

# MERLIN.

Große Oper in drei Akten.

Text von D<sup>r</sup> L. A. Hoffmann.

MUSIK

VON

# PHILIPP RÜFER.

Op. 35.

Vollständiger Klavierauszug mit Text von Wilhelm Berger.

Preis  $\frac{M. 15.}{Fr. 18. 75.}$

Daraus einzeln: Romanze der Viviane. Preis  $\frac{M. 1.}{Fr. 1. 25.}$

Text. Preis  $\frac{M. 50.}{Fr. 65.}$

Eigenthum der Verleger für alle Länder.

LEIPZIG und BRÜSSEL,  
BREITKOPF & HÄRTEL.

*Eingetragen in das Vereinsarchiv.*

Ent<sup>d</sup>Sta. Hall.

*Paris, V. Durdilly & C<sup>ie</sup>, 11<sup>bis</sup> Boulevard Haussmann.*

*Copyright by G. Schirmer, New York, 1887.*



Ihrer Kaiserlichen und Königlichen Hoheit

der  
Frau Kronprinzessin

des Deutschen Reiches und von Preussen

Victoria

in tiefster Ehrfurcht  
gewidmet  
vom Componisten.

## Personen.

Merlin, Sohn des Teufels. . . . .	Tenor.
Der Teufel. . . . .	Bariton.
Viviane. . . . .	Sopran.
König Artus. . . . .	Bariton.
Ginevra, seine Gemahlin. . . . .	Mezzo-Sopranoder Alt.
Gawein, sein Neffe. . . . .	Bass.
Aleard, Ritter und Sänger am Hofe des Artus. . . . .	Tenor.
Erster Ritter. . . . .	Tenor.
Zweiter Ritter. . . . .	Bariton.
Chor der Ritter. Chor der Frauen. Chor der Engel.	
Chor der Teufel. Knappen und Knechte.	



# MERLIN.

Grosse Oper in drei Akten.

Text von Dr. L. A. Hoffmann.

Musik von

PHILIPP RÜFER.

Op. 35.

Klavierauszug von  
Wilh. Berger.

## Erster Akt.

### Erste Scene.

Wald. — In der Mitte der Bühne eine Lichtung durch die man nach dem Hintergrunde zu in freies Land und auf einen Weg sieht, der in halber Höhe an dem rechter Hand befindlichen Felsrücken entlang läuft. Links eine Hütte, vor derselben eine Rasenbank die von einem Baum beschattet ist; davon links ein Grabhügel mit Kreuz und Kranz geschmückt. Auf der rechten Seite ein Felsblock.

Adagio. (♩ = 44.)

Clar.

Hr.

*p* Clar. u. Br.

*m. d.*

Lad. \* Lad. \* Lad. \* Lad. \*

Lad. \* Lad. \* Lad. \* Lad. \*

Lad. \* Lad. \* Lad. \* Lad. \*

Lad. \* Lad. \* Lad. \* Lad. \*



First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with various ornaments and fingerings (e.g., 2 1, 2 1 2, 2 1 2). The bass clef part features a rhythmic accompaniment with repeated eighth notes. Dynamic markings include *f* and *Red.* with asterisks.

Second system of musical notation. The treble clef part continues the melodic line with a *p* dynamic marking. The bass clef part continues the rhythmic accompaniment. Dynamic markings include *Red.* with asterisks.

Third system of musical notation. The treble clef part has a *mf* dynamic marking. The bass clef part continues the accompaniment. Dynamic markings include *Red.* and *m.d.* with asterisks.

Fourth system of musical notation, starting with the section header **Aufzug.** The treble clef part includes fingerings (1 2 1) and dynamic markings (*m.s.m.d.*). The bass clef part continues the accompaniment. Dynamic markings include *Red.* with asterisks.

(Merlin mit einem Horn, Köcher und Bogen tritt durch die Lichtung in die Scene und hängt sein Jagdzeug an den Baum.)

Fifth system of musical notation, featuring a treble clef with a *sempre p* dynamic marking. The bass clef part includes a *Bässe.* marking. The system contains complex chordal textures and dynamic markings like *Red.* with asterisks.

Sixth system of musical notation, starting with the character name **Merlin.** The treble clef part contains the vocal line with the lyrics: "Die Sonne sinkt, zu Rū - ste geht der Tag, bald breitet". The bass clef part provides accompaniment with a *p* dynamic marking. Dynamic markings include *Red.* and *Hr.*

über mü - de Au - gen des Schla - fes dich - ten Schlei - er - die

*mf* *un poco più mosso*  
Nacht! O wär's die letz - te, die ich hier ver - wei - le -

*mf* *p* *mf* *p* *mf*

*Ob.*

*a tempo* *mf* *p*  
Er - lö - se, Va - ter, dei - nen Sohn!

*engl. Hr.* *Fag.*

*p*  
Den Wald - durchzog ich heut wie im - mer, doch and - re  
Br. u. Fl.

*poco rit. mf* *più lento*  
Spra - che rauschte heut der Wald, zum Ab - schied neigten sich die

*poco rit.* *più lento*  
Fl. u. Clar.

*pHr.*

*mf* *p*

Wi - pfel, die Win - de rie - fen mir: Zieh' mit! Der Quellen

*mf* *p*

Viol.

♩. ♩. ♩. ♩. ♩.

*mf* *p*

Mur - meln tön - te: Wan - dre, wan - dre!

*p*

Die Vö - gel san - gen rings - umher: A -

de! Hin -

Ob. 3 4 5 4

*p*

♩. ♩. ♩. ♩. ♩.

♩. ♩. ♩. ♩. ♩.

Più mosso.

aus trieb's mich auf Ber - geschal - de,

da lag die Welt zu

*ff trem.*

Fü - - ssen mir im Son - - nen - -

strahl, ein gol - den Kleid um - wob die schö - nen

*quasi il doppio movimento*

*quasi il doppio movimento*

Viol.

Cello.

*cresc.* *mf*

Glie - der, von fer - nen Hö - henschauten ih - re blau - en Au - gen

*cresc.* *mf* *cresc.*

*Ad.*

*f* *poco rit.*

so sehn - suchts\_voll auf mich.

*f poco rit.*

*Ad.* *Ad.* *Ad.*

*Più mosso.* *f*

Dein will ich sein, rief sie, dein e - - wig

*cresc.* *sf*

*più animato* *sf*

blü - hen\_des Weib! Komm!

*più animato* *sf*

küs - se den Kuss, der e - wig ver - eint,

von den ro - si - gen Lip - pen

der Brant. — „Mer - lin, mein Sohn!“

*Lento. p*

riefs hin - ter mir — ein Klang von ster - ben - den Lip - pen. — da

*poco accel.* *mf* *rit.* **a tempo**

sanken die brausenden Wogen der Lust, Ich wandte mich

(er setzt sich) **Molto Adagio.**

und kehrte heim. Als meine Mutter auf dem

Sterbete lag, da legte sie die bleichen Hände in die

meinen. Die grossen Augen, verloren schon ins Jenseits,

engl. Hr. Ob.

*mf* *sfz* *sfz*

senkte sie zum letzten Mal auf mich herab und

## Molto Adagio.

*p*

sprach: „Mer - lin, mein Sohn, wenn ich von dir ge - schie - den,

engl. Hr.

*p* Bass-Clar. *p* Celli.

*sfz* leg'mich in's Grab hier, wo ich viel gelit - ten, *cresc.* ge - betet und gebüsst - ge -

*sfz* *sfz* *sfz* *sfz* *cresc. sfz* *sfz*

*mf* fleht um Gnade. *mf* Hüte mein Grab, bis sich dein Vater naht. Er kündet

Pos. engl. Hr.

*mf sfz* *p sfz* *sfz* *sfz*

## Allegro maestoso.

dir den Weg zu höch - stem Ziel! auf diesem Wege

*mf cresc.* *f*



*molto più vivo*

*mf*

findest du ein Heil.

*molto più vivo*

Ver - fehl'

es nicht,

geh' treu - los

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'findest du ein Heil.' followed by 'Ver - fehl' es nicht, geh' treu - los'. The piano accompaniment includes dynamic markings such as *mf* and *mf*, and includes some figured bass notation (e.g., 'Led.', 'Led. \*').

*cresc.*

*f*

nicht vor - ü - - ber,

den

Treu - - - en

The second system continues the musical score. The vocal line has the lyrics 'nicht vor - ü - - ber, den Treu - - - en'. The piano accompaniment features a *cresc.* marking and a dynamic of *f*. It includes various musical notations such as slurs, ties, and fingerings (e.g., '1', '4', '3', '1').

*sfz*

ret - tet er

aus To - - des - noth.

The third system shows the vocal line with the lyrics 'ret - tet er aus To - - des - noth.'. The piano accompaniment includes a dynamic marking of *sfz* and *m.d.* (mezzo-dolce). The piano part features a complex rhythmic pattern with many sixteenth notes.

**Allegro moderato.**

Ver - sprich mir, so zu thun, wie ich dich bat." Und ich ver - sprach's.

The fourth system begins with the tempo marking **Allegro moderato.** The vocal line has the lyrics 'Ver - sprich mir, so zu thun, wie ich dich bat." Und ich ver - sprach's.'. The piano accompaniment includes dynamic markings of *f* and *p*. The piano part features a steady eighth-note accompaniment.

Adagio.

*p*

Da flog ein se - lig Lächeln, als wär's ein

*p*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

En - gel, über ih - re Zü - ge, sie

*Ad.* \* *Ad.* *Ad.* *Ad.* *Ad.*

drück - te mir die Hand, und war hin -

*Ad.* *Ad.* *Ad.* *Ad.*

(Er legt sich hin und schaut durch die Baumkrone zum Himmel auf.)

ü - ber.

*p* *f*

Du se - lig

Clar.

Hr.

*p*

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

*mf*

Blau, das ü - ber mir sich wölbt, ihr

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

Bäu - me, die ihr hei - lig mich um - rauscht,

*mf*

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

*f* *dim.*

o - sen - ket Frie - den in die wir - re

*f* *dim.*

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

(Er entschlaft — es wird dunkel.)

See - - le!

Viol. *Ad.* *Ad.* *Ad.* *Ad.*

*d.s.* *d.s.*

*p* Hr. *Ad.*

*Ad.* *Ad.* *Ad.*

*Ad.* *Ad.* *Ad.*

*p* Harfe *m.s.* *m.s.*

*Ad.* *\* Ad. \** *\* Ad. \**

*Ad.* *Ad.* *Ad.* *Ad.*

Harfe.

Cello

\* (marking the end of a section)

Pantomime. Im Hintergrunde erscheint Christus auf der Spitze eines Berges stehend, vor ihm der

*pp*

Teufel. Zu Füßen zeigt sich eine morgenländische Stadt in sonniger Pracht von üppigen Gärten umgeben.

Cello u. Hr.

*p*

*mf* cre - - scen - do -

Maestoso.

Allegro.

Der Teufel auf die Stadt zeigend giebt zu erkennen,  
dass die Welt Christi Eigenthum sein würde, wenn er  
vor ihm niederfiel.

Da Christus eine abwehrende Gebärde macht,

*ff* Tromp. Pos. *p*

so versinkt der Teufel mit der angebotenen Herrlichkeit. Engel treten zu Christus und fallen vor ihm nieder.

*poco - a - poco - cre -*

(Matthäus 4 Vers 8 ff.)

Sopran I. u. II.

Adagio.

Chor der Engel.

Alt.

Hei-land der Welt! al-le un-zäh-ligen Se-ligen

*ff* *p*

Adagio.

- scen - do

E - wi-gen, schwe - bend um Got-tes Thron, prei-sen des Va-ters Sohn. Sterbli-che

*ff* *p*

E - wi-gen, schwe - bend um Got-tes Thron, prei-sen des Va-ters Sohn. Sterbli-che

*mf* *p*

*mf* *p*

*poco cresc.* *sfz*

We - sen kön - nen ge - ne - sen, sie zu er - lö - sen von al - lem Bö - sen bist du be -

*poco cresc.* *sfz*

*mf* *p* *pp*

stellt, Hei - land der Welt! Wal - le noch kur - ze Zeit durch al - ler - tief - stes Leid,

*mf* *p* *pp*

*sfz* *p* *molto cresc.*

durch tiefste Gra - besnacht auf zu des Him - mels Pracht, Hehr - ster und grös - ter Held,

*sfz* *p* *molto cresc.*

*f* *p* *sfz*

Hei - land der Welt! Hehr - ster und grös - ter Held, Hei - land der Welt!

*f* *p* *sfz*

Viol.

(Die Erscheinung verschwindet; es ist inzwischen finster geworden. Merlin erwacht.)

Merlin.

*p*

Welch

wun - derbarer Traum! ge - öffnet war der wei - te Himmelsraum, her -

*mf*

niederquoll aus e - wig lichten Sphären be - sel - gender Ge - sang von Engels -

*f*

chö - ren; *p* Ich sah des Heilands rührende Ge - stalt *accel.*

*mf* *p* *accel.*



Teufel (plötzlich hinter dem Felsblock hervortretend.)

Merlin (ihn erblickend schreit)

*ff* Allegro.

und neben ihm — Merlin! Dich! — finstre Gewalt!

Musical score for the first system. It includes a vocal line for Teufel and a vocal line for Merlin. The piano accompaniment features dynamic markings such as *mf* and *sf*. A specific instruction *sf* Horn gestopft. is present in the piano part.

(Der folgende Dialog wird von einem aufsteigenden Gewitter mit Blitz und Donner begleitet.)

Teufel.

Lass ab, sinnlosem Traume nach zu sinn; ein Traum ist Schaum, wie

Musical score for the second system, beginning with the Teufel's dialogue. It includes a vocal line and piano accompaniment with dynamic markings like *p* and *mf*.

Schaum muss er zer-rinnen. der Grübler rafft sich nie em-por zur That, Sei

Musical score for the third system, continuing the Teufel's dialogue. It includes a vocal line and piano accompaniment with dynamic markings like *mf*.

Allegro assai.

Merlin.

*molto cresc.*

Mann! Jetzt hö-re deines Va - ters Rath. Mein Va-ter — Fin-strer

Musical score for the fourth system, beginning with Merlin's dialogue. It includes a vocal line and piano accompaniment with dynamic markings like *mf* and *molto cresc.*

du?! Du lügst, wie du die Welt mit falschem Wort be-

*ff* *f* *ff* *ff*

## Allegro.

trügst.  
Teufel.

Wenn sich der Gott hat Sohneslust bescheert, meinst du, dem an dern

Allegro.

*p* *mf* *p* *mf* *mf*

Mächtigen sei's verwehrt? Genug davon.

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

Ich darf nicht Zeit ver - lie - ren, will ich den

*p* *poco* *a* *p* *poco* *a*

*poco* *cresc.*

Kampf zu sich - erm En - de füh - ren, der zwi - schen

Zeit und E - wigkeit ent - brannt. Be - hält die Zeit zuletzt die Ober -

hand, und ist in E - wigkeit die Ewigkeit ver - bannt, dann hab ich

**Moderato.**

*mf*

Zeit, mit dir zu plau - dern, dann könn - en man - nig - fach die Stun - den wir ver -

zau - dern, und mit Me - ta - phy - sik und sonst ge - lehr - ten Sa - chen die

*Allegro assai.* *mf*

schön-ste Lange-weil' uns ma-chen. Doch jetzt hat's

*meno Allegro.*

Ei-le. du musst fort, Merlin! nach Kö-nigs Ar-tus' Ho-fe sollst du Hörner

*Adagio.* *p*

zieh. Von Schwermuth findest du den Kö-nig trüb um-fangen, nach

*Allegro assai.* *mf*

hohem,seltnen Ziel trägt er Ver-langen; Doch weiss er sich,ob

links, obrechts, nicht Rath, ob vor-, ob rückwärts geht der

Fag.u.Bassel. *m.d.* *m.s.*

meno Allegro.

Pfad. Du wirst, Mer-lin, den Weg ihm zeigen,

*m.d.* *m.s.*

den König Ar-tus' Ziel ist auch dein ei-gen.

*rit.* *f*

meno Allegro.

Merlin.

*mf* So mel-de mir das Ziel, das Ar-tus will er-ja-gen.

*dim.* *p*

Teufel.

*mf* Das darf, Mer-lin, dein Va-ter

*mf* *Bassel.* *tr*

Cello *tr*

Merlin. *mf*

dir nicht sa-gen. Soll ich zum König

*tr*

*mf*

Ar-tus gehn, um ihm als Füh- rer bei-zustehn, sag; welche Strasse schlag'ich

Hr.

Teufel.

*p* ein? Das lass nicht dei- ne Sor- ge sein. — *mf* Zu- erst entschliesse

*p* Clar. u. Br.

Fag.

*cresc.*

dich. — Des Zau-berns ho- he Ga- be em- pfängst du dann durch

*cresc.*

*ff*

mich, so weit ich selbst sie

*f* *molto cresc.*

*ff* *rit.*

*a tempo.* Merlin. *Adagio.* (sinnend)

ha- be. Ich sah den

*ff*

Ed.

\*

Heiland, wie Er ab sich wandte, ich sah, wie Gott ihm seine En-gel

sandte; wirst du, Merlin, zu je-nem hin dich wenden, wen wird dann Gott zu dir ent-

*mf* Streicher. *rit.*

senden? **a tempo Allegro assai.** Teufel. *f* Wirst du fort-

träu - - - men län - - - ger säu - men, so wirst du

*p* *f* *m.s.*

dir dein Heil ver - träu - men. **Merlin.** *mf* Mein

Heil! Die Mutter

*f* **Maestoso.**  
sprach: Auf diesem Wege findest du dein Heil. Ich

**Allegro assai.**  
Teufel. (Er hält die Hand hin, Merlin schlägt ein.)  
geh! So schlage ein!

*f*  
Ma - gi - scher Wil - len soll dich er -



füllen. der E - le - mente mäch - ti - ge

*p cresc.* *mf* *m.s.*

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

Gei - ster, sowills der Meister, müs - sen voll -

*m.d.* *2 1 m.s.* *mf cresc.*

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

zieh, was du ge - bie - test,

*f* *m.s.* *m.d.* *m.s.* *mf cresc.*

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

mein Sohn Mer -

*f* *m.s.* *m.d.* *m.s.* *ff*

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

lin! —

*f* *cresc.*

*ff* *trem.*

(Er lässt Merlin's Hand los.)

*mf* *p*

Nun geh' so gleich. Blitz, Don - ner

brauchst du nicht zu scheun, sie wer - den

*mf*

dir er - geb - - ne Die - ner sein.

*poco a poco* *cresc.*

Hast Ar - tus du, wo - hin er will ge-

*f*  
führt, so künd' ich wei - - ter dir,

was dir zu thun ge - -

(Merlin nimmt Hut und Bogen, geht ein paar Schritte, dann bleibt er einen Augenblick

bührt.

*f* *mf* *cresc.*

stehen und blickt auf den Grabhügel.)

Merlin.

Das letz - te

Le-be - wohl dir, mei-ne Mutter.

(Er geht den

Felsfad durch die Mitte ab und wird noch einige Male auf demselben in den aufleuchtenden Blitzen

sichtbar.) Das Gewitter bricht nun in seiner ganzen Macht los, und die Bühne verfinstert sich vollständig,

so dass auch der Teufel, welcher stehen geblieben ist und Merlin mit verschränkten Armen nachsieht: im

Dunkel verschwindet.)

First system of musical notation. The treble clef staff contains a complex melodic line with many accidentals and slurs. The bass clef staff contains a simpler accompaniment. Dynamics include *cresc.* in the first measure, *f* in the second, and *dim.* in the third. There are some markings like '7 7 z' in the treble staff.

Second system of musical notation. Both staves feature more active melodic lines. Dynamics include *sfz* in the second measure of both staves.

Third system of musical notation. Similar to the first system, with a complex treble staff and a simpler bass staff. Dynamics include *cresc.* in the first measure, *f* in the second, and *dim.* in the third. A dotted line with an 's' above it spans the first two measures.

Fourth system of musical notation. The treble staff has a more rhythmic, eighth-note melody. The bass staff has a steady accompaniment. Dynamics include *f* in the first measure, *mf* in the second, and *cresc.* in the third.

Fifth system of musical notation. The treble staff features a dense, sixteenth-note texture. The bass staff has a rhythmic accompaniment. Dynamics include *f* in the second measure.

Sixth system of musical notation. The treble staff continues with a dense texture. The bass staff has a rhythmic accompaniment. Dynamics include *sfz* in the first measure, *mf* in the second, and *cresc.* in the third.

First system of a piano score. The right hand features a melodic line with slurs and a key signature change from one flat to two flats. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *fz* is present.

Second system of the piano score. The right hand continues the melodic line. The left hand features triplet eighth notes. Dynamic markings include *p* and *molto cresc.*. A *Red.* (Reduction) marking is at the end.

Third system of the piano score. The right hand has a more complex melodic texture with slurs. The left hand continues with eighth notes. Dynamic markings include *f p*. A small asterisk *\** is located below the left hand.

Fourth system of the piano score. The right hand features a dense, rapid melodic passage. The left hand has a steady eighth-note accompaniment. Dynamic markings include *molto cresc.*, *f*, and *p*. A *Red.* marking is at the beginning, and an asterisk *\** is at the end.

Fifth system of the piano score. The right hand continues with a melodic line. The left hand maintains the eighth-note accompaniment.

Sixth system of the piano score. The right hand has a melodic line with a slur. The left hand continues with eighth notes. Dynamic markings include *poco* and *a*.

First system of musical notation. Treble and bass staves. The bass staff includes the dynamic marking *- poco*.

Second system of musical notation. Treble and bass staves. The bass staff includes the dynamic markings *cre* and *scen*.

Third system of musical notation. Treble and bass staves. The bass staff includes the dynamic marking *do*.

Fourth system of musical notation. Treble and bass staves. The bass staff includes dynamic markings *ff* and *sfz*. There are fermatas over the bass staff.

Fifth system of musical notation. Treble and bass staves. The bass staff includes dynamic markings *sfz*. There are fermatas over the bass staff.

Sixth system of musical notation. Treble and bass staves. The bass staff includes dynamic markings *sfz*. There are fermatas over the bass staff.

8.....

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *sf*. A dotted line with the number 8 is positioned above the first measure.

Second system of the piano score, continuing the melodic and harmonic development in both hands.

Third system of the piano score. The right hand has a *cresc.* marking. The system concludes with a *f sf* dynamic marking.

Fourth system of the piano score, featuring a *sf* dynamic marking in the right hand.

Fifth system of the piano score, including a *cresc.* marking in the right hand.

Sixth system of the piano score, ending with a *sf* dynamic marking.



First system of a piano score. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. The tempo is marked *allegro* and the dynamic is *sfz*. The system is divided into three measures.

Second system of the piano score. The right hand continues with its intricate melodic pattern. The left hand accompaniment remains consistent. The tempo is *allegro* and the dynamic is *sfz*. The system is divided into three measures.

Third system of the piano score. The right hand's melodic line is highly active. The left hand accompaniment consists of chords and moving lines. The tempo is *allegro* and the dynamic is *sfz*. The system is divided into three measures.

Fourth system of the piano score. The right hand has a more melodic, flowing line. The left hand accompaniment is rhythmic. The tempo is *allegro* and the dynamic is *p cresc.*. The system is divided into two measures.

Fifth system of the piano score. The right hand features a melodic line with some slurs. The left hand accompaniment is rhythmic. The tempo is *allegro* and the dynamic is *mf*. The system is divided into two measures.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. The tempo is *allegro* and the dynamic is *p cresc.*. The system is divided into two measures.

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first two measures. The left hand (bass clef) plays a rhythmic accompaniment. Dynamic markings include *mf* and *m.s.*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

Second system of musical notation. The right hand continues the melodic line. Dynamic markings include *m.d.*, *m.s.*, and *mf cresc.*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

Third system of musical notation. The right hand continues the melodic line. Dynamic markings include *f* and *m.s.*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

Fourth system of musical notation. The right hand continues the melodic line. Dynamic markings include *m.d.*, *m.s.*, and *mf cresc.*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

Fifth system of musical notation. The right hand continues the melodic line. Dynamic markings include *f* and *m.s.*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

Sixth system of musical notation. The right hand continues the melodic line. Dynamic markings include *m.d.*, *m.s.*, and *molto cre*. A chord diagram is shown above the first measure, and a *ped.* marking is below the first measure.

scen - - - do

Tromp.

ad.

*fff*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*f* *dim.*

*p*

ad.

\*

*f* *dim.*

ad.

\*

Meno Allegro.

Musical score for Horn and Pos. instruments. The Horn part is in the upper staff, and the Pos. part is in the lower staff. The music is in 6/8 time and features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *p* is present.

Musical score for Pauke (drum) instrument. The score is in the lower staff, showing a rhythmic pattern of quarter notes and eighth notes. A dynamic marking of *p* is present.

Musical score for piano accompaniment. The score is in the lower staff, showing a rhythmic pattern of quarter notes and eighth notes. A dynamic marking of *p* is present.

Zweite Scene.

Allmählicherhellt sich die Bühne wieder, und man sieht eine von der Morgensonne bestrahlte liebliche Thal-  
landschaft, links eine kleine Anhöhe, an deren Fuss unter einem Baume auf einer Rasenbank Viviane sitzt  
und sich aus Rosen einen Kranz windet, den sie sich gegen das Ende des Liedes aufsetzt.

Musical score for piano accompaniment. The score is in the lower staff, showing a rhythmic pattern of quarter notes and eighth notes. A dynamic marking of *p* is present.

Musical score for Violin and Horn instruments. The Violin part is in the upper staff, and the Horn part is in the lower staff. The music is in 6/8 time and features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *sempre p* is present.

Musical score for Flute and piano accompaniment. The Flute part is in the upper staff, and the piano accompaniment is in the lower staff. The music is in 6/8 time and features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *p* is present.

The first system of the piano accompaniment features a treble clef with a melody of eighth and sixteenth notes, including a triplet. The bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment, with the treble clef melody featuring fingerings 4, 5, 2, 1. The bass clef accompaniment includes a section with a wavy line, possibly indicating a tremolo or a specific texture.

The third system of the piano accompaniment shows the treble clef melody with fingerings 7, 7, 7, 7. The bass clef accompaniment continues with harmonic support.

Viviane.

Romanze.

The vocal line begins with a rest followed by the lyrics: Ein Baum steht auf der Hai - den, sein

Ein Baum steht auf der Hai - den, sein

The piano accompaniment for the first system of the song, starting with a piano (*p*) dynamic. The treble clef features a melody of eighth notes, and the bass clef provides a steady accompaniment.

The vocal line continues with the lyrics: Laub ist frisch und grün, ein Mägd - lein sass da - run - ter, ein

Laub ist frisch und grün, ein Mägd - lein sass da - run - ter, ein

The piano accompaniment for the second system of the song, continuing with a piano (*p*) dynamic. The treble clef features a melody of eighth notes, and the bass clef provides a steady accompaniment.

Vo - gel sass da - rin.

Ei - nen Kranz thät sie sich win - - den, das Vög - lein sang da -

bei, das Mägd - lein wob in die Blu - men die sü - sse Me - lo -

dei. Ein

Rit- tersmann kam ge - zo - gen, vor ihr hemmt er den Fuss, mit

*p*

ehr-furchtsvol - lem Nei - gen er bie - tet ihr sei - nen Gruss.

Ob.

*mf*

*p*

„O wun - der-schö - nes

*mf*

*p*

Mägd - lein, das Kränz - lein schen - ke mir, es duf - tet und klingt so

sü - sse, ich dank' es e - wig dir.“ „Soll ich denKranz dir

*p*  
*dim.*  
*p*

ge - ben, den sü - ssen, sü - ssen Kranz, so

*mf*  
*mf*

geb' ich dir mein Le - - ben.— Nun nimm es hin denn

*f*  
*mf*  
*dim.*  
*f*  
*mf*  
*dim.*

ganz.“ „Ach wun - der - schö - nes Mäd - lein, drei

*p*  
*mf*  
*p*  
*mf*



Mon - den har - re hier, nach drei - en Mon - den

keh - ret dein Rit - ter heim zu dir.“

Ein Jahr hat sie ge - schau - et wohl

nach dem Rit - ter aus, dann schloss sie die mü - den Au - gen,

that sie nicht wie - der auf. Das klingt recht

Hoboe.

(sich die Thränen wischend) **Un poco più vivo.**

trau - rig, doch auch ein we - nig nár - risch -

Hob. Fag.

(Ihre Augen fallen plötzlich auf Merlin, der in prächtiger Edelmanns-  
kleidung eben in die Scene getreten ist.)

kann man vor Lie - be ster - ben?

(wie stammelnd)

Ach! - Ein Rit - tersmann -

Celli.

*mf*  
kam - ge - zo - gen -

Harfe.

Merlin. *mf* Allegro moderato.  
O wun - - der - hol - de

Maid! *p* ver - stum - me nicht! *mf* O lass noch

Ob.

ein Mal dei - ne Stim - - me mich ver - neh - men, noch *molto cresc.*

*mf* *molto cresc.*

ein Mal die-se Se - ligkeit in's Herz mir

*f* *mf* *p*

*f* *mf*

*Ed.* \*

Viviane.

tö - - nen. O sa - ge mir, mein - lie - ber -

*p*

Rit - tersmann, wie ist dein Na - - - me,

*mf*

*mf*

*poco rit.* *a tempo.*  
Merlin

dass ich dich kann nen - nen? Mer - lin heiss ich, und

engl. Horn

*p* *poco rit.*

*mf* *mf*

du, du heisst Vi - via - - - ne, des

*mf* *p* \*

*Cres.*

Her - zens Schlag sprach mir den Na - men aus.

*mf* *molto*

Viviane Merlin

Mer - lin! Vi -

*cresc.* *ff*

via - - - ne! O

(Er tritt einen Schritt vor, sie einen zurück.) *p*

*ff* *ff*

*Cres.*

fleehe nicht vor mir, der Him - mel scheint mit dir zu - rück - zu - wei - - chen,

Viviane.  
und seine Se - ligkeit. Wie soll'ich flieh'n vor dir!

Merlin.  
*p* tranquillo  
O sag! du bist kein irdisch We - sen, entsandt vom Jen - seits auf die  
*triquillo*

Er - - de, dass sie durch dich be - se - ligt wer - de!

*p* Ein ar - mes ir - disch Kind bin ich. *mf* Doch

*p* *mf*

*Cres.* \*

**Allegro vivace.**  $\text{♩} = \text{♩}$  vorher

du, dein Au - ge dringt mir in die See - le

*mf* *f*

mit wun - der - ba - rer Zau - bermacht.

*mf* *f*

Wo - hin, wo - hin, Mer - lin,

*mf* *f*

*mf* hast du mein Herz *p* ge - bracht!

*mf* *p*

*Cres.* \*

## Merlin.

*p*

Du ein - zig, einz' - ges Weib! Die

Clar.

Andante.  $\text{♩} = \text{♩. vorher}$ 

Zeit — steht still, der E - - wigkei - - ten noch

*p*

nie — empfund - ne Se - lig - kei - - ten um -

*mf*

träu - - men mich mit hol - - - den

*f*



*molto più mosso*

Traum. *f* Ein seh - - suchts.

*molto più mosso* *f* *vi.*

*mf* Cello *f*

*molto cresc.*

vol - les, sel - ges We - he trieb ah - nungsvoll mich

*molto cresc.*

*ff* *sfz* *rit.*

her in dei - ne Nä - he, in dei - nes A - them's heil' - gen

*ff* *sfz* *rit.*

*p* *p*

Viviane. Raum. Du sü - sser, lie - ber Mann! Mir

*p* *p* *p*

Viol. Clar. Horn

Harfe

ist, — als hätt' ich längst ge-meint, hier müsst' erscheinen mir der  
Clar.

Freund. Nun stehst — du vor mir, licht um - flos - sen, mein

Viol. solo

Le - ben fühl' ich erst — von dir er - schlos - sen. Aus

Kindesstraume scheu er - wacht, hast du mich erst an's heh - re Licht ge-

*molto cresc.*

*f* bracht. *ff* Himm - - li - - scher

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the word 'bracht.' followed by a long rest, then 'Himm - - li - - scher'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *f* and *ff*.

Lie - be, du Un - ver - gäng - - li - che,  
Merlin.  
Himm - - li - - sche Lie - be, du Un - ver -

The second system continues the vocal line with 'Lie - be, du Un - ver - gäng - - li - che,' followed by the name 'Merlin.' and 'Himm - - li - - sche Lie - be, du Un - ver -'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* and *ff*. There are also some performance markings like *ad.* and an asterisk *\** under the piano part.

füh - - rest die Her - - zen in's Ü - ber -  
gäng - - li - che, füh - - rest die

The third system features the vocal line with 'füh - - rest die Her - - zen in's Ü - ber -' and 'gäng - - li - che, füh - - rest die'. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamic markings include *f* and *ff*.

schwäng - - li - che, du  
Her - - zen in's Ü - ber - schwäng - - li - che,

The fourth system features the vocal line with 'schwäng - - li - che, du' and 'Her - - zen in's Ü - ber - schwäng - - li - che,'. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamic markings include *f* and *mf*.

lässt er - wer - - ben in sich zu ster - - ben, du  
 du lässt er - wer - - ben in sich zu ster - - ben,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f*. The middle staff is a vocal line starting with a dynamic marking of *mf*. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

lässt ge - sche - - hen im An - - dern er - ste - - hen, du  
 du lässt ge - sche - - hen im An - - dern er - ste - - hen, du

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *ff*. The middle staff is a vocal line starting with a dynamic marking of *ff*. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

al - - - ler Gü - - ter se - - - lig - - stes  
 al - - - ler Gü - - ter se - - - lig - - stes

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f* and ending with a *rit.* marking. The middle staff is a vocal line starting with a dynamic marking of *f* and ending with a *rit.* marking. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The system concludes with a *rit.* marking and a key signature change to three flats.

## Allegro.

*mf*

Gut! Wird' ich das Glück denn tra - - gen kön - - nen?

Gut!

Wird es mir nicht das

## Allegro.

*molto cresc.*

Du musst mein Held, mein Hel - - fer

Herz zer - tren - - nen?

sein.

*ff* In

Du musst mir Muth und Kraft ver - leihn.

dei - nem Heil lebt nun das mei - - ne.

(wie erwachend) *ff*

In meinem

Merlin.

Heil! Vi - via - ne! O dies

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

Wort, von dei - nem hol - den An - t litz

*f* *mf*

scheucht's mich fort. Der Träu - - - me

*f*

*mf* süs - se - ster, er ist ver - schwun - den. *f*

*f* Ich darf nicht ruhn, bis ich mein

*sfz* Heil ge - fun - den. — *mf sfz* Vi - via - ne, le - be wohl,

*ff* Viviane, ich muss von dan - nen ziehn. Mer - lin! du willst hin -

*Meno Allegro.* *f* weg? *Merlin.* *mf* So spät kamst du, und willst so früh schon fliehn? Soll ich dich

Allegro.

*cresc.* *f*

nicht auf e - - wig mei - - den, so gön-ne mir ein kur - - zes

*p* *cresc.* *f*

Viviane. *ff* *sfz* *p*

Schei - den. Mer.lin, was zwingt dich von Vi-

Merlin. *mf* *sfz* Viviane. *mf*

via-nen? Es war dein ei - geu war - nend Mah - nen. O wei - le,

*sfz* *sfz* Merlin. *p*

einz'-ger Mann, o - wei - le. Ich muss hin - weg

Bläser. Streicher. Bläser. Streicher

*f* *p*



Viviane.

Andante.  $\text{♩} = \text{♩}$  vorher.

Ein se - li - ges, ein

Merlin.

zu un - ser Bei - der Hei - le. Erschwe - re nicht den

Andante.  $\text{♩} = \text{♩}$  vorher.

ach, zu kur - - zes Glück! *f* geschenkt, *mf* ge - raubt *dim.*

schwer - - - sten Au - genblick, *poco cresc.* dies Schei - - den birgt ein

vom sel - ben Au - gen - blick. *p*

al - lerhöch - - stes Glück. *p*

Allegro vivace.

Merlin.

Dendritten Tag von heut' ge - he, Vivia - ne,

du, auf je - ne Hö - - he, undschau aus ins fer - - - ne

Thal, - - - Wen siehst du dort in wil dem

Ja - - gen her zu dir ei - - len, wind - - ge - tra - - gen, be -

Viviane. (Die das

leuch - - tet von der Son - - - ne Strahl? Es ist Mer -

Vorhergehende mit steigendem Erwarten und Gebärden begleitet hat.)

lin, der wind - ge - tra - gen her zu mir eilt in wil - dem

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'lin,' followed by a quarter note 'der', a half note 'wind -', a quarter note 'ge -', a quarter note 'tra -', a quarter note 'gen', a quarter rest, a quarter note 'her', a quarter note 'zu', a quarter note 'mir', a quarter note 'eilt', a quarter note 'in', a quarter note 'wil -', and a quarter note 'dem'. The piano accompaniment is in the left hand, starting with a half note 'lin,' followed by a quarter note 'der', a half note 'wind -', a quarter note 'ge -', a quarter note 'tra -', a quarter note 'gen', a quarter rest, a quarter note 'her', a quarter note 'zu', a quarter note 'mir', a quarter note 'eilt', a quarter note 'in', a quarter note 'wil -', and a quarter note 'dem'. The piano part is marked with a forte dynamic (ff) and features a steady eighth-note accompaniment.

Ja - gen, zu lö - schen mei - ner Sehn - sucht Qual.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'Ja -', a quarter note 'gen,', a quarter rest, a quarter note 'zu', a quarter note 'lö -', a quarter note 'schen', a quarter note 'mei -', a quarter note 'ner', a quarter rest, a quarter note 'Sehn -', a quarter note 'sucht', and a quarter note 'Qual.'. The piano accompaniment is in the left hand, starting with a half note 'Ja -', a quarter note 'gen,', a quarter rest, a quarter note 'zu', a quarter note 'lö -', a quarter note 'schen', a quarter note 'mei -', a quarter note 'ner', a quarter rest, a quarter note 'Sehn -', a quarter note 'sucht', and a quarter note 'Qual.'. The piano part is marked with a forte dynamic (ff) and features a steady eighth-note accompaniment.

Merlin. Viviane.

Ja! ja! ich bin's! Es ist Mer - lin!

The third system of music consists of two vocal lines and a piano accompaniment. The vocal lines are in a soprano register, starting with a half note 'Ja!', a quarter rest, a quarter note 'ja!', a quarter rest, a quarter note 'ich', a quarter note 'bin's!', a quarter rest, a quarter note 'Es', a quarter note 'ist', a quarter note 'Mer -', and a quarter note 'lin!'. The piano accompaniment is in the left hand, starting with a half note 'Ja!', a quarter rest, a quarter note 'ja!', a quarter rest, a quarter note 'ich', a quarter note 'bin's!', a quarter rest, a quarter note 'Es', a quarter note 'ist', a quarter note 'Mer -', and a quarter note 'lin!'. The piano part is marked with a forte dynamic (ff) and features a steady eighth-note accompaniment.

Merlin.

Nun

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'Nun', a quarter rest, a quarter note 'lass', a quarter note 'nicht', a quarter note 'arm', a quarter note 'mich', a quarter note 'in', a quarter note 'die', a quarter note 'Frem -', a quarter note 'de', and a quarter note 'zieh.'. The piano accompaniment is in the left hand, starting with a half note 'Nun', a quarter rest, a quarter note 'lass', a quarter note 'nicht', a quarter note 'arm', a quarter note 'mich', a quarter note 'in', a quarter note 'die', a quarter note 'Frem -', a quarter note 'de', and a quarter note 'zieh.'. The piano part is marked with a forte dynamic (ff) and features a steady eighth-note accompaniment.

lass nicht arm mich in die Frem - de ziehn.

The fifth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'lass', a quarter note 'nicht', a quarter note 'arm', a quarter note 'mich', a quarter note 'in', a quarter note 'die', a quarter note 'Frem -', a quarter note 'de', and a quarter note 'zieh.'. The piano accompaniment is in the left hand, starting with a half note 'lass', a quarter note 'nicht', a quarter note 'arm', a quarter note 'mich', a quarter note 'in', a quarter note 'die', a quarter note 'Frem -', a quarter note 'de', and a quarter note 'zieh.'. The piano part is marked with a forte dynamic (ff) and features a steady eighth-note accompaniment.

ein Dein = Ge - den - ken sollst du mir ver -

leihn, den Kranz mirschen - ken,

der dein Haar um - duf - - - tet, er

soll mein höch - - - - - stes Klei - - - - - nod sein.

## Andante. (Tempo della Romanza.)

6/4

*sf* *p*

Viviane. (sinnend) *p*

Soll ich \_\_\_\_\_ den

*f* (in höchster Aufregung) *f* **Allegro vivace.**

Kranz \_\_\_\_\_ dir ge - - ben geb' ich dir

*mf* *f*

auch \_\_\_\_\_ mein Le - - ben. *ff* So nimm denn

*cresc.*

(Sie wirft sich an seine Brust und giebt ihm den Kranz, den

Bei - - - des hin.

*ff sfz sfz sfz sfz*

er sich um das Baret legt. Diesen Kranz hat Merlin während der ganzen Oper um das Baret.)

Merlin. *f*

Wie fern — ich

*sfz sfz sfz sfz sfz mf*

auch — mag wei - - len, mein Le - - - ben wei - - let

Viviane. *f*

hier. Wo - hin — du auch — magst ei - - len

*f cresc.*

*cresc.* *ff*

mein Le - - - ben eilt mit dir.

*cresc.* *ff staccato*

Red.

Viviane.

Mein Le - - - ben eilt mit dir. Leb'

Merlin. *ff*

Mein Le - - - ben wei - - - let hier. Leb'

wohl! leb' wohl!

(Er reisst sich los.)

wohl! leb' wohl!

*sfz staccato*

(Viviane steigt auf den Hügel, winkt ihm nach, kommt dann herab, traurig sinnend.)

*sfz*

First system of musical notation. Treble clef, bass clef. Dynamics include *sfz* and *fz*. The piece is in a key with one flat and 3/4 time.

Second system of musical notation. Treble clef, bass clef. Dynamics include *sfz*. The piece is in a key with one flat and 3/4 time.

Third system of musical notation. Treble clef, bass clef. Dynamics include *sfz* and *fz*. The piece is in a key with one flat and 3/4 time.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *sfz* and *ff*. The piece is in a key with one flat and 3/4 time.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *dim.*, *mf*, and *fz*. The piece is in a key with one flat and 3/4 time.

Sixth system of musical notation. Treble clef, bass clef. Tempo marking: *Andante.* Dynamics include *p*. The piece is in a key with one flat and 6/8 time.

Red.

Red.



## Viviane.

*p*

Ein Jahr hat sie ge - schau - - - et wohl

nach dem Rit - - ter aus, dann schloss sie die mü - - den

(Sie birgt das Ge -

Au - - - gen, th t sie nicht wie - - der auf.

sieht in die Hände.) Der Vorhang fällt

8

*pp*

Ed.  
Ende des ersten Aktes.

## Zweiter Akt.

## Erste Scene.

Hof des Königs Artus. Im Hintergrunde und auf der linken Seite eine Säulenhalle, welche in eine Veranda nach vorn endet, von der rings herum zwei Stufen herabführen. Auf derselben sitzt Artus sinnend, den Kopf in die Hand gelegt. Im Hintergrunde Gruppen von Rittern, die sich nach dem Vordergrund rechts während der folgenden Unterhaltung zusammen ziehen.

Adagio.

Br. u. Engl. Hr. Fl. Clar.

*p*

*sfz p* *p* *poco cresc.*

*mf* Fag. u. Celli. *m. d.* *sfz*

*m. d.* *sfz* *m. d.*

Bass-Clar.

*f* *m*

The piano introduction features a complex rhythmic pattern in the bass line with frequent sixteenth-note runs and chords in the right hand. The dynamic markings *f* and *m* are present.

1. Ritter. *Meno Adagio.*

Aufzug. Seht an den König,

*p*

The first vocal entry is marked *Meno Adagio*. The vocal line begins with the lyrics "Seht an den König,". The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the bass.

bleich ist sei-ne Wange. Der Schwermuth lei - seschleichend Gift zieht

Engl.Hr.u.Cello.

The second vocal entry continues the lyrics. The piano accompaniment includes a section for English Horn and Cello, marked *Engl.Hr.u.Cello.*

*mf cresc.*

Fur-chendurchdas e - dle An-ge-sicht. Kennt ihr das Wei, das

*p* *cresc.*

The third vocal entry continues the lyrics. The piano accompaniment features a section marked *p* and *cresc.* with a prominent eighth-note accompaniment in the bass.

2. Ritter. *un poco più mosso*

ihnamHerzen nagt? Nicht kenn'ich's, kennt es wer vonEuch? *Marziale.*

*mf* *un poco più mosso*

The second vocal entry is marked *2. Ritter. un poco più mosso*. The lyrics are "ihnamHerzen nagt? Nicht kenn'ich's, kennt es wer vonEuch?". The piano accompaniment is marked *mf* and *un poco più mosso*, featuring a more active eighth-note accompaniment in the bass.

Ten. I. II. *f*

Chor der Ritter.  
Ritter (hinzutretend)  
Bass I. II.

Wir kommen, von Euch es zu erkunden.

Wir kommen von

## 1. Ritter.

So ist Niemand, der uns der Sorgent reisst.

Da kommt Herr Gawein, des Königs Nefte, lasst uns ihn befragen!

(Gawein ist quer über die Bühne  
kommend, hinzugetreten.)

## Adagio. (zu Gawein)

Des Königs Freude ist auch unsre Freude, noch

Engl. Hr.

mehr gehörtsein Leid uns an. Wir fordern des Kummers Antheil, dermitRecht der

Gawein.

un - sre; So mel - det uns, was trübt des Kö - nigs Stirn? Ich

*Più mosso.*

weiss esnicht; in ban - gen

*mf.*

Sor - - - gen schwebt die Kö - - - nigin, denn

Ar - tus birgt sein Leid in eig - ner

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'Ar' followed by a quarter note 'tus', then a half note 'birgt sein Leid' and a half note 'in eig - ner'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand.

Brust, auch der Ge - mah - - lin hat er's

The second system continues the vocal line with a half note 'Brust,' followed by a quarter note 'auch der Ge - mah - - lin' and a half note 'hat er's'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

nicht vertraut.

Alle Ritter. O tie - - fes, tie - fes Weh; das auch der

The third system begins with the vocal line on a whole note 'nicht vertraut.' followed by a whole rest. The piano accompaniment has a whole rest. The system then continues with a vocal line starting on a half note 'Alle Ritter.' followed by a quarter note 'O', then a half note 'tie - - fes, tie - fes' and a half note 'Weh; das auch der'. The piano accompaniment features a dynamic shift from *p* to *mf* and includes a fermata over the final measure.

*p*  
Doch

be - sten Gat - tin Trost ver - schmäht.

lä - - gernicht be - zwingt die Kö - - nigin des

Her - - zensQual, die ban - - - ge Un - ge -

*mf*

*CRSC.*

*mf*

duld. Gi - - ne - - vra kommt hier -

*p* *p*

her, um zu er - for - - sehen von Ar - tus

*cresc.*

selbst, was ihn so schwer be -

*f.* *m*

drückt. Engl. Hr. u. Clar. Seht

*f.* *p*



dort sie nah'n.

Die Königin mit ihren Frauen aus dem Hintergrunde kommend, die nach links abschnellen. Die Königin

Chor der Ritter. Die Königin, sie naht.

schreitet bis zur Mitte der Bühne, dem Könige gegenüber, vor. Also: Links die Frauen, rechts die Ritter, im

Ein schwarz Gewand umhüllt der Seele Trauer.

Vordergrunde Artus und Ginevra.

Allegro assai.

(Sie kämpft mit sich; wie mit Ueberwindung fährt sie fort

Ginevra.

Mein Herr und König!

*p* *sfz* *mf cresc.*

mit allmählich steigender Leidenschaft.)

*sf* *f*

Andante con moto.

Ginevra.

Als Ihr — zum ers-ten Mal vor meinem

*p*

Aug'

ein hehr-ster, rit-ter-li-cher Helder-

*p* \*

schie - - - nen, da fühlte ich der Lie - - - be Zauber -

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

hauch! Und als Ihr schwurt, mir ewiglich zu

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

die - - - nen, ganz mein zusein mit Leib und

*mf* *m.s.*

See - - - le, da wusst' ich Nichts,

*f* *sf*

*mf* was meinem Glü - - cke fehl - - te. *p* Auf

*mf* wei - ter Welt durft's kei - nem Weibe zie - - men, *p* sich solcher  
Fl. u. Clar.

*p.* *sempre Pedal.* *p.* *p.*

*p* Se - ligkeit, wie ich, zu rüh - - men. *p* Ein je - der  
Ob.

*mf* Wunsch, der schüch - tern, lei - se im jungen Her - zenkaumer -

wacht, er war er - füllt von Euch, fast ei die Rei - se vom

Her - zen in das Au - ge er voll - bracht. Konnt' Kum - mer Eure

See - le je er - rei - - chen, mir

gönn - tet ihr den Ruhm, ihn zu ver - scheu - - chen.

Engl. Hr.

*p*  
So war es sonst,

und nun?—

*cresc.* *f*

Seit wenigen

Ta - - gen liegt mei-ne schö - - ne gold-ne Welt, mein

Glück, — mein Le — ben jäh zer — sla — gen,

von fin — — — strer Zau — bermacht zer —

schellt. O Kö — nig, bin ich

Euch noch lieb und werth, so sagt den

Kum - - mer mir, der Euch ver-zehrt. Lasst

*cresc.*

mich, wie sonst, ihn wil- lig thei - - len,

*mf*

mit Lie - - be Euch die Wunde

*cresc.*

*f*

hei - - len! - -

*molto cresc.*



Allegro vivace.

Piano introduction for the first system, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings like 'ff'.

Bin ich denn nicht ein Weib. Hast du er-

Vocal line and piano accompaniment for the first system of lyrics. The piano part includes a 'm.d.' marking.

mes-sen, dass all mein Him - mel Ar - tus ist?

Vocal line and piano accompaniment for the second system of lyrics. The piano part includes a 'm.d.' marking.

Piano accompaniment for the third system, featuring a 'cresc.' marking and a 'Pos.' section.

Kannst du Gi-ne - vras Lie-be so ver - ges-sen, wie man ein

Vocal line and piano accompaniment for the fourth system of lyrics. The piano part includes a 'm.a.' marking.

(gewissermassen freudig)

Stück - - chen Tand ver - gisst? O

nein, o nein, mein Ar - - tus wird jetzt

ei - len, mit sei - - - - - nem Weib sein

gan - - zes Leid zu thei - - len.

(Der König sieht gleichgültig auf

und legt dann wieder den Kopf in die Hand, wie vorher.)

Weh' mir,

*molto cresc.*

*p* *f* *mf*

jetzt ist es furcht - bar klar,

*f.* Hörner Fag. *fz*

Gine - - vräs Schuld ist's, die dich

quä - - let, Doch willst du, dass,

wie sie ge - feh - - let, nicht al - ler

Welt sei of - feu - bar.

Doch bei dem heil' - - - gen Blu - te sei's ge -

schwo - - ren, dass in den Tod für die

ging, so ver - lo - - ren,

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *sfz* and contains the lyrics "ging, so ver - lo - - ren,". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f cresc.* is placed above the piano accompaniment.

nie läch-le je mir wieder deine Huld, wenn sich mein

The second system continues the vocal line with the lyrics "nie läch-le je mir wieder deine Huld, wenn sich mein". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. A dynamic marking of *ff* is present at the end of the system.

Herz - bewusst der kleinsten Schuld. In (auf die *ff*)

The third system contains the lyrics "Herz - bewusst der kleinsten Schuld. In (auf die *ff*)". The vocal line has dynamic markings of *meno f* and *sfz*. The piano accompaniment includes a *f* marking in the left hand and a *mf* marking in the right hand.

Knie stürzend) Thrä - - nen hier will ich mein gan - - zes Le - ben

The fourth system begins with the instruction "Knie stürzend)" and the lyrics "Thrä - - nen hier will ich mein gan - - zes Le - ben". The piano accompaniment is highly dramatic, with a *f* dynamic marking and complex chordal textures in both hands.

*mf* *sf*

im Stau - be kni - en, nie wie - der mich er -

*mf*

he - ben, bis Ar - tus gna - den - reich ver -

*cresc.*

kün - digt, was denn Gi - ne - vra hat so

*mf* *poco a poco cresc.*

schwer ge - sün - digt.

*Tromp.*

Sopr. *mf* (knieend)

Alt. *mf* Wir al - le hier

Chor der Ritter und Frauen.

Ten. *mf*

Bass. *mf* Wir al - le hier

*sf* in-brünstig fle-hen, lass nicht die Kö - ni-gin in Schmerz ver - ge-hen.

*sf* in-brünstig fle-hen, lass nicht die Kö - ni-gin in Schmerz ver - ge-hen.

(Artus steht verwundert, wie erwachend, auf.)

Horn *mf*

Artus.

*p*  
Gi-ne-vra kniet? Ihr edlen Frau-en knieet?

*mf*

die Rit-ter von-der Ta-fel-runde seh' ich knie-en?

*mf*

*ff* (Sie stehen auf.)  
Er-he-bet Euch!

*mf*

*ff* Pos. Hörner

(Artus auf Ginevra zuehend, sie aufhebend)

Tromp. *ff* marcato



**Moderato. p***poco cresc.**mf*

Auch du, mein theures Weib, steh' auf, an Artus' Her - zen ist dein

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. It begins with a rest, followed by the lyrics 'Auch du, mein theures Weib, steh' auf, an Artus' Her - zen ist dein'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p* (piano), *poco cresc.* (poco crescendo), and *mf* (mezzo-forte).

(Sie hat ihn selig angesehen, **Ginevra.**  
an seinen Hals fliegend.)*mf*

Platz. Mein theu - rer Kö - nig, her - ziger Ge - mahl,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a time signature of 3/4. It begins with a rest, followed by the lyrics 'Platz. Mein theu - rer Kö - nig, her - ziger Ge - mahl,'. The piano accompaniment is in a grand staff with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

so trägt Gi - ne - vra kei - ne Schuld an dei - ner Qual?

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a time signature of 3/4. It begins with a rest, followed by the lyrics 'so trägt Gi - ne - vra kei - ne Schuld an dei - ner Qual?'. The piano accompaniment is in a grand staff with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *mf* (mezzo-forte), *Pos.* (positivo), and *f* (forte).

**Artus. p**

Wie konnte, treu - stes Weib, je sol - che Schuld dich drücken!

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats and a time signature of 3/4. It begins with a rest, followed by the lyrics 'Wie konnte, treu - stes Weib, je sol - che Schuld dich drücken!'. The piano accompaniment is in a grand staff with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p* (piano) and *f* (forte).

Doch nun, da ich zum Le-ben neu er-wacht, hört, was des Königs

*mf.*

*mf.* *sf.*

Sinne so-be-rü-cken, ver-sen-ken musst in ew'ge Trauer-nacht.

*cresc.* *sf.* *sf.* *sf.* *cresc.*

*f* *dim.* *p*

Adagio.

*pp* *p*

Vom

schön - - - - - sten Tag in

Flöten

σ. σ.

*cresc.* Wal - - - - - des\_lust ge - trie - - - - - ben,

σ. σ.

*fz* hört' ich - - - - - der *tr*

σ. σ.

Vö - - - - - gel fröh - - - - - li - chen Ge -

*tr* *tr*

σ. σ.

sang. Vom

Horn.

*mf*

*sempre pp*

rei - - - nen Him - - mel kam ein se - - lig

Lie - - ben, das in den

*mf*

Lüf - - - ten won - - - - ne - reich ver -

*sf*

klang.

*p* Allegro moderato.

Da plötz - lich tönt ein Lied durch Wal - des -

*pp* *p* *cresc.*

rau - - schen, dem mei - - ne gan - ze See - - - le muss - - - te

*sf* *mf*

lau - - - schen. Im Arm \_\_\_\_\_ die

*mf*

Har - fe un - ter grü - nen Schat - ten lag

The first system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics 'Har - fe un - ter grü - nen Schat - ten lag'. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes with a 7-finger fingering indicated below the notes.

A - - - le\_ard auf wei - - - chen, duft' - - - gen

The second system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics 'A - - - le\_ard auf wei - - - chen, duft' - - - gen'. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern and fingering as the first system.

Mat - - ten. Der

The third system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics 'Mat - - ten. Der'. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern and fingering as the previous systems.

*poco più mosso*

San - - - ges\_held in un - - - - serm

*poco più mosso*

Pos.

The fourth system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics 'San - - - ges\_held in un - - - - serm'. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with the same rhythmic pattern and fingering as the previous systems. The tempo marking '*poco più mosso*' is repeated above the piano part. The word 'Pos.' is written above the left-hand piano part.

Rit - - - ter - kre - - - se, *f* von

ihm *mf* er - - - tön - - - te je - - - ne

Wun - - - der - wei - - - se, dass ihr nun

wisst, *cresc.* was mir im tief - - - sten Her - - - zen er - - - zeugt den

*p.* *p.* *σ.*

Brand un\_sag\_bar bitt\_ \_rer Schmer\_ zen,

*cresc.*

so magder Sän\_ ger euch das Lied\_ \_ jetzt

*m. s.*

*f*

*leg.*

sin\_ \_ gen. Auf A\_ leard,

*ff*

*ff*

Tromp.  
Hörner.

(Aleard mit der Harfe im Arm tritt vor und kniet vor dem Könige nieder)  
*meno mosso*

lass es er\_klingen!

*meno mosso*

*mf* *p*



Aleard.

*p*

Zu\_nächst verzeiht, o Herr, wenn oh\_ne Wis\_sen Euch

Artus (ihn aufhebend)

*mf*

A\_ \_le-ard in sol\_ ches Leid ge\_ ris\_ sen. Nicht

*sfz*

du, mein Freund, schlugst mir die schwe-re Wunde, es war ein Gott, der sprach aus dei-nem

Aleard.

*sfz* *p* *mf*

Mun-de. So folg'ich gern und wil\_lig dem Be\_ feh\_ le. Horeht

*fz* auf undmerket wohl, was ich er-zäh-le:

*p* Harfe

*Ad.*

*p*

Aleard. *p* Nun will ich sin-genund kün-den von einer Wü-ste weit, wie *mf*

*p* *cresc.*

kei - ne je zu fin - den so tie - fer Ein - sam - keit. Das Kräut - lein, das dort

sprie - sset, es hei - sset let - zte Noth, das Brün - nlein, das drinn fließet, das

hei - sset bit - trer Tod. So weit die Au - gen se - hen, von

Sand ein oe - des Meer, kein Lüft - lein will drü - ber

we - hen, kein Laut schallt rings - um - her. Des

*pp*

To - - des tief - stes Schwei - gen.

*p*

Doch wenn der Son - - nen - ball gen A - - bend sich thät

*p* Harfe

nei - - gen. dann tönt's mit

*più mosso* *mf*

ei - - nem Mal. die Win - - de we - - - hen und

*più mosso*

tra - - - gen ein tief - - - stes Her - - - ze leid - - - in

to - - - des ban - - - gen Kla - - - gen ü - - - ber die Wü - - - ste

*molto cresc.*

*p* *molto* *cresc.* *f*

weit. Das schmer - zen - rei - - - che Klin - - - gen, wo -

*mf* *mf*

her ist es ent - - - facht, das gleich das Herz zer - - - sprin - - - gen vor

*cresc.* *mf* *f*

*ff*

Jam - mer und Thrä - - - - nen macht?

*ff* *f*

*dim.*

*poco a poco ritardando*

*mf*

di - - mi -

*p* *a tempo 1º*

- - nuendo

Ein Kriegsknecht hat ver - gos - sen der Süh - ne heil' - ges

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

Blut, aus reinstem Leib ge - flos - sen, der Menschenhöch - stes Gut. In

*f* *mf* *p*

*crese.*

hel-ren Kelchge - bettet der ew'-gen Lie - be Pfand, das Blut das uns er -

*p.* *pp.* *p.* *cresc.*

*ff* *f*

rettet, der Graal — wird es ge - nannt. Dies

*ff* *f*

*meno f* *mf*

höch - ste von al - len Gü - tern, ver - ges - sen und ver - kannt, ver -

*mf*

*p*

las - sen von sei - nen Hü - tern um - fangt es der Wü - - - sten.

*p*

sand. Der Graal ist's, der so klinget ü-ber die Wü-ste

*p* *cresc.*

weit, dem sich das Weh' ent-rin-ge't zur stil-len A-bend-zeit.

*mf*

Ihr ö-den, wü-sten

*p*

Tromp.

Tromp. Pos.

Her-zen, merkt auf und sin- - net nach, auf dass des

*mf* *f*

Graa - les Schmer-zen in euch soll'n wer - -

*ff* *mf*



- - den wach. *mf* Habt ihr den Klang ver - nommen, so zie - het hin noch

heut, *f* Der Wü - ste dann ent - kom - men, *p* blüht ihr in E - - wig -

*mf dim.* *p*

keit. *Moderato.* *Artus.* Habt ihr's ge-

hört? - Vielleicht gilt es euch Nichts.

mir gilt es Al - les! -

*molto cresc.* *mf*

*più mosso*  
*ff.*

O du sel - ge Quel - le des ew' - gen

*più mosso*  
*p* Bratschen

Ed.

rein - sten Him - mels - lichts, er - hab - nes

*p cresc.* *mf*

Blut, wie führ ich dei - ne Wel - - le

*p*

aus je - ner Wü - - ste fern ver - bor - genem

*mf* *f*

Schacht in mei - ner See - - - le

*poco a poco accelerando* *mf*

tie - fe, tief - - ste Nacht! Mir

*poco a poco accelerando*

*f*

ist, als müsst' in mei - nem Her - - zen

los - - bre - chen je - - ner Klang der

*ff* *meno f* *allentando*

Schmer - - zen, als mü - sste er in

*allentando*

*dim.*

sanf - - ten Trau - er - tö - - nen das bö - - se

Herz den Hei - land mir ver - söh - - nen.

*p*

*pp* *pp* *f*

Horch!Horch!... Will es nicht scheinen, als käm'von

fer-ne her ein leises Weinen, als zit-tert in den stillen Lüften ein Kla-gen wie aus

*p* *strin-*  
*cresc.*

*pp* *sfz* *p* *cresc.*

gen - do *atempo.*

ew'gen Gräften? Horch!\_Horch!\_ Ach nein, es schweigt der Graal,

*f* *pp* *sfz* *pp*

*pp* *sfz* *pp*

(wild auffahrend)

Nichts tönt umher, als meine Qual. Ich trag' es

*f* *pp* *f*

länger nicht, das wilde Sehnen will mir des Bu-sens ban-ge En-gen bis an des

*cresc.*

*ff*

Him - mels Wöl - - bung spren - gen.

*ff* *f* *cresc.*

Tromp.

Detailed description: This system contains the first line of music. The vocal line (bass clef) starts with a forte (*ff*) dynamic and has lyrics 'Him - mels Wöl - - bung spren - gen.'. The piano accompaniment (treble and bass clefs) also begins with *ff* and includes a *cresc.* marking. A trumpet part (Tromp.) is introduced in the second measure with a *f* dynamic and a *cresc.* marking.

*ff*

O würd' des

*ff* *cresc.* *ff*

Detailed description: This system contains the second line of music. The vocal line (bass clef) has lyrics 'O würd' des'. The piano accompaniment (treble and bass clefs) continues with *ff* and includes a *cresc.* marking. The trumpet part (Tromp.) is also present with *ff* dynamics.

Graales Trauer mich um - tö - nen, dass ich zer schmelzen könnt' in ew' - ge

*mf*

Detailed description: This system contains the third line of music. The vocal line (bass clef) has lyrics 'Graales Trauer mich um - tö - nen, dass ich zer schmelzen könnt' in ew' - ge'. The piano accompaniment (treble and bass clefs) features a *mf* dynamic.

*p* *meno mosso*

Thrä - nen. Mir wär' es Trost für des Ge - wis - sens We - hen, im

*meno mosso* *p*

Detailed description: This system contains the fourth line of music. The vocal line (bass clef) has lyrics 'Thrä - nen. Mir wär' es Trost für des Ge - wis - sens We - hen, im'. The piano accompaniment (treble and bass clefs) features a *p* dynamic and a *meno mosso* tempo marking.

Klang des heiligen Blutes zu vergehen. Doch ach! — Um-

*pp*

sonst, es schweigt der Graal, nur einzig tönet meines Herzens Qual.

*mf cresc.*  
*molto cresc.*

Moderato. (♩ = ♩ vorher.)

Alle Ritter und Frauen.

Sopr. *p*  
O, möch-te Gott mit gnadenreichen Händen dir, König, einen Helfer senden.

Alt. *p*  
O möch-te Gott mit gnadenreichen Händen dir, König, einen Helfer senden.

Tenor. *p*  
O möch-te Gott mit gnadenreichen Händen dir, König, einen Helfer senden.

Bass. *p*  
O möch-te Gott mit gnadenreichen Händen dir, König, einen Helfer senden.

Moderato.

Allegro vivace.

*mf* *molto cresc.*

## Ginevra. (begeistert)

*ff*

Der Hel - fer ist schon hier! O mein Ge-

*ff* *allegro* *allegro*

mahl, dein Weib \_\_\_\_\_

bringt Ret - tung dir. \_\_\_\_\_

*ff* *allegro*

*mf*

Auch

*dim.* *allegro* *allegro* *allegro*



## Listesso tempo.

mir ent-brennt in wil - den Her - zen ein wun-der-selt-sam,

*mf*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter note 'mir', followed by eighth notes 'ent-brennt in wil - den Her - zen', a quarter rest, and eighth notes 'ein wun-der-selt-sam,'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand, with a dynamic marking of *mf*. The piano part includes several triplet markings over eighth notes in both hands.

heis - ses Seh - nen, im Graal zu ber - gen

*cresc.*

The second system continues the vocal line with a quarter note 'heis - ses Seh - nen,' followed by a quarter rest and eighth notes 'im Graal zu ber - gen'. The piano accompaniment features a *cresc.* marking and a dynamic marking of *f*. The piano part includes a triplet of eighth notes in the right hand and a half note chord in the left hand.

al - le mei-ne Schmer - zen, in ihn zu gie - ssen al - le mei-ne

The third system continues the vocal line with eighth notes 'al - le mei-ne Schmer - zen, in ihn zu gie - ssen' followed by a quarter rest and eighth notes 'al - le mei-ne'. The piano accompaniment consists of a steady eighth-note accompaniment in both hands.

Thrä - nen. Doch nim - mer

*mf*

The fourth system continues the vocal line with a quarter note 'Thrä - nen.' followed by a quarter rest and eighth notes 'Doch nim - mer'. The piano accompaniment features a dynamic marking of *mf* and includes a triplet of eighth notes in the right hand.

kaan es uns, o Kö - nig, from - men, mit müssgen

Kla - - gen hier zu wei - - len. es wird der

Graal zu uns nie sel - ber kom - men, wir mü - ssen

hin zu ihm in ste - ter Sehn - sucht ei - len. Auf



So zieh' mit Ar - tus in die Fer - ne fort zum Hei - lighthum,  
 er - hab - nes Wort. So zieh' mit Ar - tus in die Fer - ne  
 hab - nes Wort. So zieh' mit Ar - tus in die Fer - ne fort zum  
 Wort. So zieh' mit Ar - tus in die Fer - ne fort zum Hei - lig -

*mf* *sfz* *mf* *mf* *mf* *mf*

wo - nach das Herz euch brennt. Uns al - len sei  
 fort zum Hei - lig - thum. wo - nach das Herz euch brennt.  
 Hei - lighthum, wo - nach das Herz euch brennt. Uns  
 thum, wo - nach das Herz euch brennt. Uns al - len

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

mit euch zu ziehn, ver-gönnt.

Uns al - len sei mit euch zu ziehn, ver - gönnt.

al - len sei mit euch zu ziehn, vergönnt.

sei mit euch zu ziehn, ver - gönnt.

### Artus.

So sei's! Ihr zieht mit uns,

*molto cresc.*

*f* *mf*

*ff* \*

ihr ed - len Frau'n und Herrn, zum ho - hen Ziel, und sei es noch so

#2. *mf* *cresc.*  
 fern. Auf schma - lem Steg, auf

dorn - gem Weg, durch Noth und Pein, nur so kann der Graal uns er -

Ginevra. *mf* *cresc.*  
 Auf schmalem Steg, auf dornigem Weg.  
 Aleard. *mf* *cresc.*  
 Artus. Auf schmalem Steg, auf dornigem

wor - ben sein.  
 Gawein. *mf* *cresc.*  
 Auf schma - lem Steg, auf dorn - gem Weg, durch  
 (begeistert) *cresc.*  
 Auf schma - lem Steg, auf dorn - gem Weg, durch

Alle Ritter und Frauen. *mf* *cresc.*  
 Auf schma - lem Steg, auf dorn - gem Weg, durch

*mf* *cresc.*

durch Noth und Pein, nur so kann der Graal uns er -  
 Weg, durch Noth und Pein, nur so kann der Graal uns er -  
 Noth und Pein, nur so kann der Graal uns er -

wor - ben sein.  
 wor - ben sein.  
 wor - ben sein.  
 wor - ben sein.  
 wor - ben sein.  
 wor - ben sein.

Maestoso.

Artus.

*ff*

Berei - tet euch so - gleich, ihr Herrn der Ta - - felrun - de; dem

*marcato*

*f*

(Die Ritter gehen in den Hintergrund)

ird'schen Hof und Heim ge - hört - nicht mehr die Stunde.

*sfz*

und ertheilen dort den Knappen Befehle.)

*sfz*

*mf*

(zu Ginevra) *mf*

Du hast mir sü - ssen Trost ge - spon - det, dein

*Tromp.*

*mf*

*f*

Wort vom Him - mel kam's ge - sen - det.



*mf* Doch nun wir ziehn in fer - ne Lan - de, *sf* wer

wird uns Führer sein? — Mein

A - leard! Kennst du den

Tromp.

Weg zur fer - - - - - nen Wü - ste?

Aleard.

*mf*

Nicht kenn' ich ihn, o Herr!

The first system shows the vocal line for Aleard in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Nicht kenn' ich ihn, o Herr!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. The piano part features a complex, flowing accompaniment with many sixteenth notes and some chords. A dynamic marking of *mf* is present in the piano part.

rath - los steht A - - leard vor dir.

The second system continues the vocal line for Aleard. The lyrics are "rath - los steht A - - leard vor dir.". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *cresc.* (crescendo) is indicated in the piano part.

Artus.

*f*  
Ihr Frau'n, ihr Ritter, — Knech - te, weres auch

The third system shows the vocal line for Artus in a bass clef with a key signature of one sharp. The lyrics are "Ihr Frau'n, ihr Ritter, — Knech - te, weres auch". The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part features a complex accompaniment with many sixteenth notes and some chords. A dynamic marking of *f* (forte) is present in the piano part.

sei, der kun - dig der Stra - sse, die wir zie - hen müs - sen

The fourth system continues the vocal line for Artus. The lyrics are "sei, der kun - dig der Stra - sse, die wir zie - hen müs - sen". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *sfz* (sforzando) is indicated in the piano part.

(Die Ritter sind wieder in den  
 er trete vor und über\_neh-me die Führerschaft.

Vordergrund gekommen. Alle schweigen.)

Wel' mir! so muss ich doch ver\_za - gen,

(Merlin kommt zu Ross, wie vorhin gekleidet,

der See - le Frieden zu er - ja - gen.

Moderato.

steigt im Hintergrunde schnell ab, übergibt einem Knappen das Ross und kommt vor zu Artus.)

*poco*

*a* *poco*

cre - scen

do *sempre cresc.*

*m.s.* *m.d.* *m.d. m.s.*

*m.d.* *ff m.s.*

Merlin (knieend) *ff*

Heil! König Artus Heil!

## Artus (ihn aufhebend.)

Wer bist du, und was führt dich her zu mir?

*poco Andante.*

Mer-lin ————— bin ich ge-nannt, doch

*poco accel.  
cresc.*

wei-ter for-sche nicht. Frag' nicht die Hand, die aus dem

*tempo precedente.*

Wel-lengrab an's Licht dich reisst, wem sie ge-hört. Er-

## Allegro.

lö - sung bring'ich dir,  
Tromp.

Pos.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "lö - sung bring'ich dir," with "Tromp." written below. The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *f* and *p*. The tempo is marked "Allegro." at the top of the page.

Du willst zum Graal!

*ff*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Du willst zum Graal!". The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking. The tempo remains "Allegro."

Des Weg's un - kun - dig bist du sorg - um -

*p*

*m.d.*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Des Weg's un - kun - dig bist du sorg - um -". The piano accompaniment features a *p* (piano) dynamic marking and a *m.d.* (mezzo-dolce) marking. The tempo remains "Allegro."

fan - gen; Merlin hilft dir, zum Zie - le

*m.d.*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "fan - gen; Merlin hilft dir, zum Zie - le". The piano accompaniment features a *m.d.* (mezzo-dolce) marking. The tempo remains "Allegro."

zu ge - lan - gen. *p* Gern wär' ich selbst der

*sempre p*

Füh - - rer dir ge - we - - sen, doch hab' ge - geb - nes Wort

ich ein - zu - lösen. *engl. Horn.*

*engl. Horn.*

Be - stei - ge denn mein Ross, und lass den Lauf ihm

zü - gel - frei, berg - ab, berg - auf; steht es dann still, und bringt kein

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Schmeichelwort es fürder mehr vom festgefassten Ort, dann mache Halt, dann

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its eighth-note texture, with some dynamic markings like *mf* and *f* appearing in the piano part.

steig' vom Ross her - nie - der: du bist am Ziel, dort

The third system shows the vocal line reaching a phrase that ends with a long note. The piano accompaniment continues with its characteristic eighth-note accompaniment, ending with a fermata over the final notes.

se - hen wir uns wie - - - der.

The fourth system concludes the page. The vocal line has a long, sustained note. The piano accompaniment features a *mf* dynamic marking and a more active eighth-note pattern in the right hand, while the left hand provides a steady bass line.



Chor der Ritter und Frauen.

Sop. *ff*

Alt. Heil dir und Preis, Heil dir und Preis,

Ten. *ff*

Bass. Heil dir und Preis, Heil dir und

*ff* *mf* *ff* *mf*

Heil dir und Preis, geheimnissvoller Held, dess Wort wie Sonnenstrahl in tiefe Nächte

Preis und Preis, geheimnissvoller Held, dess Wort wie Sonnenstrahl in tiefe Nächte

*mf* *mf* *mf*

*ff* *mf*

fällt. Heil dir und Preis, Heil dir und

fällt. Heil dir und Preis,

*ff* *ff*

*mf* *ff* *mf* *ff*

## Artus.

*p*

Ver.

Preis, Heil dir und Preis, —

Heil dir und Preis, dir und Preis, —

## Lento

trau\_ens\_voll — ziehn dei\_ne Wor\_te durch meines Her\_zens off\_ne

## Il doppio movimento.

## Ginevra.

*mf* *cresc.*

Pfor-te. Der Hoff\_nung ros' - ger Him\_melschein dringt durch dein

*cresc.*

Wort in's Herz mir ein.

*f*

**Artus.**

Ihr Frau'n und Herrn, der Zug sei nun ge-schaart.

*f*

Wir sind be-reit zur heil'-gen Graa-les.

*f* *ff*

Wir sind be-reit zur heil'-gen Graa-les.

*f* *ff*

Wir sind be-reit \_\_\_\_\_ zur heil'-gen Graa-les.

*ff*

Wir sind be-reit zur heil'-gen Graa-les.

*ff*

fahrt.

fahrt.

fahrt.

fahrt.

Tr.

p

sf

Artus (zu Merlin.)

Andante.

*p*

Du hast dem bäng - sten Zwei - fel uns ent - nom - men, ge - seg - net

*p*

war, Merlin, ge - seg - net war dein Kom - men. Steht

*cresc.*

*mf*

still das Ross und will nicht wei - tergehen, ge - seg - net sei als.

*cresc.*

*mf*

(Er reicht ihm die Hand.) **Ginevra** (ihm die Hand reichend.)

**Merlin.**

dann das Wiedersehn. Und nun leb' wohl! Leb' wohl! Lebt

*m.s.* *m.s.* *m.d.* *p*

(Merlin führt Artus zum Ross)

**Ginevra.** *mf* *p*  
Leb' wohl! ge - seg - net sei das Wie - - - der-sehn.

**Merlin.** *mf* *p*  
wohl! Lebt wohl! ge - seg - net sei das Wie - - - der-sehn.

**Artus.** *mf* *p*  
Leb' wohl! ge - seg - net sei das Wie - - - der-sehn.

*cresc.* *dim.* **Allegro.** 3

*m.s.*

3 Trompeten auf dem Theater.

*m.s.*

III.

The first system of the musical score consists of three staves. The top staff is a single melodic line with a few notes and rests. The middle and bottom staves are a grand staff with a piano accompaniment. The piano part features a complex rhythmic pattern with many beamed notes and rests, creating a dense texture. The key signature has one sharp (F#).

The second system continues the musical score with three staves. The piano accompaniment in the bottom two staves remains dense and rhythmic, with frequent beaming. The top staff continues its melodic line. The key signature remains one sharp.

I. u. II. *staccato*

III.

The third system of the musical score features three staves. The piano accompaniment in the bottom two staves is characterized by a strong, rhythmic pulse with many beamed notes. The top staff has a melodic line with some staccato markings. The key signature is one sharp.

The fourth system consists of three staves. The piano accompaniment in the bottom two staves continues with its rhythmic pattern. The top staff has a melodic line with some staccato markings. The key signature is one sharp.

The fifth and final system on the page consists of three staves. The piano accompaniment in the bottom two staves continues with its rhythmic pattern. The top staff has a melodic line with some staccato markings. The key signature is one sharp.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and arpeggios.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chordal textures.

Third system of musical notation, starting with a vocal line marked "a 3.". The piano part includes a section labeled "Marsch." with a dynamic marking of *ff* and a section marked "marcato".

Fourth system of musical notation, primarily piano accompaniment. The bass line continues with eighth notes, while the treble line features chords and melodic fragments.

Fifth system of musical notation, primarily piano accompaniment. The bass line continues with eighth notes, and the treble line features chords and melodic fragments, ending with a *sfz* dynamic marking.

First system of piano introduction. Treble and bass staves show complex chordal textures and melodic lines. The key signature has one sharp (F#).

Second system of piano introduction, continuing the complex textures from the first system.

Vocal entry for the first voice part. The vocal line begins with a rest followed by the lyrics "Leb' wohl, Merlin,". The dynamic marking is *ff* (fortissimo).

Piano accompaniment for the vocal entry. The piano part features a dense, rhythmic texture with many sixteenth notes and chords, providing a dramatic accompaniment for the vocal line.

Second system of vocal entry for three voices. All three parts (Soprano, Alto, and Bass) sing the lyrics "wir zie - - - hen in die Wei - - - ten,". The piano accompaniment continues with its complex texture.

Continuation of the piano accompaniment for the second system, featuring intricate chordal patterns and melodic fragments.



der ban - - gen See - le Frie - -

der ban - - gen See - le Frie - -

der ban - - gen See - le Frie - -

The piano accompaniment consists of a right-hand part with intricate sixteenth-note patterns and a left-hand part with block chords and moving bass lines. The key signature has one sharp (F#).

den zu be - rei - - ten.

den zu be - rei - - ten.

den zu be - rei - - ten.

The piano accompaniment continues with similar rhythmic patterns, including triplets and dynamic markings such as *sfz* (sforzando) and *mf* (mezzo-forte).

Bald trennt von dir,

Bald trennt von dir,

The piano accompaniment features dynamic markings like *mf* and *sfz*, and includes a triplet in the right-hand part. The key signature remains one sharp.

Mer - lin, uns Berg und Thal,  
Mer - lin, uns Berg und Thal,

*poco cresc.*

*mf*  
Bald trennt von dir,  
*mf*  
Bald trennt von dir,

*mf*

Mer - lin, uns Berg und Thal,  
Mer - lin, uns Berg und Thal,

*poco cresc.*

*mf* Ge - seg - - net sei, *f* ge - seg - - net  
*mf* Ge - seg - - net sei, *f* ge - seg - - net

The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. A triplet of eighth notes is marked with a '3' above it.

*ff* sei, *ff* ge - seg - - net sei das Wie - der - sehn beim  
*ff* sei, *ff* ge - seg - - net sei das Wie - der - sehn beim

The piano accompaniment continues with intricate sixteenth-note passages and sustained chords, maintaining the *ff* dynamic.

Graal. Leb' wohl, Leb' wohl, Merlin!  
 Graal. Leb' wohl, Leb' wohl, Merlin!

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A trill is marked with 'tr' above a note in the right hand.

(Der Zug beginnt.)

Merlin (grüssend.)

Lebt wohl!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a complex texture with sixteenth-note patterns in both hands, accented with *sfz* (sforzando). The system concludes with a fermata over the final notes.

Lebt wohl!

The second system continues the piano accompaniment. It features a vocal line with a whole rest and a half note G4. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with *sfz*. The system ends with a fermata.

Lebt wohl!

The third system continues the piano accompaniment. The vocal line has a whole rest and a half note G4. The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a bass line with chords, both marked with *sfz*. The system concludes with a fermata.

The fourth system continues the piano accompaniment. It features a complex texture with sixteenth-note patterns in both hands, accented with *sfz*. The system concludes with a fermata.

The fifth system continues the piano accompaniment. It features a melodic line in the right hand with eighth-note patterns and a bass line with chords, both marked with *mf* (mezzo-forte). The system concludes with a fermata.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic progression with some chromaticism, and the bass staff maintains a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with various intervals, and the bass staff includes some complex chordal textures.

Fourth system of musical notation. The treble staff continues the melodic development, and the bass staff shows a more active accompaniment with frequent chord changes.

Fifth system of musical notation. This system includes a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The treble staff has a more rhythmic melodic line, and the bass staff features a complex accompaniment with many chords.

Sixth system of musical notation, the final system on the page. It continues the 3/4 time signature and two-sharp key signature. The treble staff has a melodic line with some grace notes, and the bass staff has a dense accompaniment with many chords.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes.

Second system of the piano score. The right hand continues with a similar rhythmic pattern. The left hand accompaniment consists of chords and moving lines.

Third system of the piano score. The right hand has a more melodic and flowing line. The left hand features a prominent, sweeping melodic line in the bass register, marked with a *ff* dynamic.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is marked with a *mf* dynamic and features a steady, rhythmic pattern.

Fifth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is marked with a *mf* dynamic and features a steady, rhythmic pattern.

Sixth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is marked with a *mf* dynamic and features a steady, rhythmic pattern.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs, and the bass staff has a more active accompaniment with chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with some grace notes, and the bass staff has a steady accompaniment with chords.

Fourth system of musical notation. The treble staff is filled with a complex, rapid melodic line, and the bass staff has a rhythmic accompaniment with chords.

Fifth system of musical notation. The treble staff continues with a complex melodic line, and the bass staff has a steady accompaniment with chords.

Sixth system of musical notation, the final system on the page. The treble staff has a complex melodic line, and the bass staff has a steady accompaniment with chords. The system ends with a double bar line and a final chord in the bass staff.

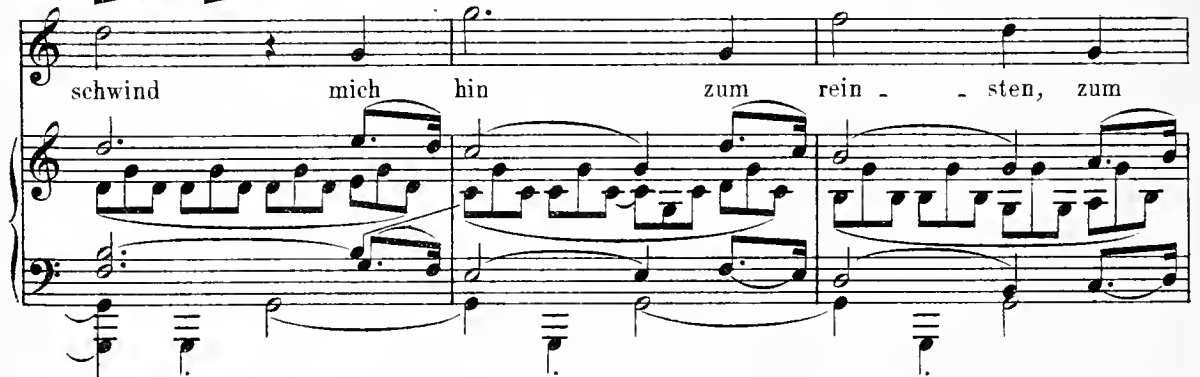
## Merlin (nachdem der Zug fort ist.)

*mf*

Nun Wol - ke und Wind, nun tra - - get ge -



schwind mich hin zum rein - - sten, zum



(Er wird in Wolken eingehüllt, in denen er verschwindet.)

se - - lig - sten Kind!




*molto cresc.*

*sf*





First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings such as *sfz* and *sf* are present.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with frequent sixteenth-note patterns. The bass staff continues with a steady accompaniment. Dynamic markings include *sfz* and *sf*.

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a more complex accompaniment with some triplets. Dynamic markings include *sfz* and *sf*.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a more complex accompaniment with some triplets. Dynamic markings include *sfz* and *sf*.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a more complex accompaniment with some triplets. Dynamic markings include *sfz* and *sf*.

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a more complex accompaniment with some triplets. Dynamic markings include *sfz* and *sf*.

First system of piano accompaniment. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *sfz* and *f*.

Second system of piano accompaniment. The right hand continues the intricate melodic pattern. The left hand has a more active role with frequent chord changes and moving bass lines. Dynamics include *f* and *sfz*.

Third system of piano accompaniment. The right hand melody becomes more melodic and expressive. The left hand accompaniment is dense with chords. Dynamics include *sfz*, *f*, and *mf*.

Chor der Ritter und Frauen. (hinter der Scene)

Vocal staves for the chorus, including Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass). The lyrics are: "Leb' wohl, Mer.lin, wir zie - - -". The dynamic marking *mf* is present for all parts.

Fourth system of piano accompaniment. The right hand features a prominent triplet figure. The left hand accompaniment is rhythmic and chordal. Dynamics include *sfz* and *f*.

hen in die Wei - - ten, der ban - gen

hen in die Wei - - ten, der ban - gen

hen in die Wei - - ten, der ban - gen

The first system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics "hen in die Wei - - ten, der ban - gen". The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and chords. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *sfz* (sforzando) and *fz* (forzando).

See - le Frie - - - den zu be - rei - - ten.

See - - le Frie - - - ten - den zu be - rei - - ten.

See - - le Frie - - - den zu be - rei - - ten.

The second system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics "See - le Frie - - - den zu be - rei - - ten." The bottom staff is the piano accompaniment, continuing the complex rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *sfz* (sforzando) and *fz* (forzando).

The third system of the musical score consists of two staves, both piano accompaniment. The top staff continues the complex rhythmic pattern with many sixteenth notes and chords. The bottom staff provides harmonic support with chords and bass notes. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *sfz* (sforzando) and *p* (piano).

Bald trennt von dir,  
Bald trennt von dir,

Mer - lin, uns Berg - und  
Mer - lin, uns Berg und

Thal. Bald  
Thal. Bald

*poco cresc.* *mf* *p*

trennt von dir, Mer -

trennt von dir, Mer -

The first system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

lin, uns Berg und Thal.

lin, uns Berg und Thal.

*poco cresc.*

The second system continues the vocal and piano parts. The piano accompaniment becomes more complex with sixteenth-note patterns. A *poco cresc.* marking is present in the piano part.

*p* Ge - seg - - net sei, *mf* ge - seg - - net

*p* Ge - seg - - net sei, *mf* ge - seg - - net

The third system features dynamic markings *p* and *mf*. The piano accompaniment includes a triplet of eighth notes in the right hand.

sei, ge - seg - - net sei das Wie - der - sehn beim

sei, ge - seg - - net sei das Wie - der - sehn beim

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a treble clef. The piano accompaniment is in a major key with a bass clef. The lyrics are: "sei, ge - seg - - net sei das Wie - der - sehn beim". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Graal. Leb' wohl, Leb' wohl, Merlin!

Graal. Leb' wohl, Leb' wohl, Merlin!

The second system continues the vocal and piano parts. The vocal lines are in a major key with a treble clef. The piano accompaniment is in a major key with a bass clef. The lyrics are: "Graal. Leb' wohl, Leb' wohl, Merlin!". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Die Wolken,  
welche die

ganze Bühne  
erfüllt haben,  
verschwinden.

The third system shows the piano accompaniment and lyrics. The piano part is in a major key with a bass clef. The lyrics are: "Die Wolken, welche die ganze Bühne erfüllt haben, verschwinden." The piano part features a rhythmic pattern of eighth and sixteenth notes.

Zweite Scene.

Das Thal der Viviane. Diese steht auf der Anhöhe nach Merlin aussehend.

*Allegro vivace.*

*mf*

*m.d.*

*f*

*cre - scen - do*

*Viviane. ff*

Merlin, Merlin,

*ff*

er kehrt zu - rück!

(eilt dem auftretenden Merlin entgegen, sie treffen sich unten.)

*dim.*

Du bist's, du bist's, o höch - - - stes

Glück!



*mf*

Mein Arm hält wie - der dich nm - fan - gen,

Vor - ü - - ber, vor - ü - - ber, vor -

ü - - ber ist der Tren - - - nung Ban - gen.

(Die ♩ wie vorher die ♩)

**Merlin.**

*p*

In dei - ne Au - - - gen darf ich

se - - - - - hen,

in dei - nes A - - - - - thens Hauch ver -

*mf* ge - - - - - hen;

*poco accel.*  
*molto cresc.* Vi - via - - - - - ne!

Ach, ich kann es dir nicht

*m.s.*

sa - - - - gen, welch' ei - - - ne

*2d.*

Se - - - lig - keit du gibst zu

*sf*

tra - - - - gen.

*p*

Viviane. *p*  
Mer - -

*languendo* *rit*

*a tempo* *languendo*  
lin, ge - -

*a tempo* *poco cresc.*

lieb - - - - - te - - - - - ster Mer -

lin!

2 1 2 3 5 3 2

Piano introduction with arpeggiated chords in both hands.

Merlin. *p*  
 Ein Trost war in der Fer - ne mir ge - blie - ben: Mer -

*sempre p*

Hob.

lin be - sass Vi - vianens Lie - ben. Sieh die - se

*p*

*m.s.*

Ro - sen, wie sie blühn, im Kran - ze,

Engl. Horn.

den du mir ge - schenkt, Sie wel - ken erst,

wenn an Mer - lin Vi.via-nens See - le nicht mehr denkt.

Viviane. *mf* *cresc.*  
Nie! Nie! Mer-lin,

*f* *ff* (Umarmung.)  
sie wel - ken nie!

*sf* *allegro*

8: *fz* *allegro*

*allegro*

*mf* *allegro*

**Un poco più mosso.**  
**Merlin (sich freimachend).**

*mf* Doch nicht in Ar - - muth sollst du fer - ner le - - - ben,

*cresc.*

*fz* Pracht ei - nes Kö - - nigs soll dich

*f*

*sf*  
2.

stolz um - ge - - ben.

*ff*

Zu Vi -

*ff marcato*

*8 m. d.*

via - - - - nens Rast

steig' aus der Er - - - de ein Pa - - last.

*p*



(Die Scene verwandelt sich. Ein herrlicher Palast, mit Garten umgeben, steigt aus der Erde. Links eine Laube.)

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The system contains three measures of music.

Second system of musical notation, consisting of two staves. The treble clef staff contains the vocal line with lyrics: *cre - - - scen - - - do*. The bass clef staff provides accompaniment. The system contains three measures of music.

Third system of musical notation, consisting of two staves. The treble clef staff contains the vocal line with lyrics: *cre - - - scen*. The bass clef staff provides accompaniment. The system contains three measures of music.

Fourth system of musical notation, consisting of two staves. The treble clef staff contains the vocal line with lyrics: *do* and *cre - - -*. The bass clef staff provides accompaniment. The system contains three measures of music.

Fifth system of musical notation, consisting of two staves. The treble clef staff contains the vocal line with lyrics: *scen* and *do*. The bass clef staff provides accompaniment. The system contains three measures of music.

Sixth system of musical notation, consisting of two staves. The treble clef staff contains the vocal line. The bass clef staff provides accompaniment. The system contains three measures of music.

First system of piano accompaniment. Treble clef with a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with sustained chords and occasional eighth notes. Dynamics include *sfz* (sforzando) and *fz* (forzando).

Second system of piano accompaniment. Similar to the first system, it features a melodic line with eighth and sixteenth notes and a bass line with sustained chords. Dynamics include *sfz* and *fz*.

Third system of piano accompaniment. It begins with a tempo change to *♩ = vorher* (half note = previous tempo). The music is marked *dim.* (diminuendo) and *p.* (piano). The treble clef has a melodic line with chords, and the bass clef has a rhythmic accompaniment of eighth notes.

Viviane. *mf*  
Mer - lin, du mäch' - - - ger

Fourth system featuring a vocal line and piano accompaniment. The vocal line is in the treble clef, starting with a whole note rest followed by the lyrics. The piano accompaniment is in the bass clef, featuring a rhythmic accompaniment of eighth notes. Dynamics include *mf* (mezzo-forte) and *p.* (piano).

Wun - - - der - mann!

Fifth system featuring a vocal line and piano accompaniment. The vocal line is in the treble clef, starting with a whole note rest followed by the lyrics. The piano accompaniment is in the bass clef, featuring a rhythmic accompaniment of eighth notes. Dynamics include *mf* (mezzo-forte) and *p.* (piano).

## Merlin.

*p*

Nun soll mit Spiel und Tanz in

*mf**mf*

lie - - be - heil' - gen Räu - - men an uns vor -

*mf**mf**p*ü - *p*- ber - ziehn ein se - lig Träu *mf* - - men.*pp**mf**m.s.*

(Er führt sie zur Laube.)

*mf**mf**mf**m.s.**mf**m.s.**p**mf**mf**mf*

Horn-Solo.

*m.d.**m.s.**m.d.**m.s.**m.s.*

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic accompaniment with frequent sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *m.s.* (mezzo-soprano). The system concludes with a double bar line and a repeat sign.

## Ballet.

I. Tanz. Tänzerinnen aus dem Schlosse kommend gruppieren sich im Hintergrunde zu einem Halbkreise. Geflügelte Genien (Kinder) kommen herbei und geben jeder einzelnen Tänzerin einen Strauss Lilien. Nachdem sie wieder weggegangen sind, wird ein Tanz ausgeführt; indem dadurch der Hintergrund frei wird, sieht man eine Gestalt, den Glauben bedeutend, einen Lilienkranz im Haar und einen Lilienstengel in der Hand haltend, in weisser Beleuchtung. Die erste Tänzerin reicht ihren Strauss der Viviane, die übrigen stecken die Sträuße insdas Flechtwerk

The second system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic accompaniment with frequent sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *m.s.* (mezzo-soprano). The system concludes with a double bar line and a repeat sign.

der Laube, so dass diese am Ende des Ballets ganz erfüllt ist von Lilien, Immergrün und Rosen. Dazu geht der Chorgesang.

The third system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic accompaniment with frequent sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The system concludes with a double bar line and a repeat sign.

*p* Glau - be fragt, — wo Un - - - schuld wei - le,

*mf*

**Chorgesang.** *p* Glau - be fragt, — wo Un - - - schuld wei - le,

*mf*

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff starting at a piano (*p*) dynamic and the lower staff at a mezzo-forte (*mf*) dynamic. The bottom two staves are piano accompaniment, also starting at *p* and *mf*. The music is in a minor key and features a steady accompaniment in the piano part.

*p* dass er dort sich Woh - - - nung wäh - le.

*p* dass er Woh - nung

*p* dass er dort sich Woh - - - nung wäh - le.

*p* dass er Woh - nung

The second system continues the vocal and piano parts. It features four staves. The vocal lines are marked with *p* and the piano accompaniment with *p* and *mf*. The piano part includes some arpeggiated chords and a consistent rhythmic pattern.

*mf* Woh - - nung hat er nun ge - fun - - den in Vi -

*mf* Woh - - nung hat er nun ge - fun - - den in Vi -

*mf* ge - fun - - - - den

*cresc.* *mf*

The third system concludes the page with four staves. The vocal lines are marked with *mf*. The piano accompaniment includes a *cresc.* (crescendo) marking and continues with *mf*. The piano part features more complex arpeggiated figures and a rising melodic line in the right hand.

via - - - nens rei - - - ner See - - - le.

via - - - nens rei - - - ner See - - - le.

*mf*

Glau - - - be fragt, - - - wo Un - - - schuld

Glau - - - be fragt, - - - wo Un - - - schuld wei - - - le,

*p* *mf*

*p*

wei - - - le, dass - - - er dort sich Woh - - - nung

dass - - - er dort sich Woh - - - nung wä - - - h - - - le.

*f* *mf* *f*

*f* *mf* *f*

Horn.

wäh - le.

Glau - - - be fragt, wo Un - - - schuld

Glau - - - be fragt, wo Un - - - schuld wei - le,

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Dynamics include *p* (piano) and *mf* (mezzo-forte).

wei - le, dass er dort sich Woh - nung

dass er dort sich Woh - nung wäh - - le.

*molto cresc.*

The second 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 remains two flats. Dynamics include *f* (forte) and *molto cresc.* (molto crescendo).

Woh - nung hat er nun ge - fun - - - den in Vi -

wäh - le.

Woh - - nung hat er nun ge - fun - den in Vi -

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 key signature remains two flats. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte).

*sfz*  
 via - - - nens rei - - - ner See - - le.  
 via - - - nens rei - - - ner See - - le.

*mf*

*p* Glau - - - be fragt, — wo Un - - - schuld wei - le,  
*mf*  
*p* Glau - - - be fragt, — wo Un - - - schuld wei - le,  
*mf*

*p*  
*mf*

*p* dass — er dort — sich Woh - - - nung wä - - le.  
*p* dass er  
*p* dass — er dort — sich Woh - - - nung wä - - le.  
*p* dass er Woh - nung

*p*



Woh - nung hat er nun ge - fun - - den in Vi -  
 ge - fun - - den in Vi -

*cresc.* *f.* *p.*

*cresc.* *mf* *f.*

via - - - nens rei - - - ner See - - - le.  
 via - nens rei - ner  
 via - nens rei - - - ner See - - - le.

*p.*

*p.*

Woh - nung hat er  
 Woh - nung hat er

*p.*

*p.*

*mf*  
nun ge - fun - den

*mf*  
nun ge - fun - den

*cresc.*

in — Vi - via - nens rei - ner See - - - le, in Vi -

in — Vi - via - nens rei - ner

*sfz*

*mf*

via - - - nens rei - - - ner See - - - le.

See - - - le, rei - - - ner See - - - le.

*poco meno mosso*

*mf*

*poco meno mosso*

Der zweite Tanz wie oben, nur statt des Glaubens die Gestalt der Hoffnung in grüner Beleuchtung,  
und statt der Lilien Sträusse von Immergrün. Der Strauss wird an Merlin gereicht.

The musical score is presented in six systems, each with a treble and bass clef staff. The key signature is one flat (B-flat). The first system includes a trill ornament (tr) above a note in the treble staff. The second system features a dynamic marking of *p* (piano) in the bass staff. The third system includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The fourth system includes a dynamic marking of *p* (piano) in the bass staff. The score is characterized by dense, flowing melodic lines and complex harmonic textures, typical of a late Romantic or early 20th-century piano piece.

First system of a musical score, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 12/8 time signature. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and moving lines.

(Die  $\text{♩} = \text{♩}$  vorher)

Second system of the musical score. It begins with a 12/8 time signature and a key signature of two sharps. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment with chords and a few moving notes.

Third system of the musical score. The treble staff shows a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Fourth system of the musical score. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Fifth system of the musical score. The treble staff features a highly rhythmic and complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and moving lines.

*mf*  
Hoff - - - nung hilft das Ziel er -

*mf*  
Hoff - - - nung hilft das Ziel er -

*mf*

ja - - gen, sehen - ket Muth - - - zu küh - - - nem

*cresc.*  
küh - - - nem

ja - - gen, sehen - ket Muth - - - zu küh - - - nem

*cresc.*  
küh - - - nem

*cresc.*

*f*  
Stre - ben, Hoff - - - nung

*f*  
Stre - ben, Hoff - - - nung

*f*

*trm*

soll zu ed - lem Wa - gen dir, Mer -  
 soll zu ed - lem Wa - gen dir, Mer -  
 soll zu ed - lem Wa - gen dir, Mer -

lin, im Her - zen le - - - ben.  
 lin, im Her - zen le - - - ben.

Hoff - - nung hilft das Ziel er - ja - gen,  
 Hoff - - nung hilft das Ziel er -

*mf* schen - - ket Muth zu küh - nem Stre - ben,  
 ja - - gen, *mf* schen - - ket Muth zu küh - nem

*mf*

Hoff - - - nung soll zu ed - lem Wa - - gen dir, Mer -  
 Stre - - ben, Hoff - nung soll zu ed - lem

lin, im Her - zen le - - ben.  
 Wa - gen dir, Mer - lin, im Her - zen

*tr*

Hoff - - nunghilft dasZiel er - ja - - gen,  
 le - - ben. Hoff - - nunghilft dasZiel er -

schen - - ket Muth zu küh - nem Stre - ben.  
 ja - - gen, schen - - ket Muth zu küh - nem

Hoff - - - nung, Hoff - - - nung  
 Stre - ben. Hoff - - - nung



soll zu ed - lem Wa - - - gen dir, - Merlin,

soll zu ed - lem Wa - - - gen dir, - Merlin,

im Her - - zen le - - ben.

im Her - - zen le - - ben.

**Dritter Tanz.** Hierbei erscheint die Gestalt der Liebe in rosenrother Beleuchtung, die Tänzerinnen erhalten Rosensträuße und die beiden ersten Tänzerinnen geben ihre Sträuße an Merlin und Viviane.

*tr*

*cresc.*

*dim.*

*p*

*m.d.*

**Allegretto.**

Clar.  
*p*

*tr*

The musical score is written for piano and clarinet. The piano part consists of six systems of staves, each with a treble and bass clef. The clarinet part is a single staff at the bottom, marked 'Clar. p'. The score includes various musical notations such as trills, dynamics (piano, mezzo-forte, crescendo, decrescendo), and articulation marks. The tempo is indicated as 'Allegretto'.

*p*  
 Lie - - be reicht aus Him - mels - sphä - ren

*p*  
 Lie - - be reicht aus Him - mels - sphä - ren

*p*  
 Euch - die hol - - de Ro - sen - hand,

*p*  
 Euch die hol - - de Ro - sen - hand,

*p*  
 führt - Mer -

*p*  
 führt Mer -

li - - nen und Vi - via - nen in das

li - - nen und Vi - via - nen in das

The first system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'li - - nen und Vi - via - nen in das' repeated on two lines. The piano part features a melodic line with trills and a bass line with chords. Dynamics include *p* (piano).

ew' - - ge Ju - gend - land.

ew' - - ge Ju - gend - land.

The second system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'ew' - - ge Ju - gend - land.' repeated on two lines. The piano part features a melodic line with trills and a bass line with chords. Dynamics include *p* (piano) and *m.s.* (mezzo-soprano).

Lie - be reicht aus

Viol.

The third system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'Lie - be reicht aus'. The piano part features a melodic line with trills and a bass line with chords. Dynamics include *mf* (mezzo-forte) and *Viol.* (Violin).

*mf*

Him - mels - sphä - ren Euch die hol - de

Him - mels - sphä - ren Euch die hol - de,

Clar. *tr* VI.

*mf*

Euch die hol - - de, Euch die hol - de

*mf* Euch die hol - - de, Euch die hol - de

Clar. *tr* VI.

*mf*

*p*

Ro - sen - hand. Lie - be

*p*

Ro - sen - hand. Lie - be reicht aus

*p*

*tr*

reicht aus Him - mels - sphä - ren, Lie - be  
 Him - mels - sphä - ren, Lie - be reicht aus

*p*

tr 6

reicht aus Him - mels - sphä - ren Euch die hol - de  
 Him - mels - sphä - ren Euch die hol - de

*p*

tr 6

Ro - sen - hand. Lie - be reicht aus  
 Ro - sen - hand. Lie - be reicht aus

*p*

tr

Him - mels - sphä - ren Euch die hol - - de

Him - mels - sphä - ren Euch die hol - - de

*p*

*p*

*p*

*tr*

*tr*

*tr*

*p*

Ro - - sen - - hand,

Ro - - sen - - hand,

*tr*

*tr*

*tr*

*p*

*m.s.*

*m.s.*

führt Mer - li - - nen

führt Mer - li - - nen

*p*

*p*

*p*

*tr*

*p*

und Vi - via - nen in das ew' - - ge

und Vi - via - nen in das ew' - - ge

The first system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics 'und Vi - via - nen in das ew' - - ge'. The bottom two staves are piano accompaniment. The piano part features a melodic line with trills (tr) and a bass line with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Ju - gend - land. in das ew' - ge

Ju - gend - land. in das ew' - ge

in das

The second system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics 'Ju - gend - land. in das ew' - ge'. The bottom two staves are piano accompaniment. The piano part features a melodic line with trills (tr) and sixteenth-note passages (6), and a bass line with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Ju - gend - - land.

Ju - gend - - land.

The third system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics 'Ju - gend - - land.'. The bottom two staves are piano accompaniment. The piano part features a melodic line with trills (tr) and sixteenth-note passages (6), and a bass line with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.



First system of musical notation, featuring a treble and bass clef with various musical notations including trills and slurs.

Vierter Tanz. Diesmal erscheinen alle drei Gestalten in rosenrother Beleuchtung ohne Blumen.  
Allegro moderato.

Second system of musical notation, including dynamic markings *p* and *poco*.

Third system of musical notation, including dynamic markings *poco* and *cresc.*

Fourth system of musical notation, showing complex rhythmic patterns and slurs.

Fifth system of musical notation, including dynamic marking *f sempre cresc.*

Sixth system of musical notation, featuring a treble and bass clef with various musical notations.

*ff*

Glau - - be, Hoff - nung, Lie - - be

*ff*

Glau - - be, Hoff - nung, Lie - be

*ff*

wer - den Euch zum ew' - gen Hei - le

Euch zum

wer - den Euch zum ew' - gen Hei - le

die - - - - - nen, doch die Lie - - - - -

*sfz*

die - - - - - nen, doch die Lie - - - - -

*sfz*

*tr*

*sfz*



Lie - - - be wer - den Euch - - - zum

Lie - - - be wer - den Euch - - - zum

Lie - be

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, and dynamic markings such as *sfz* and *fz*.

ew' - gen Hei - le die - nen, doch die

ew' - gen Hei - le die - nen, doch die

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues with intricate rhythmic patterns and chordal textures.

Lie - - - be, die allmächt' - ge ist die

Lie - - - be die allmächt' - ge, ist die

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a dense texture of chords and moving lines.

gröss - - te un - - ter ih - - -

gröss - - te un - - ter ih - - -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady, rhythmic accompaniment.

nen. Glau - be, Hoff - nung,

nen. Glau - be, Hoff - nung,

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes some arpeggiated chords and sustained notes.

Lie - - be wer - - den Euch zum

Lie - - be Euch zum

Lie - - be wer - - den Euch zum

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern to the previous systems.

ew' - gen Hei - le die - - - - - nen, doch die

ew' - gen Hei - le die - - - - - nen, doch die

Lie - - - - - be, die all - mächt' - - - - -

Lie - - - - - be, die all - mächt' - - - - -

ge, ist die gröss - - - - - te un - ter

gröss - - - - - te

ge, ist die gröss - - - - - te un - ter

gröss - - - - - te

ih - - - - - nen.

ih - - - - - nen.

*accèler.*

Viviane.

*p*

Des Herzens Dank nehmt von Vi - via - nen, doch nun ge - - nug. —

*tr* *molto accelerando*

*cresc.*

Allegro vivace.

(zu Merlin) *mf*

Ein ban - ges Mah - - nen

*ff* *p*

pocht ru - - he - los und flü - stert

*poco a poco cresc.*

*cresc.*

lei - - se im Her - - zen mir



*ff*  
in ah - - - nungs - vol - ler

Wei - - - se.

*ff*

Merlin. *mf*  
In schuld - los

*p*

rein - stem, kind - lichen Ge - müth ahnst du die Wol - ke, die her -

*poco cresc.*

ü - ber zieht; Noch ein Mal musst du

Clar. Solo

*p cresc.*

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "ü - ber zieht; Noch ein Mal musst du". The piano accompaniment is written for the right and left hands, with a clarinet solo part indicated above the right hand. The piano part includes a dynamic marking of *p cresc.* and features a complex rhythmic pattern with many sixteenth notes.

Schmerz durch mich er - lei - den,

*mf*  
Celli 3

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "Schmerz durch mich er - lei - den,". The piano accompaniment includes a dynamic marking of *mf* and a section for three cellos, labeled "Celli 3". The piano part features a prominent triplet of eighth notes in the right hand.

noch ein Mal muss Mer - lin

*cresc.* *mf sempre cresc.*

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "noch ein Mal muss Mer - lin". The piano accompaniment includes dynamic markings of *cresc.* and *mf sempre cresc.*. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

von der Ge - lieb - ten schei - den.

*ff*  
Celli

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "von der Ge - lieb - ten schei - den." with a fermata over the final note. The piano accompaniment includes a dynamic marking of *ff* and a section for cellos, labeled "Celli". The piano part features a complex rhythmic pattern with many sixteenth notes and a triplet of eighth notes in the right hand.

Viviane.

*mf*  
So hat mein

*cresc.*

*mf*

Herz mich nicht be - tro - - - gen;

*cresc.*  
du willst hin - aus in sturm - beweg - - te

*cresc.*

Wo - - - gen.

*f* *sempre cresc.*

meno Allegro.

*ff* Mer - lin, bleib' hier,

*m.s.*

*meno f* hier ist ja ew' - - ger Frie - - den

*dim.*

*mf* in Vi - via - - nens Ar - - men

*p*

*p* dir be - schie - - den.

Viol.

*pp*

*m.s.*

*p*

*mf*

*p*

*f*

Ed.

Merlin.

Ich muss; zum letz - - ten

*cresc.*



*f*

Ziel gilt es ein küh - - nes Ren - - nen;

ist es er - - reicht,

*cresc.*

*ff*

(die  wie vorher die )

dann wird uns Nichts mehr trennen, dann keh'rich treu zu dir zu - rück, Vi -

*mf*

*f*

vi - a - nen und Mer - lin - blüht dann ein ew' - - - ges

(die  $\downarrow$  wie vorher die  $\downarrow$  Viviane. (wie in die Zukunft starrend.)

Glück! Nein, — Nein! — Merlin, du — kehrt nicht wie - der!

In wil - de Bran - - dung

steu - - - erst du dein Schiff. —

*cresc.*  
Sieh'

hin, Sieh' hin—

*sfz cresc.*

ein za - ckig Fel - sen -

riff!  
Fl. Ob.

*mf cresc.*

Die Wo - ge

kommt... sie stürzt

*cresc.*  
*marc.*

und reißt dich nie - - - der...

*ff*  
*dim.*

*p*

Vi.viane fern... in dei - ner letz - ten Noth,

*poco cresc.*  
*p*

ihr letz - ter Trost ein - samer Tod.

*p*  
1



## Moderato.

## Merlin.

Und wenn ich auch in höchsten Nöthen stände, des Zauberns Macht

## Viviane.

schützt mich vor solchem Ende. So geh' denn hin, um höchstes Ziel zu

wer - ben, doch lass nicht ein - sammich von dir verlas - sen ster - ben.

Steht hohe Zau - bermacht dir zu Ge -

bot, so lass ein Zei - chen mir,

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line begins with a whole note rest, followed by the lyrics 'bot, so lass ein Zei - chen mir,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including trills. The key signature has one flat, and the time signature is 7/8.

wenn du in To - des - noth;

The second system continues the vocal line with the lyrics 'wenn du in To - des - noth;'. The piano accompaniment features a dynamic marking of *sfz* (sforzando) and includes trills in the left hand. The key signature remains one flat, and the time signature is 7/8.

Be - fahl dem Sturm, dass

The third system continues the vocal line with the lyrics 'Be - fahl dem Sturm, dass'. The piano accompaniment features a dynamic marking of *f* (forte) and includes trills in the right hand. The key signature remains one flat, and the time signature is 7/8.

er mich zu dir brin - - ge, dass

The fourth system concludes the vocal line with the lyrics 'er mich zu dir brin - - ge, dass'. The piano accompaniment features dynamic markings of *cresc.* (crescendo) and *ff* (fortissimo), and includes trills in the right hand. The key signature remains one flat, and the time signature is 7/8.

ei - - - ne Wel - le uns in

sel' - - - gem Tod ver -

Merlin.

schlin - ge. *mf* Vi - via - ne

*dim.*

bit - tet nicht ver - ge - bens.

*p* *sempre* cre - - - scen -

do

So stei - ge auf, du

Quel - le mei - nes Le - bens.

(Ein Springbrunnen steigt empor.)

**Maestoso.**

*p* *mf*

Viol. 45

Hr.

Sieh da, sie

spru - delt hoch und klar.

So lang' sie quillt bin ich

nicht in Ge - fahr,

doch wann sie nicht mehr

hoch und hel - - - le

*mf*

hin in die wei - - - ten

*mf*

Lüf - - - te springt,

*p*

*immer Pedal am Anfang eines jeden Taktes*

ein Zei - - - chen

ist es dir zur Stelle,

dass Mer - lin mit dem  
cre - - - - - scen -

To - de ringt.  
do -

Dann sag' dem Sturm, du

*ff*

wol - lest mit ihm ziehn

*cresc.*

*f*

zum letz - ten Seuf - - - zer

*dim.*

*mf*

*mf* (Die  $\text{♩}$  wie vorher die  $\text{♩}$ ) Viviane. *mf*

von Mer - - lin. Hab'

*dim.*

*p*

*sf*

*f*

Dank, hab' tau - - - send

*cresc.*

*mf*



Dank. nun will ich nicht mehr

kla - - gen, wenn dich die

Wün-sche in die Fer - - - ne tra - gen;

zieh' hin, Mer - - lin, und

*cresc.*

sei's in dein Ver - - der - - -

*sf* *sf* *ff*

ben,

*f dim.*

mir bleibt der Trost

*p cresc.*

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

mit dir ver - - - eint zu

*mf sf*

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

ster - ben.

*mf* *dim.* *p* *f*

Leb' wohl, Leb' wohl.

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

Merlin. Leb' wohl, — Leb'

*mf* *p*

Viviane. (Er reisst sich los, sie sieht ihm nach.)

Leb' wohl. wohl. Leb' wohl.

*f* *f* *f*

ten. ten.

*ten.* *ten.*

ten.  
m.s.  
ten.  
\* simile  
ten.

Viviane (an die Quelle tretend.)

Nun steig' her - - - auf, o  
ten.  
m.s.

Tag, nun sink' her - - -  
ten.  
6  
ten.

nie - - der, Nacht. - - Vi - -  
ten.

via - - ne hält ten. an

Mer - lins Quel - le Wacht. ten. cresc.

ten. ten.

Der Vorhang fällt.

Ende des zweiten Actes.

## Dritter Akt.

## Erste Scene.

Weite Sandwüste. — Vorn links ein Zelt; vor demselben auf Teppichen gelagert:  
Artus, Ginevra, Aleard, Gawein in Todesermatten.

Molto Adagio.

The piano score consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Molto Adagio'. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mf d.* (mezzo-forte decrescendo). There are also articulation marks like accents and slurs. The music features a mix of chords and melodic lines, with some passages marked with triplets (indicated by a '3' over a group of notes). The overall mood is somber and reflective, consistent with the scene's description of characters lying in death.

sempre *p*  
m.s.

*p* 3 3

**Chor der Ritter und Frauen. (hinter der Scene.)**

Sop. *p*

Alt *p* Vor - ü - ber das Ringen, vor - ü - ber das Stre - ben,

Ten. *p*

Bass *p* Vor - ü - ber das Ringen, vor - ü - ber das Stre - ben,

ge - sun - ken die Hoff - nung, ge - sun - ken das Le - ben.

ge - sun - ken die Hoff - nung, ge - sun - ken das Le - ben.

*m.s.*

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ )

Zur Ruh', zur Ruh', — nun fal - tet fromm die Hän - de. — zur  
 Zur Ruh', zur Ruh', — nun fal - tet fromm die Hän - de, — zur

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ )

Ruh', zur Ruh', — Gott schenk' ein gnä - dig En - - de. — Zur Ruh', zur Ruh',  
 Ruh', zur Ruh', — Gott schenk' ein gnä - dig En - - de. — Zur Ruh', zur Ruh',



*sf*  
 - nun fal\_tet fromm die Hän - de, — zur Ruh', zur Ruh', — Gott schenk' ein  
*sf*  
 - nun fal\_tet fromm die Hän - de, — zur Ruh', zur Ruh', — Gott schenk' ein  
*sf*

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 one sharp (F#) and the time signature is common time (C). The first vocal line starts with a forte (*sf*) dynamic. The piano accompaniment features a steady bass line and chords in the right hand.

*mf*  
 gnädig En - de. — Zur Ruh', zur Ruh', — nun fal\_tet fromm die Hän -  
*mf*  
 gnädig En - de. — Zur Ruh', zur Ruh', — nun fal\_tet fromm die Hän -  
*mf*

The second 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 one sharp (F#) and the time signature is common time (C). The vocal lines start with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with similar harmonic support.

*p*  
 de. — Zur Ruh', zur Ruh'! — Gott schenk' ein gnä-dig En - de. —  
*p*  
 de. — Zur Ruh', zur Ruh'! — Gott schenk' ein gnä-dig En - de. —  
*p*

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 key signature has one sharp (F#) and the time signature is common time (C). The vocal lines start with a piano (*p*) dynamic. The piano accompaniment features a steady bass line and chords in the right hand.

Ginevra.

*mf*

Artus. *p* Wir sind am Ziel.

(die ♩ wie vorher die ♩) Das Ross stand still.

*scmpre p sfz mf sfz f*

Aleard.

Am letzten Ziel. —

Gawein. *p*

Das Ziel ist

Ginevra. *p poco cresc. mf sfz sfz dim.*

Voll-bracht, voll-bracht ist un-ser Pil-ger-lauf, das

Aleard. *p poco cresc. mf sfz sfz*

Voll-bracht, voll-bracht ist un-ser Pil-ger-lauf,

Artus. *psfz poco cresc. sfz mf sfz sfz*

Gawein. *psfz poco cresc. sfz mf sfz sfz dim.*

Vollbracht, vollbracht ist un-ser Pil-ger-lauf, — das

Tod!

Vollbracht, vollbracht ist un-ser Pil-ger-lauf, das

*poco cresc. sfz mf sfz dim.*

Wü - sten - grab - nimmt al - le Mü - den auf.

das Wü - sten - grab - nimmt al - le Mü - den auf.

Wü - sten - grab - nimmt al - le Mü - den auf.

Wü - sten - grab - nimmt al - le Mü - den auf.

*dim.* *p* *fz* *fz*

*dim.* *p* *fz* *fz*

*p* *fz* *fz*

*sempre p*

Des Le - - - bens Tag, er

Des Le - - - bens Tag, er

Des Le - - - bens Tag, er

Des Le - - - bens Tag, er

*p*

*p*

*p*

*p*

**Chor der Ritter und Frauen. (hinter der Scene)**

Zur Ruh', zur Ruh', nun

Zur Ruh', zur Ruh', nun

*p*

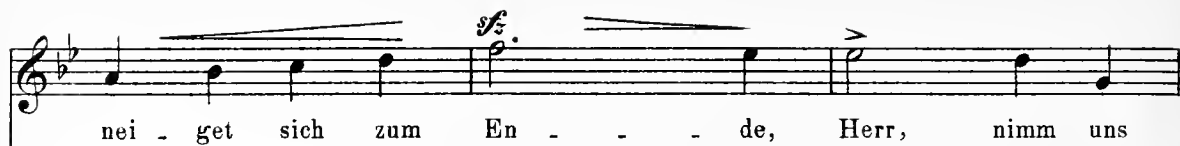
*p*

*p*

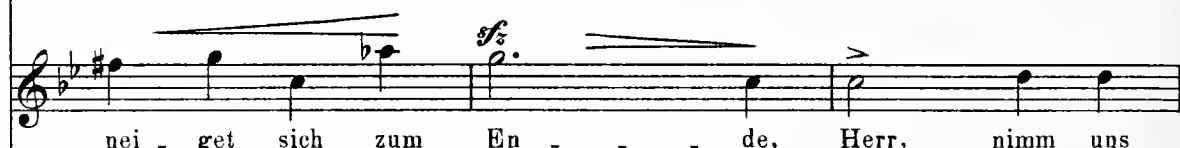
*p*

*p*

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



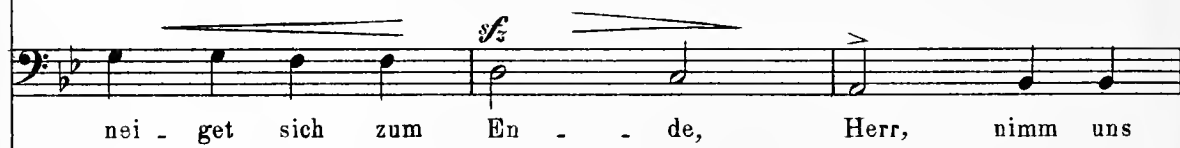
nei - get sich zum En - - de, Herr, nimm uns



nei - get sich zum En - - de, Herr, nimm uns



nei - get sich zum En - - de, Herr, nimm uns



nei - get sich zum En - - de, Herr, nimm uns



fal - tet fromm die Hän - - de, zur Ruh', zur



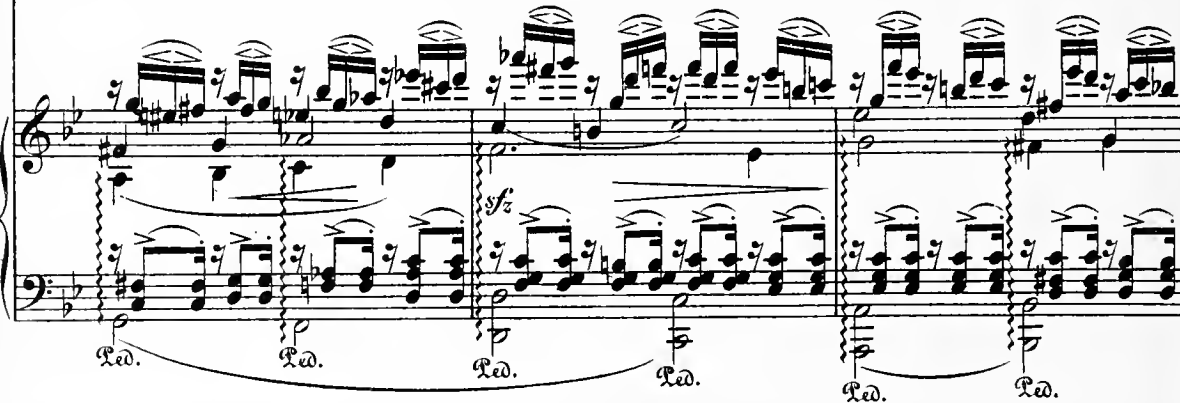
fal - tet fromm die Hän - - de, zur Ruh', zur



fal - tet fromm die Hän - - de, zur Ruh', zur



fal - tet fromm die Hän - - de, zur Ruh', zur



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



Le - - - bens Tag, er nei - get

Le - - - bens Tag, er nei - get

Le - - - bens Tag, er nei - get

Le - - - bens Tag, er nei - get

Zur Ruh', zur Ruh', nun fal - tet *mf*

Zur Ruh', zur Ruh', nun fal - tet *mf*

Zur Ruh', zur Ruh', nun fal - tet *mf*

Zur Ruh', zur Ruh', nun fal - tet *mf*

Ped. Ped. Ped. Ped. Ped.

*sfz cresc.*  
sich zum En - - - de, Herr, nimm uns

*sfz cresc.*  
sich zum En - - - de, Herr, nimm uns

*sfz cresc.*  
sich zum En - - - de, Herr, nimm uns

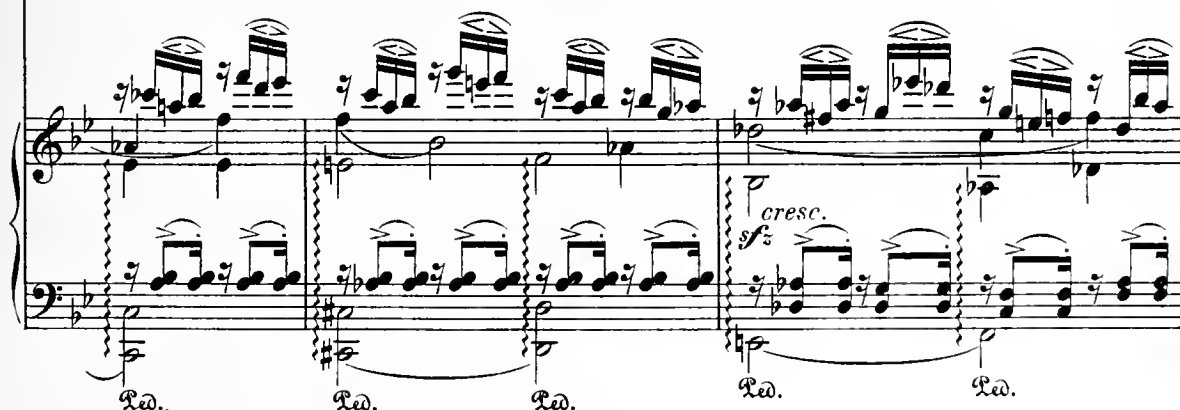
*sfz cresc.*  
sich zum En - - - de, Herr, nimm uns

*p*  
fromm die Hän - - - de, zur Ruh', zur

*p*  
fromm die Hän - - - de, zur Ruh', zur

*p*  
fromm die Hän - - - de, zur Ruh', zur

*p*  
fromm die Hän - - - de, zur Ruh', zur

*cresc. sfz*  

  
*Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

auf in dei - ne Gna - den - hän - - de.

auf in dei - ne Gna - den - hän - - de.

auf in dei - ne Gna - den - hän - - de.

auf in dei - ne Gna - den - hän - - de.

Ruh', Gott schenk' ein gnä - dig En - - - de.

Ruh', Gott schenk' ein gnä - dig En - - - de.

Ruh', Gott schenk' ein gnä - dig En - - - de.

Ruh', Gott schenk' ein gnä - dig En - - - de.

Figured bass notation:  $\text{C}\omega$ ,  $\text{C}\omega$ ,  $\text{C}\omega$ ,  $\text{C}\omega$ ,  $\text{C}\omega$ ,  $\text{C}\omega$ \*



Aleard.

*mf*

Mer.lin kommt nicht!

Artus.

*p*

Mer.lin kommt nicht!

Gawein.

*mf*

Mer.lin kommt nicht!

Ginevra.

*mf*

Er kommt, er hat's ver-sprochen. Noch hat Mer.lin sein Wort uns nicht ge-

brochen.  
Aleard.

*p*

Zu spät!

Artus. *p*

Zu spät!

Gawein.

*p*

Schon naht der To-des-pfeil.

Allegro assai.

Merlin (rasch auftretend.)

Heil, König Artus! Heil! Euch allen Heil!

Merlin! Merlin!

Merlin! Merlin! (Sie reichen ihm die Hände.)

Merlin! Merlin!

Allegro assai.

Merlin! Merlin!

Tromp.

Ginevra (zu Merlin.)

Schon sank der Hoff - nung Stern am Himmel nie - der,

jetzt steigt er hoch empor, wir ha - ben dich ja wie - der.

*cresc.*

Artus (in die Scene rufend.)

*f*

Hört, Al - le, hört! Ihr Frau - en und Män - ner, hört!

*mf*

treu blieb Mer - lin, er ist zu - rück - gekehrt

*f* *din.*

(Ritter und Frauen auf die Bühne eilend, begrüßen Merlin und drücken ihm die Hand.)

Sopr. *mf*

Alt. Mer - lin ist da! *mf*

Chor der Ritter und Frauen. Er liess uns nicht ver -

Ten. *mf* Mer - lin ist da! *mf*

Bass. Er liess uns nicht ver -

*mf* Mer - lin ist da!

geh!

*mf* Er liess uns

Mer - lin ist da!

*mf* Er liess uns

*cresc.* Ge - seg - - net sei, Mer -

nicht ver.gehn!

*cresc.* Ge - seg - - net sei, Mer -

nicht ver.gehn!

*cresc.*

lin, das Wie - - der - sehn! ge -

lin, das Wie - - der - sehn! ge -

*Ad.* *Ad.* *Ad.*

## Ginevra.

*ff*  
 Ge - seg - net sei, ge - seg - net sei, ge - seg - net

## Aleard.

*ff*  
 Ge - seg - net sei, ge - seg - net sei, ge - seg - net

## Artus.

*ff*  
 Ge - seg - net sei, ge - seg - net sei, ge - seg - net

## Gawein.

*ff*  
 Ge - seg - net sei, ge - seg - net sei, ge - seg - net

*ff*  
 seg - - - net, ge - seg - - - net, ge - seg - -

*ff*  
 seg - - - net, ge - seg - - - net, ge - seg - -

*ff*  
 seg - - - net, ge - seg - - - net, ge - seg - -

*ff*  
 seg - - - net, ge - seg - - - net, ge - seg - -

*ff*  
 Ped. Ped. Ped. Ped. Ped.

sei, ge\_seg-net sei das Wie - - der-sehn.

sei, ge\_seg-net sei das Wie - - der-sehn.

sei, ge\_seg-net sei das Wie - - der-sehn.

sei, ge\_seg-net sei das Wie - - der-sehn.

- - net sei \_\_\_\_\_ das Wie - - der-sehn.

net sei \_\_\_\_\_ das Wie - - der-sehn.

- - net sei \_\_\_\_\_ das Wie - - der-sehn.

net sei \_\_\_\_\_ das Wie - - der-sehn.

net sei \_\_\_\_\_ das Wie - - der-sehn.

*poco meno mosso*

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*sf* *sf*

Dir, Wun-der-mann, dir

*poco meno mosso*

*sf* *sf*

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*

wollen wir ver - trauen, dass wir durch dich das Hei - lig - thum er - schau -

*mf* *cresc.* *ff*



en.

en.

en.

en.

en.

en.

en.

**Adagio. Merlin** (auf die untergehende Sonne zeigend.)

Seht, wie die Sonne sinkt, wie sie in Blut die Wellen taucht der sandigen Flut.

*ffp*

*pp*

*sfz*

*sfz*

*sfz*

8

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *sf* and *p*.

Piano accompaniment for the second system, continuing the musical piece with various chordal textures and melodic lines.

Verstummt die letz - te Qual,

Bass-Clar

The third system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "Verstummt die letz - te Qual,". The piano accompaniment includes a section for Bass-Clarinet, marked with *p* and *mf*.

ver - loschen der letz - te Strahl. Mit schwarzem Grab - ge - fie - der

The fourth system continues the vocal line with the lyrics "ver - loschen der letz - te Strahl. Mit schwarzem Grab - ge - fie - der". The piano accompaniment features a *sf* dynamic marking.

senkt sich die Nacht her - nie - der.

The fifth system concludes the vocal line with the lyrics "senkt sich die Nacht her - nie - der." and features piano accompaniment with *sf* dynamics.

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ )

*p* Nun geht zur Ruh! *cresc.* aus Schla - fes

We - - - ben er - wachs' Euch neu - es, fri - sches

Le - - - ben; Hob. *cresc.* Doch dringt mein

Hor - nes ruf an eu - er Ohr,

Auf! Auf dann! aus dem Schlaf em - por!

des Graa - les Glüh

ist dann er - wacht und

leuch - - - tet durch die Wü - - -

sten - nacht.

\* Red. \*

di - mi - nu - en - do

Hob. Solo. *pp*

\* Red. \*

(die Hände zur Beschwörung ausstreckend)

Bis da - hin schläft, schläft ein,

\* Red. \*

des Le - bens Pein,

des Le - bens Kum - mer

\* Red. \*

*cresc.* *sfz*  
soll in sel'

*poco cresc.* *mf* *sfz*

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

gem Schlum - - - mer ver -

*p* *sfz* *p*

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

(Alle entschlafen. Inzwischen ist es ganz Nacht geworden.)  
ges - - - sen sein.

*allegro* *sfz* *sfz*

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

*sfz* *sfz*

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

*sfz* *sfz*

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

Two systems of piano accompaniment. The first system consists of two staves with a complex rhythmic pattern of sixteenth and thirty-second notes. The second system continues this pattern, with some rests in the right hand. A fermata is placed over the final measure of the second system.

(Die  $\downarrow$  wie vorher die  $\downarrow$ )

*ped.*

Vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "Du wachst, Merlin, du wachst. Die Stunde". The piano accompaniment is in two staves. Dynamics include *p* and *mf*. A fermata is placed over the final measure of the piano part.

Vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "naht, die un-er - bitt-lich for-dert That. Wo - her die". The piano accompaniment is in two staves. Dynamics include *mf* and *f*. A *cresc.* marking is present. A fermata is placed over the final measure of the piano part.

Vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "fel-senschwe - re Last?". The piano accompaniment is in two staves. Dynamics include *f*. A *ped.* marking is present. A fermata is placed over the final measure of the piano part.

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

des Her - zens pochend wil - de Hast?

*sfz*  
*sf* *sf* *sf*  
*Ped.*

*agitato* *più mosso*  
Ich schau' vor mir der Mut - ter Bild,

*sfz* *sf* *sf*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

die blei - chen Zü - ge angst - - er.füllt;

*sfz* *sf* *sf*  
*Ped.* *Ped.* *Ped.*

das ist das

*sempre f*

*sfz* *sf* *sf*  
*Ped.* *Ped.* *Ped.*





a tempo *ff*

Muth,

a tempo

*p* *f*

*m.s.* *m.d.*

Muth, Mer. lin! Kein

*m.s.* *m.d.*

Ze - - - chen darf zwin - - gen dich, vom Weg zu

wei - - - chen. Sie kün-de-te auf ihm mein

Heil mir an. Was sie be - fahl, in Treue sei's ge -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note 'Heil', a quarter note 'mir', a quarter note 'an.', a quarter rest, a quarter note 'Was', a quarter note 'sie', a quarter note 'be -', a quarter note 'fahl,', a quarter rest, a quarter note 'in', a quarter note 'Treu.e', a quarter note 'sei's', and a quarter note 'ge -'. The piano accompaniment features a complex texture with multiple voices, including a prominent right-hand voice with sixteenth-note patterns and a left-hand voice with sustained chords and rhythmic accompaniment.

Teufel (aus der Erde steigend).

than. So recht! ist der Entschluss ge -

The second system continues the musical score. The vocal line starts with a half rest, followed by a quarter note 'than.', a quarter rest, a quarter note 'So', a quarter note 'recht!', a quarter rest, a quarter note 'ist', a quarter note 'der', a quarter note 'Entschluss', and a quarter note 'ge -'. The piano accompaniment is marked *mf* and features a dense texture of sixteenth-note patterns in both hands, with a *rit.* marking at the end of the system.

fasst, dann gleich an's Han - deln son - der

The third system continues the musical score. The vocal line starts with a half rest, followed by a quarter note 'fasst,', a quarter rest, a quarter note 'dann', a quarter note 'gleich', a quarter note 'an's', a quarter note 'Han -', a quarter note 'deln', a quarter note 'son -', and a quarter note 'der'. The piano accompaniment maintains the dense sixteenth-note texture, with a *rit.* marking at the end of the system.

Rast. Die nie voll - briu - gen, im - mer

The fourth system concludes the musical score. The vocal line starts with a half rest, followed by a quarter note 'Rast.', a quarter rest, a quarter note 'Die', a quarter note 'nie', a quarter note 'voll -', a quarter note 'briu -', a quarter note 'gen,', a quarter note 'im -', and a quarter note 'mer'. The piano accompaniment continues with the dense sixteenth-note texture, ending with a *rit.* marking.

wol - len, ver - lie - ren fei - - ge, was sie sol - len. Der

*cresc.*

Fei - - ge will und fängt nicht an der Wil - - le nie, die

*sfz.*

Merlin.

That nur macht den Mann. Hör' auf mit deinen klu - gen Lehren;

*mf*

sie würden nimmer mich be - keh - ren. Mein Will' ist fest, sie sei ge -

than die That, wo - rin die Mut - ter mir mein Heil ver - kündigt hat.

So

sa - ge nun was for - derst du, was soll ich thun?

Teufel. *mf*

Hör' an! Ge\_

(die d wie vorher die o)

schaffen ward der Mensch in's Pa - ra - dies, bis er's frei - wil - lig gern ver -

liess; von meiner Spei - se gab ich ihm zu

*sf* *m.d.*

*mf* *sf*

es - sen, da war die Un - schuld bald ver - ges - sen.

Er wurde mein,

*p* *poco a poco cresc.*

*m.d.* *Red.* \*

ich gab ihm das Er - ken - nen;

*Red.*

Nun ging es an ein küh - nes

*Red.*

Ren - nen.

*cresc.*

Durch die - - se Kraft konnt' ihm ge - lin - - gen,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'Durch die - - se Kraft konnt' ihm ge - lin - - gen,'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings such as *ff* and *sfz*.

zum Herrn der Welt sich auf - - zu -

The second system continues the vocal line with the lyrics 'zum Herrn der Welt sich auf - - zu -'. The piano accompaniment features more complex rhythmic patterns and dynamic markings like *sfz*.

schwingen. Das ver-dross den al - - ten Herrn,

The third system includes the lyrics 'schwingen. Das ver-dross den al - - ten Herrn,'. The piano accompaniment uses triplet markings (indicated by a '3' over the notes) and dynamic markings such as *p*.

hätt' ihn zu Fü - - ssen wie - der gern. Doch selber

The fourth system contains the lyrics 'hätt' ihn zu Fü - - ssen wie - der gern. Doch selber'. The piano accompaniment continues with triplet markings and dynamic markings like *mf*.

konnt' er's nicht voll - en-den so thät er seinen Sohn ent - sen - den.

The fifth and final system on the page has the lyrics 'konnt' er's nicht voll - en-den so thät er seinen Sohn ent - sen - den.'. The piano accompaniment concludes with dynamic markings such as *mf* and *sfz*.

der starb am Kreuz, ver-goss sein Blut, nahm Al - le

This system contains the first two lines of the musical score. The vocal line is in bass clef with lyrics: "der starb am Kreuz, ver-goss sein Blut, nahm Al - le". The piano accompaniment consists of two staves. The first staff is in bass clef, and the second is in bass clef. The key signature has one sharp (F#) and the time signature is 3/8. Dynamics include *p* and *sf*. There are triplets and accents throughout.

wie - der in sei - ne Hut. Mir

This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics: "wie - der in sei - ne Hut. Mir". The piano accompaniment continues on two staves. Dynamics include *mf*. There are accents and slurs.

war es recht! Doch dau - er - te mich das Menschengel-

This system contains the fifth and sixth lines of the musical score. The vocal line has lyrics: "war es recht! Doch dau - er - te mich das Menschengel-". The piano accompaniment continues on two staves. Dynamics include *p*, *mf*, and *sf*. There are triplets and slurs.

Più mosso. schlecht. Auch

This system contains the seventh and eighth lines of the musical score. The vocal line has lyrics: "schlecht. Auch". The piano accompaniment continues on two staves. Dynamics include *mf* and *molto cresc.*. The tempo marking "Più mosso." is present. There are slurs and accents.

glaub - te er mich unter - le - - gen schon;

This system contains the ninth and tenth lines of the musical score. The vocal line has lyrics: "glaub - te er mich unter - le - - gen schon;". The piano accompaniment continues on two staves. Dynamics include *sf*. There are slurs and accents.



*f* Ω

Ich biet' ihm Kampf:

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "Ich biet' ihm Kampf:". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. Dynamics include *f* and *sfz*.

*ff* Ω

Sohn ge - - - gen Sohn.

*trem.*  
*ff sfz*

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "Sohn ge - - - gen Sohn.". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *ff*, *sfz*, and *trem.* (tremolo).

This system shows the piano accompaniment for the third system, featuring two staves with complex rhythmic patterns in both hands.

*p*

Cello

This system shows the cello part for the third system, featuring a single staff with a melodic line. Dynamics include *p*.

Ei - - ne Jung - - - frau

*mf*

This system contains the fourth vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "Ei - - ne Jung - - - frau". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf*.

rein

*p*  
*sfz*

ward in Lie - - - be

*mf*

mein

*sfz* *sfz*

In tie - -

*sfz* *p*

- - fer Mit - - - ter - - - nacht,

*sfz* *sfz* *sfz* *sfz* *molto cresc.*

*f*

so *sfz* wur - - dest

*mf* *sempre cresc.*

du *sfz* zur Welt *sfz* ge - -

*f*

*Più mosso.* (Von hier an wird die teuflische Natur in Merlin wach.) *b2.*

bracht. Was mein schon

*sfz* *mf* *sfz*

war, du sollst

*b2* *sfz* *b2* *sfz*

es an dich rei - - - ssen,

*sfz* *sfz* *sfz*

so kann ich

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics "so kann ich". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *sfz* (sforzando) in both piano parts.

dir die höch - - -

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a common time signature. It contains the lyrics "dir die höch - - -". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *sfz* in both piano parts.

- - ste Macht ver - hei - - - ssen.

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a common time signature. It contains the lyrics "- - ste Macht ver - hei - - - ssen.". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *sfz* in both piano parts.

(Im Hintergrunde wird auf einer Anhöhe ein Altar sichtbar, auf welchem ein Kelch steht.  
In diesem erglänzt das heilige Blut in blutigrothem Strahlenschein.)

Molto Allegro. Sieh

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a common time signature. It contains the lyrics "Molto Allegro. Sieh". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamic markings include *sfz* in both piano parts. A double bar line is present in the middle of the system, and a small asterisk (\*) is located at the bottom right.

hin, Sieh' hin,

*mf* *crescendo*

*allegro*

die ro - the Gluth,

*f*

*allegro*

das ist das

*mf* *molto* *scesc.*

*allegro*

mir ver - hass - te Blut.

*ff*

*allegro*

First system of musical notation. The piano part is in the upper register with a *sfz* dynamic. The vocal line is in the lower register with a *va* marking.

Nun stürm' hin - an und

Second system of musical notation. The piano part continues with *sfz* dynamics. The vocal line has a *va* marking and a *Red.* marking.

wirf es auf die Er -

Third system of musical notation. The piano part features *sfz* dynamics and *Red.* markings. The vocal line has a *va* marking.

- de, dass es

Fourth system of musical notation. The piano part includes *sfz* dynamics and *Red.* markings. The vocal line has a *va* marking.

dir un - ter - thä - nig wer -

Fifth system of musical notation. The piano part includes *sfz* dynamics and *Red.* markings. The vocal line has a *va* marking.

## Merlin. (mit wildem Feuer)

de. Den Fuss da - rauf. *ff* Hin - an! Hin -

(Er eilt hinauf und stösst oben angekommen in's Horn.)

an!

(Horn auf der Bühne.)

*ff* *f*

(Die  $\bullet$  wie vorher die  $\flat$ )

Auf! Schlä - fer, auf!

*mf*

Des Graa - - les Glü - - hen ist er - -

*ff* *f*

wacht und leuch - - - tet

*mf*

durch die Wü - - - sten -

*mf*

nacht.

(Alle erwachen.)

*diminuendo*

*p poco cresc.*



*f*  
Seht an den Wun - dermann Mer - lin.

*rit.*  
*mf*  
*p*

dem Zau - bermacht der Va - ter hat ver - liehn.

*rit.*  
*p*  
*mf*

Seht ihn in küh - nem Rin - - gen

*rit.*  
*mf*  
*p*

*ff*  
Herr - schaft der Welt er - zwin - gen.

*rit.*  
*f*  
*ff*

*f* Voll - stre - cke - rin des Willens. *ff* du,

Adagio.

(Merlin fährt zurück.)

nun wackre Rech - te. grei - fe zu!

Sopr. I. II. *f* *mf*

Chor der Engel. (unsichtbar) Hei - land der Welt! dass nicht ver - lo - ren

Alt. *f* *mf*

Adagio.

blie - be der Mensch in To - des - noth, gingst selbst du in den Tod. Preis dir -

*mf* *sfz* *p*  
 - für die-se Lie - be.  
*mf* *p*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *mf*, *sfz*, and *p*. The piano part features a rhythmic pattern of eighth notes.

*pp* *p*  
 Tromp.

This system contains the third and fourth staves. The third staff is a piano accompaniment starting with *pp*. The fourth staff is a trumpet part labeled "Tromp." with a *p* dynamic.

Merlin. (nachdenklich)

*p*  
 Hei - land der Welt, so klang im Trau - me der Ge-

This system contains the fifth and sixth staves. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment. Dynamics include *p*.

sang, *ff* *p*  
 da Ihm die Pracht der

This system contains the seventh and eighth staves. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment. Dynamics include *ff* and *p*.

*p*  
 Er - den zu ei - gen konn - te wer - den.  
*p*

This system contains the ninth and tenth staves. The ninth staff is a vocal line with lyrics. The tenth staff is a piano accompaniment. Dynamics include *p*. The piano part features a rhythmic pattern of eighth notes.

Più mosso.

Teufel.

Was

zau - derst du?

*meno mosso*

*mf*

Chor der Engel.

Be - - - sitz, den du ge - raubt, Ver -

*mf*

*meno mosso*

*mf*

der - ben bringt er dei - nem Haupt. Was ew - ge Lie - be giebt al - lein, in Lie - be



**ff** (Mit den Fuss aufstampfend und zur Erde gewendet.)

That! Zu

This system contains the first two measures of the piano accompaniment and vocal lines. The piano part is in the bass clef with a key signature of two flats and a 3/8 time signature. It features a driving, rhythmic accompaniment with triplets. The vocal line is in the treble clef and includes the lyrics "That!" and "Zu".

Hül - fe! (Flammen steigen aus dem Erdboden auf.)

This system contains the next two measures of the piano accompaniment and vocal lines. The piano part continues with the same rhythmic pattern. The vocal line includes the lyrics "Hül - fe!" and the stage direction "(Flammen steigen aus dem Erdboden auf.)".

**Ten. Chor der Teufel. (unsichtbar von unten)**

Selbst ist der Mann; was

Bass **ff**

This system introduces the vocal parts for the "Tenor Choir of Devils" and a "Bass". The tenor part is in the treble clef and the bass part is in the bass clef. Both vocal lines are marked **ff**. The piano accompaniment continues in the bass clef. The lyrics "Selbst ist der Mann; was" are written under the vocal lines.

selbst er kann er - fas - sen,

This system contains the final two measures of the vocal and piano parts. The tenor and bass vocal lines continue with the lyrics "selbst er kann er - fas - sen,". The piano accompaniment concludes with the same rhythmic pattern. The system ends with a double bar line and repeat signs.

wird nur ein Thor sich

*f*      \* *f*      \* *f*

schen - - - ken las - - sen. (Die Flammen verlöschen.)

*f*      \* *f*      \* *f*

Chor der Engel.      *mf*      Gieb auf dein ir. dish Glück und Le - ben,

*mf*      *mf*      *f*

ver - klärt wird dir's die Lie - be wie - der - geben.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "ver - klärt wird dir's die Lie - be wie - der - geben." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Teufel. *f*  
Du hast zu

The second system continues the musical score. The vocal line begins with the word "Teufel." followed by "Du hast zu". The piano accompaniment is more active, featuring a prominent right-hand melody with many sixteenth notes. Dynamics include *f* (forte).

wäh - - len, Le - - ben o - der

The third system contains the lyrics "wäh - - len, Le - - ben o - der". The piano accompaniment continues with a driving rhythm. Dynamics include *fz* (forzando) and *cresc.* (crescendo). There are also markings for *Red.* (ritardando) with asterisks.

Tod! Zu

The fourth system contains the lyrics "Tod! Zu". The piano accompaniment features a very strong *ff* (fortissimo) dynamic. The vocal line is sparse, with only a few notes.



Hül - fe! (stampft mit dem Fuss wie oben)

## Chor der Teufel.

Wählst du den Tod, so

bist du auch ver - nich - tet, die

Gna - de ist den Tho - ren

(Die Flammen verlöschen.)

nicht ver - pflich - tet.

Ginevra.

*p*

Ich kām - pfe

Aleard.

*p*

Ich kām - pfe

Artus.

*p*

Ich kām - pfe

Gawein.

*p*

Ich kām - pfe

Chor der Ritter und Frauen.

*p*

Ich kām - pfe mit den

*p*

Ich kām - pfe mit den

*p*

Ich kām - pfe mit den

*p*

Ich kām - pfe mit den

mit den schwe-ren Kampf der See-le,

mit den schwe-ren Kampf der See-le,

mit den schwe-ren Kampf der See-le,

mit den schwe-ren Kampf der See-le,

schwe-ren Kampf der See-le, den ban-gen

schwe-ren Kampf der See-le, den ban-gen

schwe-ren Kampf der See-le, den ban-gen

schwe-ren Kampf der See-le, den ban-gen

schwe-ren Kampf der See-le, den ban-gen

*poco cresc.* *mf*  
den ban - gen Zwei - fel, was er wäh - - le.

*poco cresc.* *mf*  
den ban - gen Zyei - fel, was er wäh - - le.

*poco cresc.* *mf*  
den ban - gen Zwei - fel, was er wäh - - le.

*poco cresc.* *mf*  
den ban - gen Zwei - fel, was er wäh - - le.

*poco cresc.* *mf*  
Zwei - fel, was er wäh - - - le.

*poco cresc.* *mf*  
Zwei - fel, was er wäh - - - le.

*poco cresc.* *mf*  
Zwei - fel, was er wäh - - - le.

*poco cresc.* *mf*  
Zwei - fel, was er wäh - - - le.

*poco cresc.* *mf*





Hand zur Macht nicht aus - - - zu - -

*cresc.*

*sfz* *sfz* *cresc. sfz*

stre - - - - cken wagst.

*sfz* *ff*

(stampft mit dem Fuss, wie oben)

Zu Hül - - fe!

Chor der Teufel.

Greif' zu,

*ff* *sfz* *ff* *sfz*

*sfz*

*mf*  
und leg' in se - - - li-gen Ge -

*mf*

*p poco - - -*

\* *Ad.* *Ad.*

nüs - - - sen die gan - - ze Welt

*mf*

*a* *poco - - -*

*Ad.* *Ad.* *Ad.*

zu der Ge - lieb - - - ten Füß - - - sen.

*ff*

*cre -* *m. s.* *-scen -*

*Ad.* *Ad.* *Ad.*

**Merlin.** *Più mosso.* *ff*

(Die Flammen verlöschen.) Der Kampf ist aus - - - ge - kämpft,

*do* *ff*

*Ad.*

ich bin be - reit! Vi - vi - ane! dir

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "ich bin be - reit! Vi - vi - ane! dir". The piano accompaniment has a grand staff with treble and bass clefs, featuring a complex texture with many sixteenth and thirty-second notes.

Viviane. (hinter der Scene) *f*  
Mer - lin! Mer - lin!

Merlin.  
sei die - se That - ge - weih!

The second system features three parts: a vocal line for Viviane, a vocal line for Merlin, and a piano accompaniment. Viviane's line is marked "(hinter der Scene)" and "f", with lyrics "Mer - lin! Mer - lin!". Merlin's line has lyrics "sei die - se That - ge - weih!". The piano accompaniment includes a *Red.* (ritardando) marking.

(Viviane hereinstürmend und zu Merlin auf die Anhöhe eilend.)

di - mi - nuendo Hörner gestopft. *mf*

The third system is a piano accompaniment. It begins with a *di - mi - nuendo* marking and a *mf* dynamic. The music features a prominent triplet of eighth notes in the right hand. The lyrics "Hörner gestopft." are written above the right hand.

Viviane.  
Die Quelle sank. Auf mein Ge.

The fourth system features a vocal line for Viviane and a piano accompaniment. Viviane's line has lyrics "Die Quelle sank. Auf mein Ge.". The piano accompaniment includes a *mf* dynamic and a first ending bracket with a "1" marking.



bot trug Sturm mich her!\_

Du bist in To - - des - noth!

Merlin. (wie erwachend)

In To - des - noth?

Mer - lin in To - des - noth?

(Die  $\downarrow$  wie vorher die  $\circ$ )

*p* Ich se - he

*pp*

Ossia

dun - - kle Wol - - ken flie - - hen,

*p*

*simile*

*poco cresc.*

*mf* ich seh' die Nacht von mei - nen Au - gen

*poco cresc.*

*mf* zie - - hen, ich se - - - he

*mf*

*p*



Licht *mf* durch Nacht *f* und Wol - - ken

strah - - - - - lend bricht, *ff*

Vi -

via - - - - - ne, du *ff*

die Son - ne,

Red. \* Red. \*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'die' and a dotted half note 'Son - ne,'. The piano accompaniment features a complex texture with multiple voices in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *ff* and *Red.* (ritardando).

du mein Heil!

Red. \* Red. \* Red.

Detailed description: This system contains the next three measures. The vocal line has a half note 'du', a dotted half note 'mein', and a half note 'Heil!'. The piano accompaniment continues with similar textures. Dynamics include *ff*, *Red.*, and *mf*.

Der

dim. \* Red. \* Red. mf

Detailed description: This system contains the next three measures. The vocal line has a half note 'Der'. The piano accompaniment features a *dim.* (diminuendo) section followed by a *mf* section. Dynamics include *mf*, *dim.*, *Red.*, and *mf*.

Mut - ter Spruch ist nun er - füllt.

Detailed description: This system contains the final two measures. The vocal line has a half note 'Mut - ter', a dotted half note 'Spruch', and a half note 'ist nun er - füllt.'. The piano accompaniment concludes with a final chord and a double bar line. Dynamics include *mf*.

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ .)

Hell leuchtet jetzt, was mir ver-hüllt, dich auf-zu-

*p* *poco cresc.* *mf*

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ .)

fin - den war - mein Theil.

*sfz* *mf* *cresc.*

Ich sah den Ab-grund nicht, der mich um -

*f* *mf*

Red. \*

fan - gen, hin - ein - zu - stür - zen

*f* *sfz*

Red. \*

trieb mich wild' Ver - lan - - gen,

Bald war er - füllt mein teuf - li - sches Ge -

schick, Schon hin - - ge - wandt zum

*sempre cresc.*

frev - - - len Griff die Hand -

(Die  $\text{♩}$  wie vorher die  $\text{♩}$ )

*mf*

die Lie - - - be kam

und zog sie sanft zu - rück.

*accelerando* *Allegro.*

*molto cresc.* *f* *sfz* *cresc.* *sfz* *sfz*

**Teufel** (aufstumpfend), *ff*

Zu Hül - fe!

(Die Hölle schweigt,

es steigen keine Flammen auf.)

gestopfte Hörner *sfz*

Pauke *mf* *p*



Merlin.

*mf* *meno mosso*

Noch ist sie rein, die Hand, doch wenn sie

je am heh - ren Hei.lig.thu.

*mf* *cresc.*

- me sich ver - sucht, vom eignen

**Allegro.**

Herrn sei sie ver - flucht!

*ff*

*m.d.*

**Teufel.**

Tod treff' euch

*cresc.*

*ff*

*Red.*

Bei- - - - - de und Ver -

(Er versinkt. Der Graal strahlt in elektrischem Licht.)

nich- - - - - tung!

Andante.

Chor der Engel.

Tod hat nicht Macht dich zu ver - nich - ten, der ew'-ge Va -

Andante.

gnä - - - - - dig

ter wird dich gnä - - - - - dig rich - ten.

Merlin.

Will - kom - men! sü - sser Tod, will - kom - men! Den

Sta - chel hat die Lie - be dir ge - nom - men, dass sie im Tod als

Lie - be sich er - wie - se. Ein Schächerich - o

Herr, er - hör' mein Fle - hen, nach Dei - - ner

ew' - - gen Gna - de lass ge - sche - hen, engl. Horn

(Der Himmel öffnet sich, man erblickt die himmlischen Heerscharen. Artus,

dass ich noch heu - te bei Dir

Ginevra, Aleard, Gawein, alle Ritter und Frauen knieen nieder.)

sei im Pa - ra -

die - - - se. Die

*p molto cresc.*

**Allegro. (Er stirbt.)** Viviane (sterbend auf Merlin hinsinkend).

Lie - - be giebt dir treu Ge - leit in's

Land der ew' - - - gen

(Sie stirbt.)

Se - - - - - lig - keit!

*poco rit.*

**Maestoso.**  
Ginevra.

*ff al Fine*

Aleard. *ff al Fine* Du heilges Blut, ——— das wir ge -

Artus. *ff al Fine* Du heilges Blut, ——— das wir ge - se - hen, du

Gawein. *ff al Fine* Du heilges Blut, das wir ge - se - hen, du gibst uns

Chor der Engel. *ff al Fine* Du heilges Blut, das wir ge - se - hen, du gibst uns

Chor der Ritter und Frauen. *ff al Fine* Du heilges Blut, ——— das wir ge -

*ff al Fine* Du heilges Blut, ——— das wir ge - se - hen,

*ff al Fine* Du heilges Blut, ——— das wir ge - se - hen, du

Du heilges Blut, das wir ge - se - hen, du gibst uns

**Maestoso.**

*ff al Fine*

*sfz marcato*  
*sempre Pedale*

se - hen, du gibst uns frohes Aufer - ste - hen. Be - siegt der  
 gibst uns frohes Aufer - ste - hen. Be - siegt, be - siegt der  
 frohes Aufer - ste - hen. Be - siegt der letzte Feind nun ist, der  
 frohes Aufer - ste - hen. Be - siegt der letzte Feind nun ist, der  
 hei - lig O - pfer macht ver - ge - hen des Teu - fels  
 se - hen, du gibst uns frohes Aufer - ste - hen. Be - siegt der  
 du gibst uns frohes Aufer - ste - hen. Be - siegt der  
 gibst uns frohes Aufer - ste - hen. Be - siegt, be - siegt der  
 frohes Aufer - ste - hen. Be - siegt der letzte Feind nun ist, der

letzte Feind nun ist durch Dei-ne Lie-be, Je - sus Christ, durch

letzte Feind nun ist durch Dei-ne Lie-be, Je - sus Christ, durch

letzte Feind nun ist durch Dei-ne Liebe, Je - sus Christ, durch

letzte Feind nun ist durch Dei-ne Liebe, Je - sus Christ, durch

Trug, des Ten - fels List. Ge - priesen sei Herr Je - sus Christ! Ge -

letzte Feind nun ist durch Dei-ne Liebe, Je - sus Christ, durch

letzte Feind nun ist durch Dei - ne Liebe, Je - sus Christ, durch

letzte Feind nun ist durch Dei-ne Liebe, Je - sus Christ, durch

letzte Feind nun ist durch Dei-ne Liebe, Je - sus Christ, durch

