

Tina Ternes (Musik)  
Michael Herrschel (Text)

# Mirjam-Lieder

für Sopran, Violine, Violoncello, Klavier und  
Pauken  
Op. 105

- I. Sklavenkind
- II. Holzpuppen
- III. Durchs Meer. Luzider Traum
- IV. Tanz der Befreiten

GEMA-Werknummer: 33638938-001

## I. Sklavenkind

Michael Herrschel (Text)  
Tina Ternes (Musik)

Andante (♩ = 80)

Klavier

Cello

Pauken

*p*

*mf*

S

Du hast ge - schrie - en!

Vl.

*mp*

Kl.

*mf*

Vc.

*mf*

Pauk.

15

S

Mo - sche, ich hö - re dich:

15

VI.

*p*

15

Kl.

*p*

15

Vc.

*p*

15

Pauk.

22

S

mein ver - schol - le - ner, win - zig klei - ner Bru - der. —

22

VI.

22

Kl.

22

Vc.

22

Pauk.

29

S

Ich hö-re dich — seit dem Tag, an dem die Mut - ter

VI.

Kl.

Vc.

Pauk.

36

S

dich aus dem Schoß ge - presst und ängst - lich scheu vor uns ver - bor - gen

VI.

Kl.

Vc.

pizz.

43

S hat. Seit - dem kreist in mir der Wi - der - hall

43 arco 3

Vl.

43

Kl.

43

Vc.

50

S von dei - ner Stim - me. *f* Du

50 *mf* *tr*

Vl.

50 *mf* 3 3 3 3

Kl.

50 *mf*

Vc.

56

S

hast ge - schrie - en so gel - lend, so roh so bo - den - los ver - zwei - felt als

56

Vl.

56

Kl.

56

Vc.

63

S

hät - test du das al - les hier er - fasst und ge - klagt: wie un - er - träg - lich die - ses

63

Vl.

63

Kl.

63

Vc.

The image shows a musical score for a piece titled 'I. Sklavenkind'. It consists of two systems of staves. The first system starts at measure 56 and the second at measure 63. The staves are labeled S (Soprano), Vl. (Violin), Kl. (Piano), and Vc. (Violoncello). The key signature has one sharp (F#). The vocal part (S) has German lyrics. The piano part (Kl.) features a complex texture with many chords. The violin (Vl.) and cello (Vc.) parts have melodic lines with some slurs and accents. The score is written in a standard musical notation style with treble and bass clefs.

69

S

Le - ben in Ket - ten! Al - so kommt: Steht auf! Zer - sprengt sie! Mo -

VI.

Kl.

Vc.

76

S

sche, ich hät - te gern dein Ge - sicht ge - sehen. Dei - ne ro - te Stirn,

VI.

Kl.

Vc.

## I. Sklavenkind

7

82

S

dei-nen of-fe-nen Mund. ich darf-te nicht. Sie ha-ben uns Ge-

Vl.

82

3

Kl.

82

Vc.

82

88

S

*mp*

schwis-ter ver-scheucht. Und du bist ver-stummt. Wa-rum? Ich fin-de es he-

Vl.

88

*mp*

3

Kl.

88

*mp*

Vc.

88

*mf* *p*



96

S

raus. Ich sah et - was.

VI.

Kl.

Vc.

Pauk.

*mf*

*mf*

*mf*

103

S

Sie glaub-ten sich al - lein in der Däm - me-rung. Da

Kl.

Vc.

Pauk.

*f*

*f*

109

S

ha-ben sie ein Boot, ein furcht - bar klei-nes, in die Flut ge-setzt. Ge -

Kl.

Vc.

Pauk.

115

S

mur-melt, ge - wim-mert und ihm nach - ge-schaut, bis\_\_ es\_\_ ganz\_\_

Kl.

Vc.

Pauk.

121

S

fort - ge - trie - ben war. Mo -

Kl.

Vc.

Pauk.

128

S

sche! Mo - sche! War das dein Grab?

VI.

*mp*

Kl.

*mp*

Vc.

*mp*

136

S

VI.

Kl.

Vc.

Pauk.

*p*

144

S

VI.

Kl.

Vc.

Pauk.

Ich muss

*mf*

*mp*

151

S

hü - ten, was mir blieb: Res-te von dei - ner Stim - me, ver -

VI.

Kl.

Vc.

Pauk.

159

S

mischt mit dem ei - ge-nen Herz - schlag, der in den Oh-ren dröhnt wie ver - rückt und

VI.

Kl.

Vc.

166

S

ü - ber - laut. Ich bän - di -

VI.

Kl.

Vc.

174

S

ge die Schrei-e. ich zie - he aus ih - nen die ge - hei - me

VI.

Kl.

Vc.

183

S

Spra - che, die un - se - re sein wird. Mo - sche!

183

VI.

183

Kl.

183

Vc.

191

S

Gib acht, — wie ich un - s're Wör - ter ma-che. Ich fas - se sie und

191

VI.

191

Kl.

191

Vc.

191

Pauk.

198

S

le - ge sie vor - sich - tig in dei - nen Mund. \_\_\_\_\_

198

VI.

198

Kl.

198

Vc.

198

Pauk.

204

VI.

204

Kl.

204

Vc.

204

Pauk.



## II. Holzpuppen

Michael Herrschel (Text)

Tina Ternes (Musik)

♩ = 100

*mp*

Sopran

Klavier

Mör - de - ri - sche

*mp*

S

Mit - tags-hit - ze flir - rend kriecht sie auf Stein. In

Kl.

S

dünn - en luft - hel - len Fla - den. Schiebt ihr zit - tern-des durch - schei-nen-des

Kl.

*mf**mf*

## II. Holzpuppen

10 S Qual - len - fleisch ü - ber die Dä - cher des Pa - las - tes.

10 VI.

10 Kl. *mp*

13 S *mp*

13 VI. 6 Drin - nen a - ber, im Ge -

13 Kl. *mp*

13 Vc. *mp*

16 S wöl - be: un - be - weg - te, tief - schwar - ze,

16 VI.

16 Kl.

16 Vc.

## II. Holzpuppen

3

19

S. gott - kö - nig - li - che To - ten-küh - le. To - ten -

VI.

Kl.

Vc.

22

S. köh - le. Durch das ur - al - te Grab - tor gehst du hi - nein.

VI.

Kl.

Vc.

Pauk.

*mp*

*mp*

*mf*

*mp*

## II. Holzpuppen

*mf*

S. 26 Du. Nicht ich. Mit Bli - cken um-fan-ge und len-ke und stre-cke und

Vl. 26

Kl. 26 *mf*

Vc. 26 *f*

Pauk. 26

S. 30 *f* lei-te dich: Mein Bru-der. Groß ge-wach-sen. Stark und reif ge-wor-den für die Kriegs-er-klä-rung an den

Kl. 30 *f*

Vc. 30 *f*

The musical score is for a piece titled 'II. Holzpuppen'. It consists of two systems of music. The first system (measures 26-29) features a vocal line (S.) and four instrumental lines (Vl., Kl., Vc., and Pauk.). The vocal line begins with a mezzo-forte (*mf*) dynamic and contains the lyrics 'Du. Nicht ich. Mit Bli - cken um-fan-ge und len-ke und stre-cke und'. The instrumental parts include a violin line with a triplet, a piano line with a mezzo-forte (*mf*) dynamic, a cello line with a forte (*f*) dynamic, and a percussion line. The second system (measures 30-33) continues the vocal line with a forte (*f*) dynamic and the lyrics 'lei-te dich: Mein Bru-der. Groß ge-wach-sen. Stark und reif ge-wor-den für die Kriegs-er-klä-rung an den'. The instrumental parts also continue, with the piano line marked forte (*f*) and the cello line marked forte (*f*). The score is written in a key signature of three flats and common time.

# II. Holzpuppen

5

34

S

34

Feind.

Den

Vl.

*mf*

Kl.

*mf*

Vc.

34

Pauk.

*mf*

38

S

Kopf ge - beugt: Ruck - wei - se stol - perst du vo - ran. Folgst mir.

Vl.

38

Kl.

38

Pauk.

## II. Holzpuppen

42

S

Mo - sche! Fühlst du es? Wie ich dich an Fä - den zie - he? Dich

42

VI.

42

Kl.

42

Pauk.

Detailed description: This block contains the first system of the musical score, measures 42 to 44. It features four staves: Soprano (S), Violin I (VI.), Piano (Kl.), and Percussion (Pauk.). The key signature is three flats (B-flat, E-flat, A-flat). The vocal line (S) has lyrics 'Mo - sche! Fühlst du es? Wie ich dich an Fä - den zie - he? Dich'. The violin line (VI.) has a melodic line with slurs. The piano (Kl.) has a harmonic accompaniment with chords. The percussion (Pauk.) has a simple rhythmic pattern.

45

S

auf - rich - te? Schritt für Schritt, Glied um Glied in blan - ker schwel - len - der Em -

45

VI.

45

Kl.

Detailed description: This block contains the second system of the musical score, measures 45 to 47. It features four staves: Soprano (S), Violin I (VI.), Piano (Kl.), and Percussion (Pauk.). The key signature is three flats (B-flat, E-flat, A-flat). The vocal line (S) has lyrics 'auf - rich - te? Schritt für Schritt, Glied um Glied in blan - ker schwel - len - der Em -'. The violin line (VI.) has a melodic line with slurs. The piano (Kl.) has a harmonic accompaniment with chords. The percussion (Pauk.) has a simple rhythmic pattern.

## II. Holzpuppen

*mf*

48

S

pö-rung? Fehlt noch das Mund-werk! Sprich, wie ich dir sa-ge:

48

VI.

48

Kl.

*mf*

48

Vc.

48

Pauk.

*f*

*mf*

52

S

Zö - ge-re nicht! Jetzt stehst du vor dem Thron. Jetzt musst du re-den, Mo - sche!

52

Kl.

*f*

52

Vc.

*mf*

## II. Holzpuppen

56 *mp*

S

56 *mp* Ach: dei - ne Zun - ge klap - pert leer im höl - zer - nen

VI.

56 *mp*

Kl.

56 *mp*

Vc.

59

S

Ra - chen. Mo - sche! Stoß es hi - naus: dass wir uns

VI.

59 *mp*

Kl.

59

Vc.



## II. Holzpuppen

9

62 *mf*

S  
rä - chen. An ihm! Sag das zu ihm! Ja! Ja!

62 *mf*

VI.

62 *mf*

Kl.

62 *mf*

Vc.

62 *mf*

Pauk.

65

S  
Schau: wie er zu - sam - men - zuckt. He - rab - klet - tert von sei - nem

65

VI.

65

Kl.

65

Vc.

65

Pauk.

Detailed description: This is a musical score for a scene titled 'II. Holzpuppen'. It features five staves: Soprano (S), Violin I (VI.), Keyboard (Kl.), Violoncello (Vc.), and Percussion (Pauk.). The score is divided into two systems. The first system starts at measure 62 and ends at measure 64. The Soprano part has lyrics: 'rä - chen. An ihm! Sag das zu ihm! Ja! Ja!'. The Violin I part has a melodic line. The Keyboard part has a complex, fast-moving accompaniment. The Violoncello part has a simple bass line. The Percussion part has a rhythmic pattern. The second system starts at measure 65 and ends at measure 68. The Soprano part has lyrics: 'Schau: wie er zu - sam - men - zuckt. He - rab - klet - tert von sei - nem'. The Violin I part has a melodic line. The Keyboard part has a complex, fast-moving accompaniment. The Violoncello part has a simple bass line. The Percussion part has a rhythmic pattern. The dynamic marking 'mf' (mezzo-forte) is used throughout the score.

## II. Holzpuppen

69

S

Stuhl. Und auf dich zu-kommt. Mü - de.

VI.

Kl.

Vc.

Pauk.

73

S

Un - ge-lenk. Hab kei - ne Angst! Sein Hohn - la - chen, pizz.

VI.

Kl.

Vc.

*f*

*f*

*f*

## II. Holzpuppen

11

77

S knur - zen-des Ge - blö - ke ohn - mäch - tig ge - gen

Vl.

Kl.

Vc.

79

S uns! Sein Krum - stab, sei - ne Gei - ßel, um -

Vl.

Kl.

Vc.

## II. Holzpuppen

81

S

klam-mert mit den mor-schen Fin-ger-n, schre-cken uns

81

VI.

81

Kl.

81

Vc.

83

S

nicht! Sein le-dri-ges Ge-

83

VI.

83

Kl.

83

Vc.

85

S

spens - ter - Ant - litz: Es droht nur de - nen, die auf dem

85

Vl.

85

Kl.

85

Vc.

87

S

mp

Bo - den vor ihm krie - chen! Du a - ber: arco Ver -

87

Vl.

mp

87

Kl.

mp

87

Vc.

mp

## II. Holzpuppen

91

S

trau - e den Hän - den dei - ner Schwes - ter! Lass mich dich

91

VI.

91

Kl.

91

Vc.

95

*ritardando*

S

stolz und auf - recht hal - ten!

95

VI.

95

Kl.

95

Vc.

## III. Durchs Meer. Luzider Traum

Michael Herrschel (Text)

Tina Ternes (Musik)

♩ = 90

Violine

Klavier

Cello

Pauken

*p**p**p**p**mp*

S

Man hat mich er - kannt

und man hat mich ver - wünscht.

Vl.

Kl.

Vc.

Pauk.

## III. Durchs Meer. Luzider Traum

14

S

14

Kl.

Pauk.

14

Bit-ter-keit und üb-le Schmä-h-un-gen rau-nen sie, die sich be - tro-gen füh-len und die

19

S

19

Vl.

19

Kl.

19

Vc.

19

Pauk.

*mf*

Welt nicht mehr be - grei-fen. Sie ru-fen in den Strom der Zeit: "Still - ge-stan - den!"

*mf*

*mf*

*mf*

*mf*



# III. Durchs Meer. Luzider Traum

3

24

S

Al-les zu-rück!" Ach, die-se gei-fern-den Be - feh-le aus halb ver-wes - ten Mäu-lern. "Ver -

Vl.

Kl.

Vc.

Pauk.

29

S

*f*

rä - te-rin!" schimp-fen sie mich. Ver - rä - te - rin am herr-schen - den Volk?

Vl.

Kl.

Vc.

Pauk.

*f*

*subito p*

*f*

*subito p*

## III. Durchs Meer. Luzider Traum

*mp*

35

S Bin ich das? Ich weiß ge - nau: Ich bin nichts wei - ter als mein Lied.

VI.

Kl.

Vc.

*mf*

42

S Und ge - fähr-lich nur, weil es ih-re Angst und Qual ent - blößt! Ihr

VI.

Kl.

Vc.

*mf*

The image shows a musical score for a piece titled 'III. Durchs Meer. Luzider Traum'. The score is written for four parts: Soprano (S), Violin (VI.), Piano (Kl.), and Cello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 35 and ends at measure 41. The second system starts at measure 42 and ends at measure 48. The Soprano part has lyrics in German. The Piano part features a complex texture with many beamed sixteenth notes and some sustained chords. The Cello part has a more melodic line with some slurs and accents. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). There are also some performance markings like slurs, accents, and a triplet in the first system.

48

S

gan - zes Reich des Wahn - sinns, das mor - gen — schon un - ter - geht.

48

VI.

48

Kl.

48

Vc.

54

S

Denn jen - seits ih - rer Gren - zen sind wir frei. Oh - he Er - laub - nis. "Bö - se

54

VI.

54

Kl.

54

Vc.

## III. Durchs Meer. Luzider Traum

60

S

He - xe! Be - schwö-re-rin blu-ti-ger Träu-me!" so nen-nen sie mich. Em - pö-ren sich ü-ber

VI.

Kl.

Vc.

66

S

Din-ge, die ge - scha - hen vor un-srer Flucht. Und sie tau-chen ih - re Pfei-le in Gift.

VI.

Kl.

Vc.

# III. Durchs Meer. Luzider Traum

72

S

Und sie span-nen ih-re Bö-gen und schie-ßen ins Lee-ere. Wir sind schon weit.

72

VI.

72

Kl.

72

Vc.

79

S

Un - er - reich - bar. Und das Was-ser: Es teilt sich vor un-sren Au-gen. Es

79

VI.

79

Kl.

79

Vc.

The musical score is written for four staves: Soprano (S), Violin (VI.), Piano (Kl.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 72 and ends at measure 78. The second system starts at measure 79 and ends at measure 85. The Soprano part has lyrics in German. The Violin and Violoncello parts feature triplets and slurs. The Piano part features sustained chords and slurs. The Violoncello part features triplets and slurs.

## III. Durchs Meer. Luzider Traum

85

S

türmt sich zu don-nern-den Ge - bir-gen. Links und rechts. In der Mit - te das nas-se

VI.

Kl.

Vc.

Pauk.

*mf*

90

S

Tal: Da läuft hi - nein! pizz. Mir

VI.

Kl.

Vc.

Pauk.

*p*

*mf*

97

S nach! auf den Grund des Mee-res! arco Spürt ihr den

VI.

Kl. *mf*

Vc. *mf*

Pauk.

103

S Wind? Der uns auf die-se glit - schi-ge Stra-ße zerrt und reißt?

VI.

Kl. *mf*

Vc.

## III. Durchs Meer. Luzider Traum

108

S Vor - bei an den sal - zi - gen Flu - ten und mäch - ti - gen un - ge -

VI.

Kl.

Vc.

113

S heu - ren Schwär - men von Fi - schen? Nach uns wird nie - mand mehr hier

VI.

Kl.

Vc.



*mp*

118

S ge-hen! Nie-mand! Wer folgt, wird er-

118

VI. *p*

118

Kl. *p*

118

Vc. *p*

124

S schla-gen von den Mau - ern, den to-sen-den, bran-den-den, die uns im

124

VI.

124

Kl.

124

Vc.

## III. Durchs Meer. Luzider Traum

129 *f*

S Rü - cken zu - sam - men - stür - zen. Jetzt! Jetzt!

VI.

Kl. *f*

Vc. *f*

136 *mp*

S Ich

VI. *p*

Kl. *p*

Vc. *p*

142

S träu - me. Ich schrei-e: Seht ihr da vor-ne den hel - len Schein? Da ist wie - der

Vl. *pp*

Kl. 142

149 *f*

S Land! Und ü - ber dem Land ein Flaum von Licht...

Vl. 149 *mf* *f*

Kl. 149 *mf*

Vc. 149 *f*

The musical score is written for Soprano (S), Violin (Vl.), Piano (Kl.), and Violoncello (Vc.). It consists of two systems of music. The first system starts at measure 142 and the second at measure 149. The key signature has three flats (B-flat, E-flat, A-flat). The Soprano part has lyrics in German. The Violin part has dynamics *pp* and *mf*. The Piano part has dynamics *mf* and *f*. The Violoncello part has dynamics *f* and *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## III. Durchs Meer. Luzider Traum

154

S

154

VI.

154

Kl.

154

Vc.

154

Pauk.

Fie - ber ü - ber -  
pizz.

pizz.

*f*

159

S

159

VI.

159

Kl.

159

Vc.

159

Pauk.

kommt mich. Wir sind ge - ret - tet und al - les rennt und rast im

164

S Herz-schlag mei-ner Pau-ken! arco

164

VI.

164

Kl.

164

Vc. arco

164

Pauk.

*f*

170

VI.

170

Kl.

170

Vc.

170

Pauk.

*ff*

## III. Durchs Meer. Luzider Traum

178

VI.

Kl.

Vc.

Pauk.

178

178

178

This musical score page contains measures 178 through 182 for four instruments: Violin (VI.), Clarinet (Kl.), Violoncello (Vc.), and Snare Drum (Pauk.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 178 begins with a first ending bracket over measures 178-182. The Violin part (VI.) consists of a series of tied half notes: G4, F4, E4, D4, and C4. The Clarinet (Kl.) and Violoncello (Vc.) parts also feature tied half notes, with the Vc. part starting on a lower octave (C3). The Snare Drum (Pauk.) part has a rhythmic pattern of quarter notes: G2, F2, E2, D2, and C2. The score ends with a double bar line at the end of measure 182.

## IV. Tanz der Befreiten

Michael Herrschel (Text)

Tina Ternes (Musik)

Allegro moderato

*mf*

Sopran

Violine

Klavier

Pauken

Die Fü - ße zit - tern und es

*mf**mf**mf*

S

schüt-telt uns vor Lust und wir be - tre-ten die - sen Gar - ten. Sehen

Vl.

Kl.

Pauk.

## IV. Tanz der Befreiten

13

S

Bä-che flie-ßen. Fei - gen an den Bäu-men hän-gen. Nie-mand hin-dert uns,drauf zu-zu-lau - fen.

VI.

Kl.

Pauk.

19

S

Kommt! Greift in die Äs - te! Los! Wa-rum er-

meno mosso  
subito *p*

VI.

subito *p*

Kl.

subito *p*

Vc.

mp

Pauk.

mp



## IV. Tanz der Befreiten

26

S schreckt ihr? Weil der Bo-den schwankt und nach - gibt? Weil das Meer noch grollt in eu-ren

26

VI.

26

Kl.

26

Vc.

26

Pauk.

31

S A - dern? Ich zeig euch was! Dro-ben am

31

VI.

31

Kl.

31

Vc.

*mf* *a tempo*

*mf*

*mf*

*mf*

## IV. Tanz der Befreiten

37

S

Him - mel. — Die hel - le — Wol - ke: sie ist es, die vor — uns

37

VI.

37

Kl.

37

Vc.

37

Pauk.

*mf*

43

S

tanz - te als wirdurch Schilf und Schlamm ge - zo - gen sind.

43

VI.

43

Kl.

43

Pauk.

## IV. Tanz der Befreiten

49

S

Und sie tanzt \_\_\_\_\_ noch im - mer. Hört \_\_\_\_\_ mein Lied. Springt auf! Tanzt wie

49

VI.

49

Kl.

49

Pauk.

55

S

sie: die uns hi - naus in die Frei - heit ge - lockt hat. Wie sie: at - men - de

55

VI.

55

Kl.

55

Vc.

55

Pauk.

The musical score is written for five parts: Soprano (S), Violin I (VI.), Keyboard (Kl.), Violoncello (Vc.), and Percussion (Pauk.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 49 and ends at measure 54. The second system starts at measure 55 and ends at measure 60. The Soprano part has lyrics in German. The Violin I part features melodic lines with some slurs. The Keyboard part consists of chords in the right hand and a bass line in the left hand. The Violoncello part has a bass line. The Percussion part has a rhythmic pattern of eighth and sixteenth notes.

## IV. Tanz der Befreiten

61

S

Wo - ge aus Rauch und Feu - er! Wie

61

VI.

61

Kl.

61

Vc.

67

S

sie: al - len Schmerz ver - ges - se - ner

67

VI.

67

Kl.

67

Vc.

The image shows a musical score for a piece titled 'IV. Tanz der Befreiten'. It consists of two systems of staves. The first system (measures 61-66) features a Soprano (S) vocal line with lyrics 'Wo - ge aus Rauch und Feu - er! Wie', a Violin I (VI.) line, a Piano (Kl.) line with a grand staff, and a Violoncello (Vc.) line. The second system (measures 67-72) continues with the Soprano line having lyrics 'sie: al - len Schmerz ver - ges - se - ner', and the instrumental parts. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'p'.

## IV. Tanz der Befreiten

73

S

Him - mels - wind.

73

VI.

73

Kl.

*mp*

73

Vc.

*mp*

73

Pauk.

*mp*

79

VI.

*mp*

*mf*

79

Kl.

*mf*

79

Vc.

*mf*

79

Pauk.

*mf*

## IV. Tanz der Befreiten

84

VI.

Kl.

Vc.

Pauk.

89

VI.

Kl.

Vc.

Pauk.

*f*

## IV. Tanz der Befreiten

95

VI.

Kl.

Vc.

Pauk.

*f*

*f*

102

VI.

Kl.

Vc.

Pauk.

*f*

*f*

## IV. Tanz der Befreiten

109 *mp*

S

Und der Gar - ten ver -

VI.

*p*

Kl.

Vc.

pizz. arco

*p*

Pauk.

*p*

116

S

geht im Licht. Grä - ser, Wip - fel, Zwei - ge blü - hen rot und

VI.

Kl.

*p*

Vc.

116

Pauk.

116



## IV. Tanz der Befreiten

*ritardando*

122

S knis-tern und rol - len sich zu - sam-men zu A - sche. Weh, schö - ner

122

VI.

122

Kl.

122

Vc.

## Allegro moderato

*mf*

129

S Traum! Und vor uns brei - tet sich ein

129

VI.

129

Kl.

129

Vc.

## IV. Tanz der Befreiten

133

S an - de-res Meer: end - los oh - ne U - fer.

133

VI.

133

Kl.

133

Vc.

133

Pauk.

*mf*

137

S Ü - ber - all Sand und Fel - sen. Glü - hen - de

137

VI.

137

Kl.

137

Vc.

137

Pauk.

## IV. Tanz der Befreiten

141

S

Ö - de. Stei - nern, aus - ge - dörft wie dei - ne Zun - ge - mein stum - mes Ge - schwis - ter.

VI.

*mf* 3

Kl.

Vc.

Pauk.

146

S

Mo - sche: Horch! Wir wol - len uns be -

VI.

3 3 3 3

Kl.

150

S

ra - ten. Fra - gen und su - chen: Wo gibt es

VI.

3 3 3 3

Kl.

## IV. Tanz der Befreiten

154 *f*

S

We - ge durch das un - be - tre - tene Nichts?

154 *f*

Vl.

154 *f*

Kl.

154 *f*

Vc.

154 *f*

Pauk.

158

Vl.

158

Kl.

158

Vc.

158

Pauk.

## IV. Tanz der Befreiten

VI. 162

Kl. 162

Vc. 162

Pauk. 162

This block contains the first three measures of the musical system. The Violin I (VI.) part begins with a melodic line in measure 162, featuring a triplet of eighth notes. The Keyboard (Kl.) part provides harmonic support with chords and a triplet in the right hand. The Violoncello (Vc.) and Percussion (Pauk.) parts follow a similar rhythmic pattern with eighth notes and triplets.

VI. 165

Kl. 165

Vc. 165

Pauk. 165

This block contains the next four measures of the musical system. The Violin I (VI.) part continues its melodic line with various ornaments and slurs. The Keyboard (Kl.) part features a series of chords in the right hand. The Violoncello (Vc.) and Percussion (Pauk.) parts maintain the rhythmic flow with eighth notes and triplets.

## IV. Tanz der Befreiten

VI. 168

Kl. 168

Vc. 168

Pauk. 168

This block contains the first system of the musical score, covering measures 168 to 171. It features four staves: Violin I (VI.), Piano (Kl.), Violoncello (Vc.), and Snare Drum (Pauk.). The Violin I staff has a treble clef and a key signature of one flat (B-flat). The Piano, Violoncello, and Snare Drum staves have bass clefs. The Piano part includes triplets in measures 169 and 171. The Violoncello part has a triplet in measure 171. The Snare Drum part has a triplet in measure 170. The measures are numbered 168, 169, 170, and 171 at the beginning of each staff.

VI. 172

Kl. 172

Vc. 172

Pauk. 172

This block contains the second system of the musical score, covering measures 172 to 175. It features the same four staves as the first system. The Violin I staff has a treble clef and a key signature of one flat. The Piano, Violoncello, and Snare Drum staves have bass clefs. The Piano part includes a triplet in measure 172. The Violoncello part has a triplet in measure 172. The Snare Drum part has a triplet in measure 172. The measures are numbered 172, 173, 174, and 175 at the beginning of each staff.