

Waldes,

950

eine ernsthafte Operette in einem Acte,
des Herrn Gotters.



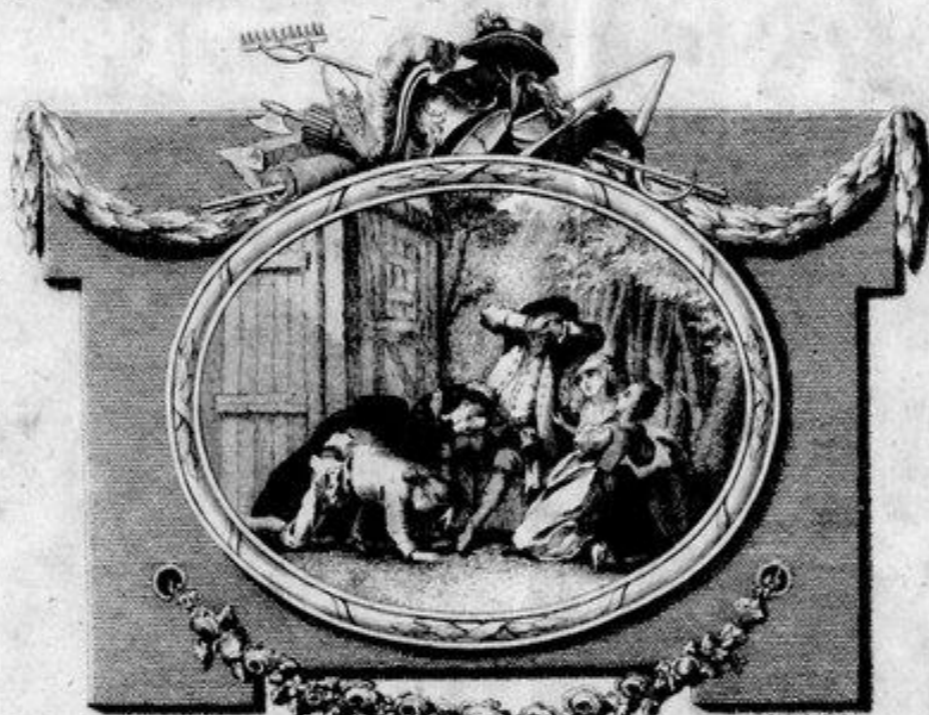
In Musik gesetzt

von

Georg Benda,

Herzoglich Sachsen-Gothaischen Capelldirector.

Clavierauszug, nebst Begleitung einiger Instrumente.



J. E. F. Jorgel. 1781. D. m.

Gotha,
bey Carl Wilhelm Eitinger.
1777.

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1841

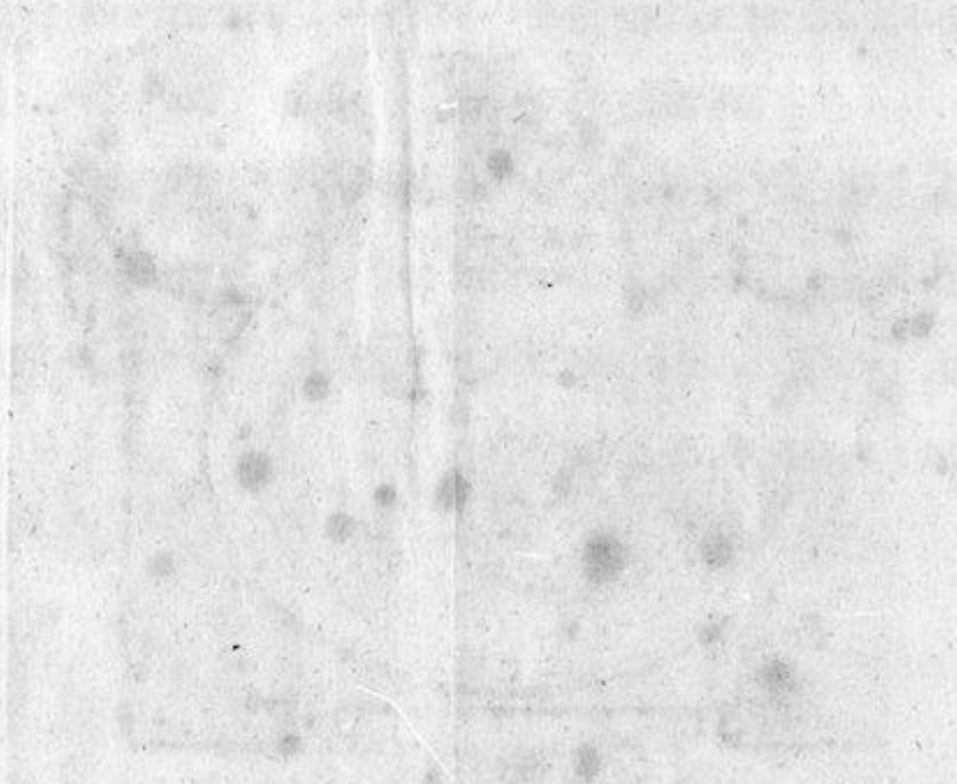
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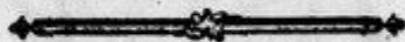
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1841



V o r b e r i c h t.



Denjenigen Liebhabern der Musik zu Gefallen, die sich mit einem bloßen Clavierauszug von einem Sing-
spiele nicht begnügen, sondern etwas vollständigeres davon sehen oder hören wollen, hat sich der Herr
Capelldirector Benda entschlossen, seinen **Walder** in einer, für ein ganzes Orchester zwar unbrauchbaren, doch
so eingerichteten und ins Kleine gezogenen Partitur, durch den Druck bekannt zu machen, daß diese Operette bey
Kleinen gesellschaftlichen Musiken durch mehrere Instrumente, als das bloße Clavier, kann aufgeführt werden.
Für diejenigen Liebhaber aber, welche sich an die gewöhnliche Art von Operettenauszügen für das Clavier, gewöhnt
haben, ist auch dadurch gesorgt worden, daß man einen solchen Auszug dieser Kleinen Partitur vollständig unter-
gelegt hat. Die männlichen Stimmen hat man zur Bequemlichkeit des Frauenzimmers in Discantschlüssel über-
setzt. Dieser Auszug ist also durch die für die Kenner und Liebhaber so vortheilhafte hin und wieder dazu gekom-
mene Begleitung der Instrumente ziemlich vollständig und weitläufig geworden. Die zur Vorstellung nothwen-
dige ganze Partitur ist bey dem Herrn Capelldirector Benda zu suchen.

Carl Wilhelm Ettiuger.

Singende Personen:

Walder.

Sophie, dessen Frau.

Hannchen, ihre Tochter.

Dolmon, Vater.

Dolmon, Sohn.

Walder.



W a l d e r.



Eingang.

Allegro.

The musical score consists of six systems of music. Each system includes a piano part (left staff) and a violin part (right staff). The piano part is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The violin part is written in a treble clef with the same key signature and time signature. The tempo is marked 'Allegro.' at the beginning. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). There are various articulations such as slurs, accents, and staccato markings. The score ends with a double bar line.

First system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains complex rhythmic patterns with dynamic markings *p* and *f*. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment.

Second system of musical notation, consisting of two staves. The upper staff continues the complex rhythmic patterns from the first system, with dynamic markings *p* and *f*. The lower staff provides a steady accompaniment.

Third system of musical notation, consisting of two staves. The upper staff features trills marked with *tr* and includes some notes with *acc.* (accents). The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff shows more complex rhythmic figures and some slurs. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff includes a trill marked with *tr* and some notes with *acc.*. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the complex rhythmic patterns. The lower staff continues the accompaniment.

First system of musical notation, consisting of two staves. The upper staff is in treble clef with a 3/4 time signature and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a bass line with chords and rhythmic patterns.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a melodic line in the upper staff and a bass line in the lower staff, with dynamic markings such as 'p' and 'f'.

Third system of musical notation, consisting of two staves. The upper staff begins with a 'fr' (forzando) marking and contains a melodic line with slurs and accents. The lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and dynamics, while the lower staff provides a steady bass line.

Fifth system of musical notation, consisting of two staves. The upper staff shows a melodic line with a repeat sign and first/second endings. The lower staff has a few notes and rests.

Sixth system of musical notation, consisting of two empty staves.

Andantino, mesto.

Violinen.

Walder.

Baß.

Ge = faßt, — ge = faßt — ist — der Ent = schluß; ich muß von hier, — ich muß, ich muß!

Ich, mei = nes Va = = ters Born — er =

tra = gen! ich, vor sein An = = ge = sicht mich wa =

Detailed description: This is a page of a musical score for three instruments: Violins (Violinen), Woodwinds (Walder), and Bass (Baß). The tempo is marked 'Andantino, mesto'. The score is written in three systems. The first system shows the instrumental parts for Violins, Woodwinds, and Bass. The second system includes the vocal line with the lyrics 'Ge = faßt, — ge = faßt — ist — der Ent = schluß; ich muß von hier, — ich muß, ich muß!'. The third system continues the instrumental parts and the vocal line with the lyrics 'Ich, mei = nes Va = = ters Born — er ='. The fourth system continues the instrumental parts and the vocal line with the lyrics 'tra = gen! ich, vor sein An = = ge = sicht mich wa ='. The score features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo).

gen? das kann ich nicht, das kann ich nicht, das kann ich nicht, nein,

Allegro. unis.

das kann ich nicht. Du, wel-chen mei-ne Bli-cke sehen-en,

ach, dann wirft du mir doch ver-zei-hen, wenn einst der Tod, nach trü-bern Ta-gen, das

Herz mir bricht, das Herz mir bricht, wenn einst der Tod das Herz — mir

Tempo primo.

bricht. Ge = fast, — ge = fast — ist — der Ent = schluß; ich muß von hier, — ich muß, ich muß!

Ich, mei = nes Va = ters Zorn — er = tragen?

ich, vor sein An = ge = sicht mich wa = — — — — — = gen?

Allegro.

das kann ich nicht, das kann ich nicht. Ich, meines Va = ters Zorn er =

mf

tra = gen? ich, vor sein An = ge = sichts mich wa = gen? das kann ich nicht, das

mf *f* *p* *f* *p*

kann ich nicht, nein, nein, das kann ich nicht, nein, nein,

das kann ich nicht.

unis.

Moderato.

1. Violine.

2. Violine.

Soprie.

Con Affetto.

Baß.

sempre piano.

Das Einver-

stãnd = niß unſ = rer See = len, ge = lieb = ter Wal = der, iſt ge = ſtört, ge = lieb = ter

mf.

Wal = der, iſt ge = ſtört; den Rum = mer den ein je = = deß nãhrt, ſucht eß dem

Andantino.

an = dern, dem an = dern zu ver = heb = — — — — — = len. Wie schlich sich die = ser

Andantino.

Kalt = sinn ein? Weiß ist die Schuld? sprich, ist sie mein? ließ ich es an Ver = trau = en feh = len?

ließ ich es an Ver = trau = en feh = len? ach, prüfe dich! ach, ist sie dein? ach,

Tempo primo.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a treble clef and a common time signature, followed by a bass clef. The music is marked with a piano (*p*) dynamic.

Tempo pr.

prü-se dich! ach, ist sie dein? Das Einver = ständ = niß uns = rer See = len, ge = lieb = ter

The second system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked as *Tempo pr.* and the dynamic is *p*.

Wal = der, ist ge = stört, ge = lieb = ter Wal = der, ist ge = stört.

The third system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Tempo pr.* and the dynamic is *p*.

The fourth system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Tempo pr.* and the dynamic is *p*.

Andante sostenuto.

Violinen.

Walder.

Baß.

Hüt = te, die mich lieb = reich deck = te, Hüt = te, wo ich un = be-

kannt, tau = send = fache Freu = den schmeckte, Du = he nach dem Stur = me fand; und ihr jun = gen, lie = ben

Bäu = me, einst ge = pflanzt — von meiner Hand; weh mir, daß ich weg = ge = bannt, e = her, als im Tod, euch räu = me! Ach, daß

Violonc.

Stöte.

un - ter euch, ihr Bäu - me, ich mein Grab nicht e - her fand, ich mein Grab nicht e - her fand,

Violonc.

— — — — — daß ich mein Grab — — — — — nicht e - her fand!

Hüt - te, Hüt - te, die mich lieb - reich deck - te,

Hüt = te, wo ich un = be = kannt, tau = send = sache Freu = = = den schmeckte, Ru = he nach dem Stur = me

fand; und ihr jun = gen, lie = ben Bäu = me, einst ge = pflanzt von meiner Hand; weh mir, daß ich weg = ge =

bannt, e = her, als im Tod, euch räu = me! ach, daß un = ter euch, ihr Bäu = me, ich mein Grab, — — — ich mein

Walder.

D

1^{ste} Violon.

Grab nicht e - her fand, ich mein Grab, — — — ich mein Grab — nicht e - - - her

Violonc.

f *p* *f*

unis.

fand, — — — — — mein Grab nicht e - her fand!

f *p* *f*

f *p* *f*

Andante quasi Allegretto.

Flöten.

Violin.

Sopra.

Bass.

o. Flauti.

Selbst die glücklichste der Ehen, Mädchen,

o. Vi.

hat ihr Unge- mach; selbst die besten Männer gehen ihren Lauf- s- nen öf- s- ters nach.

Wer sich von dem gold = nen Hin = ge gold = ne Sa = ge nur ver = spricht, o der kennt den Lauf der

Violonc. allein. *unli.*

Din = ge und das Herz des Menschen nicht. Selbst die glück = lich = ste der E = hen, Mädchen, hat ihr Un = ge = mach; selbst die be = sten Män = ner

a. Vi.

ge = hen ih = ren Lau = = nen öf = = ters nach. An der Hoch = zeit = kam = mer

Swelle wacht, die Fa-vel in der Hand, ein be-schwerli-cher Ge-sel-le, Da-mon, Ei-fer-sucht ge-nannt. Selbst die

unis.

glück-lich-ste der E-hen, Mädchen, hat ihr Un-ge-mach; selbst die be-sten Män-ner ge-hen ih-ren Lau-ten öf-ter

v. Vi.

nach. Mit den Flit-ter-wo-chen sie-hen A-mors sü-ße Län-de-

1. Violine. Stöten schweigen.

2. Violine.

Flöten.

Violinen.

leyn, und Ver = druß und Sor = gen zie = hen in die neu = e Wirtschaft ein. Selbst die glück = lich = ste der E = hen, Mädchen,

Violonc. allein.

Vi.

hat ihr Un = ge = mach; selbst die be = sten Man = ner ge = hen ih = ren Lau = = nen öf = = ters nach.

Allegretto.

Flöten und Oboen.

Violin.

Hörnchen.

Baß.

The first system of the musical score consists of four staves. The top staff is for Flutes and Oboes, the second for Violins, the third for Horns, and the fourth for Bass. The music is in 6/8 time and begins with a treble clef. The tempo is marked 'Allegretto'. The violin part starts with a 'p' dynamic and a 'unis.' instruction.

The second system features a vocal line on a single staff with lyrics in German. The lyrics are: "Wie ein Lämm - chen, sanft und still, will ich". The instrumental accompaniment continues on the four staves below the vocal line. The vocal line includes a 'p' dynamic marking.

The third system continues the vocal line and instrumental accompaniment. The lyrics are: "mich zu seyn be - streben, sanft und still, will ich mich zu seyn be - stre - ben, wol - len,". The vocal line includes a 'p' dynamic marking and a 'unis.' instruction. The instrumental parts continue on the four staves below.

wie mein Männchen will, ganz ihm zu ge-fal-len le- — — — — — = ben, al-le
 feh-ler ü-ber-sehn, — — al-le Kränk-un-gen ver-schmerzen, und bey trü-ben Stunden scherzen, bis die
unis.
 Gril-len ihm ver-gehn, — — bis die Gril-len ihm ver-gehn, — — bis die Gril-len ihm ver-gehn.

Wie ein Lämm - chen, sanft und still, will ich mich zu seyn be-

stre - ben, sanft und still, will ich mich zu seyn be - stre - ben, wol - len,

wie mein Männchen will, ganz ihm zu ge - fal - len le - ben, al - le

G
 G
 3
 Geh = ler ü = ber = sehn, — — al = le Kränkun = gen ver = schmerzen, und bey trü = ben Stun = den scherzen, bis die

G
 unis.
 G
 unis.
 3
 Gril = len ihm ver = gehn, — — bis die Grillen ihm ver = gehn, — — bis die Grillen ihm ver = gehn, bis die Grillen ihm ver =

G
 G
 3
 gehn.

Allegro.

Violinen.

Violin I and II staves. Violin I starts with a 12/8 time signature and a *p* dynamic. Violin II starts with a 13/8 time signature and a *unis.* (unison) instruction.

Violon,
Sohn.

Viola and Cello staves. The Viola part begins with a 13/8 time signature. The Cello part begins with a 12/8 time signature.

Baß.

Bass staff. The Bass part begins with a 12/8 time signature.

Bitt = tre! Bitt = tre! süß = le

Second system of music. It includes the continuation of the instrumental parts and the vocal line. The vocal line has lyrics: "dein Ver = bre = chen, zit = tre! zit = tre! bald sollst du em = pfin = den, daß ein".

dein Ver = bre = chen, zit = tre! zit = tre! bald sollst du em = pfin = den, daß ein

Third system of music. It includes the continuation of the instrumental parts and the vocal line. The vocal line has lyrics: "neu = er Herr be = siehst, daß ein neu = er Herr be = siehst; süß = le dein Ver = bre = chen, bald — sollst du em =".

neu = er Herr be = siehst, daß ein neu = er Herr be = siehst; süß = le dein Ver = bre = chen, bald — sollst du em =

psin = den, daß ein neu = er Herr, daß ein neu = er Herr, ein neu = er Herr be = siehlt, daß ein neu = er =

Herr be = siehlt. Stren = ge muß die Herr = schaft grün = den; Gü = te rei = zet

nur den Fre = chen, daß er mit — Ge = se = gen spielt, daß er mit — Ge = se = gen spielt.



Sit - tre! Sit - tre! süß - le dein Wer - bre - chen, Sit - tre!

Sit - tre! bald sollst du em - pfin - den, daß ein neu - er Herr, daß ein neu - er Herr, ein

neu - er Herr be - steht, daß ein neu - er Herr be - steht.

Walder.

Allegro moderato.

D u e t t.

Concert
Violine.

1. Violine.

2. Violine.

Soprie.

Walder.

Baß.

The first system of the musical score consists of six staves. The top staff is for the Concert Violine, marked 'o. V. I.' and contains a whole rest. The second staff is for the 1. Violine, featuring a melodic line with eighth and sixteenth notes. The third staff is for the 2. Violine, playing a rhythmic accompaniment of eighth notes. The fourth staff is for the Soprie, which is currently silent. The fifth staff is for the Walder, mirroring the melodic line of the 1. Violine. The sixth staff is for the Baß, providing a harmonic foundation with a steady eighth-note pattern.

The second system continues the musical score with six staves. The top staff is for the Concert Violine, marked 'o. V. I.' and contains a whole rest. The second staff is for the 1. Violine, continuing its melodic line. The third staff is for the 2. Violine, continuing its rhythmic accompaniment. The fourth staff is for the Soprie, which remains silent. The fifth staff is for the Walder, continuing its melodic line. The sixth staff is for the Baß, continuing its harmonic foundation. At the end of the system, the lyrics 'Sit-ze nicht, — mein' are written below the Baß staff.

o. V. l.

Le = ben, hab' ich nicht ge = schwo = ren e = e = wig dein zu seyn?

Detailed description: This system contains the first musical system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are written below the vocal line. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef.

o. V. l.

Laß, o laß — — mich be = ben, al = les ist ver =

Detailed description: This system contains the second musical system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are written below the vocal line. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef.

o. V. I.

lo - ren, du — — — bist nicht mehr mein, al - - les ist ver - loh - ren, al -

hab' — ich nicht ge - schworen, hab' —

o. V. I.

les ist ver - loh - ren, du — bist nicht mehr mein. Wenn dein Va - ter wü - tet,

— ich nicht ge - schworen e - - - wig dein zu seyn?

Solo.

o. V. I.

wenn er die ge = die = tet: Sohn, ver = las = se sie! Sohn, ver = las = se sie!

Violonc. allein.

Fall ich ihm zu
uniti.

Solo.

o. V. I.

Fü = sen: Wa = ter, ich will bü = sen, doch sie laß ich nie,

o. V. I.

Ach, du könn = test wan = ken, ach, du könn = test wan = ken!
 doch sie laß ich nie! Weg mit dem Ge = dan = ken, weg mit dem Ge = dan = ken!

o. V. I.

Adagio. *Tempo primo.*

Särtl. Bist du noch mein Wal = der? Bin ich noch So = phie?
 Bin ich nicht dein Wal = der? Bist du nicht So = phie?

o. V. I.

Bist du noch mein Wal-der? Bin ich noch So = phie?

Bin ich nicht dein Wal-der? Bist du nicht So = phie? Sit = tre nicht!

o. V. I.

Laß, o laß — — mich be = hen, al = led ist ver =

Sit = tre nicht!

c. V. l.

lob = ren, du — — — bist nicht mehr mein.

Bit = tre nicht, — mein

Detailed description: This system contains six staves. The top staff is a vocal line in G major with a common time signature. The second and third staves are piano accompaniment in G major, with the second staff featuring a prominent eighth-note pattern. The fourth staff is a bass line in G major. The fifth and sixth staves are piano accompaniment in G major. The lyrics are written below the vocal line and the fifth staff.

c. V. l.

Le = ben, hab' ich nicht ge = schworen e = = = wig dein zu seyn, e = = = wig dein zu

Detailed description: This system contains six staves. The top staff is a vocal line in G major with a common time signature. The second and third staves are piano accompaniment in G major, with the second staff featuring a prominent eighth-note pattern. The fourth staff is a bass line in G major. The fifth and sixth staves are piano accompaniment in G major. The lyrics are written below the vocal line and the fifth staff.

o. V. I.

Al = les ist ver = loh-ren, al = les ist ver = loh-ren, du bist nicht mehr mein.
 feyn? hab' — ich nicht ge = schworen, hab' — ich nicht ge = schworen e = wig dein zu feyn?

Solo.

o. V. I.

Wenn dein Va = ter wü = tet, wenn er dir ge = bie = tet: Sohn, ver = las = se sie!

Solo.

o. V. I.

Sohn, ver = las = se sie!

Fall ich ihm zu Fü = ßen: Va = ter, ich will bü = ßen, doch sie

Violonc. allein.

The first system of the musical score consists of six staves. The top staff is a vocal line in G major, 3/4 time, with a 'Solo.' marking. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The second and third staves are piano accompaniment for the right hand, starting with a half note G4 and a half note B4. The fourth staff is the piano accompaniment for the left hand, starting with a half note G3 and a half note B2. The fifth staff contains the German lyrics: 'Sohn, ver = las = se sie!'. The sixth staff continues the vocal line with the lyrics: 'Fall ich ihm zu Fü = ßen: Va = ter, ich will bü = ßen, doch sie'. The system concludes with a 'Violonc. allein.' marking.

o. V. I.

Ach, du könn = test wan = fen, ach, du könn = test wan = fen!

laß ich nie, doch sie laß ich nie! Weg mit dem Ge = dan = ken, mit dem Ge = dan = ken!

unifi.

The second system of the musical score consists of six staves. The top staff is a vocal line in G major, 3/4 time, with a 'o. V. I.' marking. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The second and third staves are piano accompaniment for the right hand, starting with a half note G4 and a half note B4. The fourth staff is the piano accompaniment for the left hand, starting with a half note G3 and a half note B2. The fifth staff contains the German lyrics: 'Ach, du könn = test wan = fen, ach, du könn = test wan = fen!'. The sixth staff continues the vocal line with the lyrics: 'laß ich nie, doch sie laß ich nie! Weg mit dem Ge = dan = ken, mit dem Ge = dan = ken!'. The system concludes with a 'unifi.' marking.

o.V.I.

Adagio. *Tempo primo.*

Bist du noch mein Walder? Bin ich noch Soppie? Bist du noch mein Wal = der? Bin ich noch So = phie? Bist du noch mein

Adagio. *Tempo primo.*

Ich bin noch dein Wal = der. Du bist noch So = phie. Ich bin noch dein

o.V.I.

Wal = der? Bin ich noch So = phie?

Wal = der. Du bist noch So = phie.

Un poco Largo.

Violinen.

Violinen. Musical notation for the first system, featuring two staves. The first staff contains the main melodic line with dynamics *p*, *f*, and *p*. The second staff contains a supporting line, ending with the instruction *c. V. I.*

Bratsche.

Bratsche. Musical notation for the first system, featuring a single staff with the instruction *c. B.*

Hörner.

Hörner. Musical notation for the first system, featuring a single staff with rests and dynamic markings *p*, *f*, and *p*.

Soprie.

Soprie. Musical notation for the first system, featuring a single staff with rests and dynamic markings *p*, *f*, and *p*.

Baß.

Baß. Musical notation for the first system, featuring a single staff with rests and dynamic markings *f* and *p*.

Staccato.

Staccato. Musical notation for the second system, featuring six staves. The first staff begins with the instruction *Staccato.* and contains a complex melodic line with dynamics *p*, *f*, and *p*. The remaining staves provide accompaniment for the other instruments, with various dynamic markings and articulations.

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "So wird er kommen? und ich soll ihn hier er - warten? ich al - lein? Ach! Unglück."

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "fe - li - ge! ach! Unglück - fe - li - ge! wie wird es dir er - ge - hen?"

Walder.

R

Vivace.

Sitternd, stumm, be-täubt, werd' ich zu sei-nen Füßen, zu sei-nen Füßen sin-ken. Er kömmt, er

o. V. I.

kömmt! Ich hö-re schon die Stimme der be-sei-digten Na-tur: das ist sie! ra-che dich! das

ist sie, die dir dei-nen Sohn ent = führte, den besten Jüngling zum Empö- rer um = schuf! das ist die Feindinn, die

Adagio. *Allegro moderato.*

Adagio. *Allegro moderato.*

Fein-dinn deiner Ruh, die Quelle dei-nes Grams! Ja, mein Va-ter, ja, mein Rich-ter, ich bin straf-bar, rä-che

dich! ich bin straf-bar, rã-che dich! a-ber, ich war jung — und gärt-lich, a-ber Wal-der lieb-re

mich; ja, mein Va-ter, ja, mein Richter, ich bin straf-bar, rã-che dich! a-ber ich war jung — und

gärt-lich, a-ber Wal-der lieb-te mich, Wal-der lieb-te mich, Wal-der lieb-te

mich. Die Kinder, die du

Walder.

Andante.

Andante.

siehst, sie sind dein Blut. Ver = stoß sie nicht, verstoß sie nicht! ver = zeih um ihrent = wil = len ih = rem Va = ter! ih = re Mutter, ih = re

Un poco Lento.

Oboe allein.

Un poco Lento.

Mut = ter nur ist strafbar.

Ein = sam, in ge = weih = ten Mau = ren, will ich mein Ver = gehn be = reum, —

will ich mein Ver = gehn be = reum, — für sie be = se = ten, um sie

trau - ren, und auf je - ne Welt mich freun, — — — — — auf je - ne Welt mich freun. — Ein - sam, in ge-

This system contains the first six staves of the musical score. The vocal line is on the fifth staff, with lyrics: "weiß - ten Mau - ren, will ich mein Ver - gehn be - reun, — will ich mein Vergehn be - reun, —". The piano accompaniment includes a treble clef staff (top), a bass clef staff (bottom), and a 3/4 time signature staff (middle). Dynamics include *f*, *mf*, and *p*.

This system contains the second six staves of the musical score. The vocal line is on the fifth staff, with lyrics: "für sie be - s - sen, um sie". The piano accompaniment includes a treble clef staff (top), a bass clef staff (bottom), and a 3/4 time signature staff (middle). Dynamics include *f*, *mf*, and *p*.

Walder.

M

trou - ren, und auf je - ne Welt mich freun, auf je - ne

Tempo primo.

Hörner.

Tempo primo.

Welt mich freun. Ja, mein Va - ter, ja, mein Rich - ter, ich bin straf - bar, rä - che dich! ich bin straf - bar, rä - che

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, and the piano accompaniment is in G major, 3/4 time. The lyrics are:

dich! a - ber ich war jung und zärt - lich, ich war jung und zärt - lich, a - ber Wal - der lieb - te mich; ja, mein

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, and the piano accompaniment is in G major, 3/4 time. The lyrics are:

Va - ter, ja, mein Richter, ich bin straf - bar, rá - che dich! a - ber ich war jung und zärt - lich,

ich war jung und zärtlich, aber Walder liebte mich, Walder liebte mich, Walder liebte

This system contains the first six staves of the musical score. It includes piano accompaniment in the upper staves and a vocal line in the lower staves. The piano part features a mix of chords and melodic lines with dynamic markings such as *f* (forte) and *p* (piano). The vocal line is in a 3/4 time signature and includes the lyrics: "ich war jung und zärtlich, aber Walder liebte mich, Walder liebte mich, Walder liebte".

mich.

This system contains the next six staves of the musical score. It continues the piano accompaniment and the vocal line. The piano part includes dynamic markings such as *pp* (pianissimo). The vocal line concludes with the word "mich." and ends with a double bar line.

Flöten.

Violin.

Violon,
Bater.

Baß.

Dein theu-eres Bild, o Wil-helm, schwebt stets vor mei-nem Blick,

schwebt stets vor mei-nem Blick; al-lein in trü-ben

Walder.

Ich = ren, daß du — es selbst — nicht bist. Ich
 seh' es, wann der A = bend mir dämmert, wann der Mond mir glänzt, — seh' ichs und wei =
 — ne, daß du es selbst nicht bist, daß du — es selbst, du selbst nicht bist.

pp *cresc.* *ff*

Ich seh' — dein theu- res Bild, ich seh's — und wei- ne.

Mezzo Allegretto.

Bey die- sen grau- en Haa- ren, vor Gram und Reu- e grau, bey die- sem Ba- ter- her- zen, das

nie dich ganz ver- gaß, be- schwör' ich dich, o Hil- helm, komm, komm, dir ist ver- ziehn! ich öf- ne dir die

Adagio.

Tempo primo.

Ar: me, o Wil: helm, o mein Sohn! Dein

Adagio. T. pr.

3/4

theu = res Bild, o Wil = helm, schwebt stets vor mei = nem Blick, schwebt stets vor

mei = nem Blick; al = lein in trü = ben Säb = ren,

in tri = ben Zäh = ren, daß du — — es

selbst — nicht bist. Ich seh' es, wann der A = bend mir dämmt, wann der Mond mir glänzt,

— Ich und wei — — — — — ne, daß du es selbst — nicht bist, daß

cresc.

p

cresc.

du — es selbst — — — nicht bist. Ich seh' — dein theures Bild, ich seh's und wei-ne!

Allegro affai.

Violinen.

Violon, Vater.

Baß.

unis.

Kin-der hab' ich,

Rinder hab' ich, doch ver = ge = bens, mei = ne Kin = der gab der Him = mel mir zur Stra = fe, mir zur

Pein, — mir zur Strafe, mir zur Pein. Kin = der hab' ich, Rinder hab' ich, doch ver =

ge = bens, mei = ne Kin = der gab der Him = mel, mei = ne Kin = der gab der

Adagio.

Tempo primo.

Himm = mel mir zur Stra = fe, mir zur Stra = fe, mir zur Stra = fe, mir zur Pein. Kinder hab' ich,

Kinder hab' ich, doch ver = ge = bens, mei = ne Kin = der gab der Him = mel mir zur Stra = fe, mir zur

Pein, — mir zur Stra = fe, mir zur Pein, mir zur Stra = fe, mir zur Pein.

The first system consists of four staves. The top staff is a vocal line with various ornaments and slurs. The second staff is marked *unis.* and contains a vocal line. The third and fourth staves are instrumental parts with intricate rhythmic patterns and slurs.

Un poco Lento.

The second system consists of four staves. The top staff is a vocal line. The second staff is marked *unis.* and contains a vocal line. The third and fourth staves are instrumental parts.

Un poco Lento.

The third system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are instrumental parts.

De = = = de, Freu = den = leer, Freu = den = leer und trau = rig ist der A = bend mei = nes

Violonc. pizzic.

Tempo primo.

The fourth system consists of four staves. The top staff is a vocal line. The second staff is marked *unis.* and contains a vocal line. The third and fourth staves are instrumental parts.

Allegro.

The fifth system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are instrumental parts.

Le = bens, ist der A = bend meines Le = bens, schreck = lich wird mein En = de, schreck = lich wird es

coll' arco.

Walder.

3

seyn, schrecklich wird mein Ende seyn. Kinder hab' ich, Kinder

hab' ich, doch vergebens, meine Kinder gab der Himmel mir zur Strafe, mir zur Pein, — mir zur Strafe, mir zur

Pein, — mir zur Strafe, mir zur Pein.

Andante moderato.

Conc. Viol.
u. 1. Viol.

con Sordini.

Solo.

unis.

2. Violine.

Hörnchen.

Baß.

Solo.

unis.

Ach, daß ich

Solo.

unis.

Solo.

halb — ihn fän = de,

ach, daß ich ihm — ge = stände,

was ich schon

Solo.

längst, schon längst für ihn em = pfand, was ich schon längst, schon längst für ihn em =

Solo.

pfand! Ach, daß ich bald, daß ich bald ihn

Mezzo Allegretto.

unis.

fän = de! Wir wir - den si - cher gleich be - kannt, ich

pizzicato.

pizzicato.

ließ ihn nicht von mei-ner Hand; dann wä-re des Her-zens, des Plapperns, des Scherzens, dann wä-re des Her-zens, des Plapperns, des Scherzens, dann

Violonc.

Tempo primo.

coll' arco.

coll' arco.

wä-re der Freude kein En-de, dann wä-re der Freude kein En-de. Ach, daß ich

unitt.

Solo.

unis.

Solo.

bald — ihn fan-de, ach, daß ich ihm — ge-stände, was ich schon

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand, marked with a *Solo.* dynamic. The vocal line consists of a series of eighth and sixteenth notes.

längst, schon längst für ihn em- pfand, was ich schon längst, schon längst für ihn em-

The second system continues the musical piece. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part continues with the sixteenth-note arpeggiated figure, marked with a *Solo.* dynamic. The vocal line continues with the lyrics.

pfand! Ach, daß ich bald, daß ich bald ihn

The third system concludes the page. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part continues with the sixteenth-note arpeggiated figure, marked with a *unis.* dynamic. The vocal line concludes with the lyrics.

fän - de!

Quartett.

Allegro.

Violinen.

Sophie.

Walder.

Dolmon, Vater.

Allegro.

Dolmon, Sohn.

Baß.

Bricht ihr Herz bey fal-schen Ehra-nen?

Sollt' ich mich nicht rüh-ren las-sen? Wer kann

Kann man Sie so leicht ver-söh-nen?

Ralt bey un = fern Schmerz, bey un = fern Schmerz zu blei = ben, un = fer
 Ralt bey un = fern Schmerz, bey un = fern Schmerz zu blei = ben, un = fer
 un = ver = söhn = lich haf = sen?

Glück zu hin = ter = trei = ben! könn = ten sie so grau = sam seyn, so grau = sam
 Glück zu hin = ter = trei = ben! könn = test du so grausam seyn, so grau = sam seyn, so grau = sam
 Was ist sü = fer, was ist sü = fer als ver = zeihn, als ver =
 Könn = nen Sie so wei = bisch seyn? könn = nen Sie so wei = bisch seyn, so wei = bisch

Violonc.

seyn? Ja! wir find's!

seyn? Ja! wir find's!

zeihn? Um = ar = me sie! um = ar = me sie!

seyn? Ich, als Bru-der ihn er = ken-nen? ich, sie mei = ne Schwester nennen? die = sen Schimpf ver = trüg ich nie, die = sen

Ja! wir find's!

Ja! wir find's!

Um = ar = me sie! um = ar = me sie!

Schimpf ver = trüg ich nie! ich, als Bru-der ihn er = ken-nen? ich, sie mei = ne Schwester nennen? die = sen Schimpf ver = trüg ich

Walder.

R

nie, die = sen Schimpf ver = trüg ich nie! Bricht ihr Herz bey fal = schen

Thra = nen? Kann man Sie so leicht ver = söh = nen? Sollte ich mich nicht

Kalt bey un = ferm Schmerz, bey
 Kalt bey un = ferm Schmerz, bey un =
 ruh = ren las = sen? Wer kann un = ver = söhn = lich haf = sen?
 rü = ren las = sen? Wer kann un = ver = söhn = lich haf = sen?

un = ferm Schmerz zu blei = ben! un = fer Glück zu hin = ter = trei = ben! könn = ten
 un = ferm Schmerz zu blei = ben! un = fer Glück zu hin = ter = trei = ben! könntest du so grau = sam
 Was ist sü = ßer, was ist
 Könn = nen Sie so wei = ßich seyn? könn = nen
 Violonc.

Sie so grau = sam feyn, so grau = sam feyn?
 feyn, so grau = sam feyn, so grau = sam feyn?
 sü = ßer, als ver = zeihn, als ver = zeihn?
 Sie so wei = bißch feyn, so wei = bißch feyn?
 Was kann Sie so sehr em = pö = ren?
 Was kann dich so sehr em = pö = ren?
 Ich mag nichts
 Ich mag nichts hö = ren!
 Ich mag nichts hö = ren!

Musical score for a piece titled "Walder." The score is written in G major and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are in German. The score includes dynamic markings such as *f*, *p*, and *unis.* (unison). The lyrics are:

pö-ren?
 Herz und Hand biet ich dir an,
 pö-ren?
 Ja, doch nur als Un-ter- than!
 Har-ter Bru-der!
 an.
 Har-ter Bru-der!
 Pö-tes Kind!
 Ja, doch nur als Un-ter- than!
 Hast mich im-mer, seyn Sie

Walder.



blind!

Un - ser Glück soll er nicht seh - ren!

End - lich

End - lich

wird er sich be - seh - ren, wenn er sieht, wie wir uns lie - ben, wie wir

wird er sich be - seh - ren, wenn er sieht, wie wir uns lie - ben, wie wir

Er soll sehn, wie wir uns lie - ben, wie wir

Hast mich

al = le glück = lich sind, wie wir al = le glück = lich sind, al = le glück = lich sind, wie wir al = le glück = lich
 al = le glück = lich sind, wie wir al = le glück = lich sind, wie wir al = le glück = lich
 al = le glück = lich sind, wie wir al = le glück = lich sind, al = le glück = lich sind, wie wir
 im = mer, seyn Sie blind, haßt mich im = mer, seyn sie blind, haßt mich

sind, al = le glück = lich sind.
 sind, al = le glück = lich sind.
 al = le glück = lich sind.
 im = mer, seyn Sie blind, haßt mich im = mer, haßt mich im = mer!

Allegro con spirito.

Violinen.

Violinen. *unis.* *tr* *tr* *tr* *tr* *tr*

Bratsche.

Soprie.

Baß.

p *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*

Wer dem Schiff-bruch, dem Schiffbruch na - he war,

schwanket noch auf fe - stem Lan - de, häng - lich an des Ab - grunds Ran - de; Wellen

Walder.

2

brau = sen, Stürme brül = len noch um sein be = täub = tes Ohr, um sein be = täub =

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major and 6/8 time, with lyrics written below them. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. Dynamics include *p* (piano) and *f* (forte).

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major and 6/8 time. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. Dynamics include *p* (piano) and *f* (forte).

The third system of the musical score consists of four staves. The top two staves are vocal lines in G major and 6/8 time. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. Dynamics include *p* (piano) and *f* (forte).

tes Ohr; Wel- len brau- sen, Stür- me

brül- len, Stür- me brül- len, Wel- len brau- sen noch um sein be-

täub- tes Ohr, um sein be- täub-

First system of the musical score. It features a vocal line in 3/4 time with lyrics "tes" and "Ohr." and a piano accompaniment with various dynamics like *f*, *p*, and *tr*.

Second system of the musical score. The vocal line continues with the lyrics "Wer dem Schiff-bruch, dem Schiffbruch na: he". The piano accompaniment includes chords and melodic lines with dynamics *p* and *f*.

Third system of the musical score. The vocal line concludes with the lyrics "war, wer dem Schiff-bruch, dem Schiffbruch na: he war,". The piano accompaniment features trills (*tr*) and various rhythmic patterns.

The first system of music consists of four staves. The top two staves are vocal lines in G major, with the first staff in treble clef and the second in alto clef. The bottom two staves are piano accompaniment in G major, with the third staff in treble clef and the fourth in bass clef. The music features a mix of eighth and sixteenth notes, with some melodic lines and accompaniment patterns.

The second system of music consists of four staves. The top two staves are vocal lines in G major, with the first staff in treble clef and the second in alto clef. The bottom two staves are piano accompaniment in G major, with the third staff in treble clef and the fourth in bass clef. The music features a mix of eighth and sixteenth notes, with some melodic lines and accompaniment patterns. The lyrics are: "schwänket noch auf festem Lande, schwänket noch auf festem Lande,".

The third system of music consists of four staves. The top two staves are vocal lines in G major, with the first staff in treble clef and the second in alto clef. The bottom two staves are piano accompaniment in G major, with the third staff in treble clef and the fourth in bass clef. The music features a mix of eighth and sixteenth notes, with some melodic lines and accompaniment patterns. The lyrics are: "hänglich, hänglich an — — des Abgrunds Rande, Wellen brausen, Stürme brüllen noch um". Dynamic markings include *cresc.* and *ff*.

Walder.

sein be-täub-tes Ohr, um sein be-täub-

p *fr*

The musical score is written for a voice and piano. It consists of three systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system continues the piano accompaniment. The third system features a vocal line and two piano accompaniment staves. The score is in G major and 3/4 time. The piano part includes various textures, including sixteenth-note patterns and chords. The vocal line has lyrics in German: "sein be-täub-tes Ohr, um sein be-täub-". Dynamics include piano (*p*) and fortissimo (*fr*).

tes Ohr; Wel-ten brau-ten, Stür-me

brül-ten, Stür-me brül-ten, Wel-ten brau-ten noch um fein-be-

täub-tes Ohr, um fein-be-tes täub-

— — — — — = tes Ohr, um sein be = täub = tes

Ohr. So, der schreck = li = chen Ge = fahr, die uns

Il Fine.

droh = te, kaum ent = gan = gen, bleichet Furcht mir noch die Wan = gen, blei = chet Furcht mir noch die Wan = gen, wein' ich noch,

mein' ich noch, fliegt wi - der Wil - len noch mein Herz im Kampf em - por! wein' ich noch, wein' ich noch,

fliegt wi - der Wil - len noch mein Herz im Kampf em - por!

Violine

Wer dem Schiffbruch, dem Schiffbruch na - he war, — —

Walder.

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Vom Zeichen.

schwanket

E R D E