From - men,  
 al - le Lande drangen die Bo - ten an die From - men,  
 dran - gen die Bo - ten an die From - men, in  
 dran - gen die Bo - ten an die From - men, in

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte) in the bass line, indicating moments of increased intensity.

in al - le Lande dran - - gen die Boten an die From -

in al - le Lande dran - gen die Boten an die From -

al - le Lande dran - gen die Bo - ten an die From -

al - le Lande dran - gen die Bo - ten an die From -

men. E - li - sa -

men. E - li - sa -

men. E - li - sa -

men. E - li - sa -

beth, E - - li - sa - beth, die Heil' - -

beth, E - - li - sa - beth, die Heil' - -

beth, E - - li - sa - beth, die Heil' - -

beth, E - - li - sa - beth, die Heil' - -

**E**<sub>c</sub>

ge!

ge!

ge!

ge!

*f*

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p dolce*

O sei — die Schütze - rin uns Al - len, die wir —

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p dolce*

O sei die Schütze-rin — uns Al - len, die wir in

*p*

Leid und Trüb - sal wal - len! *p* sei die

o sei die Schütze-rin uns

in Leid und Trübsal wal - len! *p* o sei die Schütze-rin uns

Leid und Trüb - sal wal - len! o sei die Schü - tze -

Leid und Trüb - sal wal - len! *p* o sei die Schütze-

*p*

die wir in

Al - - len, die wir in Leid — und Trüb - sal

Al - - len, die wir in Leid — und Trüb - sal

rin uns Al - len, die wir in Leid — und Trüb - sal

rin uns Al - len, die wir in Leid und Trüb - sal

*dim.* wal - - len.

*dim.* wal - - len.

*dim.* wal - - len.

wal - - len.

*mf staccato e un poco marcato*



TENORI. *p*

CHOR der KRIEGER. Der du im heil'-gen Lan - de ver -

BASSI. *p*

Der du im heil'-gen Lan - de ver -

*p*

strömt dein Hel-den - le - ben, siehst sie nun

*p*

strömt dein Hel-den - le - ben, siehst sie nun

**Allegro moderato.**

*mf*

auf - wärts schwe - - - ben, er -

*mf*

auf - wärts schwe - - - ben, er -

**Allegro moderato.**

*mezzo forte*

löst vom Er - den - ban - de. *mf* 0

löst vom Er - den - ban - de. *mf* 0

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in German. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *mf* is present at the end of the system.

wol - le seg - nend uns ge - lei - - ten, dass

wol - le seg - nend uns ge - lei - - ten, dass

*crescendo*

The second system continues the vocal and piano parts. The vocal staves have the same lyrics. The piano accompaniment features a *crescendo* marking and a more active bass line with eighth-note patterns. The dynamic marking *crescendo* is written in the piano part.

*cresc.* wir das fer - ne Ziel er - strei - - ten. ***f***

*cresc.* wir das fer - ne Ziel er - strei - - ten. ***f***

The third system concludes the page. The vocal staves have the lyrics "wir das fer - ne Ziel er - strei - - ten." The piano accompaniment features a *cresc.* marking and a dynamic marking of ***f*** (forte). The piano part has a complex texture with many chords and moving lines in both hands.

## KIRCHENCHOR.

SOPRAN.

De-co - ra-ta no-vo flo - re Chri-stum mente,

ALT.

De-co - ra-ta no-vo flo - re Chri-stum mente,

TENOR.

De-co - ra-ta no-vo flo - re Chri-stum mente,

BASS.

De-co - ra-ta no-vo flo - re Chri-stum mente,

*f*

vo-tis o - re, *ff* col - laudat ec - cle - si - a,

vo-tis o - re, *ff* col - laudat ec - cle - si - a,

vo-tis o - re, *ff* col - laudat ec - cle - si - a,

vo-tis o - re, *ff* col - laudat ec - cle - si - a,

*ff*

Gg

col - laudat ec - cle - si - a!  
col - laudat ec - cle - si - a!  
col - laudat ec - cle - si - a!  
col - laudat ec - cle - si - a!

## Ungarische Bischöfe.

No - va no - bis lux il - lu - xit,

no - va stel - la quam pro - du -

xif no - bi - lis Un - ga - - - ri - a.

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*ff* No - bi - lis — Un - ga - ri - a! *ff* No - bi -

*Un poco stringendo il Tempo ma sempre maest.*

lis Un - ga - ri - a.

lis Un - ga - ri - a.

lis Un - ga - ri - a.

lis Un - ga - ri - a.

*Un poco stringendo il Tempo ma sempre maest.*

Deutsche Bischöfe.

*ff*

Lae - - - ta stu - pet Thu -

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with a tremolo effect. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

*tremol.*

This block shows the piano accompaniment for the first system, featuring a tremolo effect in the bass line and chords in the treble line.

*ff*

Lae - - ta stu - - - pet Thu -

*ff*

Lae - - ta stu - - - pet Thu -

rin - - gi - a frac - tis na - tu - rae

This system contains the second vocal entry and piano accompaniment. It features two vocal lines with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

This block shows the piano accompaniment for the second system, featuring a tremolo effect in the bass line and chords in the treble line.

rin - - gi - a!  
rin - - gi - a!  
re - - - gu - lis, dum per sanc - tae suf -

The first system of music consists of three vocal staves. The top two staves are in treble clef and contain the lyrics 'rin - - gi - a!'. The bottom staff is in bass clef and contains the lyrics 're - - - gu - lis, dum per sanc - tae suf -'. The music is written in a simple, homophonic style with a few notes per measure.

The piano accompaniment for the first system is written on a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the bass line and chords in the treble line, providing a harmonic foundation for the vocal parts.

Lae - ta stu - - - pet Thu - rin - - gi -  
Lae - ta stu - - - pet Thu - rin - - gi -  
fra - - gi - a mi - ran - da fi - unt sae - - eu -

The second system of music consists of three vocal staves. The top two staves are in treble clef and contain the lyrics 'Lae - ta stu - - - pet Thu - rin - - gi -'. The bottom staff is in bass clef and contains the lyrics 'fra - - gi - a mi - ran - da fi - unt sae - - eu -'. The music is written in a simple, homophonic style with a few notes per measure.

The piano accompaniment for the second system is written on a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the bass line and chords in the treble line, providing a harmonic foundation for the vocal parts.

a!  
 a!  
 lis!

*L'istesso tempo.*

Hh  
f

*Un poco rall.*

Tu pro no - bis ma - ter pi - a ro - ga re - gem om - ni -  
 Fle - he für uns from - me Mut - ter, al - ler Men - schen Kö - nig  
 Tu pro no - bis ma - ter pi - a ro - ga re - gem om - ni -  
 Fle - he für uns from - me Mut - ter, al - ler Men - schen Kö - nig

*Un poco rall.*

ff



um, ro-ga re - gem om - ni - um.  
 an, al-ler Men - schen Kö - nig an.  
 um, ro-ga re - gem om - ni - um.  
 an, al-ler Men - schen Kö - nig an.

*Un poco animato.*  
*mezzo piano*

Tu pro no-bis ma-ter pi-a ro-ga re-gum  
 Fle-he für uns, fromme Mut-ter al-ler Menschen  
 Tu pro no-bis ma-ter pi-a ro-ga re-gum  
 Fle-he für uns, fromme Mut-ter al-ler Menschen

*Un poco animato.*

*mezzo piano*

*cresc.*  
 om-ni - um ut post hoc ex - i - li - um, no - bis  
*cresc.*  
 Rö - nig an, dass nach die - ser Er - den - bahn wah - re  
*cresc.*  
 om - ni - um ut post hoc ex - i - li - um, no - bis  
*cresc.*  
 Rö - nig an, dass nach die - ser Er - den - bahn wah - re

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics 'om-ni - um ut post hoc ex - i - li - um, no - bis'. The second pair (Tenor and Bass) has the lyrics 'Rö - nig an, dass nach die - ser Er - den - bahn wah - re'. The piano accompaniment is written in two staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo and dynamics markings include 'cresc.' (crescendo) and 'f' (forte).

det ve - ra gau - di - a! Tu ma - ter  
 Freud' er uns ver - leih! Fleh', from-me  
 det ve - ra gau - di - a! Tu ma - ter  
 Freud' er uns ver - leih! Fleh', from-me

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics 'det ve - ra gau - di - a! Tu ma - ter'. The second pair (Tenor and Bass) has the lyrics 'Freud' er uns ver - leih! Fleh', from-me'. The piano accompaniment is written in two staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo and dynamics markings include 'p' (piano).

*cresc.*  
 pi - a ro - ga re - gem om - ni - um, ut post hoc ex -  
*cresc.*  
 Mut - ter, al - ler Menschen Kö - nig an, dass nah die - ser  
*cresc.*  
 pi - a ro - ga re - gem om - ni - um, ut post hoc ex -  
*cresc.*  
 Mut - ter, al - ler Menschen Kö - nig an, dass nach die - ser

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves contains the lyrics 'pi - a ro - ga re - gem om - ni - um, ut post hoc ex -' and 'Mut - ter, al - ler Menschen Kö - nig an, dass nah die - ser'. The bottom pair of vocal staves contains the lyrics 'pi - a ro - ga re - gem om - ni - um, ut post hoc ex -' and 'Mut - ter, al - ler Menschen Kö - nig an, dass nach die - ser'. The piano accompaniment is written for the right and left hands, featuring a steady rhythmic pattern with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The word 'cresc.' is written above the first and third vocal staves, and below the piano accompaniment.

*f*  
 i - li - um, no - bis det ve - ra gau - di -  
*f*  
 Er - den - bahn wah - re Freud', er uns ver -  
*f*  
 i - li - um, no - bis det ve - ra gau - di -  
*f*  
 Er - den - bahn wah - re Freud', er uns ver -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves contains the lyrics 'i - li - um, no - bis det ve - ra gau - di -' and 'Er - den - bahn wah - re Freud', er uns ver -'. The bottom pair of vocal staves contains the lyrics 'i - li - um, no - bis det ve - ra gau - di -' and 'Er - den - bahn wah - re Freud', er uns ver -'. The piano accompaniment is written for the right and left hands, featuring a steady rhythmic pattern with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The word 'f' is written above the first and third vocal staves, and below the piano accompaniment.

a, no - bis det ve - ra gau - - - di -  
 leih, wah - re Freud' er uns ver -  
 a, no - bis det ve - ra gau - - - di -  
 leih, wah - re Freud' er uns ver -

*cresc.*

**1**  
 a!  
 leih!  
 a!  
 leih!

*p*  
 No - bis det  
*p*  
 Wah - re  
*p*  
 No - bis det  
*p*  
 Wah - re

*cresc.*  
*f*  
*f*

**Andante.**

Andante moderato.

ve - ra gau - di - a!  
 Freud' er uns — ver - leih!  
 ve - ra gau - di - a!  
 Freud' er uns — ver - leih!

Andante moderato.

*p*  
*marcato*

*f* A - - - - - men. A - -  
*f* A - - - - - men. A - -  
*f* A - - - - - . men. A - -  
*f* A - - - - - men. A - -

*cresc.*

men, A - - - men,  
men, A - - - men,  
men, A - - - men,  
men, A - - - men,

8

*ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each staff has the lyrics "men, A - - - men," written below it. The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a steady bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part. A rehearsal mark "8" is located at the beginning of the piano accompaniment.

A - - - - - men!  
A - - - - - men!  
A - - - - - men!  
A - - - - - men!

8

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts now sing "A - - - - - men!". The piano accompaniment continues with similar textures. A rehearsal mark "8" is present at the start of the piano part. The system concludes with a final chord in the piano part.