

Alexander von Zemlinsky “Irmelin Rose und andere Gesänge” op. 7

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**Version für Singstimme und Orchester,
(arr. Alexander Kirsch)**

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The orchestration of Alexander von Zemlinsky's song cycle op. 7 "*Irmelin Rose und andere Gesänge*"

Alexander von Zemlinsky¹ was as great an orchestrator as he was a conductor of contemporary repertoire of opera, symphonies and orchestral music – as well as operetta². Hence his knowledge of the human voice, and the dramatic effects which a good singer is capable of producing, were second to none. His reputation as a composer, on the other hand, was by far less established as one would think nowadays, and despite the success which some of his masterpieces managed to achieve during his lifetime, much else – including many of his operas – was either forgotten, or never performed until much later.

Out of this, the most copious as well as the most acknowledged output of his earlier years in Vienna belonged to the genus *Lied*, with several song cycles obtaining their own opus numbers. Amongst those, op.7 "*Irmelin Rose und andere Gesänge*" clearly stands out, not least due to its dedication to Alma Schindler³. The five songs of this cycle (with lyrics of some of the most fashionable German-language poets of the time) touch a wide range of feelings - from sheer horror and emotional outbreaks to tales of courtly love and blissful remoteness - and, although not thematically linked in any way, point straight towards the dramatic genius of one of the early 20th century's most talented opera composers.

Zemlinsky's compositions, however, rarely involve the piano (apart from the song cycles there are only a few early piano pieces⁴), and even his chamber music favours strings and wind instruments, despite him being an accomplished concert pianist and a sought after *Lied* accompanist during all his career. It is therefore little surprising that his treatment of the piano part in the *Gesänge* op. 7 is of an almost 'orchestral' nature and differs entirely of that of his early mentors and other great masters of the art form, namely Johannes Brahms, Hugo Wolf and Richard Strauss, whose piano writings – albeit of a late romantic texture and sonority – remain always pianistically adapted to the instrument.

When I first prepared the piano part of Zemlinsky's op. 7 (in a 1994 studio recording for the monthly students' programme at the Saarländischer Rundfunk in Germany), I could not help but to feel the wide range of orchestral colours this accompaniment evoked. Consequently, I started to set the first song of the cycle ("Da waren zwei Kinder") for large orchestra, as part of my orchestration class at the Hochschule für Musik in Saarbrücken, Germany, much to the approval of my teacher, Prof. Theo Brandmüller.

The project was, however, forgotten, when only in 2018 I picked it up again and completed the settings of the four remaining songs. Although originally written in 1898-99, there are many elements of the music which – even if still hidden somewhat beneath the surface - already anticipate the later composer of truly expressionistic music⁵, as masterly shown in the Maeterlinck Songs op. 13 and the Lyric Symphony. Whilst at no time trying to achieve, let alone to copy, Zemlinsky's own

¹ also known as *Alexander Zemlinsky*. He had in later years dropped the "von" from his name; after all, he did not originate from an aristocratic family.

² He often orchestrated operettas for his contemporaries, e.g. Richard Heuberger's *Opernball*.

³ the later Alma Mahler, then Alma Mahler-Werfel; about their intense, yet often tempestuous relationship, see Antony Beaumont, "*Zemlinsky*", Cornell University Press, Ithaca, New York, 2000; pp. 74-99.

⁴ see Beaumont, p. 22

⁵ Theodor W. Adorno describes song No. 1 ("Da waren zwei Kinder") as "a true masterpiece, looking far beyond the *Jugendstil* milieu from which it stems"; see Beaumont, p. 110.

orchestration of the op. 13 songs, it had been clear from the outset that a large orchestral force, not unlike that of the Lyric Symphony, was required. This, of course, cannot be without difficulties for the ability to hear the singer at times of an orchestral *tutti*, and just like with many of the characters in the operas of Wagner, Strauss and Zemlinsky himself, the performance of the orchestral version of the op. 7 cycle should ideally be given to a dramatic voice. Besides, the composer had already implied this conundrum through the dramatic settings (considering also the often “heavy” piano accompaniment) of his songs.

Another set of difficulties arose from the published voice & piano score⁶ itself: despite the continuous dramatic development in each of the songs there is some significant sparsity of the markings within the piano part, particularly in the phrasing, slurs, dynamics and the use of the pedal. As Antony Beaumont points out, Zemlinsky would in his scores “expend meticulous care on structural and motivic coherence”, yet he was, on the other hand, always in a hurry and often unable to thoroughly correct his fair copies or the printer’s proofs, leading to “inaccuracies, ambiguities and inconsistencies”⁷. As an orchestrator one has therefore to decide whether – apart from the obvious misprints⁸ – one sticks to Zemlinsky’s mostly indicative markings, leaving the task of “putting the flesh on the bones” to the conductor, or to create a more subjective interpretation of the songs through adding, albeit cautiously, further markings and dynamics to the orchestral score.

In my realisation, both is the case: the 1994 orchestration of the first song includes such additional markings, whereas the later scores from 2018 pay merit more or less to the composer’s economy. However, there is one significant exception: whilst a pianist only has a left and a right hand, limiting the number of notes he can play at any one time, the orchestral score regularly comprises at least 20 staves or more – and since we have already established above that the song cycle op. 7 reveals elements of the later Alexander Zemlinsky as an expressionistic composer⁹, it had been thought beneficial for the purpose of this project – to create an orchestral interpretation of the song cycle rather than conducting a scholarly task of merely allocating notes to instruments – to add some polyphonic counterpoint, *fin-de-siecle* figurations and other embellishments to the texture, just as Zemlinsky has done himself in his orchestration of the Maeterlinck Songs op. 13¹⁰.

After all, what makes the task of orchestrating the microcosms of each *Lied* (No. 6 counts merely 13 bars) more challenging indeed than that of completing the score of an opera or a large symphonic piece, is the necessity to change the mood and the intensity of the text’s emotions within just a bar or two – I have herewith attempted to accomplish, as plausibly as possible, what Zemlinsky had already brought to perfection in the masterful orchestration of his Maeterlinck Songs op. 13 - just when his friends Arnold Schoenberg, Alban Berg and Anton Webern were developing their own musical style, and with it the method of composing with all twelve notes¹¹ –, to create an expansion

⁶ Wilhelm Hansen, Copenhagen, 1901.

⁷ see Beaumont, p. 22; on the subject of markings also see *ibid.*, p. 61ff.

⁸ e.g. the c[♯] instead of c[♭] in the vocal line of No. 4 (bar 11, c.f. the correct writing in bar 39). On the other hand, some notes which look as if they have their accidentals missing, are likely correct, see the d[♯] in the left hand of No. 5 (bar 4); although the harmonic progression should require a d[♭], the d[♯] is the continuation of the previous bar and not yet instigates a modulation.

⁹ Adorno: “[...] a tentative prototype for that late tonality in which the twelve semitones are virtually emancipated, [...]”; Beaumont., p. 110.

¹⁰ In addition to transposing some of the songs and adding further bars, Zemlinsky also composed two more new songs for the orchestral cycle, therefore indicating a “work in progress”.

¹¹ Whilst Zemlinsky refused to recognise dodecaphony as a valid art form (and in the process fell out repeatedly with his former pupil and son-in-law Schoenberg), he admired much of the work done by the

of the chamber musical voice & piano *Lied* into the universe of a rich orchestral sound performed within a large concert hall¹².

Alexander Kirsch

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composers of the *Second Viennese School* to re-define the form and content of their music, including the use of voices and instruments.

Arranging their own works and those of others played a major role in developing their musical skills.

In addition to orchestrating songs or chamber music, Schoenberg, Berg and Webern, and also Zemlinsky, had often set themselves the tasks of *reducing* orchestral scores – mainly some waltzes by Johann Strauß II or Mahler's symphonies – to versions for small chamber ensemble or four-handed piano.

¹² Zemlinsky's final song cycle – *Symphonische Gesänge* op. 20 (1929) – was never composed with a piano accompaniment in mind, but set for orchestra straight away, as indicated in the title.

Besetzung:

3 grosse Flöten

Kleine Flöte

2 Oboen

Englisch Horn

3 Klarinetten in A/B (3. auch Klarinette in Es)

Bassklarinette in A/B

3 Fagotte

Kontrafagott

4 Hörner in F

3 Trompeten in C

3 Posaunen

Basstuba

Pauken

Celesta

2 Harfen

Schlagzeug (Triangel, Tambourin, Becken, Glockenspiel, Xylophon, Grosse Trommel, Tam Tam)

Streicher

* * *

leidenschaftlicher

leise,

1.2,3 Fl. *p cresc.* 3. *f dim.* 3.

kl. Fl. *p cresc.* *f dim.*

1,2 Ob. *1. hervor pp cresc.* *f dim.*

Engl. Hr. *p cresc.* *f dim.*

1,2,3 Kl. B *p cresc.* *f dim.*

3. Kl. Es *3. nimmt Klar. in Es p cresc.* *f dim.*

Basskl. B *p cresc.* *f dim.*

1,2,3 Fg. *2.3 p cresc.* *f dim.* 2.3

Kontrafg. *p cresc.* *f dim.*

1,2 Hr. F *p cresc.* *f dim.*

3,4 Hr. F *p cresc.* *f dim.*

1,2,3 Tr. C *3. p cresc.* *mf* 1.2 *f dim.* 3. 1. 2. 3.

1,2 Ps. *p cresc.* *f dim.*

3. Ps. & Tb. *mf cresc.* *f dim.*

Pk. *p cresc.* *f*

1. Hrf. *p cresc.* *f gliss dim.*

2. Hrf. *p cresc.* *f dim.*

Singst. *alle* *div.* *alle* *alle*

1. Vi. *alle* *div.* *alle*

2. Vi. *alle* *div.* *alle*

Br. *div.* *dim.*

Vc. *dim.*

Kb. *dim.*

Dochje-den Tag war sie ei-re mehr bis gar wilchin und hier Wogenwalken. Da

mit tiefer Empfindung

ungemein zart und innig

rit. *1.2.* *longa* *1.2.* *tr* *tr* *tr* *tr*

1,2,3 Fl. *pp* *pp* *tr* *tr* *tr* *tr*

kl. Fl.

1,2 Ob. *1.* *pp* *pp* *pp* *pp* *2.*

Engl. Hr. *pp* *pp* *pp* *pp* *pp* *pp*

1,2,3 Kl. B *3. nimmt Klar. in B* *1.2.* *pp* *pp* *pp* *pp* *1.* *3.* *2.*

Basskl. B

1,2,3 Fg. *1.* *pp* *pp* *2.3.* *pp* *pp* *1.2.* *pp*

Kontrafg. *pp*

1,2 Hr. F *pp* *m. Dpfr.* *pp* *pp* *pp* *pp* *m. Dpfr.* *pp*

3,4 Hr. F *pp* *pp* *pp* *pp* *pp* *pp* *m. Dpfr.* *pp*

1,2,3 Tr. C *m. Dpfr.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1,2,3 Ps. *1. offen* *2.3. m. Dpfr.* *pp* *pp* *pp* *pp* *1. m. Dpfr.* *ppp*

Tb. *mit Dämpfer* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

Pk.

Gr. Tr. & Tam T. *gr. Tr. & Tam* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *gr. Trommel* *ppp*

2 Hrf. *1.* *non arpegg.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Singst. *rit.* *longa*
 ging es zum Ster-ben, g'rad-aus ins Ver-der-ben. Sie konn-ten ihr Herz nicht hal-ten.

1. Vl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *m. Dpfr.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

2. Vl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Br. *alle* *div.* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Kb. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *alle* *div.*

drängend

1,2,3 Fl. *p* *f*

kl. Fl.

1,2 Ob. *p* *f*

Engl. Hr.

1,2,3 Kl. A. *p* *f*

Basskl. A.

1,2,3 Fg. *mp* *p* *f*

Kontrafg. *pp*

1,2 Hr. F. *p* *f*

3,4 Hr. F. *p* *f*

1,2,3 Tr. C.

1,2 Ps. *mf*

3. Ps. & Tb. *mf*

Pk.

Bk. & gr.Tr.

2 Hrf. *p* *f*

Singst. all' ih - re Ster - ne glü - henschon, all' ih - re Ster - ne glü'hn heut' dir, du

1. Viol. *div.* *p* *f*

2. Viol. *p* *f*

Br. *unis.* *p* *f*

Vc. *p* *f*

Kb. *p* *f*

warm, ausdrucksvoll

1,2,3 Fl.
kl. Fl.
1,2 Ob.
Engl. Hr.
1,2,3 Kl. A.
Basskl. A.
1,2,3 Fg.
Kontrafg.
1,2 Hr. F.
3,4 Hr. F.
1,2,3 Tr. C.
1,2 Ps.
3. Ps. & Tb.
Pk.
Bk. & gr.Tr.
2 Hrf.
Singst.
1. Viol.
2. Viol.
Br.
Vc.
Kb.

weisst es ja: all' ih-re Ster - ne glü'hn in mir. Dein Haar ist schwarz, dein'

uniso.
f
pizz.
p
arco

1. 1.2. 3. 2. 4. 3.

1,2,3 Fl. *mp* *p* *p cresc.*

kl. Fl.

1,2 Ob. *p cresc.*

Engl. Hr. *p cresc.*

1,2,3 Kl. A. *p cresc.*

Basskl. A. *mp*

1,2,3 Fg. *p cresc.*

Kontrafg. *p cresc.*

1,2 Hr. F. *p cresc.*

3,4 Hr. F. *p* *p cresc.*

1,2,3 Tr. C.

1,2 Ps.

3. Ps. & Tb.

Pk. *p*

Bk. & gr.Tr.

2 Hrf. *p cresc.*

Singst. Haar ist wild und kni-stert un-ter mei - ner Glut; und wennischwilt, jagt sie mit Macht die

1. Viol. *p cresc.*

2. Viol. *p cresc.* *div.*

Br. *pizz.* *p* *div. arco* *p cresc.*

Vc. *div.* *p cresc.* *pizz.* *p cresc.*

Kb. *div.* *p cresc.* *pizz.* *p cresc.*

1,2,3 Fl. *p* *cresc.* *f* *tr* *ausdrucksvoll* *dim.*

kl. Fl. *p* *f*

1,2 Ob. *p* *cresc.* *f*

Engl. Hr. *p* *f* *tr* *dim.*

1,2,3 Kl. A. *p* *cresc.* *f* 1. 5 2. 5 3. 5

Basskl. A. *p* *cresc.* *f*

1,2,3 Fg. *mf* *cresc.* *f* 1.2. 3.

Kontrafg. *mp* *cresc.* *f* *dim.*

1,2 Hr. F. *p* *mp* *cresc.* *f* *dim.* 1. 3.

3,4 Hr. F. *p* *mp* *cresc.* *f* *dim.*

1,2,3 Tr. C. *mp* *cresc.* *f* 1. 2. 3. *dim.*

1,2 Ps. *mp* *cresc.* *f* 1. 2. *dim.*

3. Ps. & Tb. *f* *tr* *tr* *tr* *dim.*

Pk. *mf* *tr* *tr* *tr*

Bk. & gr. Tr. *mp* *cresc.* *gr. Tr.* *f* *tr* *tr* *tr*

1. Hrf. *mf* *cresc.* 1. 2. *H7 gliss.*

Singst. ro - ten Blüten und dein Blut hoch in die höch - ste Mit - ter - nacht. IV

1. Viol. *p* *cresc.* *f* *dim.*

2. Viol. *p* *cresc.* *f* *dim.*

Br. *p* *cresc.* *f* *dim.*

Vc. *p* *cresc.* *f* *dim.*

Kb. *p* *cresc.* *f* *dim.*

weich

leiden-

1,2,3 Fl. *pp* 1.2.

kl. Fl.

1,2 Ob. *pp* 1.

Engl. Hr.

1,2,3 Kl. A. *pp* 1.2.

Basskl. A.

1,2,3 Fg. *pp* 1. 2. *pp*

Kontrafg.

1,2 Hr. F. 1. 2. 3. *pp*

3,4 Hr. F. 4. *pp*

1,2,3 Tr. C.

1,2 Ps.

3. Ps. & Tb.

Pk. *ppp*

Bk. & gr. Tr.

1. Hrf. *mp*

2. Hrf. *mp* 3

Singst. In dei - hen Au - gen glimmt ein Licht, so grau in grün, wie dort die Nacht den Stern um - flieht. Wann

1. Viol. *pp*

2. Viol. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

pizz. *arco*

-schaftlich

mit leidenschaftlichem Ausdruck

1. *p* *mf* *cresc.* *ff* *2.3.* *ff*

kl. Fl. *mf* *cresc.* *ff*

1,2 Ob. *mf* *cresc.* *ff*

Engl. Hr. *p* *f* *cresc.* *ff*

1,2,3 Kl. A *p* *cresc.* *ff*

Basskl. A *mf* *cresc.* *ff*

1,2,3 Fg. *p* *cresc.* *ff* *1.2.* *3.* *3.* *5.*

Kontrafg. *mf* *cresc.* *ff*

1,2 Hr. F. *mp* *cresc.* *ff*

3,4 Hr. F. *p* *cresc.* *ff*

1,2,3 Tr. C. *mf* *cresc.* *ff*

1,2 Ps. *pp* *cresc.* *f* *ff*

3. Ps. & Tb. *mf* *cresc.* *ff* *tr.*

Pk. *f* *cresc.* *ff* *gr. Tr.* *tr.*

Bk. & gr. Tr. *mf* *tr.*

2 Hrf. *f* *ff* *2.* *ff*

Singst. kommstDu? Wann kommstDu? Mei-ne Fa - ckeln loh'n, *div.* lass glüh'n, lass

1. Viol. *p* *cresc.* *ff* *div.*

2. Viol. *p* *cresc.* *ff*

Br. *p* *cresc.* *ff* *div.*

Vc. *p* *cresc.* *ff*

Kb. *p* *cresc.* *ff*

Meeraugen

Rich. Dehmel

Alexander Zemlinsky, Op. 7 Nr. 3

Mässig bewegt

1,2,3 Flöten

kleine Flöte

1,2 Oboen

Englisch Horn

1,2,3 Klarinetten in B

Bassklarinete in B

1,2,3 Fagotte

Kontrafagott

1,2 Horn in F

3,4 Horn in F

1,2,3 Trompeten in C

1,2 Posaunen

3. Posaune & Basstuba

Pauken (F,C,Des)

Xylophon

Becken, gr. Trommel & Tam Tam

2 Harfen

Singstimme

1. Violinen

2. Violinen

Bratschen

Violoncelli

Kontrabässe

1.

p

1.2.

p

2.

pp

4.

pp

1.

p

1.

p

Was will in dei - nen Au - gen mir das dun - kel - vol - le

die Hälfte

die Hälfte

p

1. Pult

p div.

2. Pult

p div.

die Hälfte

p div.

abnehmen *steig-*

1,2,3 Fl. *dim.* *dim.* *p*

kl. Fl. *mf* *dim.* *p*

1,2 Ob. *mf* *dim.* *p*

Engl. Hr. *mp* *p*

1,2,3 Kl. B. *dim.* *dim.* *p*

Basskl. B. *dim.* *mf* *dim.* *mp* *p*

1,2,3 Fg. *dim.* *mf* *dim.* *mp* *p*

Kontrafg. *mp* *p*

1,2 Hr. F. *mf* *dim.* *mp* *p*

3,4 Hr. F. *mf* *dim.* *mp* *p*

1,2,3 Tr. C. *mf* *dim.* *p*

1,2 Ps. *f* *f* *p*

3. Ps. & Tb. *f* *f* *p*

Pk. *Tam T.*

Bk., gr. Tr. & Tam T. *ppp*

2 Hrf. *f* *mf* *1.2.*

Singst. die - ser Au - gen tie - fen Schoss mein Herz und will wie du so still, so

1. Viol. *dim.* *dim.* *am Steg*

2. Viol. *dim.* *unis.* *div.* *dim.* *am Steg*

Br. *dim.* *unis.* *am Steg*

Vc. *dim.* *div.* *unis.*

Kb. *dim.* *dim.*

-gern

1,2,3 Fl. *cresc.* *ff*

kl. Fl. *cresc.* *ff*

1,2 Ob. *cresc.* *ff*

Engl. Hr. *cresc.* *ff*

1,2,3 Kl. B. *cresc.* *ff*

Basskl. B. *p cresc.* *cresc.* *ff*

1,2,3 Fg. *cresc.* *ff*

Kontrafg. *p cresc.* *cresc.* *ff*

1,2 Hr. F. *cresc.* *ff*

3,4 Hr. F. *p cresc.* *ff*

1,2,3 Tr. C. *cresc.* *ff*

1,2 Ps. *cresc.* *ff*

3. Ps. & Tb. *p cresc.* *cresc.* *ff*

Pk. *tr* *f cresc.* *ff*

Bk., gr. Tr. & Tam T. *gr. Tr.* *pp cresc.* *f* *ff* *Tam T.*

1. Hrf. *f cresc.* *ff*

2. Hrf. *f cresc.* *ff* *gliss.* *b6*

Singst. *f*
 wild an dein Herz schla - gen, dann bre - chen die Stür - me los.

1. Viol. *mp cresc.* *cresc.* *ff*

2. Viol. *div. mp cresc.* *cresc.* *ff pizz.*

Br. *mp cresc.* *cresc.* *ff*

Vc. *mp cresc.* *cresc.* *ff*

Kb. *mp cresc.* *cresc.* *ff*

leidenschaftlich bewegt

1,2,3 Fl. *p* *mp* *f*

kl. Fl. *mp* *f*

1,2 Ob. *p* *mp* *f*

Engl. Hr. *mp* *f*

1,2,3 Kl. B. *p* *f*

Basskl. B. *p* *f*

1,2,3 Fg. *p* *f*

Kontrafg. *p* *f*

1,2 Hr. F. *p* *f*

3,4 Hr. F. *p* *f*

1,2,3 Tr. C. *f*

1,2 Ps. *p* *f*

3. Ps. & Tb. *p* *f*

Pk. *sf* *p* *f*

Xyl. *f*

Bk., gr. Tr. & Tam T. *p* *mf*

1. Hrf. *mf* *gliss.* *f*

2. Hrf. *p* *bisbigl.* *f*

Singst. Und will dich wie - gen so mit mir in ra - sen - der,

1. Viol. *p* *f*

2. Viol. *p* *f*

Br. *arco* *pizz.* *f* *div.*

Vc. *div.* *p* *f* *unis.*

Kb. *f*

ruhiger werden

1,2,3 Fl.
kl. Fl.
1,2 Ob.
Engl. Hr.
1,2,3 Kl. B.
Basskl. B.
1,2,3 Fg.
Kontrafg.
1,2 Hr. F.
3,4 Hr. F.
1,2,3 Tr. C.
1,2 Ps.
3. Ps. & Tb.
Pk.
Xyl.
Bk., gr. Tr. & Tam T.
2 Hrf.
Singst.
1. Viol.
2. Viol.
Br.
Vc.
Kb.

f *pp*

Bk. mit Teller
gr. Tr.

la cherner Se - lig - keit auf frei - em Meer! Bis tief und sehr die Her -

rit. sehr ruhig

1.2.

1,2,3 Fl. *pp*

kl. Fl. *p*

1,2 Ob. *p*

Engl. Hr. *p*

1,2,3 Kl. B. *p*

Basskl. B. *p*

1,2,3 Fg. *p*

Kontrafg. *pp*

pp (8^{te}.)

1,2 Hr. F. *pp* 1. 3. 2. *mit Dämpfer*

3,4 Hr. F. *pp* 4. *mit Dämpfer*

1,2,3 Tr. C. *p* 1. *mit Dämpfer*

1,2 Ps. *pp* *mit Dämpfer*

3. Ps. & Tb. *pp* 3. *mit Dämpfer*

p

Pk. *pp*

Bk., gr. Tr. & Tam T. *ppp* Tam T.

2 Hrf. *mp* 1. 2. *pp*

Singst. *pp*

zen wie - der ru - hen, ru - hen von Sturm und Streit.

Solo-Viol. *pp*

1. Viol. *pp* *die Hälfte*

2. Viol. *pp* *die Hälfte*

Br. *pp* *die Hälfte* *div. mit Dämpfer*

Vc. *pp* *1. Pult* *div. mit Dämpfer*

pp *2. Pult* *div. mit Dämpfer*

Kb. *pp* *die Hälfte* *div. mit Dämpfer*

pp *mit Dämpfer*

sehr zart

1,2,3 Fl. *pp*

kl. Fl.

1,2 Ob. *pp*

Engl. Hr.

1,2,3 Kl. B *pp*

Basskl. B

1,2,3 Fg. *pp*

Kontrafg.

1,2 Hr. F

3,4 Hr. F

1,2,3 Tr. C

1,2 Ps.

3. Ps. & Tb.

Pk.

Trgl., Tbrn. & Bk.

Hrf.

Singst.

Schät- ze reich ge dieh'n, und der be - ste, der ihm ei - gen, hiessmit Na - men Ir - me -

1. Viol. *p*

2. Viol. *p*

Br. *p*

Vc. *p*

Kb. *pizz.* *p*

langsam (sehr innig)

innig rit.

1,2,3 Fl. *p* *pp* *p*

kl. Fl.

1,2 Ob. *pp* *p*

Engl. Hr.

1,2,3 Kl. B *pp* *p*

Basskl. B

1,2,3 Fg. *p* *pp* *p*

Kontrafg.

1,2 Hr. F *p*

3,4 Hr. F *p*

1,2,3 Tr. C

1,2 Ps. *pp*

3. Ps. & Tb. *p*

Pk.

Trgl., Tbrn. & Bk.

Hrf. *p*

Singst. lin. Ir-me-lin Ro-se, Ir-me-lin Son-ne, Ir-me-lin al-les was schön war.

Solo-Viol.

1. Viol. *p*

2. Viol. *p*

Br. *p*

Vc. *div. pizz.* *unis. arco* *div.* *unis.*

Kb. *p* *arco* *div.*

a tempo

betont

1,2,3 Fl. *mf* 1.2. *mp* 1.2. 3.

kl. Fl. *mf*

1,2 Ob. *mf*

Engl. Hr. *mf* *mp*

1,2,3 Kl. B. *mf* 1. 2. 3.

Basskl. B. *mf* 1. 2. 3.

1,2,3 Fg. *mf* 1. 2. 3. *mp* 1.

Kontrafg. *mf*

1,2 Hr. F. *mp*

3,4 Hr. F. *mp*

1,2,3 Tr. C. 1.2. *mp* 3.

1,2 Ps. 2. *mf* 1. *mp*

3. Ps. & Tb. 3. *mp*

Pk. *mf*

Trgl., Tbrn. & Bk.

Hrf.

Singst. Schier von je-dem Rit-ter- hel - me weh-te ih - rer Far - ben

1. Viol. *mf* pizz.

2. Viol. *mf* pizz.

Br. *mf* pizz.

Vc. *mf* pizz.

Kb. *mf*

sehr zart *zart*

1,2,3 Fl. *pp*

kl. Fl.

1,2 Ob.

Engl. Hr.

1,2,3 Kl. B *pp*

Basskl. B

1,2,3 Fg. *pp* 1.2.

Kontrafg.

1,2 Hr. F *pp* 1. mit Dämpfer

3,4 Hr. F *pp* 4. *pp* 3. *pp*

1,2,3 Tr. C

1,2 Ps.

3. Ps. & Tb.

Pk. *pp*

Trgl. & Bk. *pp* Trgl.

Hrf. *pp*

Singst. Ir - melin Ro - se, Ir - melin Son - ne, Ir - melin, Ir - melin al - les was schön war.

Solo-Viol.

1. Viol. *pp*

2. Viol. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp* *arco*

espress.

1.2.

1,2,3 Fl.

kl. Fl.

1,2 Ob.

Engl. Hr.

1,2,3 Kl. B

Basskl. B

1,2,3 Fg.

Kontrafg.

1,2 Hr. F

3,4 Hr. F

1,2,3 Tr. C

1,2 Ps.

3. Ps. & Tb.

Pk.

Trgl., Tbrn. & Bk.

Hrf.

Singst.

1. Viol.

2. Viol.

Br.

Vc.

Kb.

div.

unis.

arco

Tambourin

und mitzärt - liehen Ge - bär - den klang ihr Schmei - chel noh - ne Rast,

espress.

trm *trm* *trm* *trm*

1,2,3 Fl. *p*

kl. Fl. *p*

1,2 Ob. *p*

Engl. Hr. *p*

1,2,3 Kl. B *p*

Kl. Es *p* 3. nimmt Kl. in Es

Basskl. B *p*

1,2,3 Fg. *p*

Kontrafg. *p*

1,2 Hr. F *p*

3,4 Hr. F *p*

1,2,3 Tr. C *p*

1,2 Ps. *p*

3. Ps. & Tb. *p* Tb.

Pk. *p*

Trgl., Tbrn. & Bk. *p*

Hrf. *p*

Singst.

1. Viol. *p* *unis.*

2. Viol. *p*

Br. *p*

Vc. *p* *div.* *unis.*

Kb. *p* *div.*

Ir - me - lin Ro - se, Ir - me - lin Son - ne, - Ir - me - lin al les waschön ist.

1.2. Flatterz.

1,2,3 Fl. *f*

kl. Fl. *f*

1,2 Ob. *f*

Engl. Hr. *f*

1,2,3 Kl. B *f*

Kl. Es *sfz*

Basskl. B *f*

1,2,3 Fg. *f*

Kontrafg. *f*

1,2 Hr. F *f*

3,4 Hr. F *f*

1,2,3 Tr. C *f*

1,2 Ps. *f*

3. Ps. & Tb. *f*

Pk. *f*

Glockensp. *f*

Trgl., Tbrn. & Bk. *f*

Hrf.

Singst. *p*

1. Viol. *ff* *pizz.*

2. Viol. *ff* *pizz.*

Br. *ff* *pizz.*

Vc. *ff* *pizz.*

Kb. *ff* *pizz.*

3. nimmt Kl. in B

1. *p*

1. *pp*

1. solo

Trgl. *tr*

Bk. *p* mit Holzschl. *sfz*

Doch Prin-zes-sin Stahl-herz jag - te all die

arco

p arco

p div.

arco

p

arco

div.

arco

div.

die Hälfte *arco*

p

sehr zart, langsam

1,2,3 Fl. *pp* *p* *dim.*

kl. Fl.

1,2 Ob. *p*

Engl. Hr.

1,2,3 Kl. B *p* *dim.*

Basskl. B

1,2,3 Fg. *p* *dim.*

Kontrafg.

1,2 Hr. F *p* *dim.*

3,4 Hr. F *p* *dim.*

1,2,3 Tr. C

1,2 Ps. *p*

3. Ps. & Tb. *p*

Pk. *p*

Trgl., Tbrn. & Bk.

Hrf. *p* *dim.*

Singst. Wort. Ir - me - lin Ro - se, Ir - me - lin Son - ne, Ir - me - lin, Ir - me - lin

1. Viol. *mit Dämpfer* *p* *div.* *dim.*

2. Viol. *mit Dämpfer* *p* *div.* *dim.*

Br. *mit Dämpfer* *p* *div.* *dim.*

Vc. *mit Dämpfer* *p* *div.* *dim.*

Kb. *p* *dim.*

rit.

1,2,3 Fl. *pp*

kl. Fl.

1,2 Ob. *p* *pp* 2. 1. *pp*

Engl. Hr. *p* *pp*

1,2,3 Kl. B. 2.3. 1. *pp*

Basskl. B. 2. *pp*

1,2,3 Fg. *p* *pp*

Kontrafg. *pp*

1,2 Hr. F. 1. *pp* 3. 2. *pp*

3,4 Hr. F. 4. *pp*

1,2,3 Tr. C. 1. *mit Dämpfer* *p* *pp*

1,2 Ps. *pp*

3. Ps. & Tb. *pp*

Pk. *tr*

Trgl., Tbrn. & Bk. *pp*

Hrf. *pp*

Singst. *pp*
al - les was schön ist.

1. Viol. *pp*

2. Viol. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

1,2 Fl. *pp* 2. *6*

kl. Fl.

1,2 Ob.

Engl. Hr.

1,2 Kl. A *pp* 3 *p* 1.

Basskl. A

1,2 Fg. *pp* 3

1,2 Hr. F

3,4 Hr. F

1,2 Tr. C

1,2 Ps. *pp*

3. Ps.

Pk.

Trgl. & Glsp.

Cel. *pp* 3 5

Hrf. *6*

Singst. bin ich im Raum umringt, bin ich im

1. Viol. *6*

2. Viol. *unis.* 3

Br. 3

Vc. 3

Kb.

1,2 Fl. *pp*

kl. Fl. *pp*

1,2 Ob. 1.

Engl. Hr. *pp* zu 2

1,2 Kl. A *pp* 5

Basskl. A *pp* 5

1,2 Fg. *pp* 3

1,2 Hr. F *pp*

3,4 Hr. F *pp* 3.

1,2 Tr. C *pp*

1,2 Ps. *pp*

3. Ps. *pp*

Pk. *tr* *pp*

Trgl. & Glsp. *pp*

Cel. *pp* 5

Hrf. *pp* 3 5 6

Singst. Traum be - schwingt. All - mein Geh'n ist heut ein

1. Viol. *pp*

2. Viol. *pp*

Br. *pp* 3

Vc. *pp* pizz. 3

Kb. *pp* pizz. *arc* 6

1,2 Fl.

kl. Fl.

1,2 Ob.

Engl. Hr.

1,2 Kl. A

Basskl. A

1,2 Fg.

1,2 Hr. F

3,4 Hr. F

1,2 Tr. C

1,2 Ps.

3. Ps.

Pk.

Trgl. & Glspl.

Cel.

Hrf.

Singst.

1. Viol.

2. Viol.

Br.

Vc.

Kb.

zu 2

pp

1.

pp

pp

pp

Glspl.

pp

A7
gliss.

arco

arco

1,2 Fl.

kl. Fl.

1,2 Ob.

Engl. Hr.

1,2 Kl. A

Basskl. A

1,2 Fg.

1,2 Hr. F

3,4 Hr. F

1,2 Tr. C

1,2 Ps.

3. Ps.

Pk.

Trgl. & Glsp.

Cel.

Hrf.

Singst.

Solo-Viol.

1. Viol.

2. Viol.

Br.

Vc.

Kb.

kein Ton, der mich reut_ ist in mei - nen Sai - ten.

die Hälfte

pizz.

arco

pizz.

1.

2.

3.

3

6

3

6

pizz.

arco

pizz.

3

6

1,2 Fl. *pp*

kl. Fl. *pp*

1,2 Ob. *pp*

Engl. Hr. *pp*

1,2 Kl. A *pp*

Basskl. A *pp*

1,2 Fg. *pp*

1,2 Hr. F *pp*^{1.} *pp*^{2.}

3,4 Hr. F *pp*

1,2 Tr. C *pp* *mit Dämpfer*

1,2 Ps. *pp* *mit Dämpfer*

3. Ps. *pp* *mit Dämpfer*

Pk. *pp* *tr.*

Trgl. & Glsp. *pp* *tr.* *Glspl. ppp*

Cel. *pp*

Hrf. *pp*

Singst. *pp* *Kein Ton.*

1. Viol. *pizz.* *arco* *pp*

2. Viol. *arco* *pp*

Br. *pp*

Vc. *arco* *pp*

Kb. *arco* *pp*