

# Lochei

GEDICHT

von

WOLFGANG MÜLLER VON KÖNIGSWINTER

für

## Solo Stimmen, Chor und Orchester

componirt  
und

IHRER KÖNIGLICHEN HOHEIT

### LOUISE

GROSSHERZOGIN VON BADEN

ehrfurchtsvoll zugeeignet

von

# Ferdinand Hiller

OP. 70.

Partitur	Pr. 4 Thlr. 15 Ngr.
Orchester-Stimmen	Pr. 5 " 5 "
Clavier-Auszug	Pr. 2 " 10 "
Singstimmen	Pr. 1 " 25 "

*Eigenthum des Verlegers.  
Eingetragen in das Verzeichniss.*

LEIPZIG, FR. KISTNER.





# LORELEI.

GEDICHT

VON

Wolfgang Müller von Königswinter.

MUSIK

VON

## FERDINAND HILLER.

Op. 70.

Molto vivace. M. M. ♩ = 152.

No. 1.  
Pianoforte.

The first system of the musical score consists of two staves, piano and bass. The piano part features a complex texture of sixteenth and thirty-second notes, with dynamic markings including *pp*, *rf*, and *dolce*. The bass part provides a rhythmic accompaniment with similar note values. The system concludes with a double bar line and a fermata over the final notes.

The second system introduces two additional instruments: the Horn (Corno) and the Clarinet (Clar.). The piano part continues with its intricate texture. The Horn part plays a melodic line with a *dolce* marking, while the Clarinet part has a *pp* marking. The system ends with a double bar line and a fermata.

The third system continues the piano and bass parts. The piano part maintains its complex rhythmic pattern, with dynamic markings such as *pp* and *P*. The bass part continues its accompaniment. The system concludes with a double bar line and a fermata.

The fourth and final system of the score continues the piano and bass parts. The piano part features a mix of dynamics, including *pp* and *P*. The bass part continues its rhythmic accompaniment. The system concludes with a double bar line and a fermata.

1 Die Nixen.  
The Nixies.  
Soprano. *Dolce*

Die Wege ist hell und das Wasser ist lau, es glänzt durch des Schlosses kry-  
Now sparkles the wave and now warm is the stream, the rays of the sun through our

Alto I & II. *Dolce*

*cresc.*

*pp*

*Ped.*

stallenem Bau; her - vor, her - vor, her - vor auf grünlicher  
fair palace beam; come forth, come forth, come forth, ye Nixies, trip

her - vor, her - vor,  
come forth, come forth,

*f*

*mf*

*f*

*Ped.*

Welle, zu Tanz und Ge-sängen in son-ni-ger Hel-le, Der Mai ist ge-  
lightly, a-cross the green flood that is flashing so brightly, for May is re-

*Dol. cresc.*

zu Tanz und Ge-sängen, zu Tanz und Ge-sängen in son-ni-ger Hel-le,  
a-cross the green flood a-cross the green flood that is flashing so brightly,

*Dolce*

*cresc.*

*Ped.*

kom - - men, der Mai ist ge - kom - - men, der lieb - liche Mai - - er  
 turn - - ed, for May is re - turn - ed, yes, the glad month of May - - The

*Dolce* *cresc. f*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are in German and English. The tempo and dynamics are marked as *Dolce* and *cresc. f*.

bringt - - uns das Opfer der Lo - re - lei, er bringt - - uns das  
 Lur - - line will bring us our boon to - day, for Lur - - line will

der Lo - re - lei, *Dolce*  
 our boon to - day, *Dolce*

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The lyrics continue from the first system. The tempo and dynamics are marked as *Dolce*. The piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking.

Opfer der Lo - re - lei, der Lo - - re - lei.  
 bring us our boon to - day, our boon to - day.

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are repeated. The tempo and dynamics are marked as *pp* (pianissimo). The piano accompaniment includes a 'Ped.' marking and a final chord.

musical score for piano introduction, featuring treble and bass staves with dynamic markings such as *cresc.*, *f*, and *deces*. The piece includes several measures of *Ped.* (pedal) and features a complex texture with many sixteenth notes.

**Die Geister der Reben.**

Tenor I & II. Spirits of the Grape.

vocal staves for Tenor I & II and Basso I & II. The Tenor part includes lyrics: "Auf der Woge mag die Ni-xe sich er-gehn, lasst uns ei-len. lasst uns ei-len. lasst uns ei-len. lasst uns ei-len." The Bass part includes lyrics: "Let the Nixessport up - on the glassy Rhine, wiser spirits, wiser spirits, we". Dynamic markings include *mf* and *cresc.*.

piano accompaniment for the vocal section, featuring treble and bass staves with dynamic markings such as *f* and *mf*.

vocal staves for the second vocal section. The Tenor part includes lyrics: "ums nach der Re - be sehn. will rather tend the wine." The Bass part includes lyrics: "ums nach der Re - be sehn. will rather tend the wine." Dynamic markings include *mf* and *cresc.*.

piano accompaniment for the second vocal section, featuring treble and bass staves with dynamic markings such as *f* and *p*. The lyrics "sempres cre - scu - do." are visible in the bass line.

Bald muss sie glühn, bald muss sie blühn, lasst uns be-rei-ten die köst-li-chen  
 The time is come, it, soon will bloom; haste we, the ma-gi-cal jui-ces com-

Säf-te, las-set uns we-ben die gött-li-chen kräf-te,  
 pound-ing, send we new force through its reins light-ly bound-ing,

*crese.*

*molto cresc.* *f*

die gött - li - chen kräf - te,  
its veins lightly bound - ing,

*molto cresc.* *f*

*molto cresc.* *f* *ff*

*ff*

die köst - li - chen, gött - li - chen kräf - te,  
its veins, its veins lightly bound - ing, *dolce*

*ff* *dolce*

lasst uns be - send we new

*dolce* *cresc.*

lasst uns be - rei - ten, die köst - li - chen Säf -  
send we new force through its veins lightly bound -

rei - ten, die köst - li - chen, köst - li - chen Säf -  
force, through its veins, through its veins lightly bound -

*cresc.*



te. ing. Auf dass die Rin-der der Menschen uns prei-sen, und uns er-freu-en mit  
 Then will fond mortals, made rich with our treasures, thank-ful-ly cheer us in

te. ing.

lieb-lichen Wei-sen, auf dass die Rin-der der Men-schen uns prei-sen  
 fro-licsome measures, then will fond mor-tals, made rich with our trea-sures,  
 auf dass die Rin-der der Men-schen uns  
 then will fond mor-tals thank-fully

und uns er-freu-mit lieb-lichen Wei-sen.  
 thank-ful-ly cheer us in fro-licsome mea-sures.  
 prei-sen mit lieb-lichen Wei-sen.  
 cheer us in fro-licsome mea-sures.

## Soprani &amp; Alti.

## Die Nixen.

Dolce

Re - ben -  
Hear our  
**The Nixies.**

*p e stacc.*

geister auf den Höhen. horcht, o horchet unsrem Flehn. *Dolce*  
*prayer ye merry sprites, sport - ing on the winecrown heights. Su - chet*  
*Seek for*

*Dolce*

uns die schön - e Fei. bringt her - bei die Lo - re - lei, dass mit sü - sser  
*us the Lur - line, pray, that with her be - witch - ing lay, she may give new*

Me - lo - - dei, sie ver - shö - ne uns den Mai. dass mit sü - sser Me - lo -  
*charms to May, she may give new charms to May, that with her be - - witching*

Die Rebengeister.  
Tenore I & II.

Soprano.

dei sie ver-schö - ne uns den Mai. Wir ge - hor - chen eurem Wort,  
 lay she may give new charms to May. With your wish - es we com - ply.

Alti.

Basso I & II.

*Spirits of the Grape.*

suchen hier, und suchen dort.  
 seeking far and seeking nigh.

*Dolce*

*Dolce*

Seht sie schlafend untern  
 Lo! she sleeps, where branches

*Dolce*

*f*

Dach neu be - grün - ter Bäu - - me. Wunder-  
 make curtains green a - - bove her: wake, thou

*f*

*ad.*

*un poco rit. il tempo.*

ha - re Fee - er - wach, scheuche fort die Träu - me. Aus den Tiefen.  
 wondrous fai - ry, wake! Dreaming time is o - ver. Newly waking,

*un poco rit. il tempo.*

*p*

*p*

*crese.*

wo sie schliefen. ru - fen dich mit langen Tö - nen all die - wunder schönen Wasser - frauen,  
 home for - saking, Maidens of the stream, an - numberd, who be - neath have slumberd, forms of lightness,  
*crese.*

*poco crese.*

*Dolce*

Soprano. Tempo 1<sup>o</sup>

Komm her - bei Lore -  
call u - ponthee lovely

Alto I & II.

Tenore I & II.

Tempo 1<sup>o</sup>

hell zu schauen.  
clad in brightness,  
Komm her - bei Lore - lei,  
call u - ponthee lovely say,  
komm her - bei Lore -  
call u - ponthee lovely

Basso I & II.

Tempo 1<sup>o</sup>

*Dolce*

lei, heu - - te ist der jun - - ge Mai - - ,  
say, tis the mer - - ry month of May - - ,

*Dolce*

lei, heu - - te  
say, tis the

*Dolce*

*Dolce*

heu - - te ist der jun - ge Mai,  
 'tis the mer - ry month of May,

*Dolce*

ist der jun - ge Mai \_\_\_\_\_,  
 mer - ry month of May \_\_\_\_\_,

der jun - ge Mai. heu -  
 the month of May, 'tis \_\_\_\_\_

*Dolce*

heu - - te ist der jun - ge  
 'tis the mer - ry month of

*Dolce*

te ist der Mai, der jun ge Mai  
the mer - ry month, the month of May

Mai, der jun ge Mai  
May, the month of May

*f*

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in German and English. The bottom two staves are piano accompaniment. The music is in a 2/4 time signature and features a melody with eighth and quarter notes, often beamed together. The piano accompaniment includes chords and triplets. A dynamic marking of *f* (forte) is present.

The second system of the musical score consists of four staves. The top two staves are vocal lines, which appear to be mostly rests in this system. The bottom two staves are piano accompaniment, featuring complex rhythmic patterns with many triplets and chords. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a *p* (piano) dynamic marking and a *V* (ritardando) marking.

**N<sup>o</sup> 2.**  
**Lorelei.**  
**Lurline.**

**Andante quasi Adagio.** ♩ = 66.

**Pianoforte.**

**Andante quasi Adagio.**

*p*

*p*

Las-set, las-set mich in  
Let me, let me sleep in  
teu.

*p*

*pp*

*pp*

*dolce*

Frie-den, in Frieden.  
qui-et, in quiet,  
Ab-ge-schieden von der Welt, die mein  
let me that sad world for-get pains that

*dolce*

*pp*

Da-sein mir ver-gällt, lasst mich träu-men, lasst mich träu-men, lasst mich schweigen,  
burn and cares that fret; Here re-clin-ing, here re-pos-ing, here re-pos-ing,



zwischen schlanken Bäu - men. zwischen schlanken Bäumen, ü - ber - wölbt, ü - ber -  
 where the boughs en - twi - ning, where the boughs en - twining cloudlike öer, cloudlike

*dolce*

wölbt von lich - ten Zweigen, von lich - ten Zweigen, lasst mich träu - men.  
 öer my head are clos - ing, my head are clos - ing. Let for - get me,

*espress.*

lasst mich träu - men, lasst mich schweigen, lasst mich schwei -  
 let for - get me, let for - get me, let for - get -

*pp*

gen.  
 me!

No 3.

Allegretto grazioso. ♩ = 76.

SOPRANI.

The Nixies.  
DIE NIXEN.

ALTI.

Pianoforte.

Musical notation for Soprano and Alto parts, and the beginning of the piano accompaniment. The tempo is *Allegretto grazioso*. The piano part begins with a *Dolce* marking.

Ad.

Vocal and piano accompaniment for the first line of lyrics. The piano part features a *p* dynamic and a *Dolce* marking.

Die Wo - - - ge ist hell und das Was - - ser ist  
 Now spark - - - les the wave and now warm is the

Ad.

Vocal and piano accompaniment for the second line of lyrics. The piano part features a *p* dynamic and a *Dolce* marking.

lau, es glänzt durch des Schlosses kri - stal - - le - nem  
 stream, the rays of the sun through our fair pa - lace

Baum: die Ro - sen und Lil - jen er - blü - hen im Grund, nun  
*beam;* *the rose and the li - ly are bloom - ing a - round, pour*

öff - - ne. öff - - ne den Lie - der sprü - henden Mund. Du  
*forth, pour forth from thy lips thy treasures of sound. Sweet*

nun öff - - ne den  
*pour forth from thy*

sü - sse Lo - re - lei sin - - ge, du sü - sse Lo - re - lei sin - - ge, du  
*Lur - line, sing, we im - plore thee, sweet Lur - line, sing, we im - plore thee, sweet*

*Dolce*

sü - - sse Lo - relei sin - ge. singe,  
 Lur - line, sing, we im - plore thee, we im -

o Lo - relei sin - ge,  
 o sing, we im - plore thee,

sin - ge, süsse, süsse Lo-relei sin - - ge.  
 plore thee o sweet Lurlinesing, we im - plore thee.

*Dol.*  
 singe, sin - ge, Lo-relei sin - - ge.  
 we im - plore thee, sing, we im - plore thee.

*Dol.*

*Ad.* ❄️

*Dol.*  
 Wir wol - - len jetzt hal - ten den  
 For Mays merry re - vels we

*Dol.*

*p*

*Ad.* ❄️

Mai - en - tanz. auf blon - den Lo - cken den  
 all pre - pare, the reed looks bright in our

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in German and English. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *Del.* and *p*.

schil - fi - gen Kranz. O bring' in den Fluss den Ge - spie - len ge -  
 wide flow - ing hair. Oh! quick to the wa - ters our new play - mate

The second system continues the musical score. The vocal lines and piano accompaniment are similar in style to the first system. Dynamics include *cresc.* and *p*.

schwind, o sing' uns her - nie - der ein Men - schen  
 bring, to us he will haste when he hears thee

The third system concludes the musical score. The vocal lines and piano accompaniment maintain the same musical language. Dynamics include *Delce cresc.* and *p*.

*f* *dol.*

Rind, Du sü - - sse Lo - relei sin - ge, du  
sing, sweet Lur - line, sing, we im - plore thee, sweet

*f* *dolce*

sü - sse Lo - relei sin - ge, du sü - sse Lo - relei sin -  
Lur - line, sing, we im - plore thee, sweet Lur - line, sing, we im - plore

*f* *dolce*

o Lo - relei sin  
o sing, we im - plore

*dolce*

ge, singe, sin - ge, süsse. sü - sse Lo - re - lei  
thee, we im - plore thee, we im - plore thee, sing, we im -

*dol.*

ge, singe, sin - ge, Lo - re - lei  
thee, we im - plore thee, sing, we im -

sin - ge, o sin - ge,  
 plore thee, sweet Lur - line,

*mol.*

*And.*

o sin - ge o sin - ge, o sin - ge, o süsse, süsse Lore - lei  
 sweet Lur - line, o sing, o sing, sweet Lurline, sing, we im -

*dolce*

*dolce*

*And.*

sin - ge. ge.  
 plore thee. thee.

*pp*

*p leggiero.*

*And.*



**N<sup>o</sup> 4.**  
**Lorelei.**  
**Lurline.**

**Allegro appassionato.** ♩ = 138.

*Pianoforte.*

**Allegro appassionato.** Ach! sie fordern mei-ne Lie-der, und des neu-en  
 Ah! to sing they all in-vite me, that some youth may

*Delce* **ff**

**Poco meno vivace.**

*Decrese.*

Opfers Ga-be! Fänd' ich doch die Tö-ne wie-der. die ich  
 perish mad-ly. Gent-le songs could once de-light me, lays that

*Delce* **p**

*a tempo.* **Mit Leidenschaft.**

sonst ge-sun-gen ha-be. Doch seit Lie-be ich ge-funden.  
 I would war-ble gladly. Since I lovd and was de-serted,

*colla parte* **ff**

seit der Lieb-ste mich he-tro-gen, ist mir Gift in's Herz ge-  
 I have felt the poison rankle in my wound-ed heart's re-

**ff**



*rit.* *a tempo.*

gossen, Tod mir in die Brust ge - zo - gen. In das  
*cesses, where black death has fixed his dwelling.* *Once my*

*p rit.* *a tempo.* *ff* *3* *3* *Dolce*

*poco rit.*

Au - ge drang mir der bö - se Blick und mein wil - der Sang, und mein  
*glance was mild, now it beams with hate,* *and my mu - sic wild and my*

*ff* *p* *3* *poco rit.*

*a tempo animato.*

wil - der Sang bringet das - Ge - schick! Nein, nein, nein! ich singe sie nicht  
*mu - sic wild, is the voice of fate.* *No, ah! no! I'll cease from*

*colla parte* *ff a tempo animato.*

*poco rit.* *rit.*

wie - - der, denn es töd - ten mei - ne Lië - der.  
*sing - - ing,* *songs of woe, de - struction bringing.*

*p poco rit.* *rit.*

**Allegretto.**

**Soprani.** *dolce*

*Die Nixen.*

O süsse, süsse Lo-re-lei sin - ge, o süsse, süsse Lo-re-lei  
*Sweet Lurline, sing, sweet Lurline sing, sweet Lurline sing, sweet Lur-line*

*cresc.*

**Alti.** *dol.*

*Sweet Lurline, sing, sweet Lurline sing, sweet Lurline sing, sweet Lur-line*

*cresc.*

**Allegretto.**

*p* *p* *pp*

*ped. \* ped. \**

sin - ge.  
*sing* *sing!*

O sing' uns her - nie - der ein Men - schen -  
*Oh! quick to the waters our new play-mate*

*dolce* *cresc.*

*ped. \* ped. \* ped. \**

*dolce*  
kind und send' in den Fluss den Ge-spie-len ge - schwind, o sin - ge, o sin - ge  
*bring. oh! quick to the wa-ters our new play-mate bring, oh sing, oh sing,*

*dolce* *f* *dolce*

*p cresc. molto.*

du sü - sse, süsse Lo-re-lei sin  
sweet Lur-line sing, we im - plore

*p cresc. molto* *f*

*molto cresc.*

ge, o sin - - ge, o sin - - ge, o sin  
thee, o sing - - , o sing - - , o sing,

*p*

ge!  
sing!

*p* *rit.* *p*

**N<sup>o</sup> 5.**  
**Fischerknabe.**  
 (TENOR.)  
**The Fisher-Boy.**

**Andante tranquillo.** ♩ = 184.

**Pianoforte.**

**Andante tranquillo.**

Violino Solo.

legato.  
 con semplicità.

*p*

*poco*

(Einfach.)

*p*

Es strahlt die Welt so hell und licht, wie  
 The world is fair, the world is bright, how

sel-ge Blüthen im Mai; die Welt hat gar ein hold Ge-sicht, wie  
 sweet are blossoms in May! The world puts on a face of light, how

sel - ge Blü - then im Mai. So Frieden - se - lig schaut mich an  
 sweet are blossoms in May. The rock, the fo - rest, and the stream

der Fels, der Wald, die Was - serbahn, so Frieden - se - lig schaut mich an der  
 so kind - ly and so peace - ful seem; the rock, the for - est, and the stream, so

**The Fisher - Boy.**  
 Fischerknabe.

Fels, der Wald die Was - ser - bahn. Gle - te, gle - te, mein segelud  
 kind - ly and so peace - ful seem. Glide then, glide then, bark o'er the

**Soprano I & II.**

**CHOR.**

**Die Nixen.**  
**The Nixies.**  
**Alto I & II.**

O hol - der  
 How fair a

O hol - der Kna -  
 How fair a play -

*Delce*

Schifflein, glei - te, glei - te, mein segelnd Schifflein, mein segelnd  
 waters, glide then, glide then, bark o'er the waters, glide o'er the

kin - be, o sü - sse Lie - der, Lo - re - lei,  
 play - mate 'tis sweet to hear him quick to our arms,

be, mate, o sü - sse Lie - - - der, him,

Schiff - - - lein.  
 wa - - - ters.

Lo - re - lei, sing'ihn zu uns her - nie - der!  
 quick to our arms let thy ma - gic bear him!

*mf* *dolce*

# The Fisher - Boy. Fischerknabe.

Es strahlt mein Herz so hell und licht, wie sel - ge Blüten im Mai;  
 My heart is free, my heart is light, how sweet are blossoms in May!

Ob. teu. Viol.

mein Herz hat gar ein froh Ge - sicht wie sel - ge Blüten im Mai!  
 The world's fair face with smiles is bright, how sweet are blossoms in May!

Ob. teu. Viol.

Nicht Wunsch und Sch - nen ficht mich an, klar seh' ich Erd' und Himmel an, nicht  
 Of o - ther joys I will not dream, while earth and sky so radiant beam of

**CHOR.**  
 O hol - der Kna - be, o sü - sse Lie - der,  
 How fair a play - mate! 'Tis sweet to hear him!

pp

250081

Wunsch und Sehnen ficht mich an, klar seh' ich Erd' und Himmel an. Gleite, gleite,  
*o - ther joys I will not dream, while earth and sky so radiant beam. Glide then, glide then,*

*cresc.* hol - - der Kna - - be o sü-sser Lie - - der.  
*How fair a play - - mate! 'Tis sweet to hear him!*

*cresc.* *p* o holder  
*How fair a*

mein segelnd Schifflein, gleite, gleite mein segelnd Schifflein, mein segelnd Schiff - -  
*bark o'er the waters, glide then, glide then bark o'er the waters, glide o'er the wa - -*

*p* o holder Kna - be, o süsse Lie - der, Lo-relei, Lore-lei,  
*How fair a play - mate 'Tis sweet to hear him! quick to our arms, quick to our arms*

*p* Kna - - be o sü-sser Lie - - der.  
*play - - mate! 'Tis sweet to hear him!*

*mf*



lein.  
ters!

o glide, glei -  
glide oer the wa -

*Dol.* sing' ihn zu uns her - nieder.  
*let thy ma - gie bear him!*

*Dolce* sin - - ge.  
*Lur - - line,*

*Dolce*

te  
ters

mein Schiff - lein,  
o glide then!

o glide glei - - - te!  
glide oer the wa - - - ters!

*crec.*

Lo - re - lei, Lo - re - lei, Lo - re - lei sin - - - ge!  
*Lurline sing, Lurline sing, Lurline sing, sing \_\_\_\_\_!*

*p*

*ppp* *trou.*

*ped.*

**No. 6.**  
**Lorelei.**  
**Lurline.**

**Molto moderato quasi Recitativo.**

**Pianoforte.**

Welch un - schuld - vol - les Lied aus rei - nem Her - zen, wie er zur  
How cheer - i - ly he sings his pea - sant dit - ty while rushing

*S*  
dolce

Klippe zieht, mir macht es Schmerzen. O - die - ser See - len -  
to his fate, he moves my pi - ty still gra - ven on my

*p*  
*dolce*

*ped.* 6 *ped.* 6

poco a poco più appassionato e più vivace  
cresc.

frie - den, o die - ses Men - schenglück, mir ruft's zu - rück den Schlim - men,  
mind the form I find of him who of all hap - pi - ness be -

poco a poco più appassionato e più vivace

*cresc.*  
*treu.*  
*treu.*

*f* *ff* *rit.* **Allegro deciso.** ♩ = 116.

den Schlimmen der mit Trug, von mir ge - schie - den.  
rest me. No, ven - geance has not left me!

*treu.* *rit.* **Allegro deciso.**

*ff*

Die Pei - er - glüht,  
A - gain, a - gain,  
der Grimm ent - sprüht,  
comes dead - ly pain:

mein heimlich Wühlen,  
this heart is burning,  
ich muss es kühlen,  
all pi - ty spurning.  
ich muss es  
My song shall

*p* *cresc.* *ff*

sin - gen,  
lure him.  
Ver - der - ben  
for death se -

*rit.*

*colla parte*

**The Fisher - Boy.**  
**Fischerknabe.**

*Lo stesso tempo.*

brin - gen!  
O Him - mel! welch ein mäch - - - tig  
cure him! A wondrous fi - gure I be -

**Harfe.**

*delce*

*Ad.* *Ad.*

Bild, hoch auf dem Fel - - - sen -  
*hold on you - - - der sum - - - mit*

Ram - - me, sie singt und schlägt die  
*sing - - ing. Like flame ap - pears that*

Har - - fe of wild. ha!  
*hair of gold. Ah!*

ihr Haar weht wie - - ne Flam - - me!  
*that Harp is wild - ly ring - - ing.*

Musical score for the first system. It consists of a vocal line and piano accompaniment. The piano part features arpeggiated chords in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked *And.* (Andante).

Musical score for the second system. The piano accompaniment continues with arpeggiated figures. The tempo remains *And.* (Andante).

Musical score for the third system. The tempo changes to **Più moderato.** for the piano accompaniment. The vocal line begins with the lyrics: *Lorelei, O Lina - be jung und Thou fair and hap - py*. The tempo for the vocal line is marked **Andante.** with a note value of  $\bullet = 72$ . The piano part includes a *p* (piano) dynamic marking.

Musical score for the fourth system. The vocal line continues with the lyrics: *hold, dein harret Mi - ne sold O komm, o komm, o komm ! boy, whom love in-vites to joy o come, o come, o come*. The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with the instruction *colla parte*.

*a tempo.*

Hier auf stei - - ler Fel - sen - höh, sing' ich dir — mein Lied, sing' in tie - fem  
*U - pon — the mountain - steep. Thus I sing my lay, tel - ing of my*

*a tempo.*

*pp*

*dolce*

*pp*

*dolce*

Lie - besweh, das — zu dir — mich zieht! Fri - sche Lüf - te we - hen o - - hen,  
*pas - sion deep. Turn thee not a - way! Light - est bree - zes round thee steal - ing*

*dolce*

*mf*

*pp*

*rit.*

rau - schen küh - lend um — die Brust, und — du fühl - lest dich ge - ho - - hen, athmest schau - ernd  
*here will cool thy heav - ing breast. Thou wilt mark a new born feel - - ing, know thy heart by*

*rit.*

*f* *animato.*

Lie - - bes - lust! Es glänzt — in Herrlich - keit, der Him - - mel der — so weit, im  
*love possess'd. In glo - - ry o'er my head, be - hold — the sky — is spread.*

*animato.*

*legato.*

*poco. f*

rit. *Def.*

Schönheits - kleid' prangt al - - les heut' —, allwärts See - - lig - keit.  
 Earth wears to day a ves - ture gay the garb, the garb -- of May. *O*  
 Thou

*Tempo 1<sup>o</sup>*

Kna - be jung und hold, dein harret Min - - ne sold. o komm, o komm, o  
 fair and hap - py boy, whom love in - vites to joy o come, o come, o

*Tempo 1<sup>o</sup>*

*pp* *colla parte*

*α tempo.*

komm! Hier auf stei - ler Fel - sen - höh sing' ich dir — mein Lied, sing' in tie - fem  
 come! U - pon the moun - tain - steep, thus I sing — my lay, tell - ing of — my

*pp* *trem.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*rit.* *α tempo. più animato.*

Lie - besweh, das zu dir mich zieht! Komm her - auf, komm her - auf zu  
 pas - sion deep, turn thee not a - way. *p* Come thou, come thou to

*rit.*



mir! Ach! dei-ner wart' ich, dei-ner wart' ich hier, hei - sser Liebes schmerz, lo - dert durch mein  
 me, ah! Here I wait, here I wait for thee. Dreams of soft de - sire set my heart on

Herz. Kom her - auf, kom her-auf zu mir, o komm, o komm, komm her - auf, her-  
 fire ..... come thou, come thou to me, o come, o come, here I wait for  
 loco.

*rit.* **Allegro con fuoco.** ♩ = 160.

auf zu mir!  
 thee for thee.

**Allegro con fuoco.**

ere - secu - do.

**The Fisher - Boy.**  
**Fischerknabe.**

*loco.*

O schrecklich Aug', o sü - sser  
 That glance, that song, what charm is



Sang.                    mir wird so heiss,            so froh,            so bang!  
*this?*                    *I shake with fear,*            *I glow*            *with bliss!*

*ped.*                    \* *ped.*                    \*

**Lurline.**  
**Lorelei. Mit Leidenschaft.**

Wag' es der Schön - heit in's Au - ge zu sehn,  
*Dare, boy, to look in - to Beau - ty's bright eye.*

*p*

hor - che ih - rem Wort,            in tie - fe Lie - besflut tauch  
*list to her words!            Quick in the stream of love*

*cresc.*

un - ter fort            und fort.  
*dee - per and dee - per sink.*

*mf*                    *cresc.*                    *f*

Schmerz - li - che Won - ne, sü - sse Pein wird dir  
 Plea - sures that tor - ture, sweet - est pain thy soul

*mf* *cresc.* *loco.* *pp*

bei mir! Die ganze Welt, das Himmels-zelt  
 shall drink, lo earth and sky be-fore thine eye

*ff* *f*

**The Fisher-Boy.**  
**Fischerknabe.**

*poco rit.*  
 ver - sinkt vor dir. O schö - ne Fee, zu dir hin - an, zu dir hin  
 dis - solv - ing sink. To thee I come. to thee I come, thou love - ly

*α tempo.* *rit.* *trou.*

**Luline.**  
**Lorelei. (für sich-dampf.)**

an! Schon fast die Brust, To - deslust,  
 say! The spell, at last has bound him fast,

*f* *pp*

mezza voce.

To - des - lüst; ich muss ver - der - ben, ich muss ver - der - ben,  
 bound him fast. Death must de - vour him, death must de - vour him,

**The Fisher - Boy.**  
**Fischerknabe.**

der Jüng - ling muss ster - ben! Ha weh mir!  
 my song must oer - power him! A - las!

Ad.

weh! es schwankt der Kahn, das Ru - der ist zer - brochen!  
 a - las! my boat it sinks, the rud - der too is broken!

cresc.

**Lorelei.  
Lurline.**

*f* Wag' es der Schön - heit in's Au - - ge, zu sehn, hor - - che ih - - rem  
*Dare.* boy, to look in - to Beau - ty's bright eye, list to her

Wort, in tie - fe Lie - - bes - flut tauch' un - - ter fort und  
*words.* Quick in the stream of love dee - - per and dee - - per

*cresc.*

fort. sink. *ff* Wag' es, sonst e - - wig un - ge - stillt. glü - hen - de  
*Quick - ly that* thirst thou shall as - suage, else in thy

*ff* *cella parte* *ff* *rit.* *p* *trem.*

**The Fischer - Boy.  
Fischerknabe.**

Sehn - sucht den Bu - sen füllt! Mein Herz, mein  
*breast it shall e - ver rage!* My heart, my

*α tempo.* *ff* *α tempo.* *pp*

Herz, heart, mein Herz, o wil-des  
my heart is wildly

Più moderato. quasi Recit. uoderato.  
Po-chen! beating! Sah Schönheit und hab  
Ive gaz'd on beauty, quasi Recit.

agitato. a tempo.  
Lieb ge-führt! Ah! von Feu-er ist mein Herz durchwühlt  
known her fire! Ah re-lent-less flames my soul de-vour  
agitato. a tempo.  
trem.

O Lust, o Pein! o junger Mai, das war der Sang der Lo-re-lei!  
O joy! o pain! o beaming May, Ive heard. Ive heard the Lurline lay!

46 ♩ = 76. *Spirits of the Grape.*

Andante. (Die Rebengeister.)

Tenore I & II.

CHOR.

Basso I & II.

Jetzt sin- ket der Kahn, es fast ihn der Schlund, jetzt  
 Now sinks the frail boat, the Nixies are near, the

Andante.

pp

poco f

zieh sie den schö - - nen Knaben zum Grund. Ihn tra - - gen die  
 boy as their vic - - tim gladly they bear, to dwell in their

poco cresc.

Ni - - xen zum Schlos - se hin - ab, in's schau - - rig sü - sse, in's  
 pa - lace beneath the green wave, that love - - ly ter - rible

*Dim.*

feuch - - - te Grab. O Lo - re - lei, du  
 cry - - - stal grave. A sprite thou art of

*pp* *p*

*pp* *p*

**Lurline.**  
Lorelei.

schlimme Fei, du schlimme Fei! Ich bin nicht schlimm, ich bin nicht  
 e - vil heart, of e - vil heart! I am not good, I am not

*p*

*p* *pp*

gut, fast dau - ert mich das jun - ge Blut: ich sin - ge mei - ne Me - lo - dei, nicht  
 bud, his lot has well - nigh made me sad, I sing as fate decrees, I have no

*p*

*rit.* *poco rit.*

**ff**

frei. Ich muss, ich muss! Weh dem, weh dem der hört die Lorelei!  
*choice, and woe to him, and woe to him, who listens to my voice.*

*Dolce* **ff** *trem.* *colla parte* *Dolce poco rit.* **sf**

**The Nixies.**  
**Die Nixen.**

**Andante con larghezza.** ♩ = 84.  
**Soprano.**

**CHOR.**

**Alto I & II.**

*Dolce*

Komm mit uns du sü - sser, du  
 Thou fair - est of play - mates, o

**Andante con larghezza.** *Dolce*

*Dolce* **p** *legato.*

hol - - der Ge - noss, ins e - - wi - ge Reich, ins kry - stal - - le - ne Schloss, du  
 come with us, come, and hap - - pi - ly dwell in our fair crystal home; a



*Dolce*

le - best aufs Neu - e, du le - - best in Glanz der schmeichelnden Wel - len und  
 new life a - - waits thee, a life in the glance of waves e - ver flashing come

*Dolce*

*legato.*

tan - zest den Tanz der wonnig - sten Freude, in leuch - ten - der Küh - le, der wonnigsten  
 join to our dance, with purest of joys shall thy heart be con - tent - ed with purest of

der won - nig - sten Freu - de,  
 with pur - est of joys shall

Freu - de, in leuchten - der Küh - le, ent - fernt von der Men - schen wirrem Gewüh -  
 joys shall thy heart be con - tent - ed, for - get - ting the cares by which man is torment -

in leuchten - der Küh - le,  
 thy heart be con - tent - ed.

*Lurline.*  
Lorelei.

O *fin* - - be, fahr' wohl, fahr' wohl!  
*Fare - well* , dear boy, fare - well!

*Dol.*

le. Ent - fer - net vom ird - schen Ge - trie - - be, dir leuchtet die Schönheit und  
 ed. *Through earth - ly pains ne'er* griev - - ing, for beauty and love e - ver

*Dol.*

fahr' wohl! fahr' wohl, fahr' wohl!  
*fare - well!* fare well, fare well!

**Soprano & Alti.** *Dolce*

Lie - - be. Ent - fer - net vom ird - schen Ge - trie - - be, dir leuch - tet die  
 lir - - ing, *through earth - ly pains ne'er* griev - - ing, for beau - ty and

**Tenori.** *Dol*

**Die Geister des Rheins.** Ent - fer - net vom ird - schen Ge - trie - - be,  
**The spirits of the Rhine.** *through earth - ly pains ne'er* griev - - ing,

**Bassi.**

*Dolce*

O Fina - - - be,  
Dear boy - - -

Schönheit und Lie - - be, die Schönheit und Lie - - be, dir leuch - tet,  
love e - ver liv - - ing for love e - ver liv - - ing, for beau - ty,

dir leuchtet die Schönheit, die Schönheit und Lie - - be, dir leuch - tet.  
for beauty for beauty for love e - ver liv - - ing, for beau - ty,

fahr' wohl !  
fare - well !

die Schön - heit und Lie - - be!  
for beau - ty, for love !

die Schön - heit und Lie - - be!  
for beau - ty, for love !

Dim.

FINE.