

NOTTURNO

Fünf Sätze für Streichquartett und
eine Singstimme

von

Othmar Schoeck

Op. 47

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I

Othmar Schoeck, Op.47

Ruhig

Musical score for the first system, measures 1-4. The score is for five parts: Gesang (Singer), Violine I (Violin I), Violine II (Violin II), Bratsche (Viola), and Violoncell (Cello). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo/mood is 'Ruhig'. The score includes dynamic markings such as *p* (piano) and *espr.* (espressivo). The vocal line is mostly rests, with a few notes in the second measure. The instrumental parts feature various rhythmic patterns and articulations.

Musical score for the second system, measures 5-8. The score continues for the five parts. It includes dynamic markings such as *mf* (mezzo-forte) and *espr.*. There are first and second endings marked with boxes containing the numbers 1 and 2. The vocal line has lyrics: "Sich dort_ den Berg mit sei-nem".

Musical score for the third system, measures 9-12. The score continues for the five parts. It includes dynamic markings such as *f* (forte) and *mf*. The tempo/mood changes to 'a tempo'. The vocal line has lyrics: "Sich dort_ den Berg mit sei-nem".

Wie - sen-han-ge, die Son - ne hat ver-zeh-rend ihn durch -

4
glüht. Und Strahl auf Strahl noch im - mer nie - der-sprüht; wie

5
seht er nach der Wol - ke sich so ban - ge! Dort schwebt sie

schon in ih-rem luft' - gen Gan - ge, auf de - ren

The first system of music consists of five staves. The top staff is the vocal line, with lyrics 'schon in ih-rem luft' - gen Gan - ge, auf de - ren'. The piano accompaniment includes a right-hand treble staff and two left-hand bass staves. The music is in a minor key and 4/4 time. The piano part features a prominent triplet in the right hand and a steady bass line in the left hands. Dynamics include piano (p) and piano fortissimo (p^{ff}).

6
Kuß — die Blu - men - freu - de blüht; wie

The second system of music consists of five staves. The top staff is the vocal line, with lyrics 'Kuß — die Blu - men - freu - de blüht; wie'. A box containing the number '6' is positioned above the first measure of the vocal line. The piano accompaniment includes a right-hand treble staff and two left-hand bass staves. The music continues in the same key and time signature. The piano part features a triplet in the right hand and a steady bass line in the left hands. Dynamics include piano (p) and piano fortissimo (p^{ff}).

fle - hend sich um ih - re Nei - gung müht der Berg, daß

The third system of music consists of five staves. The top staff is the vocal line, with lyrics 'fle - hend sich um ih - re Nei - gung müht der Berg, daß'. The piano accompaniment includes a right-hand treble staff and two left-hand bass staves. The music continues in the same key and time signature. The piano part features a steady bass line in the left hands and a melodic line in the right hand. Dynamics include piano (p) and piano fortissimo (p^{ff}).

7

sie sein Fel - sen-arm um - fan - ge. Sie kommt, sie
 naht, sie wird her-nie-der-sin - ken, er a-ber die Er-quickungs-

rei - che tief hin-ab in sei-nen hei-ßen Bu-sen trin - ken. Und

poco cresc.
poco cresc.
poco cresc.
poco cresc.

8

rei - che tief hin-ab in sei-nen hei-ßen Bu-sen trin - ken. Und

mf espr.
mf espr.
mf espr.
mf espr.

espr.

9

poco string.

f auf - er-blühn' in won - ni-ger Be - see - lung wird, was an schö - nen

10

rit. Tempo I.

Blü - ten in ihm schlief, ein treu - es Bild der

11

rall. - - -

Lie - - - be, der Ver - mäh - - - lung!

12

pp *legato*
pp *legato*
pp *p marc.*
pp

13

Sieh hier den Bach, an-bei die Wal - des-ro - se:

pp
pp (Steg)
ppp
pp

sie mö- gen dir vom Lie - ben und Ver- mäh - len die

14

wan-del-ba-ren, täu-schungs-vol-len Lo-se ge-treu-er

15

viel, als Berg und Wolk' er-zäh-len: Die Ro-

pp parlando

(nat.)

ppp

Ruhig

- se lauscht ins lieb-li-che Ge-to-se, um-sungen von des Hai-nes sü-Ben

ppp

ppp

ppp

16

Keh - len, und ihr zu Fü - Ben weint — der Ru - he - lo - se, der im - mer

17

naht, ihr im - mer doch — zu feh - len. Ein schö - nes Spiel! So

lang der Früh - ling säumt, die Ro - se hold zum Bach hin - un - ter

poco rit. - - - - - *a tempo*

18

träumt, - so lang ihr Bild in sei-nen Wel - len zit-tert.

cresc.

cresc.

cresc.

cresc.

19 string.

wenn Som-mers-glu - ten sie vom Strauche

f

NB!

f espr.

20

rit.

ja - gen, wenn sie vom Ba - che wird da-von ge - tra - gen, dann ist sie

f

rit.

NB! klingt wie geschrieben

U. E. 10575

a tempo *p* *pp* rit. - - -

welk, der Zau - ber ist ver - wit - tert! *sul A*

sul G *p* *pp* *(sul D)* *(sul C)*

21 Breiter poco string. 22 rall.

pp *pp* *pp* *espr. cresc.*

Andante appassionato 23

f *f* *f* *marc.* *marc.* *marc.*

24

f *marc.*

25

mf

26

f *espr.*

27

p *espr.* *mf* *p*

28

p dolce.

p dolce

p dolce

p dolce

34

f

35

f

pp

rit. - - a tempo

36

pp

pp

pp

espr.

espr.

espr.

rit. - -

37

Bewegter (energisch)

pp

pp

fz

38

38

f *marc.*

rall. - , Tempo I.

ff *pp* *f*

39

Bewegter

p *f*

40

Tempo I

Bewegter

marc. *f*

Tempo I.

41

ad lib.
quasi Cad.

Musical score for measures 41-42. The score is written for three staves: Treble, Middle, and Bass. Measure 41 features a treble staff with a melodic line and a bass staff with a triplet of eighth notes. Measure 42 continues the melodic line in the treble and has a bass staff with a triplet of eighth notes. Dynamics include *f* and *cresc.* (crescendo). The piece concludes with *ad lib.* and *quasi Cad.*

42

rall. - Tempo I.

Musical score for measures 43-44. Measure 43 begins with a *rall.* (ritardando) marking and features a treble staff with a triplet of eighth notes. Measure 44 continues the triplet in the treble and has a bass staff with a triplet of eighth notes. Dynamics include *f* and *espr. marc.* (espressivo marcato).

43

Musical score for measures 45-46. Both measures feature a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *f marc.* (forzando marcato).

44

marc.

espr.

Musical score for measures 47-48. Measure 47 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 48 continues the triplet in the treble and has a bass staff with a triplet of eighth notes. Dynamics include *espr.* (espressivo).

50 Etwas breiter

51

pp

Die dunk - len Wol - ken hin - gen her - ab so bang und

ppp

ppp

ppp

52

schwer, wir bei - de trau - rig gin - gen im Gar - ten hin und her. So heiß -

53

- und stumm, so trü - be und stern - los war die Nacht, so ganz, wie uns - re

(legato)

(legato)

54

rit. - - - 19

Lie-be, zu Trä-nen nur ge-macht. Und als ich muß-te

molto rit. - - -

55

Breiter

schei-den und gu-te Nacht dir bot, wünsch' ich be-

56

rit. - - -

küm-mer't bei-den im Her-zen uns den Tod.

57

noch breiter

58

(♩ = ♩) (sehr ruhig) *p*

Sahst du ein Glück vor - ü - ber -

p

pp *molto legato*

59

gehn, das nie sich wie - der fin - -

pp

det, ist's gut in ei - nen Strom

pp

60

zu seh'n, wo Al - les wogt - und schwin -

simile

det. O, star - re nur hin - ein, hin -

simile

simile

61

ein, du wirst es leich - - ter mis - sen,

simile

gesteigert

was dir, und soll's dein Lieb-stes sein, vom

62

Her - zen ward ge - ris - - - sen.

Blick' un - ver - wandt hin - ab zum Fluß, bis

poco

ppp

ppp

ppp

63

dei-ne Trä-nen fal - - len, und sieh durch ih-ren war - men Guß

Musical score for system 63. It consists of a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has lyrics: "dei-ne Trä-nen fal - - len, und sieh durch ih-ren war - men Guß". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

64

die Flut hin-un-ter-wal - - len.

Musical score for system 64. It consists of a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has lyrics: "die Flut hin-un-ter-wal - - len." The piano accompaniment includes dynamic markings: *ppp* in the first measure, *espr.* in the second measure, and *pp* in the fourth measure.

65 poco rit. a tempo (sehr ruhig)

Hin - - träu - mend wird Ver-ges-

Musical score for system 65. It consists of a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has lyrics: "Hin - - träu - mend wird Ver-ges-". The piano accompaniment includes dynamic markings: *ppp* in the first measure and *ppp* in the second measure. There are triplets in the piano accompaniment in the second and fourth measures.

66

rit. — —

- sen-heit des Her - zens Wun - - de schlie -

ppp *pp dolce* *pp dolce* *pp dolce*

Breiter

67

immer leiser und ruhiger

Ben; die See-le sieht mit ih-rem Leid, sich selbst vor - ü - ber

ppp *pp* *pp*

68

molto rit.

flie - Ben.

poco *morendo*

II

Presto

Con Sordino

1

sempre pp

2

3

4

5

6

Musical score for measures 7 and 8. The score is written for three staves: Treble, Middle, and Bass. Measure 7 is marked with a box containing the number 7. Measure 8 is marked with a box containing the number 8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and various accidentals.

Musical score for measures 9 and 10. The score is written for three staves: Treble, Middle, and Bass. Measure 9 is marked with a box containing the number 9. Measure 10 is marked with a box containing the number 10. The music continues with complex rhythmic patterns and accidentals.

Musical score for measure 11. The score is written for three staves: Treble, Middle, and Bass. Measure 11 is marked with a box containing the number 11. The music continues with complex rhythmic patterns and accidentals.

Musical score for measures 12 and 13. The score is written for three staves: Treble, Middle, and Bass. Measure 12 is marked with a box containing the number 12. Measure 13 is marked with a box containing the number 13. The music continues with complex rhythmic patterns and accidentals.

14

15

marc.
mf 3 *pp*

16

17

mf marc. *pp*

18

19

20

Musical score for system 20, measures 1-5. The system consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time and features a complex harmonic structure with many accidentals. The first two staves are melodic lines, and the last two are accompaniment. The key signature has one sharp (F#) and one flat (Bb). The piece concludes with a double bar line.

21

22

Musical score for system 21, measures 6-10. The system consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time and features a complex harmonic structure with many accidentals. The first two staves are melodic lines, and the last two are accompaniment. The key signature has one sharp (F#) and one flat (Bb). The piece concludes with a double bar line.

23

Musical score for system 23, measures 11-15. The system consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time and features a complex harmonic structure with many accidentals. The first two staves are melodic lines, and the last two are accompaniment. The key signature has one sharp (F#) and one flat (Bb). The piece concludes with a double bar line.

24

25

Musical score for system 24, measures 16-20. The system consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time and features a complex harmonic structure with many accidentals. The first two staves are melodic lines, and the last two are accompaniment. The key signature has one sharp (F#) and one flat (Bb). The piece concludes with a double bar line.

26

Musical score for measures 26-29. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 26 features a melodic line in the upper treble staff with a slur and a fermata. The bass line consists of eighth notes. Measures 27-29 continue the melodic and harmonic development with various articulations and slurs.

27

Musical score for measures 30-33. This section includes dynamic markings: *cresc.* (crescendo) in measures 30 and 31, and *marc.* (marcato) in measures 32 and 33. There are also slurs and a triplet of eighth notes in measure 33. The bass line continues with eighth notes.

28

Musical score for measures 34-37. This section features triplet markings over eighth notes in the upper treble staff. The bass line continues with eighth notes and includes a triplet of eighth notes in measure 37.

29

Musical score for measures 38-41. This section includes dynamic markings: *dim.* (diminuendo) in measures 38 and 39, and *mf* (mezzo-forte) in measures 40 and 41. There are also slurs, a fermata, and a *pizz.* (pizzicato) marking in measure 41. The bass line includes a *f* (forte) marking and the instruction *deutlich!* (clearly).

30

TRIO

pp

Der Traum war so wild, der Traum war so schau - rig, so tief.

ppp

p (immer deutlich)

simile

simile

p (immer deutlich)

31

— erschütternd, un - end - lich trau - rig, ich möch - te ger - ne mir sa -

ppp

p (immer deutlich)

simile

simile

p (immer deutlich)

32

- gen: daß ich ja fest ge - schla - fen hab', daß ich ja

ppp

p (immer deutlich)

simile

simile

p (immer deutlich)

33

nicht ge-träu - met hab', doch rin - nen mir noch die Trä - nen her -

ab, ich hö - re mein Herz noch schla - gen.

34

Ich bin er-wacht in ban - ger Er - mat-tung, ich fin-de mein

35

Tuch durchnäht am Kis - sen, wie man's heim bringt

36

von ei-ner Bestat-tung; hab ich's im Trau - me her - vor - - ge -

ris-sen und mir ge - trock - net das Ge-sicht? Ich weiß es

37 (♩ = ♩)

(wie zu Anfang)

38

nicht. Doch wa - ren sie da, die schlimmen

arco
pp

39

Gä - - ste, sie wa - ren da zum nächst - li - chen Fe - ste. Ich

40

41

schief, mein Haus war preis - ge - ge - ben. Sie führ - tend ar - in ein

42

wil - stes Le - - - ben.

43

44

45

46

47

48

sempre pp

49

Nun sind sie fort, die wil - den Na - tu - - ren;

50

51

in die - sen

52

Trä - nen find' ich die Spu - ren, wie sie mir al - les zu -

53

54

sam-men ge-rüt-tet, und ü-ber den Tisch den Wein

cresc. *marc.*

cresc. *marc.*

cresc. *marc.*

cresc. *marc.*

55

ge-schüt-tet.

f *dim.*

f *dim.*

f *dim.*

f *dim.*

56

(♩ = ♪)

legato *senza rit.*

mf *ppp*

mf marc. pizz. *pp* *ppp*

mf *f (deutlich!) dim. pizz.* *ppp*

mf *f (deutlich!) dim.* *ppp*

ppp

III

Unruhig bewegt

mf espr.

mf espr.

mf espr.

mf marc.

mf marc.

mf

Es weht der Wind so kühl, ent-lau-bend rings die

mf marc.

mf marc.

2

A-ste, er ruft zum Wald hin-ein: Gut Nacht, ihr Er-den-

gä - ste! Am Hü - gel strahlt der Mond, die grau - en Wol - ken

mf

marc.

3

ja - gen schnell ü - ber's Tal hin - aus, wo al - le

4

Wäl - - - der kla - gen, das Bäch - lein - schleicht hin -

pp

pp

pp

ab. von ab - ge - storb' - nen Hai - nen trägt es die Blät - ter

pp

5
fort mit halber - stick - tem Wei - nen. Nie hört' ich ei - nen Quell so lei - se

traurig klin - gend, die Weid' am U - fer steht, die wei - chen Ä - ste rin - gend.

ppp

6

Und ei - nes to - ten Freunds ge - den - kend, lausch' ich

This system contains a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a box labeled '6' above the first measure. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) in the bass line.

7

nie - der zum Quell, der mur - melt stets: - Wir se - hen uns nicht

This system contains a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a box labeled '7' above the first measure. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) in the bass line.

wie - der!

This system contains a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a box labeled '7' above the first measure. The piano accompaniment features several triplet markings (indicated by a '3' over the notes) in the bass line.

8

mf

Horch, plötz-lich in der Luft ein schnatterndes Ge-

plau - der: Wild- gän-se auf der Flucht_ vor

9

fespr.

wi - ter-li-chem Schau-der. Sie ja - gen hin-ter sich den Herbst

10

mit raschen Flügeln, sie lassen scheu zurück das Sterben

mf

mf

auf den Hü - geln. — Wo sind sie?

poco rit. - - *p* - - -

dim.

dim.

p

pp

dim.

11

Ha! Wie schnell sie dort vor - über strei - chen am hel - len

mf >

mf

f

mf <

Mond, und jetzt un - sicht - bar schon ent - wei -

mf

mf

dim.

pp

12

chen; ihr ah - nungs - vol - ler Laut läßt sich noch im - mer hö - ren, dem Wand -

p

mf

mf

pp

13

- rer in der Brust die Weh - - mut auf - zu - stö - ren.

mf

mf

mf

mf

Süd-wärts die Vö - gel ziehn mit ei - ligem Geschwätze; doch

14
auch den Sü - - den deckt der Tod mit sei - nem Net - -

ze. Na - tur - das Ew' - ge schaut in

mf espr.

mf espr.

mf espr.

mf espr.

mf espr.

15

un-ruh-vol-len Träu-men, fährt auf und will ent-fliehn den

16

tot - verfall-nen Räu-men. Der ab - ge-riss'-ne Ruf wo-mit Zug-vö-gel

schwe - ben, ist Auf - schrei wil-den Traums - von ei - nem

ew' - gen Le - ben. Ich

17

hö - re sie nicht mehr, -

ppp

schon sind sie weit von hin - nen;

pp

18

poco a poco rit. - - -

p

Die Zwei-fel in der Brust.

19 molto rit. - - -

poco espr.

den Nacht - ge - sang ————— be - gin - nen:

Breiter

poco rit. - - -

Ist's Er - den - le - ben Schein? Ist es die um - ge - kehrte Fa - ta - Morga - na nur des Ew'gen

20

Spiel - ge-fähr-te? War - um denn a - ber wird dem

(ruhig)

f *espr.*

f *marc.*

Er - den-le - ben ban - ge, wenn es ein

f

f

f

f

f

21

Schein nur ist, vor sei-nem Un - ter -

rall.

espr.

espr.

espr.

espr.

ff pesante

ff pesante

ff pesante

ff pesante

a tempo

22

gan - ge? Ist sol - che Bäng - nis nur von dem, was wird be - ste -

hen, einWie - der - glanz, daß auch sein Bild nicht will ver - ge - hen? Dies

rall. - 23 - - Noch breiter

Ban - gen auch nur Schein? - So schwärmen die Ge -

rit. - - - -

24

dan-ken, wie dortdurchs ö - de Tal die Herbstes-nebel schwan-ken.

a tempo

25

rall. - -

Sehr breit

rit. - - - -

IV

Ruhig und leise

pp

Rings ein Verstum-men, ein Ent-fär-ben: Wie sanft den Wald die Lüfte

Con Sordino

pp *ppp* *pp*

strei-chen, sein wei - kes Laub ihm ab - zu-schmei-chen; ich lie - be

ppp *pp*

1

dieses milde Ster-ben. Von hin-nen geht die stille Rei-se, die Zeit der Liebe ist ver-

p *(trem.)* *mf* *p* *sul G* *pespr.*

mf espr. (trem.) *mf* *p*

2

klun-gen, die Vö-gel ha-ben aus-ge-sun-gen, und dür-re Blät-ter sin-ken

pp

pp

pp

lei-se. Die Vö-gel zo-gen nach dem Sü-den, aus dem Ver-fall

mf

f (*trem.*)

p

f espr.

f (*trem.*)

p

mf espr.

3

-des Lau-bes tau-chen die Ne-ster. die nicht Schutz mehr brauchen, die Blätter

pp

dim.

pp

pp

pp

pp

poco rit. Etwas breiter

ful - leu stets, diemü - den. In die - ses Wal - des lei - sem Rau - schen

p *poco*

ist mir, als hör' ich Kun - de we - hen, daß al - les Ster - ben und Ver -

mf *espr.* *mf* *espr.* *mf* *espr.* *mf* *espr.* *mf* *espr.*

ge - hen nur heim - lich still ver - göug - tes Tau - schen.

mf *ppp* *pp* *pp* *pp*

Sordino ab!

Rasch und kräftig (*quasi Recit.*)

Breiter

espr.

mf, *f*, *espr.*
 Ach, wer möch-te ein - sam trin -

ff 3, *ff*, *pizz.*, *arco*, *f espr.*, *arco*, *f*, *arco*, *f*, *arco*, *f*

1

ken, oh - ne Re - de, Rund-ge - sang, oh - ne an die

marc., *f*

2

Brust zu sin - ken ei - nem Freund in Won - ne - drang?^u

marc., *f*, *marc.*

rit. **Breiter**
dolce

wühlt ihr mir den Schlammem - por, - wie des Gan - ges heil - ge

p dolce

6 poco string. -

Wel - len trübt ein E - lephan - ten - chor.

molto cresc.

marc.

7 rall. - *f* - - - a tempo

Di - o - nys im Va - ter - ar - me mild den ein - zigen Mann emp -

ff

tranc.

marc.

dim.

8

rit. -
espr.

ving, der ge - krän- ket von dem Schwar- me, nach E - leu - sis

9 Allegretto (ruhig)

op - fern ging. -

10 **11**

12

rit. - - - poco rit.

13 più tranquillo

14 15

16 rit. - -

mf *espr.* *mf* *mf*

Breiter

17

p espr.

O Ein-sam-keit, wie trink ich ger - ne aus deiner

p dolce *p* *p* *p*

p poco

18 rit. - - Allegretto tranquillo

frischen Wald - zi - ster - ne!

f *p dolce* *p dolce* *p dolce* *p marc.* *f* *p dolce*

19 poco rit.

Musical score for measures 19. The system consists of four staves: two treble clefs and two bass clefs. The music features prominent triplet patterns. The tempo marking 'poco rit.' is placed above the final measure.

Noch etwas breiter

20

pp *ppp* *p dolce* *pp*

Musical score for measures 20. The system consists of four staves. The tempo marking 'Noch etwas breiter' is at the top. Dynamics include *pp* in the first two staves, *ppp* in the second two, and *p dolce* and *pp* in the bass staves. Measure 20 is boxed with the number '20'.

21

Musical score for measures 21. The system consists of four staves. Measure 21 is boxed with the number '21'.

22

(= ♩ der Triole) rit.

Sord. auf!

malto espr. *f* *ppp*

f *f* *ppp*

f *f* *ppp*

f *ppp*

f *ppp*

Musical score for measures 22. The system consists of four staves. The tempo marking '(= ♩ der Triole) rit.' is at the top. The instruction 'Sord. auf!' (Sordano up!) is written above the second measure. Dynamics include *malto espr.*, *f*, and *ppp* throughout the system. Measure 22 is boxed with the number '22'.

Sord.

23 24

pp espr. *p espr.* *ppp* *ppp = poco* *pp espr. poco*

Sord. auf!

rit. Ruhig

25 26

mf *pp* *p marc.* *poco* *p* *espr. marc.*

Stegl

27 28

p marc. *pp* *p* *Sord. auf!* *Sord.* *ppoco marc.*

poco rit. Ruhige stete Bewegung

29 30

p *Heer-wa-gen, mächtig* *Sord.* *p* *espr. marc.* *p*

30

31

Stern-bild der Ger-ma-nen, das du fährst mit ste-tig stil-lem

p espr.

32

Zu-ge ü-ber den Him-mel dei-ne herr-li-che Bahn! von O- sten

33

auf-ge-stie-gen al-le Nacht! O fah-re hin und keh-re täg-lich wie-der!

34

Sieh mei-nen Gleich-rut und mein treu - es Au-ge, das dir folgt so

ppp e molto legato

35

lan-ge Jah-re! Und bin ich mü-de, o so nimm die See-le, die so

sempre ppp
molto legato e ppp

36

leicht an Wert, doch auch an üblem Wil-len, nimm sie auf und laß sie mit dir reisen,

col voce

37 *dolce*

38

schuldlos wie ein Kind, das keine Strahlen-deichsel nicht beschwert, hin-

dolce espr.

39

ü - ber! - ich spä - he weit. - wo - hin wir fah - ren. -

pp dolce e sempre dim.

pp dolce e sempre dim.

pp dolce e sempre dim.

pp dolce e sempre dim.

40

41

rit. - - - - - lunga:

espr. > pp legato

espr. > pp legato

espr. > pp legato

marc. espr. (klangvoll)

dim.

lunga

lunga

lunga

lunga

dim.

lunga

espr. > pp legato

marc. espr. (klangvoll)

dim.

45 Min.