

20 19/9

# VIER MELODRAMEN

DER TRAUUM  
DER FIRTENKNABE  
DIE NONNE  
DIE DREI GEFRENNEN DER NACHTIGALL  
VON  
MATHILDE KRÄTZIK

EIGENTUM DER COMPOSITIN.  
DEN INTERNATIONALEN VERTRÄGEN GEMÄSS DEPONIRT.

ALBERT J. GUTMANN

KAISERL. KÖNIGL. HOF-  
MUSIKALIENHANDLUNG  
DÉPOSÉ À PARIS. WIEN v. LEIPZIG. ENT. STA. HALL LONDON.

KAISERL. KÖNIGL. OESTERR. GROSSE GOLDENE MEDAILLE.  
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# 1. Der Traum.

(Richard von Kralik)

Mathilde v. Kralik.

Mäßig bewegt.

PIANO.

*p cantabile*

*espress. rit.*

*pp a tempo*

*ff*

Ich war im Traum, ich weiß nicht wo, bin  
noch des sel-gen Trau-mes froh. Ich dach-te, was ich einst schon sann,  
doch ach, ich weiß es nicht mehr, wann.

Es leuch-te-te, weiß nicht, wo-von. Es war nicht Stern, nicht Mond, nicht Sonn!

*p* 3 3 3

Ein Zau-ber lenk-te mei-nen Sinn, ich weiß nicht, wo hin-aus, wo-hin?

*p* Ped. Ped. Ped.

Es walt um mich noch im-mer mehr und hel-ler, ich weiß nicht, woher?

*p* Ped. Ped. Ped. Ped. \*

Ich spür'den Duft noch, ich weiß nicht, wel-chen, aus wun-der-süs-sen

*p* dolce

Blu-men-ke-lchen; da tönt es al-so süß und lei-se, ich weiß nicht

*p* *pp*

mehr, auf wei-che Wei-se, so un - be-stimmt und doch so zart,

*dim.*

ich weiß nicht mehr, auf welche Art. Ich wein - te.

*f marcato*  
*Ped.*

Das All um - gab mich still und

*rf*  
*p*

stumm. Ich föhl - te mich in stol - zer Ruh, bestimmt, ich weiß nicht

*p ruhig*  
*f sfz rasch aber nicht flüch-*

mehr, wo - zu, ich sah daselbst, ich weiß nicht, wen,

*tig*  
*langsam mf weich und voll*  
*l. H.r.H.*

Mit Ausdruck.

First system of musical notation. The upper staff (treble clef) features a melodic line with a long slur and a fermata. The lower staff (bass clef) provides a rhythmic accompaniment of eighth notes. The dynamic marking *f* and the instruction *feierlich und mit Hingebung* are present.

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the eighth-note accompaniment.

Third system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. A *ped.* marking is visible below the staff.

so Heh-ren hab ich nie ge-seh'n.

Fourth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. A *ped.* marking is visible below the staff.

Es sprach zu mir, ich weiß nicht,

Fifth system of musical notation. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. The dynamic marking *ff* and the instruction *Largo.* are present. A *p espress.* marking is also visible.

wer, ein Wort, so tief, so in-nig her. Ich fühl - te drob,

*mf* *rit.* *f* frisch

ich weiß nicht, was, Ent-zük-ken Schrecken, Lie-be, Haß?

*cresc.* *ff*

Ich schlug, ich weiß nicht mehr, wo-mit, ein Un - geheu - er,

*ff* *rit.*

das mich bestritt.

*glissando* *ff frisch*

Nun a-ber bin ich wie-der hie in die-ser Welt und weiß nicht, wie?

*rit.* *a tempo* *cresc.* *ff*

\*) hoch

# 2. Der Hirtenknabe.

(Richard von Kralik.)

Mäßig bewegt

Mathilde v. Kralik.

PIANO.

*mf dolce*  
*mit Ped.*

The first system of piano music consists of two staves. The right hand plays a series of chords and dyads in a rhythmic pattern, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked *mf dolce* and *mit Ped.*

The second system continues the piano accompaniment. The right hand features more complex chordal textures, and the left hand maintains its rhythmic accompaniment. The key signature and time signature remain the same.

The third system of piano music shows a change in the right-hand texture, with more frequent chord changes. The left hand continues with eighth notes. The music is marked *espress.* at the end of the system.

The fourth system of piano music features a more active right hand with some sixteenth-note passages. The left hand continues with eighth notes. The music is marked *Ped.* at the end of the system.

Hoch vom Fel-sen-gip-fel steil und un-zu-gäng-lich tö-nen Engels-klänge hold her-bei,

The vocal line is written on a single staff with a treble clef and a key signature of three sharps. The lyrics are: "Hoch vom Fel-sen-gip-fel steil und un-zu-gäng-lich tö-nen Engels-klänge hold her-bei,". Below the vocal line is a piano accompaniment consisting of two staves. The right hand has a few chords, and the left hand has a few notes. The music is marked *mf l. H.*

und der Hir - te hört es mäus - chen - still und bänglich, dünkt ihm's doch wie

*p* *pp* *p* *dolce*

Him - mels - me - lo - dei, und es zieht ihn auf - wärts. Dort im

*p* *dolce*

Mon - desschim - mer sieht er Burg - frau - lein am Klip - pen - hang.

*p* *dolce*

Und er wird nicht mü - de, will nur im - mer,

*rit.* *cantabile*

im - mer lau - schen die - sem zau - ber - haf - ten Sang.

*p* *dolce*

*Ped.* *Ped.*

*sf* *f* *mf*

„Sing mit uns, du gu-ter

*p* *etwas bewegter* *rit.* *a tempo* *hervor. espress.*

Hir-ten-kna-be, sin-ge!“ „Ach, ihr Schö-nen,

*sf* *Ped.*

ach, wie könnt ich hie? Wenn ich bei den Menschen jauchze, guter Dinge,  
meiner rauhen Stimme spotten sie.“

„Sin - ge nur, o sin - ge! Sieh, zur Ga - be ge - ben wir Ge - sang den Gu - ten.

Du bist gut, mil - de dei - nen Her - den, und dein frommes Stre - ben

nei - get dir der Gei - ster ho - hen Mut! Und der

Hirt versucht es, scheu zu - erst und lei - se. Und, o

Wun - der, lieb - lich stimmt er in den Chor der Mai - de zur ver - schlung'nen

Wei - se in den al - lerschön - sten Lie - der reih'n.

Doch der Mor - gen

naht. „Auf, Ge - sel - le! ge - he fort von hier, sonst schaffst du selbst dir

Not. Und ver - rat es kei - nem, wer dich

lehr - te. We - he, wenn du's tust, es ist dein sich - rer Tod.

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a *sfz* dynamic marking and a fermata over the first two measures.

Horch, der einst so Stum - me singt

**Più moto.**

*p* Melodie hervor.

The second system begins with the instruction **Più moto.** and *p* Melodie hervor. The piano accompaniment features a prominent triplet melody in the right hand.

am an - dern Ta - ge von der Frü - he

The third system continues the piano accompaniment with a triplet melody in the right hand and a bass line in the left hand.

bis zum A - bend fort.

*gesteigert*

The fourth system includes the instruction *gesteigert* and features a more active piano accompaniment with triplets and a melodic line in the right hand.

*l. H.*

The fifth system shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand, marked *l. H.*

Piano accompaniment for the first system. The right hand features a melodic line with a large slur and a trill-like figure. The left hand provides a rhythmic accompaniment. Performance markings include *r. H.* and a triplet of eighth notes.

Piano accompaniment for the second system. The right hand continues the melodic line with a slur. The left hand has a similar accompaniment. Performance markings include *l. H.* and a triplet of eighth notes.

Piano accompaniment for the third system. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present.

Wie - der tönt's vom Fel-sen,

Piano accompaniment for the fourth system, corresponding to the first line of lyrics. The right hand has a chordal accompaniment. The left hand has a rhythmic accompaniment. Performance markings include *pp* and *Red.* (Reduction) with an asterisk.

wie - der hallt's vom Ha - ge; al - le wun - dern sich,

Piano accompaniment for the fifth system, corresponding to the second line of lyrics. The right hand has a chordal accompaniment. The left hand has a rhythmic accompaniment. Performance markings include *mf* and the instruction *rasch und leicht*.

*lungsam*

er spricht kein Wort.

Nur der Lieb - sten muß es sein Ge - sang ver - kün - den.

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part begins with a *3* (triple) and includes markings for *a tempo*, *pp*, and *grazioso*. The key signature has three sharps (F#, C#, G#).

Fort ist da der köst - li - che Ge -

The second system continues the vocal line and piano accompaniment. The piano part features a *sfz* (sforzando) dynamic and a *3* (triple) marking. The key signature remains three sharps.

winn.

Voll Ver - zweif - lung

klimmt er auf

The third system shows the vocal line and piano accompaniment. The piano part is marked *f sfz* and includes directions for the right hand (*r. H.*) and left hand (*l. H.*). It features a *breit* (broad) marking and a *3* (triple) marking. The key signature changes to two sharps (F#, C#).

zu je - nen Schrün - den,

und den Gei - stern

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *3* (triple) marking and a *ff* (fortissimo) dynamic. The key signature remains two sharps.

flu - chend,

stürzt er hin.

The fifth system shows the vocal line and piano accompaniment. The piano part is marked *cresc.* (crescendo) and *fff* (fortississimo). It includes a *rasch* (fast) marking and a *ff* dynamic. The key signature remains two sharps.

# 3. Die Nonne.

(Richard von Kralik.)

Mäßig bewegt.

Mathilde v. Kralik.

PIANO. *p*

*espress.*

The piano introduction consists of two staves. The right hand plays a series of quarter notes in the treble clef, while the left hand plays chords and moving lines in the bass clef. The tempo is marked 'Mäßig bewegt' and the dynamics start with a piano (*p*) and end with an expressive (*espress.*) flourish.

*p* *rit.* O Schwester

The vocal line is written in a soprano clef. It begins with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. The lyrics 'O Schwester' are written above the final notes of the line.

Pförtnerin laß mich ein, denn ich will Nonne werden.  
Ich hab ja doch in meiner Pein nicht andern Trost  
auf Erden.

Etwas bewegter.

*mf*

The piano accompaniment for the first vocal line. It features a steady bass line in the left hand and chords in the right hand. The tempo is marked 'Etwas bewegter' and the dynamics are mezzo-forte (*mf*).

Ich bin ein reiches Kaufmannskind, zu  
Moskau fern geboren;

*mf*

The piano accompaniment for the second vocal line. It continues with a consistent bass line and chords. The dynamics remain mezzo-forte (*mf*).

zur Braut hat mich dort hochgesinnt einst euer  
Graf erkoren.

Erregt.

*f*

The piano accompaniment for the third vocal line. It features a more active bass line and chords. The tempo is marked 'Erregt' and the dynamics are forte (*f*).

Der hat sich, wie du weißt, entzweit mit seinem Bruder, dem Wilden;  
er schlug ihn tod und floh soweit bis hin nach Russland's Gefilden.

*ff*

Mein Va-ter nahm ihn auf als Knecht, da schwur er mir die E - he.

Weniger bewegt.

*p ruhig* *bewegter, klagend*

Nun starb der al-te Graf; sein Recht zu schützen ver - ließ er mich jä - he.

*mf*

*etwas treibend* *a tempo* *rit.* Er

wollte mich holen in einem Jahr;- ich wartete zwei und dreie; da trug ich's länger nicht fürwahr,  
ich kam, daß er mich freie.

*dim.*

Und als ich kam in dieses Land, vernahm ich Glockenge-läute.

(wie Glocken) *p* *cresc.* *mf poco rit.*

*espr.* *a tempo* *ff* *marcato*

Der Graf, so hieß es, reicht die Hand der edelsten der Bräute.

*sf* *p* *r. H.* *l. H.* *p* *Red. Red. Red.*

Noch einmal ihm ins Aug zu sehn, trat ich zur Kirchenpforte. Doch

*dolce*

nun, ihm aus dem Weg zu gehn, eil ich zum heil'-gen Or-te. Reich mir die

*streng im Takt* *gemessen p*

Sche - re, daß ich mir ab - schnei - de die schö - nen Haa - re! Reich mir den

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'Sche', an eighth note 're', a quarter note 'daß', an eighth note 'ich', a quarter note 'mir', a quarter note 'ab', an eighth note 'schnei', a quarter note 'de', a quarter note 'die', an eighth note 'schö', a quarter note 'nen', a quarter note 'Haa', an eighth note 're', and a quarter note 'Reich'. There are three triplet markings over the notes 'schnei', 'schö', and 'nen'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The music is in 4/4 time and includes various chordal textures and melodic lines.

Schleier, daß ich hier mich rü - ste zu der Bah - re! Ho - le den Kämm - rer aus dem

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'Schleier', an eighth note 'daß', a quarter note 'ich', an eighth note 'hier', a quarter note 'mich', a quarter note 'rü', an eighth note 'ste', a quarter note 'zu', a quarter note 'der', a quarter note 'Bah', an eighth note 're', and a quarter note 'Ho'. There are three triplet markings over the notes 'rü', 'ste', and 're'. The piano accompaniment continues with similar harmonic support, including a crescendo leading to a forte dynamic.

Haus, daß er mei - nen Schatz em - pfan - ge. Er tei - le ihn den Ar - men aus,

The third system of music shows the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'Haus', an eighth note 'daß', a quarter note 'er', an eighth note 'mei', a quarter note 'nen', a quarter note 'Schatz', an eighth note 'em', a quarter note 'pfan', an eighth note 'ge', a quarter note 'Er', an eighth note 'tei', a quarter note 'le', an eighth note 'ihn', a quarter note 'den', an eighth note 'Ar', a quarter note 'men', and a quarter note 'aus'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and features a crescendo.

ich hof - fe, daß er lan - ge. Was üb - rig bleibt, reicht für ein Licht

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'ich', an eighth note 'hof', a quarter note 'fe', an eighth note 'daß', a quarter note 'er', an eighth note 'lan', a quarter note 'ge', a quarter note 'Was', an eighth note 'üb', a quarter note 'rig', an eighth note 'bleibt', a quarter note 'reicht', an eighth note 'für', a quarter note 'ein', and a quarter note 'Licht'. The piano accompaniment includes a piano (*p*) dynamic marking and features a crescendo.

zur Ru - he mei - ner See - le, daß sie sich für den Liebsten nicht in E - wig - keit zer - quä - le.

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'zur', an eighth note 'Ru', a quarter note 'he', an eighth note 'mei', a quarter note 'ner', an eighth note 'See', a quarter note 'le', an eighth note 'daß', a quarter note 'sie', an eighth note 'sich', a quarter note 'für', an eighth note 'den', a quarter note 'Liebsten', an eighth note 'nicht', a quarter note 'in', an eighth note 'E', a quarter note 'wig', an eighth note 'keit', a quarter note 'zer', an eighth note 'quä', a quarter note 'le'. The piano accompaniment includes dynamic markings for *espr.*, *sfz*, and *pp*.

# 4. Die drei Lehren der Nachtigall.

(Richard von Kralik.)

Ziemlich bewegt.

Mathilde v. Kralik.

PIANO. *mf*

*p* *pp* *heftig*

Ein Vogelsteller fing einmal im Wald  
die schönste Nachtigall.

„Ach, laß mir doch mein  
freies Leben, will dir da-  
für drei Lehren geben;

drei weise Lehren, die machen  
dich zum klügsten Manne  
sicherlich.“ **Tempo I**

*ruhig* *p* *mf*

„Wohl - an, lieb Vög-lein, so sei frei! Nun

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a large slur over the right hand.

sag die Leh-ren nach der Reih! „So hö-re denn mein er-stes Wort: Was du

**Quasi Allegretto.**

*etwas weniger bewegt*

The second system continues the vocal line and piano accompaniment. The tempo is marked 'Quasi Allegretto' and the instruction 'etwas weniger bewegt' is present.

fest hältst, das laß nicht fort ein an-der-mal: tu sol-ches nicht, was man dir auch da-

The third system continues the vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth notes and a 'pp' dynamic marking.

für ver-spricht. Denn weiß! im Eingeweide mein berg' ich den größten Edelstein der hätte dich gar reich gemacht, nun bist du um dein Glück gebracht.

*ziemlich rasch, ungestüm*

The fourth system continues the vocal line and piano accompaniment. The piano part is marked 'ziemlich rasch, ungestüm' and features a 'tr' (trill) marking.

Doch eh du dich ertränkst voll Wut, vernimm die zweite Lehre gut:

*p leicht*

The fifth system continues the vocal line and piano accompaniment. The piano part is marked 'p leicht' and features a 'be' (basso continuo) marking.

Hast du ein-malein Ding ver - lo - ren, bereu es nicht gleich einem To-ren, sonst jagt dir neues

Quasi Allegretto.

Un-heil zu, da - rum mein Freund, bleib nun in Ruh.

Dann hö-re mei-ne drit - te Leh-re: Glaub

nicht, das, was un-glaublich wä-re, so sparst du dir viel Reu und Leid!

Ich hab in meinem Eingeweid nur das, was jeder Vogel hat."

Sehr rasch.

First system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below. The piano part includes dynamic markings such as *f* and *cresc.*

Second system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below. The piano part includes dynamic markings such as *mf*, *p*, and *cresc.*

Und wei - ter flog die Nach - ti - gall zum Wald

Third system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below. The piano part includes dynamic markings such as *cresc.* and *ff*.

mit fro - - hem Lie - derschall.

Fourth system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below. The piano part includes dynamic markings such as *dim.* and *weich und ruhig*.

Fifth system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below.

Sixth system of musical notation, featuring piano accompaniment in the upper two staves and a vocal line below. The piano part includes a dynamic marking of *p*.