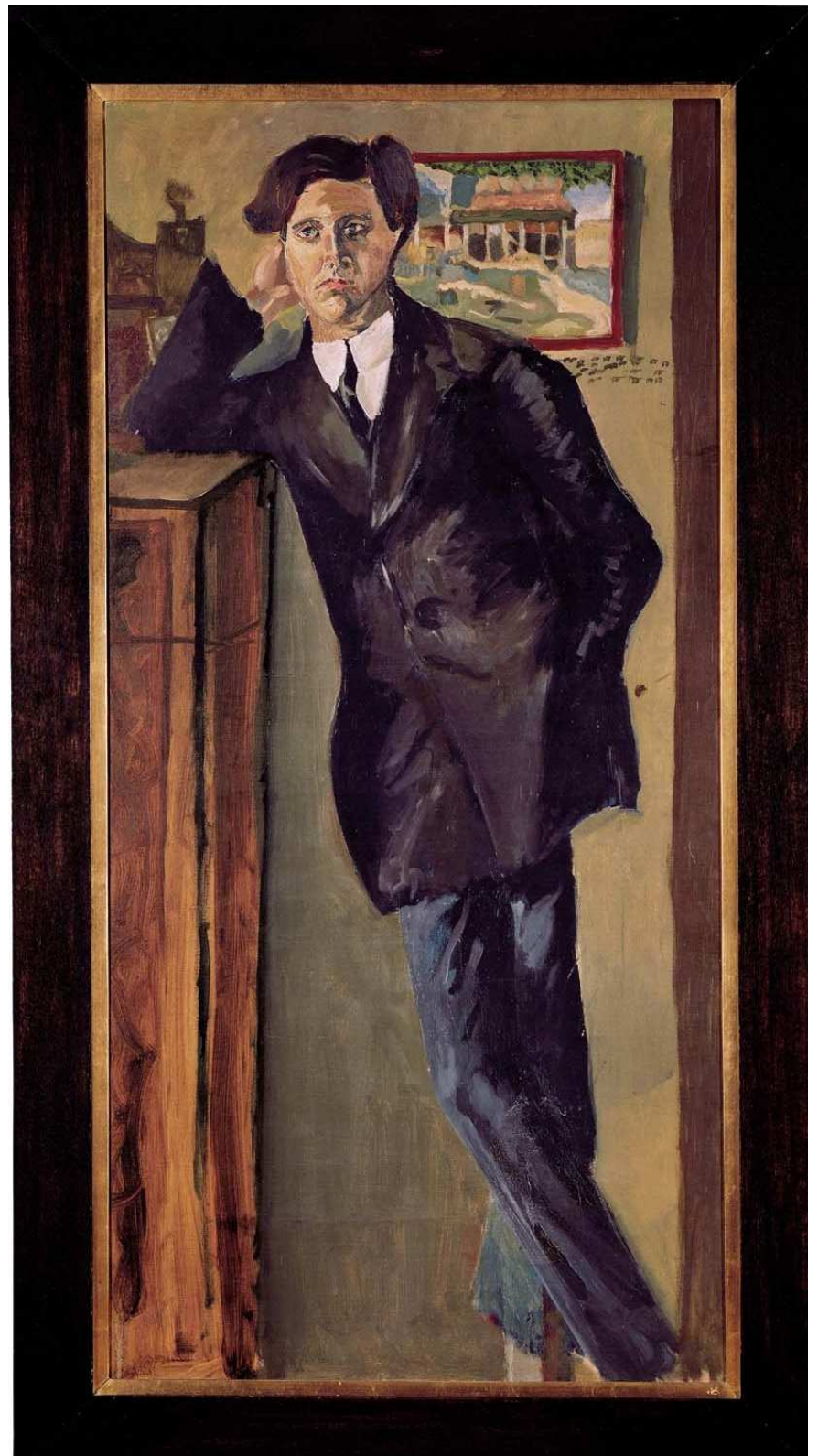


I. Geigen



**Alban Berg**

## **Sieben Frühe Lieder**

auf Texten von Hauptmann, Lenau, Storm, Rilke,  
Schlaf, Hartleben und Hohenberg

# I. Nacht (Carl Hauptmann)

*Sehr langsam* (♩ = ca.48)

Violoncelli II. Geigen  
(get.) (get.)

get.  
**pizz.**

Geteilt

*rall. . . a tempo*

*rit. . . Etwas langsamer*

18 *1.Solo* *(m.Dpf.)* *pp* *(m.Dpf.)* *pp* *pp* *p*

Übr. *(m.Dpf.)* *pp* *pp* *p*

*Ganz breit*

*quasi Wie zu Anfang*  
*a tempo*

23 *get.* *pp* *get.* *pp*

*Etwas zunehmend.*

27 *1.Solo* *pp* *p* *pp* **2**

Übr. *get.* *pp* *p* *pp* **2**

Get. *get.* *pp* *p* *pp* **2**

*Zeit lassen Wieder abnehmend . . . quasi Tempo I.*

33 *zus.* *p* *dim.* *ppp*

## II. Schilflied (Nikolaus Lenau)

**Mäßig bewegt** (♩ = ca. 108)

ohne Dpf.

1.Solo *Solo-Violoncello* *p*

*rit.* . . . . **A tempo (II) aber etwas langsamer**

(♩ = ca. 96)

7 *am Steg* *p* *pp* *(p)*

13 *Griffbrett* *p* *cresc.* *gewöhnl.* *f* *espr.*

**tranquillo**

18 *nimmt Dpf.* *p* *molto espr.* *mp*

*rit.* . . . . **(molto) a tempo (II)**

24 *pizz. (Griffbrett)* *arco* *mf* *dim.* *non espr.* *p non vibr.*

## III. Die Nachtigall (Theodor Sturm)

**Zart bewegt** (♩ = ca. 96)

*etwas zögernd* . . . .

*Bratschen*

ohne Dpf. *p* *pp* *p*

Geteilt

mit Dpf. *p*

*a tempo e poco a poco cresc.*

o.Dpf. *p* *mp* *p*  
*espr.*

m.Dpf. *pp*

*allargando*

*Etwas langsamer* (♩ = ca.84)

o.Dpf. *poco f* *(p)* *molto*

m.Dpf. *poco f* *(mp)* *pp poco cresc.*

*più p, ma poco a poco cresc.*

o.Dpf. *p*

m.Dpf. *ppp*

1.H. hievon 1.Solo (o.D.) sul G.

*mf*

*accel.*

*Tempo I*

*etwas zögernd*

o.Dpf.

m.Dpf. *mp* *espr.*

*a tempo e poco a poco cresc.*

30 1.H. Alle

o.Dpf. *p espr.* *mp espr.*

m.Dpf. *p* *pp*

*allargando*

35

o.Dpf. *mf* *poco f* *(p)*

m.Dpf. *poco f* *(p)*

*a tempo*

*poco rit. - Tempo*

40 *pizz.* *arco*

o.Dpf. *f* *p* *pp*

m.Dpf. *p (dolce)* *f* *p* *p*

### IV. Traumgekrönt (Rainer Maria Rilke)

*Langsam* (♩ = ca.46)

*poco accel. - - - rit.*

mit Dpf.

II. Geigen

Geteilt

*pp* *pp* *p* **2**

*(molto) a tempo*

*poco accel. . . poco rit. . .*

9

*(m.Dpf.) get.*

*pp espr.*

*pp*

*cresc. . . (mf) espr.*

*(m.Dpf.) get.*

*pp espr.*

*pp*

*cresc. . . (mf) espr.*

*zus.*

*zus.*

*a tempo*

*poco accel.*

14

*1. Flöte*

*p*

*3*

*3*

*3*

*rit. . . (molto) a tempo*

*poco accel.*

22

*(mf) p*

*pp espr.*

*pp*

*pp espr.*

*pp*

*get.*

*get.*

*rit. . . (molto) a tempo*

*Flag.*

27

*pp*

*pp*

*pp*

*pp*

*Flag.*

*Flag.*

## V. Im Zimmer (Johannes Schlaf) — TACET

Musical score for 'Im Zimmer' (Johannes Schlaf) — TACET. The score is in G minor, 3/4 time, and consists of two staves. The first staff begins with a 4-measure rest, followed by a 5-measure rest, and then an Oboe part starting at measure 10 with a *p* dynamic. The second staff starts at measure 17 with a *pp* dynamic, followed by a *p* dynamic, and then a 1st Horn part starting at measure 24 with a *p* dynamic. The score concludes with a *pp* dynamic.

## VI. Liebesode (Otto Erich Hartleben)

*Sehr langsam* ( $\text{♩} = \text{ca. } 46$ ) *rit.* . . . , *a tempo*

1. Klarinette  
mit Dpf.

Musical score for 'Liebesode' (Otto Erich Hartleben). The score is in D major, 3/4 time, and consists of two staves. The first staff begins with a *pp* dynamic, followed by a *pp* dynamic, and then a *pp* dynamic. The second staff starts at measure 7 with a *pp* dynamic, followed by a *poco cresc.* dynamic. The score concludes with a *poco rit.* dynamic.

*poco rit.* ) *a tempo poco a poco cresc.* . . .

Musical score for 'Liebesode' (Otto Erich Hartleben). The score is in D major, 3/4 time, and consists of two staves. The first staff begins with a *dim.* dynamic, followed by a *ppp* dynamic, a *pp* dynamic, and a *p* dynamic. The second staff starts at measure 12 with a *ppp* dynamic, followed by a *pp* dynamic, and a *p* dynamic. The score concludes with a *poco rit.* dynamic.

*poco rit.* (kurz) *quasi a tempo*

Musical score for 'Liebesode' (Otto Erich Hartleben). The score is in D major, 3/4 time, and consists of two staves. The first staff begins with a *f* dynamic, followed by a *mf* dynamic, and a *pp* dynamic. The second staff starts at measure 19 with a *f* dynamic, followed by a *mf* dynamic, and a *pp* dynamic. The score concludes with a *pp* dynamic.



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### VII. Sommertage (Paul Hohenberg)

*Schwungvoll* (♩ = ca. 60)

Geteilt

*ohne Dpf.*

*p*

Vcl., Kb.  $\sharp$

*mf cresc.*

*fp*

*ohne Dpf.*

*mf cresc.*

*fp*

1. Solo

2. Solo

d. Übr.

*pp* < >

*dolcissimo*

*pp* < >

*pp* < >

*pp* < >

*pizz.*

*p*

*rit.* . . . . . *a tempo*

13

Alle get. arco

*pp*

get. (Singstimme durchlassen)

arco

*pp*

(Singstimme durchlassen)

*poco a poco accel.* . . . . .

*cresc.*

*cresc.*

*allargando* *poco pesante*  
zus.

*f* *dim.*

*f* *dim.*

*a tempo* *rit.*

1.Solo

Übr.

*pp*

*(p)*

*a tempo, ma molto rubato* *Tempo I*  
(*rit. accel.* *rit.* *accel.* *rit.*)

1.Hälfte

Alle

*pp* *mp* *poco f* *p*

(N.B. die 4 Quinten: *poco f* *mf* *mp* *p*)

*poco accel.* *allargando*

31

*cresc.*

*a tempo*

35

*ff* *f* *senza dim.*