

DER TAG IST VERGANGEN

(Volkslied)

Anton Webern, Op.12 Nr.1

Sehr ruhig ($\text{♩} = \text{ca } 60$) rit. - - tempo *p*

Gesang

Der

Klavier

pp *ppp* *ppp* *pp*

Tag — ist ver — gan — gen, die Nacht — ist schon hier, gu — te

pp *p* *pp*

Nacht, o Ma — ri — a, bleib e — wig bei mir.

pp *pp* *p* *pp* *ppp*

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tempo
pp *äußerst ruhig*

Der Tag ist ver - gan - gen, die Nacht

kommt her - zu, gib auch den Ver -

storb - nen die e - - wi - ge Ruh.

1915

DIE GEHEIMNISVOLLE FLÖTE

Li - Tai - Po

(aus Hans Bethges „Chinesischer Flöte“)

Anton Webern, Op. 12 Nr. 2

Langsam (♩ = ca 54)

p
An ei - nem

pp *pp* *p*

A - bend, da die Blu - men duf - te - ten und al - le Blät - ter an den

ppp *pp* *ppp* *pp* *p* *pp*

Bäu - men, trug der Wind mir das Lied ei - ner ent - fern - ten

pp *pp*

Flö - te zu. Da schnitt ich ei - nen Wei - den - zweig vom

pp *pp* *ppp*

5

p *mp*

Strau-che, und mein Lied flog, Antwort ge-bend, durch die blü - hen - de

pp *p* *p* *p*

rit. - - - *p* tempo

Nacht. Seit je - nem A - bend

p *pp* *ppp* *pp*

p *pp* *p* *pp*

hö - ren, wenn die Er - de schläft, die Vö - gel ein Ge-

pp *pp* *pp*

rit. - - -

spräch in ih - rer Spra-che.

pp *ppp*

rit. *p* tempo *mf* rit. *p* 7

die du ver-üb - test, bü-ße nicht mit Bos - heit; trö - ste den,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *rit.* (ritardando) and *p* (piano) dynamic, followed by a *tempo* (return to tempo) and *mf* (mezzo-forte) dynamic. The piano accompaniment starts with a *p* dynamic and includes a *sf* (sforzando) accent. The system concludes with a *rit.* and *p* dynamic, ending on a fermata. The time signature changes from 3/8 to 2/4 and back to 3/8.

tempo *mf* rit. *f* accel. *p*

den du be-trüb - test, gü - tig, und es wird dir from-men.

The second system continues the musical score. The vocal line starts with a *tempo* and *mf* dynamic, followed by a *rit.* and *f* (forte) dynamic, and ends with an *accel.* (accelerando) and *p* (piano) dynamic. The piano accompaniment features a *sf* accent and a *mf* dynamic. The time signature changes from 3/8 to 2/4 and back to 3/8.

tempo *f* rit. *p* sehr ruhig (♩ = ca 100)

Der nur fürchtet, der sich hat ver - gan - gen: gut

The third system of the musical score shows the vocal line starting with a *tempo* and *f* (forte) dynamic, followed by a *rit.* and *p* (piano) dynamic. The piano accompaniment includes a *mf* dynamic and a *pp* (pianissimo) dynamic. The tempo is marked as *sehr ruhig* (very calm) with a metronome marking of $\text{♩} = \text{ca } 100$. The time signature changes from 3/8 to 2/4 and back to 3/8.

rit. I. tempo (♩ = ca 72)

ist schuld - los le - ben.

The fourth system of the musical score features the vocal line starting with a *rit.* and *pp* (pianissimo) dynamic, followed by a *I. tempo* (first tempo) and *ppp* (pianississimo) dynamic. The piano accompaniment includes a *pp* dynamic and a *ppp* dynamic. The tempo is marked as *I. tempo* with a metronome marking of $\text{♩} = \text{ca } 72$. The time signature changes from 3/8 to 2/4 and back to 3/8.

