

Schoenberg  
 Unterm Schutz von dichten Blättergründen  
 (George)  
 Op. 15, No. 1

Mäßig (♩ ca 54) \*)

Un-ter-m Schutz von dich-ten

Blät-ter-grün-den, wo von Ster-nen fei-ne Flok-ken

\*) Die beigesetzten Metronomzahlen dürfen nicht wörtlich genommen werden, sondern sollen bloß die Zähleinheit (♩ ♩ ♩) des Grundtempo andeuten, aus welchem das Tempo frei zu gestalten ist.  
 Les chiffres de métronome indiqués ci-dessus ne devront pas être respectés avec exactitude. Ils ne donnent qu'une idée générale de la vitesse qui servira de base à un développement libre des „tempi“.

rit.

schnei-en. sach - te Stim - men ih-re Lei - den kün-den,

*pp espress.* rit. - - - flüchtig

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are 'schnei-en. sach - te Stim - men ih-re Lei - den kün-den,'. Above the vocal line, the tempo marking 'rit.' is present. The piano accompaniment starts with a treble clef and a key signature of one flat. It includes dynamic markings '*pp espress.*' and 'rit. - - - flüchtig'. The piano part consists of chords and arpeggiated figures.

Fa - bel - tie - re aus den brau - nen Schlün -

*pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics 'Fa - bel - tie - re aus den brau - nen Schlün -'. The piano accompaniment has a bass clef and includes the dynamic marking '*pp*'. The music continues with complex harmonic textures and rhythmic patterns.

- den Strah - len in die Mar-mor-bek-ken spei - en, draus die klei - nen

*p espress.*

The third system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics '- den Strah - len in die Mar-mor-bek-ken spei - en, draus die klei - nen'. The piano accompaniment has a bass clef and includes the dynamic marking '*p espress.*'. The system ends with a final chord in the piano part.

etwas drängend

Bä - che kla - gend ei - len, ka - men Ker - - zen

*flüchtig* *f*

wieder beruhigend

das Ge-sträuch ent - zün - den, wei - ße For - men das Ge -

*pp*

wäs - ser tei - len.

*sf* *p*

Schoenberg  
Hain in diesen Paradiesen  
(George)  
Op. 15, No. 2

Ruhige Bewegung (♩ ca 76)

Hain in die - sen Pa - ra - die - sen wech - selt ab mit

Blü - ten - wie - sen, Hal - len, bunt - be - mal - ten

etwas langsamer (♩ ca 56)

Flie - sen. Schlan - ker Stör - che Schnä - bel kräu - seln Tei - che, die von Fi -

schen schil - lern. Vö - gel - rei - hen mat - ten Schei - nes auf den

*sehr ruhig, molto legato*

*espress.*

*pp* bleiben, aber etwas steigern

schie - fen Fir - sten tril - lern und die gold - nen Bin - sen säu - seln,

*molto rit.*

*pp*

*espress.*

*sf*

doch mein Traum ver - folgt nur Ei - nes.

*p*

*molto rit.*

*sf*

*pp*

Schoenberg  
 Als Neuling trat ich  
 (George)  
 Op. 15, No. 3

Mäßig (♩ ca 80)

Als Neu-ling trat ich ein in dein Ge- he - ge; kein Staunen war vor-her in mei - nen

Mie - nen, kein Wunsch in mir, eh ich dich blick - te, re - ge.

*poco rit.*

etwas breit (warm) *poco rit.*

Der jun-gen Hän-de Fal - tung sieh mit Huld; er -

fließender steigend rit.

wäh - le mich zu de - nen, die dir die - nen

etwas breit

und scho - ne mit er - bar - men - der Ge - duld

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'und scho - ne mit er - bar - men - der Ge - duld'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The system concludes with a fortissimo (*ff*) dynamic marking.

den, der noch strau -

poco rit. -

The second system continues the vocal line with the lyrics 'den, der noch strau -'. The piano accompaniment features a fortissimo (*ff*) dynamic and includes a *poco rit.* (poco ritardando) marking. The system ends with a *ff* dynamic marking.

molto rit. - - wieder ins Tempo

- chelt auf so frem - dem Ste - ge.

The third system continues the vocal line with the lyrics '- chelt auf so frem - dem Ste - ge.'. The piano accompaniment includes a *molto rit.* (molto ritardando) marking followed by 'wieder ins Tempo' (back to tempo). The system concludes with a piano (*p*) dynamic marking.

rit. -

The fourth system consists of piano accompaniment in the lower two staves. It begins with a mezzo-piano (*mp*) dynamic and includes a *rit.* (ritardando) marking. The system concludes with a *dolce* (dolce) marking.

Schoenberg  
 Da meine Lippen reglos sind und brennen  
 (George)  
 Op. 15, No. 4

Gehend (♩ ca 63)

Da mei - ne Lip - pen reg - los sind und bren - nen, be - acht ich erst, wo -

etwas drängend

hin mein Fuß ge - riet: in an - drer

(♩ = ♩)

Her - ren präch - ti - ges Ge - biet.



Noch war viel-leicht mir mög-lich, mich zu tren-nen, da schien es,

*cresc.*

daß durch ho-he Git-ter-stä-be der Blick, drängend *f* vor dem ich oh-ne

*f*

zurückhaltend *p* Laß ge-kniet, mich fra-gend such-te

*p* *espress.*

*pp* o-der Zei-chen gä-be.

*pp* *dim.* *pp*

Schoenberg  
Saget mir  
(George)  
Op. 15, No. 5

Etwas langsam (♩ ca 66)

*p*

Sa - get mir, auf wel-chem Pfa - de heu - te sie vor-ü - ber

*poco rit.* - - - (warm)

*p* *pp*

schrei - te, daß ich aus der reich - sten La - de zar -

*mit zartem Ausdruck*

*p* *pp*

- te Sei - den - we - ben ho - le,

Ro - se pflük - ke und Vi - o - le,

*p espress.*

*rit.*

Tempo

*p*

daß ich mei - ne Wan - ge brei - te, Sche -

*pp*

*p*

*etwas drängend*

*p verlaufend*

- mel un - ter ih - rer Soh - le.

*dim.*

Schoenberg  
 Jedem Werke bin ich fürder tot  
 (George)  
 Op. 15, No. 6

Mäßig (♩ ca 86)

*f*

Je - dem Wer - ke bin ich für - der tot.

*f* *fp* *pp*

ohne Pedal

*p*

Dich mir nah - zu - ru - fen mit den Sin - nen, neu - e

*pp*

Re - den mit dir aus - zu - spin - nen,

*pp* *pp* *pp*

*f*

Dienst und Lohn, Ge - wäh - rung und Ver -

*breit* *langsamer* *p*

bot, von al - len Din - gen ist nur die - ses not, und Wei - nen,

*pp*

daß die Bil - der im - mer flie - hen, die in schö - ner Fin - ster - nis ge - die -

- hen, wann der kal - te, kla - re Mor - gen droht.

*etwas flüchtig* *pp*

Schoenberg  
 Angst und Hoffen  
 (George)  
 Op. 15, No. 7

Nicht zu rasch (♩ = ca 80)

Angst — und Hof - fen wech - selnd mich be - klem - men,

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line is in 6/8 time, with a tempo marking of 'Nicht zu rasch' and a quarter note equal to approximately 80 beats per minute. The lyrics are 'Angst — und Hof - fen wech - selnd mich be - klem - men,'. The piano accompaniment is in 4/4 time, starting with a forte (*f*) dynamic. The key signature has one flat (B-flat major or D minor).

mei - ne Wor - te sich in Seuf - zer deh - nen; .mich be - drängt so

*p* — — — — — *fp*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'mei - ne Wor - te sich in Seuf - zer deh - nen; .mich be - drängt so'. The piano accompaniment features a triplet of eighth notes in the second measure and dynamic markings of piano (*p*) and fortissimo (*fp*).

un - ge - stü - mes Seh - - - - - nen, daß ich mich an Rast und Schlaf nicht keh - re.

rit. — — — — — Langsamer (♩ = ca 56)

*fp* — — — — — *pp*

Detailed description: This system contains the final two measures. The tempo changes to 'Langsamer' (slower), with a quarter note equal to approximately 56 beats per minute. The lyrics are 'un - ge - stü - mes Seh - - - - - nen, daß ich mich an Rast und Schlaf nicht keh - re.'. The piano accompaniment starts with fortissimo (*fp*) and ends with pianissimo (*pp*).

daß mein La - ger Trä - - - - - nen schwem - men, daß ich je - de

*p* *fp* *f*

Sehr langsam  
(♩ = ♩)

Freu - de von mir weh - - re, daß ich kei - nes Freundes

*p*

Trost be - geh - re.

*pp*

Schoenberg  
 Wenn ich heut nicht deinen Leibberühre  
 (George)  
 Op. 15, No. 8

Rasch ( $\text{♩} = \text{ca } 108$ )

Wenn ich heut nicht dei - nen Leib be - rüh - re, wird der

*gedämpftes Forte*

Fa - den mei - ner See - le rei - ßen wie zu sehr gespan - te Seh - ne. Lie -

*fff* *sf*

etwas breiter Tempo

- be Zei - chen sei - en Trau - er - flö - re mir, der lei -

*p* *f* *ff*

*p cresc.*

\*) Immer die vorschlagende Sechzehntelnote stärker als den darauffolgenden Akkord.  
 La double croche d'agrément devra toujours être jouée plus fort que l'accord qui la suit.



*rit.*

det, seit ich dir ge-hö-re. Rich-te, ob mir

*Tempo*

sol-che Qual ge-büh-re? Küh-lung spren-ge mir, dem

Fie-ber-hei-ßen, der ich wan-kend drau-ßen

*linke Hand immer gleich stark bis*

leh-ne.

Schoenberg  
 Streng ist uns das Glück und spröde  
 (George)  
 Op. 15, No. 9

Langsam (♩ = ca 52)

Piano introduction in 2/4 time, key of D major. The music is marked 'Langsam' with a tempo of approximately 52 beats per minute. It features a piano (p) dynamic and a forte (f) dynamic. The piece begins with a series of chords in the right hand, followed by a melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

poco rit. - - Tempo

Vocal and piano accompaniment for the first line of the song. The vocal line is in 2/4 time and features the lyrics: "Streng ist uns das Glück und sprö - de,". The piano accompaniment is marked piano (p) and includes a dynamic change to piano (p) in the second measure. The key signature has two sharps (F# and C#).

Vocal and piano accompaniment for the second line of the song. The vocal line is in 2/4 time and features the lyrics: "was ver - mocht ein kur - - zer Kuß? Ei - nes". The piano accompaniment is marked piano (p) and includes a dynamic change to "p etwas flüchtiger" in the second measure. The key signature has two sharps (F# and C#).

Re - gen - trop - fens Guß \_\_\_\_\_ auf ge - seng - ter, blei - cher Oe - de, die ihn un -

*p*

- ge - nos - sen schlingt, neu - e La - bung mis - sen muß und \_\_\_\_\_

*p espress.* *poco accel.* *pesante*

\_\_\_\_\_ vor neu - - en Glu - ten springt.

*poco accel.* *p etwas flüchtiger*

*pesante* \_\_\_\_\_ *rit.* \_\_\_\_\_

*f* *pp* *3*

Schoenberg  
Das schöne Beet betracht ich mir im Harren  
(George)  
Op. 15, No. 10

Langsame  $\text{♩}$  (ca 48)

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty with a few rests. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part features a complex, chromatic texture with many accidentals and ties. A dynamic marking of *f* (forte) is present in the piano part.

The second system of musical notation continues the piece with three staves. The vocal line remains mostly empty. The piano accompaniment continues with its intricate, chromatic texture. The notation includes various accidentals and ties, creating a dense harmonic structure.

The third system of musical notation concludes the piece with three staves. The piano accompaniment features a *rit.* (ritardando) marking, indicating a gradual deceleration of the tempo. The complex chromatic texture continues until the end of the system.

Tempo

Das schö - ne Beet be - tracht ich mir im Har - ren, es ist um -

The first system features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a *p* dynamic and includes a *poco rit.* marking. The vocal line starts with a quarter rest followed by a quarter note G4, then a half note A4, and continues with eighth and quarter notes.

*poco rit.*

zäunt mit pur - purn - schwar - zem Dor - - ne, drin ra - gen

The second system continues the vocal line and piano accompaniment. The piano part features a *p espress.* marking and includes several triplet markings (indicated by a '3' over the notes). The vocal line has a *ten.* marking above a note in the final measure.

etwas langsamer

Kel - - - che mit ge - fleck - tem Spor - - - ne und

The third system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic and includes several triplet markings. The vocal line has a *rit.* marking above the final measure.

etwas langsamer

samt - - - ge - fie - der - te, ge - neig - - - te Far - ren und

The fourth system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic and includes several triplet markings. The vocal line continues with quarter and eighth notes.

Tempo

Flok-ken - bü - schel, was-ser-grün und rund — und in der Mit - te Glock - ken,

*cresc.*

*poco rit.* — — — — — Tempo

weiß und mild — von ei - - - - - nem O - dem ist ihr

*dim.* *pp* *p*

*rit.* — — — — —

feuch - - - - - ter Mund — — — — — wie sü - ße Frucht vom

himm - li - schen Ge - fild. *etwas langsamer*

*pp*

Schoenberg  
Als wir hinter dem beblünten  
(George)  
Op. 15, No. 11

Sehr ruhig (♩ = 48)

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a piano (*pp*) dynamic and a melodic line with a slur. The bottom staff is the left-hand piano part, featuring a rhythmic accompaniment of eighth notes. The key signature is C major and the time signature is common time (C).

The second system continues the piano accompaniment. It includes a tempo marking *poco rit.* above the right-hand staff. The dynamics are *ppp* in the middle staff and *pp* in the bottom staff. The music features complex harmonic textures with many accidentals.

The third system includes the vocal entry with the lyrics: "Als wir hin-ter dem be-blüm-ten To - re end - lich nur das eig -". The piano accompaniment is marked *ppp* in the top staff and *pp* in the bottom staff. The system concludes with a double bar line and a repeat sign.

*(sehr gebunden)*

ne Hau - chen spür - ten, war - den uns er - dach -  
fle,

*3 ppp* *(sehr ruhig)*

*3 pp*

- - te Se - lig - kei - ten? Ich er - in - ne - re,

*3 pp*

daß wie schwa - che Roh - re bei - de stumm zu  
ce trou - blant

*espress.*

*pp ppp*



*pp* *ppp*

be - ben\_ wir be - gan - nen, wenn wir leis nur\_ an uns rühr - ten und

*sfpp* *pppp* *pppp*

daß uns-re Au - gen ran - nen.

*pp* *pppp*

*ppp*

So ver - blie - best du mir lang zu Sei - ten.

*pppp*

Schoenberg  
 Wenn sich bei heilger Ruh  
 (George)  
 Op. 15, No. 12

Mit bewegtem Ausdruck (♩ ca 50)

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and a *molto legato* marking. The key signature has two sharps (F# and C#). The vocal line starts with a rest, followed by the lyrics.

The second system continues the vocal and piano parts. The piano accompaniment features a *p* (piano) dynamic. The lyrics are: "Wenn sich bei heil - ger Ruh in tie - fen Mat - ten".

The third system continues the vocal and piano parts. The piano accompaniment features a *mf* (mezzo-forte) dynamic and a *molto espress.* marking. The lyrics are: "um uns-re Schlä - fen uns-re Hän - de Schmiegen, Ver - eh - rung lin -".

The fourth system continues the vocal and piano parts. The piano accompaniment features a *f* (forte) dynamic and a *molto rit.* marking. The lyrics are: "- dert uns-rer Glie - der Brand:". The system concludes with a *3* (triple) marking and a *espress.* marking.

fließend

So den - ke nicht der un - ge - stal - ten Schat - ten, die an der

*fp*

*espress.*

molto rit.

- - - - sehr ruhig

Wand sich auf und un - ter wie - gen, der Wäch - ter nicht, die rasch uns schei - den dür - fen

*f*

*p*

*ppp*

(ohne rit.)

und nicht, daß vor der Stadt der wei - ße

*ppp*

*pp*

*ppp*

Sand be - reit ist, un - ser war - mes Blut zu schlür - fen.

Sand be - reit ist, un - ser war - mes Blut zu schlür - fen.

Schoenberg  
 Du lehnst wider eine Silberweide  
 (George)  
 Op. 15, No. 13

Sehr langsam (♩ = 88)

Du leh - nest wi - der ei - ne Sil - ber - wei - de am U - fer;

mit des Fä - chers star - ren Spit - zen um - schir - mest du das Haupt dir

wie mit Blit - zen und rollst, — als ob du

*gleichmäßiges pp ohne cresc.*

spiel - test dein Ge - schmei - de. Ich bin im Boot. das

Laub - ge - wöl - be wah - ren, in das ich dich ver - geb - lich lud - zu stei - gen....

die Wei - den seh' ich, die sich tie - fer nei - gen und Blu - men, die ver -

streut im Was - ser fah - ren. rit.

Schoenberg  
 Sprich nicht immer von dem Laub  
 (George)  
 Op. 15, No. 14

Mäßig (♩ = 108)

*p sehr gebunden*

Sprich nicht im-mer von dem Laub, Win-des-

*pp*

*ohne Pedal*

raub; vom Zer-schel-len rei-fer Quit-ten, von den Trit-ten der Ver-

*ppp*

nich-ter spät im Jahr. Von dem Zit-tern der Li-bel-len in Ge-wit-tern,

*ppp*

*ohne Pedal*

*ppp* r. H.  
l. H.

rit.

und der Lich-ter, de-ren Flim-mer wan-del-bar.

*sfppp*

*ppp* molto rit.

Schoenberg  
Wir bevölkerten die abendüstem Lauben  
(George)  
Op. 15, No. 15

Mäßig (♩ = 60)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The key signature has one sharp (F#). The tempo is marked 'Mäßig' with a quarter note equal to 60 beats per minute. The first measure of the piano part is marked with a forte dynamic (*f*). The second measure is marked with a piano dynamic (*p*). There are slurs and accents over the piano part, and a *s* marking above the vocal line in the second measure.

The second system of the musical score consists of three staves. The tempo is marked 'poco rit.' followed by a long dash and then 'Tempo'. The piano part features a *p* dynamic marking. There are slurs and accents over the piano part, and a *s* marking above the vocal line. The system ends with a *sf* marking in the bass line.

The third system of the musical score consists of three staves. The piano part features a *pp* dynamic marking. There are slurs and accents over the piano part, and a *v* marking above the vocal line. The system ends with a *pp* marking in the bass line.

The fourth system of the musical score consists of three staves. The tempo is marked 'dim.' followed by a long dash and then 'Tempo'. The piano part features a *pp* dynamic marking. There are slurs and accents over the piano part, and a *v* marking above the vocal line. The system ends with a *pp* marking in the bass line. The lyrics 'Wir be - völ - ker - ten die a - bend - dü - stern' are written below the vocal line. The time signature changes to 4/4.

rit. - - Tempo

Lau - ben, lich - ten Tem - pel, Pfad - und Beet freu - dig - sie mit

*poco f* *espress.* *p*

*sehr breit* Tempo

Lä - cheln, ich mit Flü - stern - nun ist wahr, - daß sie für

*p* *5*

im - mer geht. Ho - he Blu - men blas -

*(nicht eilen)*

*pp molto stacc.* *6* *6* *p*

*molto stacc.* *6* *6*

- sen o - der bre - chen. Es er - blaßt und bricht der Wei - her Glas und ich tre - te

*pp* *pp*

*pp espress.*



fehl im mor - - schen Gras.

*ppp molto stacc.*

Pal - men mit den spit - zen

*molto cresc.*

*non legato*

*molto rit. - - - etwas langsamer*

Fin - gern ste - chen. Mür-ber Blät-ter zi - schendes Gewühl

*stacc.*

*ff*

*p*

Tempo

ja - gen ruck - weis un - sicht - ba - re Hän - de

*mf* *stacc.* 6 *legato* *stacc.* 6 *legato*

drau - - ßen um des E - - dens fah - le Wän - de.

*molto rit.*

*stacc.* *p* *pp*

*molto rit.* - - - Die

*steigernd (ohne accel.)* *3 ff*

*molto cresc.*

Nacht ist ü - ber - wölkt — und schwül.

*mf* *p* *dim.*

*rit.* *pp* *molto cresc.*

*rit.* - - - *Tempo* *fff*

*rit.* *dim.*