



**Cinderella**



by

**H. HOFMANN.**

LONDON: NOVELLO, EWER & CO.



825010

# CINDERELLA

A LEGEND

The English Version

by

## RITA

composed for

### Solo, Chorus and Orchestra

by

# H. HOFMANN.

Op.45.

Pianoforte Score by the Composer, Price 4/net.

Chorus Parts, Price 4/each.

Full Score 40/net.

Orchestra Parts 40/net.

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Ent.Sta.Hall.

LONDON,

NEUMEYER & C<sup>o</sup> late Witt & C<sup>o</sup>

7, Princes Street, Cavendish Square W.

BERLIN, H. ERLER.

M  
1503

H713CA

*Lith. Anst. v. G. Röder, Leipzig.*

C

## PERSONEN:

Aschenbrödel. .... *Sopran.*  
 Die Feenkönigin. .... *Alt.*  
 Der König. .... *Bariton.*  
 Ein Diener. .... *Bass.*  
 Chor.

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## PERSONS:

Cinderella. .... *Soprano.*  
 The Fairy-Queen. .... *Alto.*  
 The King. .... *Bariton.*  
 A Servant. .... *Bass.*  
 Chorus.





First system of musical notation. Treble clef, key signature of one flat (B-flat). Dynamics: *mf* (mezzo-forte) and *pp* (pianissimo). A hairpin crescendo is shown between the two measures.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics: *mf*. Includes a dynamic hairpin.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics: *cresc.* (crescendo) and *f* (forte). Includes a dynamic hairpin.

Fourth system of musical notation. Treble clef, key signature of one flat. Dynamics: *mf*. Includes a dynamic hairpin. Instrumentation: *Cor.* (Cornet) and *Red.* (Redoubt).

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics: *p* (piano). Includes a dynamic hairpin. Instrumentation: *VI.* (Violin) and *Red.* (Redoubt). Asterisks are placed under the bass line.

Sixth system of musical notation. Treble clef, key signature of one flat. Dynamics: *p*. Includes a dynamic hairpin. Instrumentation: *Red.* (Redoubt). Asterisks are placed under the bass line.

CHOR der FEEN und GEISTER.  
CHORUS of the FAIRIES and SPIRITS.  
Sopran.

Alt.

Tenor. *mf*

Bass. *mf*

Der Früh - ling naht mit Lust und Pracht und die  
The spring is nigh with joy - ful hour and the

Der Früh - ling naht mit Lust und Pracht und die  
The spring is nigh with joy - ful hour and the

*f* *mf*

*mf*

Wir wie - gen uns auf  
We rock our selves en

*mf*

Wir wie - gen uns auf  
We rock our selves en

*f*

ju - belnden Gei - ster ha - ben nun Macht.  
spi - rits re - joi - cing now have more pow'r.

ju - belnden Gei - ster ha - ben nun Macht.  
spi - rits re - joi - cing now have more pow'r.

*f* *mf*

Ped. \*

Ro - sen - duft, und es zit - tert Wollust durch die Luft. Hört die Schneeglöcklein  
*ro - sy bow's and our paths we strew with pleasures flow'rs. Hear the flo - wer - bells*

Ro - sen - duft, und es zit - tert Wollust durch die Luft. Hört die Schneeglöcklein  
*ro - sy bow's and our paths we strew with pleasures flow'rs. Hear the flo - wer - bells*

Hört die Schneeglöcklein  
*Hear the flo - wer - bells*

Hört die Schneeglöcklein  
*Hear the flo - wer - bells*

klin - gen! Und wie die Quel - len sin - - gen! Sie läu - ten, sie  
*ring - ing and sparkling foun - tains sing - - ing now ring - ing, now*

klin - gen! Und wie die Quel - len sin - - gen! Sie läu - ten, sie  
*ring - ing and sparkling foun - tains sing - - ing now ring - ing, now*

klin - gen! Und wie die Quel - len sin - - gen! Sie läu - ten, sie  
*ring - ing and sparkling foun - tains sing - - ing now ring - ing, now*

klin - gen! Und wie die Quel - len sin - - gen! Sie läu - ten, sie  
*ring - ing and sparkling foun - tains sing - - ing now ring - ing, now*

*cresc.*

sin - gen den Frühling her - ein: er naht, er naht aus frem - der  
*singing a welcome to spring she comes, she comes from lands a -*

*cresc.*

sin - gen den Frühling her - ein: er naht, er naht aus frem - der  
*sing - ing a wel - come to spring she comes, she comes from lands a -*

*cresc.*

sin - gen den Frühling her - ein: er naht, er naht aus frem - der  
*sing - ing a wel - come to spring she comes, she comes from lands a -*

*cresc.*

sin - gen den Frühling her - ein: er naht, er naht aus frem - der  
*singing a welcome to spring she comes, she comes from lands a -*

*cresc.*

*f*

Zo - - ne, und sein Ge - wand ist  
*far, clad in the robes of*

*f*

Zo - - ne, und sein Ge - wand ist Son - nenschein, sein Ge -  
*far, clad in the robes of sun - shine bright, clad in the*

*f*

Zo - - ne, und sein Ge - wand, sein Ge -  
*far, clad in the robes clad in*

*f*

Zo - - ne, und sein Ge - wand ist  
*far, clad in the robes of*

**A**

Son - - - nen - - - schein. Er grüsst die Welt mit Won - ne -  
*sun - - - shine bright. She greets the world with joy - ous*

wand ist Sonnen - schein. Er grüsst die Welt mit Won - ne -  
*robes of sunshine bright. She greets the world with joy - ous*

wand ist Sonnen - schein.  
*robes of sunshine bright.*

Son - - - nen - - - schein.  
*sun - - - shine bright.*

*p*

kuss! Fühlst du den Wie - der - hall?  
*kiss! Hearst thou her voice a - gain?*

kuss! Fühlst du den Wie - der - hall?  
*kiss! Hearst thou her voice a - gain?*

*mf*

*mf*

*mf*

Was  
*What*

Was  
*What*

*mf*

L'istesso tempo.

+) EINE STIMME.  
A VOICE.

*p*

Durch's  
Through

singt, was singt die Nach-ti-gall? Was singt die Nach - ti - gall?  
sings, what sings the nightingale? What sings the night - in - gale?

singt, was singt die Nach-ti-gall? Was singt die Nach - ti - gall?  
sings, what sings the nightingale? What sings the night - in - gale?

L'istesso tempo.

laub' - - ge Dun - - kel bricht Gluth - - ge -  
leaf - - - y dark - - - ness breaks forth - - - the

*p*

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

fun - - - kel, ent - - zün - det mir die Brust, hoch  
sun - - - shine, and fills my breast with joy now

*cresc.*

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

+) Von Aschenbrüdel zu singen.  
To be sung by Cinderella.

flammt mir auf die Stim - - me und  
*high my voice up - rai - - sing I*

preist der Lie - be Schmerz und Lust.  
*praise, I praise, loç's pain and joy.*

Poco più lento. ♩. = 56

CHOR. - CHORUS.

Schü - - tzet den Lenz mit seg - - - nen - der  
*Guard now the spring with beau - - - ty and*

Schü - - tzet den Lenz mit seg - - - nen - der  
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Schü - - tzet den Lenz mit seg - - - nen - der  
*Guard now the spring with beau - - - ty and*

Poco più lento. ♩. = 56



*f* *p*

Huld! grace! Wie in den Au - gen trun - ke - ner  
 Bright as the eyes where love - light is

Huld! grace! Wie in den Au - gen trun - ke - ner  
 Bright as the eyes where love - light is

Huld! grace! Wie in den Au - gen trun - ke - ner  
 Bright as the eyes where love - light is

Huld! grace! Wie in den Au - gen trun - ke - ner  
 Bright as the eyes where love - light is

*f* *p*

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

*cresc.*

Lie - be A - bend - stern schim - mert, schim - mert so schön, -  
 beam - ing so the stars bright - er rays now are gleam - ing

Lie - be A - bend - stern schim - mert, schim - mert so schön, -  
 beam - ing so the stars bright - er rays now are gleam - ing

Lie - be A - bend - stern schim - mert, schim - mert so schön, -  
 beam - ing so the stars bright - er rays now are gleam - ing

Lie - be A - bend - stern schim - mert, schim - mert so schön, -  
 beam - ing so the stars bright - er rays now are gleam - ing

*cresc.*

*ped.* \*

## Poco più mosso.

*mf cresc.*

feu - ri - ger und schö - - ner schimm' - re die Welt,  
 robbed in glow - ing splen - - dour now lies the world,

*f* *mf cresc.*

feu - ri - ger und schö - - ner schimm' - re die Welt,  
 robbed in glow - ing splen - - dour now lies the world,

*f* *mf cresc.*

feu - ri - ger und schö - - ner schimm' - re die Welt,  
 robbed in glow - ing splen - - dour now lies the world,

*f* *mf cresc.*

feu - ri - ger und schö - - ner schimm' - re die Welt,  
 robbed in glow - ing splen - - dour now lies the world,

## Poco più mosso.

*f* *mf cresc.*

*Red.* \*

*Red.* \*

feu - ri - ger und schö - - ner schimm' - re die Welt.  
 robbed in glow - ing splen - - dour now lies the world.

*f*

feu - ri - ger und schö - - ner schimm' - re die Welt.  
 robbed in glow - ing splen - - dour now lies the world.

*f*

feu - ri - ger und schö - - ner schimm' - re die Welt.  
 robbed in glow - ing splen - - dour now lies the world.

*f*

feu - ri - ger und schö - - ner schimm' - re die Welt.  
 robbed in glow - ing splen - - dour now lies the world.

*f* *f*

*Red.* \*

*Red.*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have rests. The piano part features a melodic line with triplets and a 'Ped.' marking.

**Allegro con fuoco.**

Piano accompaniment with a 'ff' dynamic and 'Ped.' markings.

Sopran. *ff*  
 Alt. Die Him - - melskup-pe springet auf  
 The ra - - diantheavenseem to part  
 Tenor. *ff*  
 Bass. *ff*

Die Him - - melskup-pe springet auf  
 The ra - - diantheavenseem to part

Piano accompaniment with a 'ff' dynamic.



## Andante con moto.

## FEENKÖNIGIN. - FAIRY QUEEN.

*mf*

Ihr Fe - en hört!  
My subjects hear!

Die Welt durchschwei - fend  
while roam - ing the world through

um zu lin - dern der gu - ten Men - schen Weh und Jam - mer,  
to re - lieve and to soothe the woes and sor - rows of man - kind

*mf*

fand ich das be - ste, das schön - ste Kind in  
found I a maid - en with trou - bles o'er lad - en in

*p*

Thrä - nen ein - sam, in der stil - len Kam - mer. Herz - los die Mut - ter,  
lone - ly cham - ber her sad fate be - wail - ing. Heartless the mo - ther,

*poco stringendo*

*mf poco stringendo*

Fl.  
Fr.

schmach gesinnt die Schwestern, die sie has - sen, bleibt un - ge - liebt sie und ver -  
proud and harsh the si - sters who de - test her, re - main - ing thus by all de -

*a tempo***C**

las-sen. Und tie-fes Mit-leid war in mir erwacht, zu hel-fen  
 sert-ed. She woke the deep com-pas-sion of my soul, to help her  
*a tempo*

ihr mit Fe-en-macht beschloss ich da. In un-ser Reich zu-  
 with our fu-ry pow'r I have re-solv'd. From wood and bow'r I

*Moderato.*

rück-ge-kehrt nun frag' ich euch: wollt' ihr mit mir der Ar-men in  
 sum-mon you, this ver-y hour; will ye your aid now lend me? this

Hul-den euch er-bar-men?  
 maid-en suc-cour send we?  
 Sopran. *mf*

FEEN.  
 FAIRIES. Ja! Für-stin, lass uns zu ihr schwe-ben, mit  
 Alt. *mf* Yes! sov- reign to her let us hast- en with

Recit.

Zum Pa - ra - dies werd' ihr die Welt, und von der Macht der  
*From grief to joy all shall be changed, the pow'r of love shall*

Göt - ter - lust sie zu be - le - ben.  
*heav'nly joy her soul now bless - ing.*

*f*

*mf*

Moderato.

Lie - be sei ih - res Her - zens Nacht er - hellt. Ein Kö - nig werde ihr Ge -  
*gladden once more her hearts long dark' ned night. As hus - band she shall win a*

*p*

Ein  
*As*

Moderato.

Cor.

mahl. Nach kur - zer Prü - fungszeit folg' Freu - de der Qual und  
*king; and af - ter short pro - ba - tion, bliss fol - low pain and*

Kö - nig wer - de ihr Ge - mahl!  
*hus - band she shall win a king.*

♩ = 60

Lust dem Leid. —  
joys come a - - - gain. —

R.  
H  
C

*mf*

Beu - get, ihr Ber - ge, die rau - schenden Gi - pfel und  
Bend, oh ye mountains your tree - crownéd summits, now

*mf* *mf*

öff - - - net, und öff - - - net die Bahn, beu - get,  
o - - - pen, now o - - - pen the way: bend, oh



Beu - - get, ihr Ber - - ge, die rau - - schen-den Gi - - pfel, und  
 Bend, oh ye moun - tains your tree - - crown-éd sum - mits now

beu - - get, ihr Ber - - ge, die rau - - schen - den Gi - - pfel, und  
 bend, oh ye moun - tains your tree - - crown - éd sum - - mits now

## D

Beu - - get, ihr Ber - - ge, die  
 Bend, oh ye moun - tains your

öff - - net, und öff - - net die Bahn, und  
 o - - - - - pen, now o - - - - - pen the way, now

öff - - net, und öff - - - net die Bahn,  
 o - - - - - pen, now o - - - - - pen the way,

rau - - schen - den Gi - - pfel und öff - - - - - net, und  
 tree - - crown - éd sum - - mits, now o - - - - - pen, now  
 öff - - net die Bahn, beu - - get, ihr Ber - - ge, die  
 o - - pen the way, bend - - oh ye moun - tains your  
 öff - - net die Bahn, beu - get, beu - get, ihr Ber - ge, die  
 o - - pen the way, bend, oh bend oh ye moun - tains your

Beu - - get, ihr Ber - - ge, die  
 Bend. oh ye moun - tains your  
 öff - - net die Bahn, beu - get, beu - get, ihr Ber - - ge, die  
 o - - pen the way, bend, oh bend, - oh ye moun - tains your  
 rau - - schen - den Gi - - pfel, beu - - get, ihr Ber - - ge, die  
 tree - crown - éd sum - mits, bend - oh ye moun - tains your  
 rau - schen - den Gi - pfel, beu - get, ihr Ber - ge, die  
 tree - crown - éd sum - mits, bend - oh ye moun - tains your

rau - - - schen - den Gi - - - pfel und öff - - -  
 tree - - - crown - ed sum - - - mits now o - - -

rau - - - schen - den Gi - - - pfel und öff - - -  
 tree - - - crown - ed sum - - - mits now o - - -

rau - - - schen - den Gi - - - pfel und öff - - -  
 tree - - - crown - ed sum - - - mits now o - - -

rau - - - schen - den Gi - - - pfel und öff - - -  
 tree - - - crown - ed sum - - - mits now o - - -

**E**

- - - net die Bahn. - - -  
 - - - pen the way. - - -

- - - net, und öff - net die Bahn. - - -  
 - - - pen, now o - pen the way. - - -

- - - net, und öff - net die Bahn. - - - Gie - - bel der  
 - - - pen, now o - pen the way. - - - Towns great and

- - - net die Bahn. - - - Gie - - bel der Stä - - dte,  
 - - - pen the way. - - - Towns great and might - - y

Red.

\*

*mf*

Gie - bel der Stä - - dte, Thür - - me der  
Towns great and might - - - y, tow - - ers and

Gie - bel der Stä - - dte, Thür - - me der Schlös - - ser,  
Towns great and might - - - y, tow - - ers and cast - - les

Stä - - dte, Thür - - me der Schlös - ser, o leuch - - tet und  
might - - - y, tow - - ers and cast - - les oh hear us pro -

Thür - - me der Schlös - - ser, leuch - tet und tö - - net,  
tow - - ers and cast - - les hear us pro - claim - - - ing

*p*

Schlös - - ser, leuch - tet und tö - - net wie  
cast - - - les, hear us pro - claim - - - ing

*p*

leuch - - tet und tö - - net, leuch - tet und tö - - net wie  
hear us pro - claim - - - ing hear us pro - claim - ing with

*p*

tö - - net wie Blu - men und Vö - gel, leuch - - - tet  
claim - - - ing with birds and with flow - ers, hear us

leuch - - - tet und  
hear us pro -

wenn wir euch nahn, wenn wir euch nahn,  
when we draw nigh: when we draw nigh:

*p*

leuch - - - tet und  
hear us pro -

*dim.*

Blu - - men und Vö - - gel, leuch - tet und tö - net wie.  
*with birds and flow - - ers, hear us pro - claim - ing with*

Blu - - men und Vö - gel, leuch - tet, leuch - tet und tö - net wie  
*birds and with flow - ers, hear us, hear us pro - claim - ing with*

leuch - - tet und tö - - net wie Blu - men und Vö - gel, wie  
*hear us pro - claim - ing with birds and with flow - ers, with*  
 tö - - net, claim - - - - net,

tö - - - - net leuch - tet und tö - net wie  
*claim - - - - ing, hear us pro - claim - ing with*

*mf cresc.*

Blu - men und Vö - - gel, wenn wir euch nahn,  
*birds and with flow - ers, when we draw nigh,*

Blu - men und Vö - - - gel, wenn wir euch nahn,  
*birds and with flow - - - ers, when we draw nigh,*

Blu - men und Vö - - gel, wenn wir euch nahn, leuch - tet  
*birds and with flow - ers, when we draw nigh hear us*

Blu - men und Vö - - gel, wenn  
*birds and with flow - ers, when*

*f mf*

leuch - tet und tö - net wie Blu - men und Vö - gel,  
*hear us pro - claim - ing with birds and with flow - ers*

leuch - tet und tö - net, leuch - tet, wenn  
*hear us pro - claim - ing, hear us when*

leuch - tet und tö - net wie Blu - men und Vö - gel,  
*hear us pro - claim - ing with birds and with flow - ers*

wir  
*we*

wenn wir euch nahn, leuch - tet und tö - net wie  
*when we draw nigh, hear us pro - claim - ing with*

wir euch nahn, leuch - tet und tö - net wie  
*we draw nigh, hear us pro - claim - ing with*

wenn wir euch nahn, leuch - tet und tö - net wie  
*when we draw nigh, hear us pro - claim - ing with*

euch nahn, leuch - tet und  
*draw nigh, hear us pro -*

Blu - - men und Vö - - gel, wie Blu - - men und Vö - -  
 birds and with flow - - ers, with birds and with flow - -  
 Blu - - men und Vö - - gel, wie Blu - - men und Vö - -  
 birds and with flow - - ers, with birds and with flow - -  
 Blu - - men und Vö - - gel, wie Blu - - men und Vö - -  
 birds and with flow - - ers, with birds and with flow - -  
 tö - - - net wie Blu - - men und Vö - -  
 claim - - - ing, with birds and with flow - -

*f*

- - gel, wenn wir euch nahn  
 - - ers, when we draw nigh  
 - - gel, wenn wir euch nahn  
 - - ers, when we draw nigh  
 - - gel, wenn wir euch nahn  
 - - ers, when we draw nigh  
 - - gel, wenn wir euch nahn  
 - - ers, when we draw nigh

*Red.* \* *Red.* \*

F

wenn wir euch nahn.  
when we draw nigh.

wenn wir euch nahn.  
when we draw nigh.

wenn wir euch nahn.  
when we draw nigh.

wenn wir euch nahn.  
when we draw nigh.

8.....  
ff dim. mf

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

Cor.

ped. \* ped. \*

ped. \* ped.

mf p

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



## II. Im Lande des Königs.

### II. In the King's land.

Maestoso. (Allegro moderato.)

Piano.

#### G CHOR. - CHORUS.

*mf*

Ro - sen streu'n wir sei - nem We - ge, Lor - beer sei - ne Stir - ne schmück',  
 Ro - ses strew we for — his footsteps noblest cong' ror in the fray,

*mf*

Ro - sen streu'n wir sei - nem We - ge, Lor - beer sei - ne Stir - ne schmück',  
 Ro - ses strew we for his footsteps noblest cong' ror in the fray,

*mf*

Ro - sen streu'n wir sei - nem We - ge, Lor - beer sei - ne Stir - ne schmück',  
 Ro - ses strew we for his footsteps noblest cong' ror in the fray,

*mf*

Ro - sen streu'n wir sei - nem We - ge, Lor - beer sei - ne Stir - ne schmück',  
 Ro - ses strew we for his footsteps noblest cong' ror in the fray,

*cresc.*

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zurück.  
comes the he-ro crown'd with laurels treads vic-to-rious on the way.

*cresc.*

denn es kehrt der Held der Hel-den siegreich aus dem Kampf zu-rück.  
comes the he-ro crown'd with laurels treads vic-to-rious on the way.

*cresc.*

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu-rück.  
comes the he-ro crown'd with laurels treads vic-to-rious on the way.

*cresc.*

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu-rück.  
comes the he-ro crown'd with laurels treads vic-to-rious on the way.

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
Ro-ses strew we for his foot steps no-blest conq'ror in the fray,

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
Ro-ses strew we for his foot steps no-blest conq'ror in the fray,

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
Ro-ses strew we for his foot steps no-blest conq'ror in the fray,

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
Ro-ses strew we for his foot steps no-blest conq'ror in the fray,

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu-rück,  
comes the he - ro crown'd with lau-rels, treads vic - to - rious on the way,

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu - rück,  
comes the he - ro crown'd with lau-rels, treads vic - to - rious on the way,

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu - rück,  
comes the he - ro crown'd with lau-rels, treads vic - to - rious on the way,

denn es kehrt der Held der Hel-den sieg - reich aus dem Kampf zu - rück,  
comes the he - ro crown'd with lau-rels, treads vic - to - rious on the way,

*mf*  
denn es kehrt der Held der Helden sieg-reich aus dem Kampf zurück.  
comes the he - ro crown'd with laurels, treads vic - to - rious on the way.

*mf*  
denn es kehrt der Held der Helden sieg-reich aus dem Kampf zurück.  
comes the he - ro crown'd with laurels, treads vic - to - rious on the way.

*mf*  
denn es kehrt der Held der Helden sieg-reich aus dem Kampf zurück.  
comes the he - ro crown'd with laurels, treads vic - to - rious on the way.

*mf*  
es kehrt der Held siegreich aus dem Kampf zurück.  
the he - ro comes, treads vic - to - rious on the way.

*mf* *cresc.*

*f*

Ro - sen streu'n wir sei - nem We - ge, Lorbeer sei - ne Stir - ne schmück',  
*Ro - ses strew we for his footsteps, noblest conq'ror in the fray,*

*f*

Ro - sen streu'n wir sei - nem We - ge, Lorbeer sei - ne Stir - ne schmück',  
*Ro - ses strew we for his footsteps, noblest conq'ror in the fray,*

*f*

Ro - sen streu'n wir sei - nem We - ge, Lorbeer sei - ne Stir - ne schmück',  
*Ro - ses strew we for his footsteps, noblest conq'ror in the fray, —*

*f*

Ro - sen streu'n wir sei - nem We - ge, Lorbeer sei - ne Stir - ne schmück',  
*Ro - ses strew we for his footsteps, noblest conq'ror in the fray,*

denn es kehrt der Held der Helden sieg - reich aus dem Kampf, dem Kampf zu -  
*comes the he - - ro crown'd with laurels, crown'd with laurels vic - to - rious from the*

denn es kehrt der Held der Helden siegreich aus dem Kampf, dem Kampf zu -  
*comes the he - ro crown'd with laurels, crown'd with lau - rels vic - to - rious from the*

denn es kehrt der Held der Helden sieg - reich aus dem Kampf, dem Kampf zu -  
*comes the he - ro crown'd with laurels, crown'd with laurels vic - to - rious from the*

denn es kehrt der Held der Helden sieg - reich aus dem Kampf, zu -  
*comes the he - - ro crown'd with laurels, crown - - ed, crowned from the*

**H**

rück.  
*fray.*

rück.  
*fray.*

rück.  
*fray.*

rück.  
*fray.*

Nie - der liegt von uns be - siegt der  
*Prostrate lies, the vanquish'd foe the*

Nie - der liegt von uns be - siegt der  
*Prostrate lies, the vanquish'd foe the*

Trombe

In hel - ler Pracht des  
*In splen - dour bright, sweet*

ta - pfer stol - ze Feind. Nach Kampfesnacht in hel - ler Pracht des  
*strife of batt - les o'er. On war fare's night in splendour bright, sweet*

ta - pfer stol - ze Feind. Nach Kampfesnacht in hel - ler Pracht des  
*strife of batt - les o'er. On war fare's night in splendour bright, sweet*

*mf*

Der Freu - de Klang im Ju - bel - sang er -  
 Let plea - sure sound and joy re - bound a -

Frie - dens Son - ne scheint. Der Freu - de Klang im Ju - bel - sang er -  
 peace doth shine one more. Let plea - sure sound and joy re - bound a -

Frie - dens Son - ne scheint. Der Freu - - - de Klang er -  
 peace doth shine one more. Let joy re bound a -

Frie - dens Son - ne scheint. Der Freu - de Klang im Ju - bel - sang er -  
 peace doth shine one more. Let plea - sure sound and joy re - bound a -

*mf*

*cresc.*

tö - ne je - der Brust. Ver - ges - sen seid, Sor - gen und Leid, nun  
 fresh in ev - ry breast. For - got - ten be war's mi - se - ry, in  
*cresc.*

tö - ne je - der Brust. Ver - ges - sen seid, Sor - - - gen und  
 fresh in ev - ry breast. For - got - ten be war's mi - se - ry, in  
*cresc.*

tö - ne je - der Brust. Ver - ges - sen seid, Sor - gen und Leid, nun  
 fresh in ev - ry breast. For - got - ten be war's mi - - se - ry, in

tö - ne je - der Brust. Ver - ges - sen seid, Sor - gen und Leid, nun  
 fresh in ev - ry breast. For - got - ten be war's mi - - se - ry, in

*cresc.*

*f* wal - te fro - - he Lust, nun wal - te fro - he, fro - he  
*pause* of joy - - - ful rest, in *pause* of joy - ful, joy - ful

*f* Leid, nun wal - - te fro - - - he, fro - - - he  
*pause* of joy - - - ful rest, in joy - - - - ful

*f* wal - te fro - - he Lust, nun wal - te fro - - he Lust. Ja,  
*pause* of joy - - - ful rest, in *pause* of joy - - - ful rest. Yes

*f* wal - te fro - he Lust, nun wal - te fro - he Lust. Ja,  
*pause* of joy - ful rest, in *pause* of joy - ful rest. Yes

*J* *mf*

Lust.  
rest.

Lust.  
rest.

*f* Ro - sen streu wir sei - nem We - - ge, Ro - sen streu wir sei - nem We - - ge,  
*f* Ro - ses strew we for his foot - - steps, Ro - ses strew we for his foot - - steps,

*f* Ro - sen streu wir sei - nem We - - ge, Ro - sen streu wir sei - nem We - - ge,  
*f* Ro - ses strew we for his foot - - steps, Ro - ses strew we for his foot - - steps,

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
*Ro-ses strew we for his footsteps no-blest conq'ror in the fray,*

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
*Ro-ses strew we for his footsteps no-blest conq'ror in the fray,*

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
*Ro-ses strew we for his footsteps no-blest conq'ror in the fray,—*

*f*

Ro-sen streu'n wir sei-nem We-ge, Lor-beer sei-ne Stir-ne schmück',  
*Ro-ses strew we for his footsteps no-blest conq'ror in the fray,*

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels, treads vic-torious on the way,*

denn es kehrt der Held der Hel-den siegreich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels, treads vic-torious on the way,*

denn es kehrt der Held der Hel-den sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels, treads vic-torious on the way,*

denn es kehrt der Held der He-den sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels, treads vic-torious on the way,*



*mf* *cresc.*

denn es kehrt der Held der Helden sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels treads vic-to-rious on the way,*

*mf* *cresc.*

denn es kehrt der Held der Helden sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels treads vic-to-rious on the way,*

*mf* *cresc.*

denn es kehrt der Held der Helden sieg-reich aus dem Kampf zu-rück,  
*comes the he-ro crown'd with laurels treads vic-to-rious on the way,*

*mf* *cresc.*

es kehrt der Held siegreich aus dem Kampf zu-rück,  
*vic-torions, vic-to-rious, vic-to-rious on the way,*

*f*

denn es kehrt der Held der Hel-den aus dem Kampf zu-rück  
*comes the he-ro crown'd with laurels, crown'd vic-to-ri-ous*

*f*

denn es kehrt der Held der Hel-den, denn es kehrt der Held der Hel-den  
*comes the he-ro crown'd with laurels, comes the he-ro crown'd with laurels*

*f*

denn es kehrt der Held der Hel-den aus dem Kampf zu-rück  
*comes the he-ro crown'd with laurels, crown'd vic-to-ri-ous*

*f*

denn es kehrt der Held der Hel-den denn es kehrt der Held der Hel-den  
*comes the he-ro crown'd with laurels, comes the he-ro crown'd with laurels*

sieg - - - reich,                    sieg - - - reich    aus dem Kampf,    aus dem  
comes                    the                    he - - - ro    now vic - to - - rious from

sieg - - - reich,                    sieg - - - reich    aus dem Kampf,    aus dem  
comes                    the                    he - - - ro    now vic - to - - rious from

sieg - - - reich,                    sieg - - - reich    aus dem Kampf,    aus dem  
comes                    the                    he - - - ro    now vic - to - - rious from

sieg - - - reich,                    sieg - - - reich    aus dem Kampf,    aus dem  
comes                    the                    he - - - ro    now vic - to - - rious from

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with triplets marked '3'.

Kampf    zu - rück.  
out        the fray.

Kampf    zu - rück.  
out        the fray.

Kampf    zu - rück.  
out        the fray.

Kampf    zu - rück.  
out        the fray.

The piano accompaniment continues with a complex texture of chords and moving lines in both hands, marked with a forte 'ff' dynamic.

The piano accompaniment concludes with a series of chords and melodic fragments in both hands, ending with a fermata on the final chord.

Vivace.

Recit.

DER KÖNIG. - THE KING.

Ja, siegreich ward das rau\_ heWerk des blut'gen Krieg's be\_en\_det\_ Dank dir mein  
*The rough and fear-ful strife of war vic-to-rious-ly is end-ed. Thanks be to*

Recit.

Vivace.

Volk.  
you!

Zu froh'rem Thun sei nun der Sinn ge\_wen\_det.  
*Joy now shall reign so haste we all to greet her.*

Vivace.

K

*mf*

Jetzt  
Through

streift ich gern durch duftigen Wald auf meinem schnellen Ross,  
*fra-grant woods I'd glad-ly roam U-pon my chur-ger swift,*

*mf* wie tummelte auf grüner Hald' sich meiner  
*to hear the hunts-mans joy-ous shout and watch the*

Jäger Tross! Mit Hifthornschnall und Rüdennlaut wohl  
*green leaves drift! With sound of horn and bay of hound we'll*

*cresc.* *rit.*

auf den ed - len Hirsch, mit Hift-hornschall und Rü - denlaut wohl  
 hunt the stag to day, with sound of horn and bay of hound we'll

*f* *mf* Moderato. *f*

auf den ed - len Hirsch, wenn durch den Wald der Mor - gen graut — zu  
 hunt the stag to day, — from morning's dawn to ev - ning's close — haste,

Tempo I.

*f* *L*

Holz, ————— zu Holz, zu Holz, zur Birsch.  
 haste, ————— haste, haste to the woods a - way.

*mf*

Schwebst  
 To

*mf*

du dort o - ben, frei - er Aar? Mein Pfeil holt dich her - ab,  
 you - der height an ea - gle flies, my ar - row brings him down,

dich rauscht dein brei - tes Schwingen - paar in's wal - des -  
 his broad, swift wing would car - ry him to crest of

grü - ne Grab, dich rauscht dein brei - tes Schwingenpaar in's  
 mountain crown, his broad, swift wing would car - ry him, to

wal - desgrü - ne Grab. Doch nein, zieh wei - ter, ich und du, und  
 crest of moun - tain crown. Yet no, pass on I leave thee free, roam

*rit.* *f* *mf* Moderato.

du und ich sind Eins: strebst du den fer - nen Wol - ken zu, —  
 e'en as I would roam, though thou would'st reach the far off clouds

Tempo I.

lockt mich, lockt mich das Dicht des  
 and I, and I — the wood-land

Andante.

Hain's.  
 home.

*p*

Wo fließt im Thal der Quell, da  
 There, where the brook - - - let flows, a

*p*

led. \* led. \* led. \*

ich, ver - irrt, zur Stell' ein  
 mai - den once I found more

Ped. \*

hol - des Fräu - lein fand, das  
 für than blush - ing rose, more

Ped. \*

scham-roth vor mir stand das  
 für than blush-ing rose by

scham - roth vor mir stand? Sie  
 pear - ly dew - drops crown'd, I

*mf*



schien mir die Schön-ste auf Er-den, und soll mei-ne Kö-ni-gin  
 swore to my heart then to love her, to make her my bride and my

## Vivace.

wer-den. **M** Drum nicht zu Wald, es ruh' der Stahl,  
 queen. No more for chase or fray I yearn,

— ich ja-ge ed-ler Wild, nach dir mein Seh-nen  
 — I hunt a nob-ler game, from her sweet eyes I

ü-ber-all — du lieb-lich Frau-en-bild. Beim  
 fair would learn — love's fair-er, dea-rer name. A

heit' rem Fest, beim Mummenschanz mit Gei- gen und Schalmein, beim  
*migh-ty feast I will proclaim with mas-querade so gay, a*

heit' rem Fest, beim Mummenschanz mit Gei- gen und Schalmein, da will ich  
*migh-ty feast I will proclaim, with mas-querade so gay, then will I*

*f rit. Moderato assai.*

fra - gen sie beim Tanz: Willst du mein  
*ask her while we dance: Say, will you*

*Più lento.*

Ei- gen sein? Willst du mein Ei- gen sein?  
*be mine own? Say, will you be mine own?*

*Moderato.*

*mf*

Was schön und jung im Kö-nig-reich, — das sei ge-  
 Each youth-ful maid my king-dom holds, — shall be in-

*f*

*mf*

**Vivo.**

la - - - - - den! Brecht auf — so -  
 vi - - - - - ted! Now speed — a -

*f*

*rit.*

**Moderato.**

gleich.  
 way.

*mf*

*p*

*cresc.*

N

Zu Fuss und zu Ross im  
On foot and on horse in

Zu Fuss und zu Ross im  
On foot and on horse in

Zu Fuss und zu Ros - se, im  
On foot and on horse in

Zu Fuss und zu Ros - se, im  
On foot and on horse in

rei - si - gen Tross, in Sänf - ten und Wa - gen; die Trom - meln ge - schla - gen.  
moun - ted ar - ray, while drums loud are sound - ing and gay steeds are boun ding.

rei - si - gen Tross, in Sänf - ten und Wa - gen; die Trom - meln ge - schla - gen.  
moun - ted ar - ray, while drums loud are sound - ing and gay steeds are boun ding.

rei - si - gen Tros - se, in Sänf - ten und Wa - gen; die Trom - meln ge - schla - gen. Trom -  
moun - ted ar - ray, while drums loud are sound - ing and gay steeds are boun ding. With

rei - si - gen Tros - se, in Sänf - ten und Wa - gen; die Trom - meln ge - schla - gen. Trom -  
moun - ted ar - ray, while drums loud are sound - ing and gay steeds are boun ding. With

pe - ten und Pau - ken und Pfei - fen ge - nug, mit Sin - gen und Klin - gen mar -  
 he - ralds be - fore us and trum - pets and pipes, with mu - sic and sing - ing so

pe - ten und Pau - ken und Pfei - fen ge - nug, mit Sin - gen und Klin - gen mar -  
 he - ralds be - fore us and trum - pets and pipes, with mu - sic and sing - ing so

*tr* *cresc.*

*mf*  
 In Sänf - ten und Wa - gen, die Trom - meln ge -  
 While drums loud are soun - ding, and gay steeds are

*mf*  
 In Sänf - ten und Wa - gen, die Trom - meln ge -  
 While drums loud are soun - ding, and gay steeds are

*f* *mf*  
 schi - re der Zug. In Sänf - ten und Wa - gen, die Trom - meln ge -  
 gai - ly we march. While drums loud are soun - ding, and gay steeds are

*f* *mf*  
 schi - re der Zug. In Sänf - ten und Wa - gen, die Trom - meln ge -  
 gai - ly we march. While drums loud are soun - ding, and gay steeds are

*f* *tr* *tr* *mf*

schla - gen und He - rold vor - an, er kün - de uns an. Die Trom - meln ge -  
 boun - ding with he - ralds be - fore us so gai - ly we march. While drums loud are

schla - gen und He - rold vor - an, er kün - de uns an. Die Trom - meln ge -  
 boun - ding with he - ralds be - fore us so gai - ly we march. While drums loud are

schla - gen und He - rold vor - an, er kün - de uns an.  
 boun - ding with he - ralds be - fore us so gai - ly we march.

schla - gen und He - rold vor - an, er kün - de uns an.  
 boun - ding with he - ralds be - fore us so gai - ly we march.

schla - gen und He - rold vor - an, die Trom - meln ge - schla - gen, er kün - de uns  
 soun - ding so gai - ly we march, while drums loud are soun - ding, so gai - ly we

schla - gen und He - rold vor - an, die Trom - meln ge - schla - gen, er kün - de uns  
 soun - ding so gai - ly we march, while drums loud are soun - ding, so gai - ly we

Und He - rold vor - an, er kün - de uns  
 So gai - ly we march so gai - ly we

an, er kün - - de uns an. Trom - pe - ten und  
*march, so gai - - ly we march with he - ralds be -*

an, er kün - - de uns an. Trom - pe - ten und  
*march, so gai - - ly we march with he - ralds be -*

an, er kün - - de uns an. Trom - pe - ten und  
*march, so gai - - ly we march with he - ralds be -*

Trom - pe - ten und  
*With he - ralds be -*

Pau - ken und Pfei - fen ge - nug, mit Sin - gen und Klin - gen mar - schi - re der Zug, mar -  
*fore us and trum - pets and pipes with mu - sic and sing - ing so gai - ly we march, so*

Pau - ken und Pfei - fen ge - nug, auf, mit Sin - gen und Klin - gen mar - schi - re der Zug, mar -  
*fore us and trum - pets and pipes now with mu - sic and sing - ing so gai - ly we march, so*

Pau - ken und Pfei - fen ge - nug, auf, mit Sin - gen und Klin - gen mar - schi - re der Zug, mar -  
*fore us and trum - pets and pipes now with mu - sic and sing - ing so gai - ly we march, so*

Pau - ken und Pfei - fen ge - nug, auf, mit Sin - gen und Klin - gen mar - schi - re der Zug, mar -  
*fore us and trum - pets and pipes now with mu - sic and sing - ing so gai - ly we march, so*

schi - - - re der Zug.  
 gai - - - ly we march.

schi - - - re der Zug.  
 gai - - - ly we march.

schi - - - re der Zug.  
 gai - - - ly we march.

schi - - - re der Zug.  
 gai - - - ly we march.



### III. Im Gemache Aschenbrödels.

#### III. In Cinderella's Chamber.

Andante. Clar. Ob.

Fl.

p pp

ASCHENBRÖDEL.  
CINDERELLA.

Nie - - der - si - tze ich beim Feu - er ganz al - lein im  
Here I sit and watch the fire - light, in - - to glow or

Käm - - mer - lein; Nie - mand, der sich freund - lich zei - get,  
sha - - down - thrown, o - - ther face or friend I see not,

*mf*

als der Flam - - me hel - - - ler Schein, als der Flam - - me  
 save these burn - - ing flames a - lone, save these burn - - ing

*p* hel - - - ler Schein. *mf* Poco piu mosso. Je - - den Morgen muss mit  
 flames a - lone. Tears of woe greet ev' ry

VI. Ob.

*p* *mf*

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

Thrä - - nen, hei - ssen Thrä - - nen ich be - - grü - ssen, und mit *p*  
 e - - ven, when the star - - shine fills the hea - ven, tears of

*p*

Thrä - - nen, bitt' - - ren Thrä - - nen, A - bends, ach, die Au - gen  
 woe greet ev' - ry dawn - ing; whose fair rays be - hold me

**P**

schlie - - ssen. Eh die stren - - ge  
 mourn - - ing. Here for task these

*mf*

Mut - ter fört - ging, sprach sie: „Lin-sen sollst du le - - sen;“ ach, und  
 len - tils sort I as by cru-el voi-ces bid - den, when my

wär' doch für mein Le - ben ger - ne bei dem Fest - ge -  
 life I would have glad - ly gi - ven at the ball to be

Clar. *p*  
 Fag. *p*

we - sen .  
 pre - sent.

VI. *p* Licht und  
 See the

Tromb. *p*

Schim - mer, ed - - le Rit - - ter und viel reich - - ge - schmück - te  
 knights and no - - ble la - dies, and the king, ah! what de -

Frau'n, und den Kö - - nig in der Mit - - ten, ja, das  
 light! while the je - wels flash and spar - kle, in the

*mf*

al - - les wollt' ich schau'n; und den Kö - nig in der  
 glitt' - ring halls to - night, while the je - wels flash and

*mf*

Ad. \*

*Tempo I.*

Mit - - ten, ja, das al - les wollt' ich schau'n.  
 spar - - kle, in the glitt' - ring halls to night.

*p*

Ob.

Ad. \*

Doch nun sitz' ich hier beim Feu - er ganz al - lein im  
 But a - las! while fan - - cy roam - ing pic - tures all that

*p*

Käm - - mer-lein; Nie - - mand, der sich freund - - lich zei - get,  
 fai - - ry show, Here I sit my fate be-moan-ing,

*cresc.*

als der Flam - me lie - - ber Schein, als der Flam - - - me  
 in the fire - light's gol - - den glow, in the fire - - - light's

*mf* *pp* *rit.*

lie - - - ber Schein.  
 gol - - - den glow.

*a tempo* *p* *pp*

**Allegro.**

vi.

*pp*

Recit.

Moderato.

Sie lo - dert hel - ler sie lo - dert em - por! Mir ist als wenn ein  
*It burns more bright-ly, it bla-zes on high! Do spi - rit forms a -*

Gei - ster-chor mich trö - stend und lie - bend um - schwebt' und  
*round me fly, take heart, gent - le maid, so they cry, for*

rie - fe: Die Hoff-nung, sie lebt!  
*hope lives a-gain, we are nigh!*

FEEN.  
 FAIRIES, Sopr. *pp*

Alt. Sie lebt, sie lebt!  
 We now are nigh!

Allegro.

ASCHENBRÖDEL.  
 CINDERELLA.

Ha, mich um - shim - mert Feu - - - er - schein!  
*Ah! how it shim - mers, what is this!*

FEENKÖNIGIN.  
 FAIRY QUEEN.

Die  
 The

Moderato. *mf*

Recit.

Weh mir, dass ich dies träu -  
 Ah me! I am but dream -

Fe - en nah'n, dich zu er - freu'n.  
 fai - ries come to give you bliss!

*mf* *p* Ob. Clar.

me!  
 ing!

Und  
 Ah

In mei-nen Ar - men füh - le, dass nicht ein Traum-bild dich um spie - - le.  
 No, no, this is no vi-sion, no dream that thus my arms en - fold thee!

*mf* *p*

Allegro.

ach, ich glaub - - te mich so ganz so  
 joy! no more shall I be sad be

*mf* *strin*

gen - - do - - -  
 ganz ver - lo - - - ren! Mir  
 sad and lone - - - ly! Old

*f* *gen* *do*



## Vivo.

wird, als keh-ten al-te Zei- - - ten wie - - der, als  
 days of love are with my mem - - ry, on - - ly, once

hört ich zau-ber vol-le Wie - - - gen - lie - - der, als  
 more I hear the cra-dle songs of child - hood, when

lög' ich an der theu-ren Mut-ter Brust und  
 ly - - ing on my mo-ther's gen-tle breast, her

## Moderato.

FEENRÖNIGIN.  
FAIRY-QUEEN.

ath - - - me-te des Kin - - des Lust. Wir  
 voice - - - all soft - ly lulled me to rest. We'll

wol len dich zum Kö - nig füh - ren! Und hör', wie dich die Fe - en  
 bring you to the fes tive hall, the says in ma - gic robes a -



Moderato.  $\text{♩} = 54$ . **R**

zie - ren,  
dorn you.

pp  
Arpa  
Ped. \* Ped. \*

Seht ihr dort,  
With In-dia's

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

In - - dia voll Won - - ne im Glan - - ze ruh'n von  
robes full of splen - dour its gor - - geous hues the

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

Sü - - - dens Son - - ne?  
East - - - will tend her? Sopr.

CHOR.

FEEN. Wie bläu - - li - che Per - - len, stets  
FAIRIES. With pearl's snow-y lus - - tre, in

Alt.

pp  
Ped. \* Ped. \* Ped. \*



FEEN. Gleich un - nenn - ba - rem Seh - - nen er hebt sich ihr  
 FAIRIES. Like long - ings of the spi - - rit, their o - - dours a -

Duft, be - rau - - schet den Ae - - - ther und be -  
 rise the breath of the blos - - - soms be -

schwel - - let die Luft; gleich un - nenn - ba - - rem  
 neath blush - ing skies like long - ings of the

Seh - - nen er - hebt sich ihr Duft, be -  
 spi - - rit, their o - - dours a - rise. The

rau - - schet den Ae - - ther und schwel - -  
*breath of the blos - - soms be - neath*

*cresc.*

*cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

let die Luft.  
*blush - - ing skies.*

*f*

*f*

*f*

*mf*

*Red.* \* *Red.*

## Moderato quasi Recit.

FEENKÖNIGIN. FAIRY-QUEEN.

## T Allegro.

Dort-hin geschwebt, ein Kleid aus die-sem Duft ge - webt!  
*Now haste and fly, their perfumes must her robe sup - ply!*

*p*

*mf*

Ihr Gno - men  
*Ye gnomes mid'st*

*mf*

*sf*

*f*

*mf*

kennt der Er - - de Schach - ten und wisst, wie in dem  
*earth's dark ca - - verns dwell - ing, ye know what treasures*

dun - - keln Di - a - man - ten und Ru - bi - -  
*hide there, all the gems that gloom dis - pel - -*

*non legato*

nen mit glüh - - den Au - gen sie durch - fun -  
*ling like eyes of hid - den stars a - bide*

*cresc.*

keln. Stürzt hin, wo sie am tief - sten nach - ten und ho - let  
*there. Plunge down in - to those deep re - ces - ses, and bring the*

*f* *sf* *p.*

schnell das köst - lich - ste Ge - stein.  
*gems with which we crown her tress - - es.*

*mf* *f*

**C H O R.**

Tenor.

*p*

**GNOMEN. GNOMES.**

Wir ken - nen sie der Er - de  
 We know them well those caves of

Bass.

*p*

Schach - ten und wis - - - sen, wie im Dun - - - keln die  
 dark - ness, we seek their hid - den trea - - - sures. Where

*mf*

Di - a - man - ten und Ru - bi - nen mit glüh'n - den  
 flash with strange and fie - - ry light, all the gems - den that

Di - a - man - ten und Ru - bi - nen mit glüh'n - den  
 flash with strange and fie - ry light, all the gems that

An - gen sie durch - fun - keln. Wir stir - zen  
 sparkle in those caves of night. We haste, we

*ff*

*ff*

hin, wo sie am tief sten nach - ten, und brin - gen schnell — das  
*haste and from those cav - erns dee - pest, we quick - ly bring — the*

**FEENRÖNIGIN.**  
**Moderato. FAIRY-QUEEN. *mf***

Die Wol - ke dort soll dich als  
*For car - riage take you cloud now*

köst - lich - ste Ge - stein.  
*gifts that you de - sire.*

**Moderato.**

Wa - gen zum Für - sten - si - tze schwe - bend tra - gen; mit mei - ner  
*float - ing, and it shall bear you to the cus - tle; and with my*

Haad halt' ich dort auf sechs  
*hand I stay the flash of*

Picc. Fl.



Bli - - tze im Zer stö - rungslauf, ver -  
 light - - - ning's fierce and fu - - ri - ous, and

8

*Red.* \*

wand - - le sie in Ros - -  
 change them in to hor - -

8

*ff*

*Red.* \*

ASCHENBRÜDEL.  
 CINDERELLA.

se. Ich be - - be!  
 ses. I trem - - ble!

*mf*

*Red.* \*

Moderato.

*poco rit.*

*p* Arpa.

*mf* *p*

*Red.* \*



Sopran.  
FEEN. FAIRIES.  
Hier duf - tet In - dias Ge -  
Here is the per fu - méd

Alt.  
pp

wand.  
robe.

Tenor.  
GNOMEN. GNOMES.  
Hier brennt Ru - bin und Di - - a -  
Here glows the fire of ru - - by

Bass.  
p cresc. Di - a -  
ru - by

mf cresc.  
mant, brennt Ru - bin und Di - a - mant.  
bright, and the gleam of dia - monds light.

mf cresc. f

mf cresc. f

## Recit. FEENKÖNIGIN. FAIRY-QUEEN.

Andante con moto.

Wir wol-len dich da-mit jetzt schmü-cken, und dein Ge-leit sei das Ent-  
*We will a-dorn you with their lustre, your es-cort shall be rap-ture*

## ASCHEBRÖDEL. CINDERELLA.

Zu schlecht bin ich für sol-che Pracht.  
*Such splen-dour shames my hum-ble worth!*

FEENK.  
 zü-cken. So schö-ner, als du nie dich  
*glowing. Thou art more fair than a-ny*

schön gedacht. Doch Ei-nes mer-ke wohl; beim Schal-le der Mit-ternacht ent-  
*maid on earth. But one thing mark, thou must heed, at first warning sound of midnight*

wal-le. Flich mit der Glo-cke er-stem Ton; denn al-ler Zau-ber ist mit dem  
*striking. De-part and home-ward haste a-way, for with the dawn all thy gla-mour*

ASCHENBRÜDEL. CINDERELLA.

Ich fol - ge dem Be -  
I heed and will o -

neu - en Tag ver - bli - chen und ent - flohn.  
flies a - way and then the spell is o'er.

fehl. Hör ich er - schal - len die Mit - ter - nacht, will ich ent -  
bey, Your words of warn - ing. I'll haste a - way, e're morn is

wal - - - - - len. Leb' wohl, du ein - sam  
dawn - - - - - ing. Fare - well thou cham - ber

Sopr. *mf* Beim Schal - le der Mit - ter - nacht ent - wal - - le.  
Att. *mf* At first stroke of mid - night you de - part. *p*

Tenor *mf* Beim Schal - le der Mit - ter - nacht ent - wal - - le.  
*mf* At first stroke of mid - night you de - part. *p*

Bass *mf* Beim Schal - le der Mit - ter - nacht ent - wal - - le.  
*mf* At first stroke of mid - night you de - part. *p*

Käm - mer - lein, das trau - rig mich be - engt; ach  
lone and sad, that once my sor - rows heard; to

bald um - fängt mich Glanz und Fe - - ste - schein.  
joy I fly as flies the hap - - py bird.

**CHOR.**  
Sopran.  
Att.  
Tenor.  
Bass.

Flieh mit der  
Fly with the

Flieh mit der  
Fly with the

Flieh mit der  
Fly with the

Glo - cke er - stem Ton; denn al - ler Zau - ber ist mit dem neu - en Tag ver -  
strik - ing of the hour; for all thy gla - mour de - parts with dawn of day, de -

Glo - cke er - stem Ton; denn al - ler Zau - ber ist mit dem neu - en Tag ver -  
strik - ing of the hour; for all thy gla - mour de - parts with dawn of day, de -

Glo - cke er - stem Ton; denn al - ler Zau - ber ist mit dem neu - en Tag ver -  
strik - ing of the hour; for all thy gla - mour de - parts with dawn of day, de -

ASCHENBRÖDEL.  
CINDERELLA.

Allegro agitato.

Habt Dank, ihr lie - ben,  
Oh fai - - ries, lov - ing,  
bli - chen und ent - flohn.  
*parts with dawn of day.*  
bli - chen und ent - flohn.  
*parts with dawn of day.*  
bli - chen und ent - flohn.  
*parts with dawn of day.*

Allegro agitato.

hol - - den Feen, habt Dank aus tief - ster See - - le! Und  
*wise - and kind, with all my heart I bless - - you, all*

treu - lich dem Be - feh - - le soll, was ihr wollt, ge - seh'n. O  
*your comands I will o - bey and what you wish will do. What*

Won - ne, die zum Her - zen dringt, du stil - lest al - le  
*rap - ture heart and soul now fills, as stream - lets fill the*

Kla - - gen, bald fühl' ich mich ge - tra - - gen, bald  
*o - - cean, while joy - ous hope now thrills me with*

fühl ich mich ge - tra - - gen dort - - hin,  
*trans - port of e - mo - - tion. You - - der,*

dort - - - hin wo Glück, wo Glück mir  
*yon - - - der, where love and for - tune*

## Moderato.

winkt. \_\_\_\_\_  
smile. \_\_\_\_\_

Sopran.

Alt. *mf*

CHOR. Die schö - ne  
The world so

Tenor. *mf* Die schö - ne Welt, die schö - ne  
The world so fair, the world so

Bass. *mf* Die schö - ne Welt steht dir nun of - fen, fort mit der  
The world so fair, its glo - ry o - pens, ban - ish all

Moderato.

*mf* Die schö - ne Welt steht dir nun of - fen, fort mit der  
The world so fair, its glo - ry o - pens, ban - ish all

Welt, die schö - ne Welt steht dir nun of - fen, fort mit der  
fair, its glo - ry o - pens, ban - ish sor - row ban - ish all

Welt steht dir nun of - fen, ler - ne hof - fen, fort mit der  
fair its glo - ry o - pens, ban - ish sor - row ban - ish all

Weh - muth, ler - ne hof - fen, ler - ne hof - fen, fort mit der  
sor - row, learn to hope, yes learn to hope and ban - ish all

*p* Wehmuth, ler - ne hof - - fen. *f* Wie We - - ste mit  
*p* sor - row, learn to hope on. *f* Like ze - - phyr's whose

*p* Wehmuth, ler - ne hof - - fen. *f* Wie We - - ste mit  
*p* sor - row, learn to hope on. *f* Like ze - - phyr's whose

*p* Wehmuth, ler - ne hof - - fen. *f* Wie We - - ste mit  
*p* sor - row, learn to hope on. *f* Like ze - - phyr's whose

*p* Wehmuth, ler - ne hof - - fen. *f* Wie We - - ste mit  
*p* sor - row, learn to hope on. *f* Like ze - - phyr's whose

*Ad.* \*

*mf* sanf - tem Hauch um - ko - sen die früh - lings -  
*mf* ki - ses woo the ro - ses in splen - did

*mf* sanf - tem Hauch um - ko - sen die früh - lings -  
*mf* ki - ses woo the ro - ses in splen - did

*mf* sanf - tem Hau - che um - ko - sen die früh - lings -  
*mf* ki - ses woo now the ro - ses in splen - did

*mf* sanf - tem Hau - che um - ko - sen die früh - lings -  
*mf* ki - ses woo now the ro - ses in splen - did

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*



Poco piu mosso.

*cresc.*  
 präch - ti - gen, duf - ti - gen Ro - sen, so sei dir des  
 dew - y dawn glad as the spring - time so the kiss of

*cresc.*  
 präch - ti - gen, duf - ti - gen Ro - sen, so sei dir des  
 dew - y dawn and glad as the spring - time so the kiss of

*cresc.*  
 prächt' - gen, duf - ti - gen Ro - sen, so sei dir des  
 dew - y dawn glad as the spring - time so the kiss of

*cresc.*  
 präch - ti - gen, duf - ti - gen Ro - sen, so sei dir des  
 dew - y dawn and glad as the spring - time so the kiss of

Poco piu mosso.

*cresc.*

Glü - ckes Früh - ling nah. Die Thrä - ne ver -  
 for - tune breathes u - pon thee. Thy tears now shall

Glü - ckes, des Glü - ckes Früh - ling nah. Die Thrä - ne ver -  
 for - tune, now breathes, now breathes u - pon thee. Thy tears now shall

Glü - ckes, des Glü - ckes Früh - ling nah. Die Thrä - ne ver -  
 for - tune, now breathes, now breathes u - pon thee. Thy tears now shall

Glü - ckes Früh - ling nah. Die Thrä - ne ver -  
 for - tune breathes u - pon thee. Thy tears now shall

**W**  
*mf*

sieg, die Thrä - - ne ver - sieg, der Lenz ist  
cease, thy tears now shall cease thy spring is

sieg, die Thrä - - ne ver - sieg, der Lenz ist  
cease, thy tears now shall cease thy spring is

sieg, die Thrä - ne ver - sieg, der Lenz, der Lenz ist  
cease, thy tears now shall cease thy spring; thy spring is

*mf*

sieg, wie We - - - ste um - ko - - -  
cease, like ze - - - - - phyr's, whose kis - - - - -

*cresc.*

da; wie We - - ste um - ko - - sen die früh - lings - prächt'gen  
here, like ze - - - phyr's whose kis - - ses, whose kis - ses woo the

*cresc.*

da, der Lenz, der Lenz  
here thy spring, thy spring

*cresc.*

da; wie We - - ste um - ko - - sen die früh - lings - prächt'gen  
here, like ze - - - phyr's whose kis - - ses, whose kis - ses woo the

*cresc.*

sen die duft' - - - - gen Ro - - -  
ses now woo the ro - - -

*ff*

Ro - sen, so sei dir des Glü - ckes, des Glü - - - ckes  
 ro - ses, so kiss of for - tune, of for - tune breathes u -

ist da, so sei dir des Glü - ckes, des Glü - - - ckes  
 is here, so kiss of for - tune, of for - tune breathes u -

Ro - sen, so sei dir des Glü - ckes, des Glü - - - ckes  
 ro - ses, so breathes kiss of for - tune, of breathes u -

sen, so sei dir des Glü - - - ckes  
 ses, so breathes kiss of for - - - tune

*ff*

*Red. \* Red. \* Red. \**

Früh - ling nah, die Thrä - ne ver - sieg', die Thrä - - ne ver -  
 pon - - - thee, thy tears - - - now shall cease, thy tears - - - now shall

Früh - ling nah, die Thrä - ne ver - sieg', die Thrä - - ne ver -  
 pon - - - thee, thy tears - - - now shall cease, thy tears - - - now shall

Früh - ling nah, die Thrä - ne ver - sieg', die Thrä - - ne ver -  
 pon - - - thee, thy tears - - - now shall cease, thy tears - - - now shall

Früh - ling nah, die Thrä - ne ver - sieg', die Thrä - - ne ver -  
 u - pon thee, thy tears - - - now shall cease, thy tears - - - now shall

*f*

sieg, der Lenz, der  
cease thy spring is

*Red.* \* *Red.* \*

hol - de Lenz ist da!  
here, thy spring is here.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

## ZWEITER THEIL.

## SECOND PART.

## IV. Im Schlosse des Königs.

## IV. In the castle of the King.

Maestoso.

Piano.

The first system of the piano introduction features a treble clef with a 3/4 time signature and a key signature of two flats. The melody begins with a half note G4, followed by quarter notes A4 and B4. The bass line consists of a steady eighth-note accompaniment starting on G3. The system concludes with a dynamic marking of *f*.

The second system continues the piano introduction with more complex rhythmic patterns in the treble clef, including sixteenth-note runs. The bass line remains a steady eighth-note accompaniment. The system ends with a dynamic marking of *f*.

The third system of the piano introduction shows the treble clef with a series of chords and moving lines. The bass line continues with the eighth-note accompaniment. The system concludes with a dynamic marking of *f*.

CHOR. - CHORUS.

The chorus section begins with a dynamic marking of *f*. The vocal line enters with the lyrics: "Die Sä - le, die Sä - le schimmern in fest - -". Below the vocal line, the piano accompaniment features a rhythmic pattern of eighth notes. The lyrics are repeated in German and English: "The halls now, the halls now glit - ter in fes - -". The system concludes with a dynamic marking of *f*.

li - chem Glanz, — De - man - ten, De - man - ten flim - mern, es wogt der  
*tive ar - ray, — and diamonds, and diamonds shim - mer mong'st dan - cers*

- - lichem Glanz, — De - man - ten, Deman - ten flim - mern, es wogt der  
 - - *tive ar - ray, — and diamonds, and diamonds shim - mer mong'st dan - cers*

li - chem Glanz, De - man - ten, Deman - ten flim - mern, es wogt der  
*tive ar - ray, and diamonds, and diamonds shim - mer mong'st dan - cers*

- - lichem Glanz, — De - man - ten, Deman - ten flim - mern, es wogt der  
 - - *tive ar - ray, — and diamonds, and diamonds shim - mer mong'st dan - cers*

Tanz, es wogt, — es wogt — der Tanz, es wogt — der  
*gay, mong'st dan - - cers, dan - - cers gay, mong'st dan - - - cers*

Tanz, es wogt, — es wogt — der Tanz, es wogt — der  
*gay, mong'st dan - - cers, dan - - cers gay, mong'st dan - - - cers*

Tanz, es wogt, — es wogt — der Tanz, es wogt — der  
*gay, mong'st dan - - cers, dan - - cers gay, mong'st dan - - - cers*

Tanz, es wogt der Tanz, es wogt — der Tanz, es wogt — der  
*gay, mong'st dan - cers gay, mong'st dan - - cers gay, mong'st dan - - - cers*

*p*

Tanz. Hell strahlen die Ker - - zen, die Au - gen sprühn, heiss  
 gay. Now lights brightly spark - - ling on bright\_er eyes, and

Tanz. Hell strah-len die Ker - - zen, die Au - gen sprühn, heiss  
 gay. Now lights brightly spark - - ling on bright\_er eyes, and

Tanz. Hell strah-len die Ker - - zen, die Au - gen sprühn, heiss  
 gay. Now lights brightly spark - - ling on bright\_er eyes, and

Tanz. Hell strah - - - len die Ker - - - zen, die  
 gay. Now lights brightly spark - - - ling on

*mf cresc.*

klo-pfen die Her - - zen, die Wan-gen glühn, heiss klo-pfen die Her - zen, die  
 hearts warmly beat - - ing make blush-es rise, and hearts warmly beat - ing make

klo - pfen die Her - - zen, die Wan - gen glühn, heiss klo - pfen die Her - zen, die  
 hearts warmly beat - - ing make blush - es rise, and hearts warmly beat - ing make

klo - pfen die Her - - zen, die Wan - gen glühn, heiss klo - pfen die Her - zen, die  
 hearts warmly beat - - ing make blush - es rise, and hearts warmly beat - ing make

Au - gen sprühn, die Wan - gen glühn, heiss klo - pfen die Her - zen, die  
 bright - er eyes, make blush - es rise, and hearts warmly beat - ing make

*mf cresc.*



*f*

Wangen glühn. *blushes rise.* Zum Fe - ste, zum ho - hen Fe - ste, zu Spiel und  
*To feast, to the feast and to danc - ing to drink and*

Wangen glühn. *blushes rise.* Zum Fest, zum rau - schenden Fe - ste, zu  
*To feast, to feast and to danc - ing to*

Wangen glühn. *blushes rise.* Zum Fest, zum rau - schenden Fe - ste, zu  
*To feast, to feast and to danc - ing to*

Wangen glühn. *blushes rise.* Zum Fest, zum rau - schenden Fe - ste, zu  
*To feast, to feast and to danc - ing, to*

*cresc.*

*f*

Red. \* Red. \*

Wein, zu Spiel und Wein, lud tausend Gä - ste der Kö - nig  
*play, to drink and play, a thousand guests, were ask'd to*

Spiel und Wein, zu Spiel und Wein, lud tausend Gä - ste der Kö - nig  
*drink and play, to drink and play, a thousand guests, were ask'd to*

Spiel und Wein, zu Spiel und Wein, lud tausend Gä - ste der Kö - nig  
*drink and play, to drink and play, a thousand guests, a thou - sand*

Spiel und Wein, zu Spiel und Wein, lud tausend Gä - ste der Kö - nig  
*drink and play, to drink and play, a thousand guests, were ask'd to*

*mf*

*mf*

*mf*

*mf*

Red. \* Red. \*

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*f* *mf* *f*

ein, lud tau-send Gä - - ste der Kö - nig ein.  
 day, a thousand guests, — were ask'd to day.

ein, lud tau-send Gä - - ste der Kö nig ein.  
 day, a thousand guests, — were ask'd to day.

ein, lud tau-send Gä - - ste der Kö - nig ein.  
 day, a thousand guests, — were ask'd to day.

ein, lud tau-send Gä - - ste der Kö nig ein.  
 day, a thousand guests, — were ask'd to day.

*f* *mf* *cresc.* *f*

*mf* **A**

Dem Für-sten Heil, dem Für - sten Heil, der so mit Fe - stes -  
 All hail the prince, all hail the prince, who with such splen - dour

Dem Für-sten Heil, dem Für - sten Heil, der so mit Fe - stes -  
 All hail the prince, all hail the prince, who with such splen - dour

Dem Für-sten Heil, dem Für - sten Heil, der so mit Fe - stes -  
 All hail the prince, all hail the prince, who with such splen - dour

Dem Für-sten Heil, der so mit Fe - - - stes -  
 All hail the prince, who with such splen - - - dour

*dim.* *mf*

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

glanz, dies kö-nig - li - che Haus geschmückt, dem ho - hen Für - sten Heil, der -  
*rare, this day his roy - al house supplies. All hail the great and might - y*

glanz, dies kö-nig - li - che Haus geschmückt, dem ho - hen Für - sten Heil, der  
*rare, this day his roy - al house supplies. All hail the great and might - y*

glanz, dies kö-nig - li - che Haus geschmückt, dem ho - hen Für - sten Heil, der  
*rare, this day his roy - al house supplies. All hail the great and might - y*

glanz, dies kö-nig - li - che Haus geschmückt, dem Für - sten Heil, der  
*rare, this day his roy - al house supplies. All hail the prince, who*

*Red. \**

so mit Fe - stes - glanz dies kö - nig - li - che Haus geschmückt. Heil,  
*prince, who with such splen - dour rare his roy - al house supplies. All*

so mit Fe - stes - glanz dies kö - nig - li - che Haus geschmückt. Heil,  
*prince, who with such splen - dour rare his roy - al house supplies. All*

so mit Fe - stes - glanz dies kö - nig - li - che Haus geschmückt. Heil,  
*prince, who with such splen - dour rare his roy - al house supplies. All*

so mit Glanz dies kö - nig - li - che Haus geschmückt. Heil,  
*with such splen - - - dour rare his roy - al house supplies. All*

*f mf*

*f mf*

*f mf*

*f mf*

*Red. \**

heil dem hol-den Frau-enkranz, der Al-ler Herz und  
 hail, the love-ly mai-dens fuir whose beau-ty charms all  
*cresc.*

heil dem hol-den Frau-enkranz, der Al-ler Herz und  
 hail, the love-ly mai-dens fuir whose beau-ty charms all  
*cresc.*

heil dem hol-den Frau-enkranz, der Al-ler Herz und  
 hail the love-ly mai-dens fuir whose beau-ty charms all  
*cresc.*

heil dem hol - - - den Frau-enkranz, der Al-ler Herz und  
 hail the love - - - ly mai-dens fuir whose beau-ty charms all

*cresc.*

Aug' entzückt! In fro - - - hen Ju-bel-lau-ten singt: Heil  
 hearts and eyes! Now sing with joy-ful songs of praise: Hail

Aug' entzückt! In fro-hen, fro-hen Ju-bel-lau-ten singt: Heil  
 hearts and eyes! Now sing, now sing with joy-ful songs of praise: Hail

Aug' entzückt! In fro-hen, fro-hen Ju-bel-lau-ten singt: Heil  
 hearts and eyes! Now sing, now sing with joy-ful songs of praise: Hail

Aug' ent-zückt! In fro - - - hen Ju-bel-lau-ten singt: Heil  
 hearts and eyes! Now sing: with joy-ful songs of praise: Hail

*f* *dim.*



Sä - le, die Sä - le schimmern in fest - - - li - chem Glanz, De -  
*halls now, the halls now glit - ter in fes - - - tive ar - - ray, and*

Sä - le, die Sä - le schimmern in fest - - - li - chem Glanz, De -  
*halls now, the halls now glit - ter in fes - - - tive ar - ray, and*

Sä - le, die Sä - le schimmern in fest - - - li - chem Glanz. De -  
*halls now, the halls now glit - ter in fes - - - tive ar - - ray, and*

Sä - le, die Sä - le schimmern in fest - - - li - chem Glanz, De -  
*halls now, the halls now glit - ter in fes - - - tive ar - ray, and*

*f*

man - ten, De - man - ten flim - mern, es wogt der Tanz, es wogt, es  
*diamonds, and diamonds shimmer mong'st dan - cers gay, mong'st dan - - - cers*

man - ten, Deman - ten flim - mern, es wogt der Tanz, es wogt, es  
*diamonds, and diamonds shimmer mong'st dan - cers gay, mong'st dan - - - cers*

man - ten, Deman - ten flim - mern, es wogt der Tanz, es wogt, es  
*diamonds, and diamonds shimmer mong'st dan - cers gay, mong'st dan - - - cers*

man - ten, Deman - ten flim - mern, es wogt der Tanz, es wogt der Tanz, es  
*diamonds, and diamonds shimmer mong'st dan - cers gay, mong'st dan - cers gay, mong'st*

wogt der Tanz, es wogt der Tanz. Hell  
*dan - - - cers gay, mong'st dan - - - - cers gay. Now*

wogt der Tanz, es wogt der Tanz. Hell  
*dan - - - cers gay, mong'st dan - - - - cers gay. Now*

wogt der Tanz, es wogt der Tanz. Hell  
*dan - - - cers gay, mong'st dan - - - - cers gay. Now*

wogt der Tanz, es wogt der Tanz. Hell  
*dan - - - cers gay, mong'st dan - - - - cers gay. Now*

strahlen die Ker - - zen, die Au - gen sprühn, heiss klo - pfen die Her - - zen, die  
*lights brightly spark - ling on brighter eyes, and hearts warmly beat - ing make*

strah - len die Ker - - zen, die Au - gen sprühn, heiss klo - pfen die Her - - zen, die  
*lights brightly spark - ling on brighter eyes, and hearts warmly beat - ing make*

strah - len die Ker - - zen, die Au - gen sprühn, heiss klo - pfen die Her - - zen, die  
*lights brightly spark - ling on brighter eyes, and hearts warmly beat - ing make*

strah - - - - len die Ker - - - - zen, die Au - gen sprühn, die  
*lights brightly spark - - - - ling on bright - er eyes, make*

*mf cresc.* *f.*

Wan - gen glühn, heiss klo - pfen die Her - zen, die Wan - gen glühn. Zum  
 blush - es rise, and hearts warmly beat - ing make blushes rise. To

*mf cresc.* *f.*

Wan - gen glühn, heiss klo - pfen die Her - zen, die Wan - gen glühn. Zum  
 blush - es rise, and hearts warmly beat - ing make blushes rise. To

*cresc.* *f.*

Wan - gen glühn, heiss klo - pfen die Her - zen, die Wangen glühn. Zum  
 blush - es rise, and hearts warmly beat - ing make blushes rise. To

*mf cresc.* *f.*

Wan - gen glühn, heiss klo - pfen die Her - zen, die Wangen glühn. Zum  
 blush - es rise, and hearts warmly beat - ing make blushes rise. To

*mf cresc.*

Fe - ste, zum ho - hen Fe - ste, zu Spiel und Wein, zu Spiel und  
 feast, to the feast and to danc - ing, to drink and play, to drink and

Fest, zum rau - schenden Fe - ste, zu Spiel und Wein, zu Spiel und  
 feast, to feast and to danc - ing, to drink and play, to drink and

Fest, zum rau - schenden Fe - ste, zu Spiel und Wein, zu Spiel und  
 feast, to feast and to danc - ing, to drink and play, to drink and

Fest, zum rau - schenden Fe - ste, zu Spiel und Wein, zu Spiel und  
 feast, to feast and to danc - ing, to drink and play, to drink and

*f.*

Red. \* Red. \* Red. \*



*mf*  
 Wein, lud tau - send Gä - ste der Kö - nig  
*play* a thou - sand guests, were ask'd to

*mf*  
 Wein lud tau - send Gä - ste der Kö - nig  
*play* a thou - sand guests were ask'd, were ask'd to

*mf*  
 Wein lud tau - send Gä - ste der Kö - nig  
*play* a thou - sand guests were ask'd, were ask'd to

*mf*  
 Wein lud tau - send Gä - ste der Kö - nig  
*play* a thou - sand guests were ask'd, were ask'd to

*mf*  
 \*  
 Led.

*f* ein, lud tau - send Gä - ste der Kö - nig ein.  
*day,* a thousand guests were ask'd to day.

*f* ein, lud tau - send Gä - ste der Kö - nig ein.  
*day,* a thousand guests were ask'd were ask'd to day.

*f* ein, lud tau - send Gä - ste der Kö - nig ein.  
*day,* a thousand guests were ask'd were ask'd to day.

*f* ein, lud tau - send Gä - ste der Kö - nig ein.  
*day,* a thousand guests were ask'd were ask'd to day.

*f*  
*cresc.*  
*f*



*Agitato.* *rit.*

*Agitato.*

DER KÖNIG.-THE KING. *mf*

*p* *mf* *f*

Was  
What

*mf*

pochst du Herz mir so ah-nungsvoll, ihr Pul-se, wie rasch ihr schlagt! O  
strange for-bo-dings now fill my heart, how swift ly my pul-ses beat! Im-

Un-ge-duld, was wirrst du den Sinn! Welch freu-di-ges Ban-gen mich  
pa-tient heart! what joy is in store, what bliss dost thou long and yet

*f* *mf*

jagt, fear, welch What bliss yet fear now to meet! Und And

Red. \*

\*

Red. \*

\*

doch kann un - ter all' den Frau - en ich ach, die Ei - ne, die  
 yet a - mong these beautiful mai - dens, the one my heart longs a -

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

Ei - ne nicht er - schau - en! Seh  
 gain to meet, I see not, Shall

*f* **B** *p*

je ich sie wie - - - der, die ein - - - mal ich  
 I e'er be - hold her, whom once I have

*p* *3* *3* *3* *3* *3*

sah? O wä - rest du Hol - - de noch ein - - mal mir  
 seen? My arms e'er en - fold her, my dar - ling my

*cresc.* *3* *3* *3* *3* *3* *cresc.*

nah? Was pochst du Herz mir so ah - nungsvoll, ihr  
 queen? What strange for - bo - dings now fill my heart, how

*mf* *mf*

*cresc.*  
 Pul - se, wie rasch ihr schlagt! Was wirrst du Un - ge - duld  
*swift - ly my pul - ses beat! Im - pa - - tient heart what joy*

mir den Sinn? Welch freu - di - ges, freu - di - ges Ban - - gen mich  
*is in store? What bliss dost thou long and yet fear now to*

**C** *p* *be.* *cresc.*  
 jagt! Und doch kann un - - ter all den Frau'n ich  
*meet! And yet among these beau - - teous maids the*

*f* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*  
 ach, die Ei - - ne, die Ei - - ne  
*one my heart longs a - - gain to*  
*poco a poco più lento*

*mf*  
 nicht er - schau - - en.  
*meet I see not.*

Moderato.

Sopran. *p*

CHOR. - CHORUS.

Alt. *p*

Tenor. *p*

Bass. *p*

Wer ist, die e - ben den Saal be - trat, die den  
*Who's this who comes through the hall, who comes through the*

Wer ist, die e - ben den Saal be - trat? Wer ist, die e - ben den  
*Who's this, who comes through the hall, e'en now? Who's this, who comes through the*

Moderato.

*p*

Saal be - trat? Seht seht, wie ei - ne Kö - ni - gin sie  
*hall e'en now? See see, how like a queen she state - ly*

Saal be - trat? Seht seht, wie ei - ne Kö - ni - gin sie  
*hall e'en now? See see, how like a queen she state - ly*

Saal be - trat? Seht seht, wie ei - ne Kö - ni - gin sie  
*hall e'en now? See see, how like a queen she state - ly*

Saal be - trat? Seht seht, wie ei - ne Kö - ni - gin sie  
*hall e'en now? See see, how like a queen she state - ly*

naht. Wie sie so hold und lieb - lich blickt, wie sie so hold und  
*moves.* So calm and proud and full of grace, so calm and proud and

naht. Wie sie so hold und lieb - lich blickt, wie sie so hold und  
*moves.* So calm and proud and full of grace, so calm and proud and

naht. Wie sie so hold und lieb - lich blickt, wie  
*moves.* So calm and proud and full of grace, how

naht. Wie sie so hold und lieb - lich blickt, wie  
*moves.* So calm and proud and full of grace, how

lieb - lich blickt, wie herr - lich schön, wie herr - lich schön ist sie ge -  
*full of grace! How rich her robes, how fair her face how fair her*

lieb - lich blickt, wie herr - lich schön, wie herr - lich schön ist sie ge -  
*full of grace! How rich her robes, how fair her face how fair her*

herr - lich schön, wie herr - lich schön, wie herr - lich schön ist sie ge -  
*full of grace! How rich her robes, how fair her face how fair her*

herr - lich schön, wie herr - lich schön, wie herr - lich schön ist sie ge -  
*full of grace! How rich her robes, how fair her face how fair her*

**Allegro. DER KÖNIG.**  
**THE KING.**
*cresc.*

Ist es kein Traum? Trügt mich nicht der Sinn? Sie ist es, meine  
 Is this a dream? Whom do I behold? It is she, yes it

 schmückt.  
*face.*

 schmückt.  
*face.*

 schmückt.  
*face.*

 schmückt.  
*face.*
**Allegro.**

*fp* *cresc.*

*f rit.***Moderato.**
**ASCHENBRÖDEL.**  
**CINDERELLA.**

Kö - ni - gin!  
 is my queen.

Des Fe - stes Pran - gen  
 The scene a - round me,

*f rit.* *p*

**D**

nimmt den Sinn mir ge - fan - gen. Von Freude be - wegt mein Her - ze  
 cap - tive takes all my sen - ses. With wonder and pleasure my heart now

Allegro.

schlägt. *p* Was seh ich auch er ist nah der Jüngling, den ich im  
 throbs. *Oh marvel - he too is here - the stranger, whom in the*

*fp* *cresc.*

Wal - de sah? *mf* Er nä - hert sich o Him - mel es ist der  
 woods I saw. *He comes this way - oh hea - ven! - it is the*

*cresc.* *mf* *cresc.*

Allegro moderato.

Kö - nig.  
 King!

Sopran. *p*

Alt. *p* Der Kö - nig schrei - tet auf sie zu -  
 CHOR.-CHORUS. The king ap - proa - ches her, oh see! *pp*

Tenor. *p* Der Kö - nig schrei - tet auf sie zu - Wer mag sie  
 The king ap - proa - ches her, oh see! *He wel - come*

Bass. *p* Der Kö - nig schrei - tet auf sie zu - Wer mag sie  
 The king ap - proa - ches her, oh see! *He wel - come*

*pp*

Allegro moderato.

*p*



*pp* **Moderato assai.**

wer mag sie sein? Man sah sie nie.  
*who can she be? who can she be?*

sein? Man sah sie nie.  
*gives! Who can she be?*

sein? Man sah sie nie.  
*gives! Who can she be?*

**Moderato assai.**

*p* *mf*

*Ad.* \*

**DER KÖNIG.**  
**THE KING.** *R*

Dir,  
*To*

*p*

**Allegro moderato.**

*cresc.*

Hol - de, beu - ge ich mein Knie, — die du das Fest zu schmü - cken  
*thee fair maid I humb - ly bow, — my feast was ne'er so graced as*

*cresc.*



ASCHENBRÖDEL.  
CINDERELLA.

kamst. Will - kom - men, sei will kom - - - men! O Herr, steht  
 now. Be - wel - come, be thou wel - - - come! Oh sir, a -

Poco più lento.

auf; nicht ziemt's dem Kö - nig, zu beu - gen sich vor ei - ner  
 rise, it is not seem - ly, that thou the king should bow to

DER KÖNIG.  
THE KING.

Magd. Der An - muth, dei - ner Schön - heit Pracht  
 me. Oh love - - li - ness so bright and rare;

lag ich zu Fü - sen, lass mich dich nun als  
 I pay thee ho - mage, let me now greet thee

ASCHENBRÖDEL.  
CINDERELLA.

*f.*

Kö - ni - gin be - grü - - ssen. Nicht mir gebt die - sen Platz, der  
and as queen sa - lute thee. Not mine should be this place, the

nie drigsten der Frau - en - ich kam nur, die - ses Fest zu  
low - li - est of wo - - men I on - ly came this feast to

DER KÖNIG.  
THE KING.

**F**

schau - - - en. Wer bist du, Zauber - haf - te? Den Namen nen - ne mir.  
wit - - - ness. Who art thou love - ly maiden? Thy name oh! breathe to me.

*f* *p* *Ob.*

ASCHENBRÖDEL.  
CINDERELLA.

Nie hör - te ich mich nen - nen, nie - doch fragt nicht - nicht be - kennen dürft' ich's, was ich auch  
Ne - ver my name was told me, nay - I know not; e - ven if I knew it I dare not

Allegro moderato.

DER KÖNIG. -- THE KING.

*mf*

wüsste. So bist du na - - - menlos, wie mein Glück, das mir er -  
 tell thee. So art thou name - - less like the de - light, that beams u -

*f* *mf* *cresc.*

Recit.  
lento

strahlt in dei - - nem Blick. O Hehr-ste, aus der See-le  
 pon me from thy glance. Oh loved one, from my in-most

*f*

Andante con moto.

*mf*

Tie-fe ent - ringt sich das Wort so won - nig-lich, als wenn der  
 soul now one word with its ma - gic will entrance, as if by

*mf* *cresc.*

Red. \*

ASCHENB.  
CINDER.

*f* *p* *G* *p* *mf*

En - - - gel Chor es rie - fe: Ich lie - be dich! Er  
 an - - - gel voi - - ces chan - ted: I love but thee! He

*f* *p*

Red. \*

Vivo.

liebt mich, er liebt mich!  
 loves me, he loves me!

*cresc.*

*f*

*Ad.*

Allegro moderato.

*ritard.*

*mf*

*dim.*

CHOR.-CHORUS.

*p*

Zau - brischer Rei - - gen, strah - len - der, strahlender Kranz! Fröh - lich uns  
 Ma - gi - cal mea - - sure, joy - ous and glad we advance! Joy - ful - ly

*p*

Zau - brischer Rei - - gen, strah - len - der Kranz! Fröh - lich uns  
 Ma - gi - cal mea - - sure, glad we ad - vance! Joy - ful - ly

*p*

Zau - brischer Rei - - gen, strah - len - der, strahlender Kranz! Fröh - lich uns  
 Ma - gi - cal mea - - sure, joy - ous and glad we advance! Joy - ful - ly

*p*

Zau - brischer Rei - - gen, strah - len - der Kranz! Fröh - lich uns  
 Ma - gi - cal mea - - sure, glad we ad - vance! Joy - ful - ly

*f*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

nei - - gen lasst uns im Tanz. *f* Rau - schende Klänge *mf* quel - let  
 let us sway in the dance. Mur - muring mu - sic sounding

nei - - gen lasst uns im Tanz. *f* Rau - schende Klän - ge *mf* quellt aus der  
 let us sway in the dance. Mur - muring mu - sic sounds sweet and

nei - - gen lasst uns im Tanz. *f* Rau - schende Klän - ge *mf* quellt aus der  
 let us sway in the dance. Mur - muring mu - sic sounds sweet and

nei - - gen lasst uns im Tanz. *f* Rau - schende Klänge *mf* quellt aus der  
 let us sway in the dance. Mur - muring mu - sic sounds sweet and

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

aus der Brust, *f* kün - det Ge - sän - ge *mf* Freu - de und Lust. *mf* Freude und  
 sweet and clear, all now is gladness, joy reigneth here. joy reigneth

Brust, kündet, kün - det Ge - sän - ge *f* Freu - de und Lust. *mf* Freu - de und  
 clear, all now, all now is glad - ness, joy reigneth here. joy reigneth

Brust, kündet, kün - det Ge - sän - ge *f* Freu - de und Lust. *mf* Freu - de und  
 clear, all now, all now is glad - ness, joy reigneth here. joy reigneth

Brust, kündet, kün - det Ge - sän - ge *f* Freu - de und Lust. *mf* Freu - de und  
 clear, all now, all now is glad - ness, joy reigneth here. joy reigneth

Brust, kündet, kün - det Ge - sän - ge *f* Freu - de und Lust. *mf* Freu - de und  
 clear, all now, all now is glad - ness, joy reigneth here. joy reigneth

*Ped.* \*

*p*

Lust. here. Zau - brischer Rei - - gen, strah - len - der, strahlen - der Kranz!  
*Ma - gi - cal mea - - sure, joy - - ous and glad we advance!*

Lust. here. Zau - brischer Rei - - gen, strah - len - der Kranz!  
*Ma - gi - cal mea - - sure, glad we ad - vance!*

Lust. here. Zau - brischer Rei - - gen, strah - len - der, strahlen - der Kranz!  
*Ma - gi - cal mea - - sure, joy - - ous and glad we advance!*

Lust. here. Zau - brischer Rei - - gen, strah - len - der Kranz!  
*Ma - gi - cal mea - - sure, glad we ad - vance!*

*f* *p*

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

*mf* *f* **H**

Fröh - lich uns nei - - gen lasst uns im Tanz.  
*joy - - ful - ly let us sway in the dance.*

Fröh - lich uns nei - - gen lasst uns im Tanz. Zau - bri - scher  
*joy - - ful - ly let us sway in the dance. Ma - gi - cal*

Fröh - lich uns nei - - gen lasst uns im Tanz. Zau - bri - scher  
*joy - - ful - ly let us sway in the dance. Ma - gi - cal*

Fröh - lich uns nei - - gen lasst uns im Tanz. Zau - bri - scher  
*joy - - ful - ly let us sway in the dance. Ma - gi - cal*

*cresc.* *p*

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





*f*  
 Rau - schende Klänge quell - let aus der Brust, kün - det Ge -  
 Mur - muring mu - sic sounding sweet and clear, all - now is

*f*  
 Rau - schende Klän - ge quellt aus der Brust, kün - det, kün - det Ge -  
 Mur - muring mu - sic sounds sweet and clear, all now, all - now is

*f*  
 Rau - schende Klän - ge quellt aus der Brust, kün - det, kün - det Ge -  
 Mur - muring mu - sic sounds sweet and clear, all now, all now is

*f*  
 Rau - schende Klän - ge quellt aus der Brust, kün - det, kün - det Ge -  
 Mur - muring mu - sic sounds sweet and clear, all now, all - det Ge - now is

*f*  
 Led. \*

*mf*  
 sän - ge Freu - de und Lust. Rau - schen - de Klän - ge  
 glad - ness joy reign - eth here. Mur - mu - ring mu - sic

*mf*  
 sän - ge Freu - de und Lust. Rau - schen - de Klän - ge  
 glad - ness joy reign - eth here. Mur - mu - ring mu - sic

*mf*  
 sän - ge Freu - de und Lust. Rau - schen - de Klän - ge  
 glad - ness joy reign - eth here. Mur - mu - ring mu - sic

*mf*  
 sän - ge Freu - de und Lust. Rau - schen - de Klän - ge  
 glad - ness joy reign - eth here. Mur - mu - ring mu - sic

*mf*  
 Led. \* Led. \*





Fröh-lich uns nei - - gen, fröh - - - lich  
 joy - ful - ly let us joy - - - fully

Fröh - lich uns nei - - gen lässt uns im Tanz. Zau - brischer  
 joy - ful - ly let us sway in the dance. Ma - gi - cal

Fröh - lich uns nei - - gen lässt uns im Tanz. Zau - brischer  
 joy - ful - ly let us sway in the dance. Ma - gi - cal

Fröh - lich uns nei - - - gen lässt uns im Tanz, uns  
 joy - ful - ly let us sway in the dance, yes

*mf cresc. f*

nei - - - gen lässt uns im Tanz. Fröh - lich uns nei - - gen,  
 let us sway in the dance. joy - ful - ly let us,

Rei - - - gen strah - len - der Kranz. Fröh - lich uns nei - - gen,  
 mea - - - sure glad we ad - vance. joy - ful - ly let us,

Rei - - - gen strah - len - der Kranz. Fröh - lich uns nei - - gen,  
 mea - - - sure glad we ad - vance. joy - ful - ly let us,

nei - - - gen lässt uns im Tanz. Fröh - lich uns  
 let us sway in the dance. joy - ful - ly

*mf p*



Allegro molto.

First system of piano introduction. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: common time (C). The music features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking *crese.* is present above the treble staff.

Second system of piano introduction, continuing the rhythmic pattern from the first system.

Third system of piano introduction, concluding with a cadence. The bass staff has a fermata over the final notes.

DER KÖNIG. — THE KING.

Vocal and piano accompaniment for the first line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The dynamic marking *mf* is above the vocal line. The lyrics are: "O schön - ste der Stun - den, die / Oh sweet - est of mo - ments, so". The piano accompaniment features a complex rhythmic accompaniment with many accidentals. A *Red.* (ritardando) marking and a star symbol are present below the piano staff.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "je - ent - ron - - nen, ich füh - - le im Her - zen die / swift - - ly flee - - ing loves plea - - sure and pain are with". The piano accompaniment continues with its characteristic rhythmic pattern.

ASCHENBRÜDEL.  
CINDERELLA.

K

*mf*

*f* Oh schön - ste der Stun - den, die  
Oh sweet - est of mo - ments, so

höch - - ste, die höch - - ste der Won - - nen,  
rap - - ture, with rap - - ture, a - gree - - ing,

*f* *mf*

Red. \*

je ent - ron - nen, ich füh - - le im Her - - zen die  
swift - - ly flee - - ing, love's plea - - sure and pain are with

*mf*

ichühl' im Her - - zen die  
loves pain and plea - - sure with

*f* höch - - - - ste, die höch - ste der Won - nen, ich  
rap - - - - ture with rap - ture a - gree - ing, love's

*f* *mf* *p*

höch - - - - ste, die höch - - ste der Won - nen,  
rap - - - - ture with rap - ture a - gree - ing,

*f* *mf* *p*

füh - le im Her - zen die höch - ste, die höch - ste der  
 plea - sure and pain are with rap - ture, with rap - ture a -

ich füh - le im Her - zen die höch - ste der  
 Loves plea - sure and pain, are with rap - ture a -

*p*

Red. \*

Won - nen, die höch - ste,  
 gree - ing oh rap - ture!

Won - nen. Was ah - nungsvoll im  
 gree - ing. In dreams of love I've

*mf*

*p*

Red. \*

der Won - nen. Was ah -  
 Oh rap - ture. In dreams

Bu - sen mir schief, was ah - nungs -  
 seen thee be - fore, I've seen thee be -

*mf*

*mf*

*cresc.* **L** *f*

- nungsvoll im Bu - sen mir schlief, sein Bild, sein  
*of love I've seen thee be - fore. My dreams of*

voll, was ah - nungsvoll im Bu - sen schlief  
*fore. In dreams of love. I've seen thee be - fore.*

*cresc.* *f*

*mf* *f*

Wort zum Er - wa - chen rief, sein Wort  
*joy - now are dreams - no more, my dreams - of*

ihr Bild, ihr Wort zum Er - wa - chen rief, zum Er -  
*My dreams of joy now are dreams - no more now are*

*mf* *f*

*p*

zum Er - wa - chen rief sein  
*joy - now are dreams - no more. My*

wa - chen rief,  
*dreams - no more*

Bild, sein Wort zum Er - wa - chen rief.  
*dreams of joy now are dreams no more.*

ihr Bild zum Er - wa - chen rief. O  
*my dreams now are dreams no more. Oh*

*p* *mf*

*p* *tr*

O schönste der Stun - den, die  
*Oh sweet - est of mo - ments, so*

schön - ste der Stun - den, die je ent - ron - nen,  
*sweet - est of mo - ments, so swift - ly flee - ing,*

*mf*

*ped.* \*

je ent - ron - nen, ich füh - le im  
*swift - ly flee - ing, love's plea - sure and*

die je ent - ron - nen, ich füh - le im  
*so swift - ly flee - ing, love's plea - ly - sure and*

*M* *f*



Her - zen die höch - ste der Won - nen, was  
 pain are with rap - ture a - gree - ing; in

Her - zen die höch - ste der Won - nen, was  
 pain are with rap - ture a - gree - ing; in

*f* ah - nungs - voll im Bu - sen mir  
 dreams of love I've seen thee be -

*f* ah - nungs - voll im Bu - sen mir  
 dreams of love I've seen thee be -

*mf* *mf*

schief, sein Wort, sein Bild, sein  
*fore, my dreams my dreams, my*

schief, ihr Wort, ihr hol - des Bild, ihr  
*fore. My dreams of joy, my dreams of*

Wort, sein Bild zum Er  
*dreams, of joy now are*

Wort, ihr Bild zum Er  
*joy, now are dreams, now are*

wa - chen, zum Er - wa - chen rief. O schönste der  
*dreams no more, are dreams no more. Oh sweetest of*

wa - chen rief, zum Er - wa - chen rief. O schönste der  
*dreams no more, now are dreams no more. Oh sweetest of*

*poco a poco ritard. -*

Stun - den, die je - ent - ron - nen.  
*mo - ments, so swift - ly flee - ing.*

Stun - den, die je - ent - ron - nen.  
*mo - ments, so swift - ly flee - ing.*

*a tempo*

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

Allegro moderato.

Vivace.

mf p ff

Moderato.

DER KÖNIG.  
THE KING.

Lass fern uns von des Fe - stes  
Oh haste, to leavethisscene of

p f

Rauschen der Treu - e Schwü - re tau - schen. Komm, Hol - de,  
pleasure, and then exchange the vows of love. Come dea - rest

mf p

Allegro moderato.

ASCHENBRÜDEL.  
CINDERELLA.

komm!  
come.

p mf

ASCHEBRÖDEL.  
CINDERELLA.

N

Bald naht die Mit ter nacht ach,  
Mid - night will soon be here ah,

*pp*

Led. \* Led. \* Led. \* Led. \*

ASCHEBRÖDEL. - CINDERELLA.

dass sie nie er - schie - ne!  
that it ne - ver might ap - pear!

Rau - schende  
Mur - mu - ring

**CHOR.**

Rau - schende  
Mur - mu - ring

Rau - schende  
Mur - mu - ring

Rau - schende  
Mur - mu - ring

Led. Led. \*

Klän - ge quel - let aus der Brust, kün - det, Ge - sän - ge  
mu - sic soun - ding sweet and clear, all - now is glad - ness,

Klän - ge quellt aus der Brust, kün - det, kün - det, Ge - sän - ge  
mu - sic sounds sweet and clear, all now, all - now is glad - ness,

Klän - ge quellt aus der Brust, kün - det, kün - det, Ge - sän - ge,  
mu - sic sounds sweet and clear, all now, all now is glad - ness,

Klän - ge quellt aus der Brust, kün - det, kün - det, Ge - sän - ge  
mu - sic sounds sweet and clear, all now, all now is glad - ness,

*mf* *f*

Led.

1. *mf* Freu-de und Lust. joy reign-eth here. 2. *mf* Freu-de und Lust. joy reigneth here.

1. *mf* Freu-de und Lust. joy reigneth here. 2. *mf* Freu-de und Lust. joy reigneth here.

1. *mf* Freu-de und Lust. joy reign-eth here. 2. *mf* Freu-de und Lust. joy reigneth here.

1. *mf* Freu-de und Lust. joy reign-eth here. 2. *mf* Freu-de und Lust. joy reigneth here.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*p* Zau-brischer Rei-gen, strah- lender Kranz. Ma-gical mea-sure, glad we ad-vance.

*mf*

*mf*

*p* Der Glo-cke Ton! Weh mir, mein Glück er- Oh sound of woe My joy, My hopes are

Pos. *p* Tambam.

*mf*

DER KÖNIG.  
THE KING.

lisch; *fled.* ich muss hin - weg!  
*I must a - way!*

Sie ist ent -  
*She has es -*

Durch Fe - stesfreu.de und Ju - belsang tönt mit - ternächtger  
*Through noise of feasting and songs of joy the mid - night bell is*

Durch Fe - stesfreu.de und Ju - belsang tönt mit - ternächtger  
*Through noise of feasting and songs of joy the mid - night bell is*

Durch Fe - stesfreu.de und Ju - belsang tönt mit - ternächtger  
*Through noise of feasting and songs of joy the mid - night bell is*

Durch Fe - stesfreu.de und Ju - belsang tönt mit - ternächtger  
*Through noise of feasting and songs of joy the mid - night bell is*

flohn. *caped.* Wie folg' ich ihn! Wo find' ich sie wo?  
*Where shall I seek! Where find her now, where?*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de, die hol.de  
*sounding loud and at its sound, the love.ly stran - ger, the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger, the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*

Glockenklang. Bei ih - rem Ton die hol.de Frem - de die hol.de  
*sounding loud and at its sound the love.ly stran - ger the love.ly*



EIN DIENER.  
A SERVANT.*mf*

Cl. Fg.

Das schönste  
My lord, that

Fräulein, Herr, das du zum Tanze heut erkören, hat diesen  
love-ly mai-den who your part-ner was, ere lea-ving; has lost this

**P**DER KÖNIG.  
THE KING. *p*

Ach es ent-  
Ah love-ly

kleinen seidnen Schuh von ihrem Fuss verlorren.  
ti-ny sil-ken shoe from off her foot this ere-ning.

floh der holde Fuss, der dich zum Feste getragen;  
foot that brought thee here where hast thou fled on wings of ter-ror;



*mf*

wie konnte mei - ner Liebe Gruss die Lieb - li - che ver - ja - gen?  
*did my love greet - ing so affright, that flight - resents my er - ror?*

*p*

*mf*

*Andante.*

DER KÖNIG.  
 THE KING.

*f*

He - rol - de ruft land - aus, land - ein: die Ein - zi - ge von  
*He - ralds proclaim through - out the land, that she, a - lone of*

*f*

*mf*

Al - len, der die - ser Schuh ent - fal - len, soll kommen und Kö - ni - gin  
*all my guests from whom this shoe has fal - len, shall come and be - my*

*mf*

sein, soll kom-men und Kö-ni-gin sein.  
 queen. She on-ly shall be my queen.

CHOR. Bass. *f*

So  
So

The first system of the musical score features a vocal line in bass clef with lyrics. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. Dynamics include *f*, *mf*, and *Q*. The piano part includes a *cresc.* marking and a *ff* dynamic at the end.

ru-fen wir land-aus, landein: die Ein-zi-ge von Al-len, der  
 we proclaim throughout the land, that she to whom this shoe belongs, shall

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with various chordal textures.

die-ser Schuh ent-fal-len, soll kommen, soll kommen und Kön-igin sein.  
 wed our roy-al maste, she on-ly, she on-ly shall be his queen.

*ff*

Ped. \* Ped. \*

The third system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with various chordal textures. Dynamics include *ff*. Pedal points are marked with 'Ped.' and asterisks.

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

The fourth system shows the piano accompaniment continuing with a steady accompaniment and various chordal textures. Pedal points are marked with 'Ped.' and asterisks.

DRITTER THEIL.

V. Im Walde.

THIRT PART.

V. In the forest.

Andante con moto.

Piano.

Moderato. (quasi Recit.)

FEENRÖNIGIN. - FAIRY-QUEEN.

Da ward im gan-zen Kö-nig-reich manch zar-ter Fuss ge-  
 Through-out the king-dom wide and vast each maid-en's foot-was

mes-sen, es hät-te Schuh und Thron zu-gleich wohl Man-che gern be-  
 mea-sur'd, To own the shoe and throne at last, full man-y hopes were

ses - sen. Doch Kei - ner kam er zu: stets war zu  
 treu - sur'd. A - - las! it would not do No foot would

Vivo.

Moderato.

klein der Schuh. Und sel - ber  
 fit the shoe. The King him -

zog der Kö - nig aus, die Lieb - li - che zu fin - den; nun  
 self went forth to seek That fair - and peer - less mai - den Now

weilt er kum - mer - voll und bleich, und ra - stet un - ter der  
 rests he 'neath the lin - den trees So pale and sor - - row

Moderato.

Lin - - - den.  
 la - - - den.

CHOR DER WALDGEISTER.  
CHORUS OF SPIRITS OF THE WOOD.

*p* Fried - li - che Stil - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - land Hush'd is the breeze, — Soft - - ly the*

*p* Fried - li - che Stil - - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - land Hush'd is the breeze, — Soft - - ly the*

*p* Fried - li - che Stil - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - land Hush'd is the breeze, — Soft - - ly the*

*p* Fried - li - che Stil - - le herr - schet im Wald, leis — nur der  
*Si - lent the wood - land Hush'd is the breeze, Soft - - - ly the*

*p* *Red. \** *Red. \** *Red. \**

*mf* Gril - - - le Wei - se er schallt; — Blät - ter nur  
*crick - - ets chirp 'neath the trees — Leaves scarce - ly*

*mf* Gril - - - le Wei - se er schallt; — Blät - ter nur  
*crick - - ets chirp 'neath the trees — Leaves scarce - ly*

*mf* Gril - le, der Gril - - le Wei - se er schallt; Blät - ter nur  
*crick - ets, the crick - - ets chirp 'neath the trees Leaves scarce - ly*

*mf* Gril - le Wei - se er schallt; Blät - ter nur  
*crick - ets, chirp 'neath the trees Leaves scarce - ly*

*mf* *p*

*Red. \**

be - - ben flü - - sternd am Baum, jeg - - li - ches  
*trem - - ble Birds seek their nest, All that hath*

be - - - ben flü - - sternd am Baum, jeg - li - ches Le - - - -  
*trēm - - - ble Birds seek their nest, All that hath life*

be - - - ben flü - - sternd am Baum, Blät - ter nur be - - - ben,  
*trem - - - ble Birds seek their nest, All that hath life is*

be - - ben flü - - sternd am Baum, jeg - - li - ches  
*trem - - ble Birds seek their nest, All that hath*

*Ad.* \*

Le - - ben es ruht - - - wie im Traum.  
*life now is sink - - - ing to rest.*

- - - ben es ruht - - - wie im Traum.  
*now is sink - - - ing to rest.*

jeg - - li - ches Le - - ben es ruht wie im Traum.  
*Bass I. sink - - - ing to rest, - - - now is sink - - - ing to rest.*

Le - - ben es ruht, - - - es ruht wie im Traum.  
*Bass II. life now is rest, - - - is sink - - - ing to rest.*

Le - - ben es ruht - - - wie im Traum.  
*life now is sink - - - ing, to rest.*



*p*  
 Kö-nig, schlaf ein, küh - lend um - wogt dich der Hain.  
*sleep seal thine eyes Soft - - ly the breeze round thee sighs.*

*p*  
 Kö-nig, schlaf ein, küh - lend um - wogt dich der Hain.  
*sleep seal thine eyes Soft - - ly the breeze round thee sighs.*

*p*  
 Kö-nig, schlaf ein, küh - - lend um - wogt dich der Hain. —  
*sleep seal thine eyes Soft - - ly the breeze round thee sighs. —*

*p*  
 Kö-nig, schlaf ein, um - wogt dich der Hain.  
*sleep seal thine eyes the breeze round thee sighs.*

*p*  
 Fried - li - che Stil - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - land Hush'd is the breeze, — Soft - ly the*

*p*  
 Fried - li - che Stil - - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - - land Hush'd is the breeze, — Soft - ly the*

*p*  
 Fried - li - che Stil - le herr - schet im Wald, — leis nur der  
*Si - lent the wood - land Hush'd is the breeze, Soft - ly the*

*p*  
 Fried - li - che Stil - - le herr - schet im Wald, leis — nur der  
*Si - lent the wood - land Hush'd is the breeze, Soft - - - ly the*

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





Le - - ben es ruht — wie im Traum.  
*life now is sink - - ing to rest.*

- - - ben es ruht — wie im Traum.  
*now is sink - - ing to rest.*

Bass I. jeg - - li - ches Le - - ben es ruht wie im Traum.  
*sink - - ing to rest, — now is sinking to rest.*

Bass II. Le - - ben es ruht, — es ruht wie im Traum.  
*life now is sink - - ing, is sinking to rest.*

Le - - ben es ruht — wie im Traum.  
*life now is sink - - ing to rest.*

*p* Wenn erst durch Prüfung bewährt — Seel' und Em -  
*Love is by tri - als best proc'd Thou too hast*

*p* Wenn erst durch Prüfung bewährt — Seel' und Em -  
*Love is by tri - als best proc'd Thou too hast*

*p* Wenn erst durch Prüfung bewährt — Seel' und Em -  
*Love is by tri - als best proc'd Thou too hast*

*p* Wenn erst durch Prüfung bewährt — Seel' und Em -  
*Love is by tri - als best proc'd Thou too hast*

pfundung geklärt, lacht dir die Son - ne der Lie - be auf's Neu,  
*suffer'd and lov'd Sor - row and pain bring love's sunshine a - gain,*

pfundung geklärt, lacht dir die Lie - be auf's Neu,  
*suffer'd and lov'd Pain bring love's sunshine a - gain,*

pfundung geklärt, lacht dir die Son - ne der Lie - be auf's Neu,  
*suffer'd and lov'd Sor - row and pain bring love's sunshine a - gain,*

pfundung geklärt, lacht dir die Son - ne der Lie - be auf's Neu,  
*suffer'd and lov'd Sor - row and pain bring love's sunshine a - gain,*

Ped. \* Ped. \*

krö - nend die sie - - gen - de Treu. — Schla - - fe drum  
*Crown thy vic - to - - ri - ous faith. — Slum - - ber thine*

krö - nend die sie - - gen - de Treu. — Schla - - fe drum  
*Crown thy vic - to - - ri - ous faith. — Slum - - ber thine*

krö - - nend die sie - - gen - de Treu. — Schla - - fe drum  
*Crown — thy vic - to - - ri - ous faith. — Slum - - ber thine*

die sie - - gen - de Treu. — Schla - - fe drum  
*vic - to - - ri - ous faith. — Slum - - ber thine*

p p p p

ruhig o Held, rings - um auch schlummt die Welt, lei - se durch -  
*eyelids shall close All breathes of rest and re - pose, Soft voi - ces*

ruhig o Held, rings - um auch schlummt die Welt, lei - se durch -  
*eyelids shall close All breathes of rest and re - pose, Soft voi - ces*

ruhig o Held, rings - um auch schlummt die Welt, lei - se durch -  
*eyelids shall close All breathes of rest and repose, Soft voi - ces*

ruhig o Held, ringsum auch schlummt die Welt, lei - se durch -  
*eyelids shall close All breathes of rest and re - pose, Soft voi - ces*

rauscht es den Raum. schla - fe in  
*mur - mur - ing seem. Slum - ber and*

rauscht es den Raum. schla - fe in  
*mur - mur - ing seem. Slum - ber and*

rauscht es, durch - rauscht es den Raum. schla - fe in  
*mur - mur - ing, mur - muring seem. Slum - ber and*

rauscht es den Raum. schla - - -  
*mur - mur - ing seem. Slum*

sel' - gem, in sel' - gem Traum, - schla - fe, schlaf' in  
 bliss - ful - ly, bliss - ful - ly dream, - Slum - ber, slum - ber  
 sel' - gem, in sel' - gem Traum, in sel' - gem  
 bliss - ful - ly, bliss - ful - ly dream, and bliss - ful - ly  
 sel' - gem, in sel' - gem Traum, in sel' - gem  
 bliss - ful - ly, bliss - ful - ly dream, and bliss - ful - ly  
 fe in sel' - gem Traum,  
 ber and bliss - ful - ly dream,

*poco rit.* *a tempo* *ritard.* *f*

sel' - gem, sel' - gem Traum, schlaf' in sel' - gem  
 slumber and blissfully dream, sleep and dream, and  
 Traum, in sel' - gem Traum, schlaf' in sel' - gem  
 dream, in slum - ber dream, sleep and dream, and  
 Traum, in sel' - gem Traum, lei - se durchrauscht es den Raum, schlaf' in sel' - gem  
 Bass I. dream, in slum - ber dream, Soft voi - ces mur - muring seem, sleep and dream, and  
 schlaf' in sel' - gem Traum, lei - se durchrauscht es den Raum, schlaf' in sel' - gem  
 Bass II. sleep and dream, and dream, Soft voi - ces mur - muring seem, sleep and dream, and

*poco rit.* *a tempo* *ritard.* *f*

schlaf' in sel' - gem Traum.  
 sleep and dream, and dream.

*a tempo*

*p*  
Traum.  
dream.

*p*  
Traum.  
dream.

*p*  
Traum.  
dream.

*p*  
Traum.  
dream.

*p*  
Traum.  
dream.

*a tempo*

*p*  
Ped.

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

*p*

*Andante sostenuto.*

*mf* *p* *pp* *mf*

\* Ped. \*

FEENKÖNIGIN. - FAIRY-QUEEN.

Es sank die Nacht. Im still'en  
Soft falls the night. In si-lent

*fp*

Hain ist der Kö-nig er-wacht!  
*grocewakes the King now at last.* Ihr Gei-ster  
*Ye spi-rits*

auf!  
*come!* Mit trü-ge-ri-schem Schein, mit sinn-be-thö-rendem Gaukelspiel ver-mis-  
*Withstrunge de-lu-sive forms and sense con-fu-sing sor-ce-ry mis-*

Andante sostenuto.

lei-tet ihn vom rech-ten Ziel.  
*lead him from the right-ful goal.*

A

DER KÖNIG (erwachend)  
THE KING (awakening)

Sanft spielt das Mondlicht um die grüne  
*Soft-ly the moonlight playson verdant*

Au, auf Gras und Blu-me glänzt der A-bend-thau, kein Blättchen  
*mead, On grass and flow-ret gem-like dew-drops lie No leaf-let*



flü - ster rings an Strauch und Baum, ent - schlummert scheint Na - tur zu sü - ssem  
*whis - pers on the stir - less trees And na - ture sleeps be - neath the star - ry*

Traum. *sky.* *Andante sostenuto.* *p* O du mein Stern — so  
*Oh thou my star — so*

klar und mild, der mir den Him - mel ge - tra - gen, wo -  
*clear and bright, Thy rays in hea - ven are reign - ing In*

hin ent - schwand dein strah - - lend Bild? Hörst du der Lie - be  
*vain I seek thy ten - - der light Hear'st thou my love's com -*

Kla - gen? Hörst du der Lie - be Kla - gen? Ich kann nicht  
*plain - ing? Hear'st thou my love's complain - ing? Not with - out*

*poco stringendo*



*mf* *cresc.*

le - - ben oh - ne dich, nicht oh - ne dich,  
 thee can I ex - ist, re - turn to me

*mf* *cresc.*

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

*f*

flam - men - de Sehn - - sucht ver - zeh - - - ret mich,  
 Fe - - ver - ish long - - ing con - - sumes me now

*f* *piu tranquillo* *dimin.* *rit.* **Allegro moderato** FEENR: (als Hexe)  
 FF: - QUEEN. (As a witch.)  
 ♩. = 66.

flam - mende Sehn - sucht ver - zeh - - - ret mich!  
 Fe - verish long - ing con - sumes me now! Ich  
 I'm

*f* *piu tranquillo* *dimin.* *rit.* *p*

*mf*

spin - - ne, ich spin - - - ne, ich  
 spin - - - ning I'm spin - - - ning I'm

**DER KÖNIG. - THE KING.**

wir - - - ke und sin - - - ne. Was will der Ge -  
 work - - - ing and think - - - ing. What means this strange

*mf*

FEENKÖNIGIN.  
FAIRY-QUEEN.

sang?  
song?

Tritt nä - her, tritt  
Step near - er, ap -

DER KÖNIG.  
THE KING.

FEENKÖNIGIN.  
FAIRY-QUEEN.

nä - her!  
proach me.

Welch selt - sa - mer Klang!  
How strange are these sounds!

Du  
Why

zau - - - derst noch, kö - - - nig?  
dost thou still lin - - - ger?

Nur mu - thig ge -  
Have cou - rage ap -

naht!  
proach!

Ich spin - - ne,  
I'm spin - - ning,

ich spin - - ne!  
I'm spin - - ning!

DER KÖNIG.  
THE KING.

Was  
What

spin - net dein  
spin - neth thy

Rad?  
wheel?



*mf*

un - - - auf - - - hör - - - lich schnurrt - - - das  
 fühl - - - los schnurrt - - - und kreist - - - das  
 spin - - - del now - - - and wheel - - - are  
 Round - - - and round - - - the wheel - - - is

**B**

Räd - - - chen, lang - - - und län - - - ger  
 Räd - - - chen, fühl - - - los spin - - - nen  
 turn - - - ing While - - - the thread grows  
 turn - - - ing Car - - - ing nought if

*mf* *p*

wird das Fäd - - - chen,  
 die se Fäd - - - chen,  
 long and long - - - er,  
 threads are spin - - - ning,

*mf* *p*

lang und län - - - ger wird das  
 fühl - - - los spin - - - nen die - - - se  
 While the thread grows long and  
 Car - - - ing nought if threads are

*fz* *p*

1. Fäd - - - - - chen und der Wor - - - - - ken  
 1. long - - - - - er and the work - - - - - ing

2. Fäd - - - - - chen Braut - ge - wand  
 2. spin - - - - - ning Bri - - - - - dal robe

*p*  
Ped. \*

nie - - - mals leer, und der  
 ne - - - ver done and the

und To - - - dten - hemd, ja  
 or Fun' - - - ral shroud, Jes

Ped. \*

Wor - - - - - ken wird nie - - - mals  
 work is ne - - - ver, ne - - - ver

Braut - - - - - ge - wand und To - - - dten -  
 Bri - - - - - dal robe or Fun' - - - ral

*cresc.* *f*

1. leer.  
2. hemd.  
1. done.  
2. shroud.

CHOR DER GEISTER.  
CHORUS OF SPIRITS.

+) Alt.  
Schnur - - - re, schnur - - - re, sur - - re,  
Buz - - - zing, Buz - - - zing, Hum - ming,

++) Tenor.  
Schnur - - - re, schnur - - - re, sur - - re  
Buz - - - zing, Buz - - - zing, Hum - ming,

Bass.  
Schnur - - - re, schnur - - - re, sur - re,  
Buz - - - zing, Buz - - - zing, Hum-ming,

*fp*  
Vel. vl. Tromb.

sur - - re, Rad und Spin - - - del,  
Hum - - ming Wheel and spin - - - del,

sur - - re, Rad und Spin - - - del,  
Hum - - ming Wheel and spin - - - del,

sur - - re, Rad und Spin - - - del,  
Hum - - ming Wheel and spin - - - del,

+) Nur die Hälfte der Altstimmen. \*) Only half the number of Alto voices.

++) Der zweite Tenor ist stärker zu besetzen wie der erste. \*\*) The second Tenor should be stronger than the first.

*mf* *p* *mf*

her und hin, was sie spin - - ne  
 wind and turn, what we're spin - - ning

*mf* *p* *mf*

her und hin, was sie spin - - ne  
 wind and turn, what we're spin - - ning

her und  
 wind and

*p* *mf*

her und hin, was sie spin - - ne  
 wind and turn, what we're spin - - ning

Red. \*

*p* *mf* *p*

und be - - gin - - ne, weiss ja kei - ne  
 now be - - gin - - ing, man or maid - en

*p* *mf* *p*

und be - - gin - - ne, weiss ja kei - ne  
 now be - - gin - - ing, man or maid - en

*p* *mf* *p*

und be - - gin - - ne, weiss ja kei - ne  
 now be - - gin - - ing, man or maid - en

Red. \* Red. \*

1.

*f*

Spin - ne - rin.  
can - not learn.

*f*

Spin - ne - rin.  
can - not learn.

*f*

Spin - ne - rin.  
can - not learn.

*f*

*p* Cor.

*mf*

*p*

*mf*

2.

*mf* < *f* > *p*

Spin - ne - rin.  
can - not learn.

*mf* < *f* > *p*

Spin - ne - rin.  
can - not learn.

*mf* < *f* > *p*

Spin - ne - rin.  
can - not learn.

2.

*f*

*mf* < *f* > *p*

*rit.*



DER KÖNIG.  
Allegro. THE KING.

Wie schaurig — wie wild — mich fas - set Grau - en!  
How fear-ful how wild I'm seized with ter - ror!

Und jetzt — zer - ron - nen — ein Ne - bel - bild.  
And now! 'tis va - nish'd - so phan - tom like!

**D** Poco più lento.  
Doch sieh, was regt sich dort, was rauscht her - vor? Si -  
But see what now comes forth from yon - der wood? Sweet

Fl.

re - nen - klänge tö - nen an mein Ohr, und wachen Au - ges glaube ich zu  
sounds of voi - ces woo my wond'ring ear, And vi - sions fair my startled eyes be -

Moderato.

schaun die Blendge-stalten wunder holder Frauen.  
 hold-ing Their dazzling beauty to my gaze un-fold-ing.

Moderato.

CHOR DER WALDFRAUEN.  
 CHORUS OF WOOD NYMPHS.

Sopran. *mf*  
 Keh-re, schö-ner Kna-be, freundlich bei uns ein,  
 Beauteous youth we pray thee Come and with us stay,

Alt. *mf*  
 Keh-re, schö-ner Kna-be, freundlich bei uns ein,  
 Beauteous youth we pray thee Come and with us stay,

Moderato.

*p* *mf*

*p* *mf* *E p*

sü-ssen Min-ne La-be wol-len wir dir weihn.  
 Joy and love and plea-sure, shall be yours al-way.

*p* *p*

sü-ssen Min-ne La-be wol-len wir dir weihn.  
 Joy and love and plea-sure, shall be yours al-way.



Allegro.

DER KÖNIG.  
THE KING.

*mf*

Was starrt mit wilder - reg - tem Sinn das  
*Why gaze with wild ex - ci - ted thought my*

*p* *cresc.*

*cresc.* *fa.*

Aug' nach je - nen Frau - - - en hin?  
*eyes u - pon these love - - - ly forms?*

*F* *f*

Ent - wei - che, glei - send schö - ner  
*De - part il - lu - sive vi - sions*

*red.* \*

*fbz* *be.* *bbz*

Wahn - mich lock'st du nicht - - - von mei - ner Bahn.  
*bright Ye shall not lure - - - me from my path.*

*Ob.*

FEENRÖNIGIN.  
FAIRY-QUEEN.

Er trotzt den sü-ssen Schmeichel - tö - nen! So steigt denn  
The voice of flatt-ry he des - pi - ses! Now from your

ihr - geschwind her - auf, um ihn zu täuschen und zu höh - nen, durch eu - ren  
moor - land dwel - lings rise, Ye sprites who flit like liv - ing lan - terns with zig - zag

Andante con moto. **G**

wir - ren Zickzack - lauf, ihr die ihr zün - gelt ü - ber Tei - chen, den  
move - ments cheat his eyes, Come, come o'er pool and meadow flit - ting, Lure

*cresc.*

Wandrer lockt in Sumpf und Moor, ihr glei - ssenden, ge - spen - stisch blei - chen  
him to bog or moorland drear Your glitt - ring unknown dwel - lings quit - ting

*cresc.*

Irr - lich - ter - schaa - ren, steigt em - por, steigt em - por, steigt em -  
will o' the wisps a - rise ap - pear, Rise ap - pear, Rise ap -

*ff*

por!  
pear!

*ff*

**Allegro.**

*mf*

*pp*

- \*) Bei Aufführungen am Clavier können die zwischen den †† stehenden 37 Takte fortbleiben.  
 \*) When performed with Pianoforte only the 37 bars between the †† may be omitted.

8 H

First system of musical notation, featuring a treble and bass clef. The treble clef part has a dotted line above the first measure with the number '8' and a repeat sign. The bass clef part has a '7' under the first measure. A section marked 'H' begins in the second measure of the treble clef.

Second system of musical notation. The bass clef part has a '7' under the first measure. Dynamics include *f* (forte) and *p* (piano). A section marked 'Red.' is indicated in the bass clef part.

Third system of musical notation. The treble clef part has a dotted line above the first measure with the number '8' and a repeat sign. The bass clef part has a '7' under the first measure. Dynamics include *mf* (mezzo-forte). A section marked 'Red.' is indicated in the bass clef part.

Fourth system of musical notation. The treble clef part has a '3' over the eighth measure. Dynamics include *pp* (pianissimo). A section marked 'Red.' is indicated in the bass clef part.

Fifth system of musical notation. The treble clef part has a '3' over the eighth measure. Dynamics include *mf* (mezzo-forte).

Sixth system of musical notation. The treble clef part has a '3' over the eighth measure. Dynamics include *mf* (mezzo-forte) and *p* (piano). A section marked 'I' is indicated in the treble clef part.

CHOR DER IRRLICHTER.  
CHORUS OF WILL-O'-THE WISPS.

Sopran. *pp*

Ue-ber Wie - - sen und Moor, durch Di - ckicht und Rohr  
O - ver mea - dow and moor, Through thick - et and reed

Alt. *pp*

Ue-ber Wie - - sen und Moor, durch Di - ckicht und Rohr  
O - ver mea - dow and moor, Through thick - et and reed

Tenor. *pp*

Ue-ber Wie - - sen und Moor, durch Di - ckicht und Rohr  
O - ver mea - dow and moor, Through thick - et and reed

sprühen wir, glei-ten wir, glei - ten wir; seit - ab vom rech-ten  
so we fly, so we glide, so we speed A - side from right-ful

*mf**pp*

sprü - - hen wir und glei - ten wir; seit - ab vom rech-ten  
so we fly and so we speed A - side from right-ful

*mf**pp*

sprühen wir, glei-ten wir, glei - ten wir; seit - ab vom rech-ten  
so we fly, so we glide, so we speed A - side from right-ful

*mf**pp*



Weg, wo we-der Pfad noch Steg, locken wir, lei - ten  
*path where lies no way nor track, Lure we him, guide we*

Weg, wo we-der Pfad noch Steg, locken wir, lei - ten  
*path where lies no way nor track, Lure we him, guide we*

Weg, wo we-der Pfad noch Steg, locken wir, lei - ten  
*path where lies no way nor track, Lure we him, guide we*

*cresc.* *mf*

wir. \_\_\_\_\_ *f* *mf*  
 him. \_\_\_\_\_ Komm und folg' dem hel - len  
*Come and fol - low our bright*

wir. \_\_\_\_\_ *f* *mf*  
 him. \_\_\_\_\_ Komm und folg' dem hel - len  
*Come and fol - low our bright*

wir. \_\_\_\_\_ *f* *mf*  
 him. \_\_\_\_\_ Komm und folg' dem hel - len  
*Come and fol - low our bright*

*f* *mf*

Schein, wir füh - ren dich zu sel' - gen Reihn, komm, fol - ge  
 gleam, we lead thee to the rap - tous dance, Come, fair en -

Schein, wir füh - ren dich zu sel' - gen Reihn, komm, fol - ge  
 gleam, we lead thee to the rap - tous dance, Come, fair en -

Schein, wir füh - ren dich zu sel' - gen Reihn, komm, fol - ge  
 gleam, we lead thee to the rap - tous dance, Come, fair en -

uns, wir füh - ren dich zu Freu - den hehr und won - -  
 chant - ing forms are seen, And plea - sures sweet and rare

uns, wir füh - ren dich zu Freu - den hehr und won - -  
 chant - ing forms are seen, And plea - sures sweet and rare

uns, wir füh - ren dich zu Freu - den hehr und won - -  
 chant - ing forms are seen, And plea - sures sweet and rare

*cresc.* **K f** *dim.*

*cresc.* **f** *dim.*

*cresc.* **f** *dim.*

*cresc.* **f**

*Ced.*

*p*

- - nig - - lich. \_\_\_\_\_  
 - - en - - trance. \_\_\_\_\_

*p*

- - nig - - lich. \_\_\_\_\_  
 - - en - - trance. \_\_\_\_\_

*p*

- - nig - - lich. Fol - - ge uns, \_\_\_\_\_  
 - - en - - trance. Fol - - low us, \_\_\_\_\_

*p*

\* Ped. \*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The piano part features a complex, rhythmic pattern of sixteenth and thirty-second notes, with a dynamic marking of *p* and a *Ped.* (pedal) marking. The lyrics are in German and English, with the German text above the English text.

*p* — *mf*

Fol - - ge uns! \_\_\_\_\_  
 Fol - - low us! \_\_\_\_\_

*p* — *mf*

fol - - ge uns! \_\_\_\_\_  
 Fol - - low us! \_\_\_\_\_

*mf* *cresc.* *f*

The second system of the musical score continues the vocal and piano parts. The vocal staves show a dynamic change from *p* to *mf*. The piano accompaniment continues with its complex rhythmic pattern, with dynamic markings of *mf*, *cresc.*, and *f*. The lyrics are in German and English, with the German text above the English text.

*p*  
 Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
*O-ver mea - dow and moor, Through thick-et and reed*

*p*  
 Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
*O-ver mea - dow and moor, Through thick-et and reed*

*p*  
 Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
*O-ver mea - dow and moor, Through thick-et and reed*

*mf*  
 sprü - hen wir, glei - ten wir, sprü - hen wir und  
*so we fly, so we glide, so we glide and*

*mf*  
 sprü - hen wir, glei - ten wir, sprü - hen wir und  
*so we fly, so we glide, so we glide and*

*mf*  
 sprü - hen wir, glei - ten wir, sprü - hen wir und  
*so we fly, so we glide, so we glide and*

*mf*

*Red. \* Red. \* Red. \* Red. \* Red. \**

glei - ten wir; durch Wie - sen und Moor, durch Di - ckicht und  
 so we speed Through mea - dow and moor, Through thick - et and

*p*

glei - ten wir; durch Wie - sen und Moor, durch Di - ckicht und  
 so we speed Through mea - dow and moor, Through thick - et and

*p*

glei - ten wir; durch Wie - sen und Moor, durch Di - ckicht und  
 so we speed Through mea - dow and moor, Through thick - et and

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *cresc.* *f*  
 Rohr lo - - cken wir und lei - - - ten  
 reed Lure we him and guide - - - we

*mf* *cresc.* *f*  
 Rohr lo - - cken wir und lei - - - ten  
 reed Lure we him and guide - - - we

*mf* *cresc.* *f*  
 Rohr lo - - cken wir und lei - - - ten  
 reed Lure we him and guide - - - we

*mf* *cresc.* *f*

*Red.* \* *Red.* \*

**L**

wir.  
him.

wir.  
him.

wir.  
him.

DER KÖNIG. — THE KING.

Wie Flämm - - chen  
What flame - - lets

*mf*

*p*

zuckt es um mich her, nicht schau' den  
qui - verround my way And lead me

*mf*

*cresc.*

rech - - ten Pfad ich mehr.  
from the path a - stray?

*f*

**M**

Sopran. *p* Fol - ge, fol - - ge nur unsrer Spur. *mf*  
*Fol - low, on ly where we will guide.*

Alt. *p* Fol - ge, fol - - ge nur unsrer Spur. *mf*  
*Fol - low, on ly where we will guide.*

Tenor. *p* Fol - ge, fol - - ge nur unsrer Spur. *mf*  
*Fol - low, on ly where we will guide.*

DER KÖNIG. — THE KING.

*f* Wer bist du, schö - - ner Wan - der-geist, der  
*Who art thou spi - - rit strange and bright who*

sei - - ner Spur mir fol - - gen heisst?  
*bids me fol - low now thy light?*

*mf* *f*

**CHOR. — CHORUS.**  
 Sopran. — Soprano.

*p*

Ich leuch - te als Fa - ckel der Nacht vor - aus,  
 I shine in ad - vance as the torch of night

*trem.*  
*mf*

*pp*

ein Wind - - stoss be - wegt mich und  
 A gust - - of the south-wind puts

*pp*

*Alt.* *p*

löscht mich aus. Ich bin die wan - deln - de  
 out my light. I am the wan - der - ing

*p*

*mf* *p*

Leuch - te der Nacht und ver - lö - - sche, ver -  
 lamp of the night and ex - tin - - guish'd ex -

*mf* *p*

*mf* *p*

lö - - sche, so - bald der Mor - gen er - wacht.  
 tin - - guish'd as soon as morn - ing a - wakes.

*mf* *p*



0

Alt. *p*  
 Wir sind die Brü - der von Mond und Stern, drum hat uns die  
 We are the broth - ers of moon and star, And there - fore of

Tenor. *p*  
 Wir sind die Brü - der von Mond und Stern, drum hat uns die  
 We are the broth - ers of moon and star, And there - fore of

*mf*  
 fin - ste - re Nacht so gern, die finst' - - - re Nacht  
 dark night be - lov'd we are, of night be lov'd,

*mf*  
 fin - ste - re Nacht so gern, die finst' - - - re Nacht  
 dark night be - lov'd we are, of night be lov'd,

so gern, so gern.  
 be - - lov'd we are.

so gern, so gern.  
 be - - lov'd we are.

*p*

Fol - - ge  
Fol - - low

*p*

Fol - - ge uns,  
Fol - - low us,

*p*

fol - - ge  
Fol - - low

*mf*

uns,  
us,

*mf*

uns,  
us,

*mf*

*cresc.*

*f*

Sopran. *pp* **P**

Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
O-ver mead - ow and moor, Through thick-et and reed

Alt. *pp*

Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
O-ver mead - ow and moor, Through thick-et and reed

Tenor. *pp*

Ue-ber Wie - sen und Moor, durch Di-ckicht und Rohr  
O-ver mead - ow and moor, Through thick-et and reed

*pp*

8



nacht zum Pa - - ra - dies und sei - ner Pracht; komm  
 night, To pa - - ra - dise and its de - - light, come *p*

nacht zum Pa - - ra - dies und sei - ner Pracht; komm  
 night, To pa - - ra - dise and its de - - light, come *p*

nacht zum Pa - - ra - dies und sei - ner Pracht; komm  
 night, To pa - - ra - dise and its de - - light, come *p*

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

fol - ge uns durch Wal - - des - nacht zum Pa - - ra -  
 fol - low us through fo - - rest night, To pa - - ra -

fol - - ge uns durch Wal - - des - nacht zum Pa - ra -  
 fol - - low us through fo - - rest night, To pa - ra -

fol - ge uns durch Wal - - des - nacht zum Pa - - ra -  
 fol - low us through fo - - rest night, To pa - - ra -

*p* *mf* *cresc.*

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

*f*

dies und sei - - - - - ner  
 dise and its - - - - - de

*f*

dies und sei - - - - - ner  
 dise and its - - - - - de

*f*

dies und sei - - - - - ner  
 dise and its - - - - - de

*f*

Red. \* Red. \* Red. \*

Moderato.

DER RÖNIG. THE KING.

*f*

Du bleicher Schein, droht mir auch Tod, ich fol - ge deiner Führung  
 Thou pal - lid gleam, E'en threat of death, Should force me not to fol - low

*ff*

Pracht. \_\_\_\_\_  
 light. \_\_\_\_\_

*ff*

Pracht. \_\_\_\_\_  
 light. \_\_\_\_\_

*ff*

Pracht. \_\_\_\_\_  
 light. \_\_\_\_\_

Moderato.

*ff* *dim.* *mf*

nicht.  
thee.

dim.

Fag.

Fag.

mf p mf p mf

mf p mf p mf

Andante. DER KÖNIG.  
THE RING.

Ein Stern, den ich im Traum er-schaut, winkt freundlich mir mit rein-rem  
A star which in my dreams I've seen A-lone shall guide with pur-est

p

Licht. Du hol-der Stern, zeig' mir den Pfad zu ihr, der ich mein  
gleam. Thou love-ly star show me the way to her, to whom my

2.

*mf* *p*

Herz geweiht. Sie will ich suchen im - - merdar - für  
 heart is giv'n. Her will I seek for e - - vermore For

*poco stringendo* *mf* *p*

sie bin ich zum Tod be-reit für sie bin ich zum  
 her am I to die pre-par'd For her am I to

*poco stringendo*

*tranquillo* *f* *Andante.*

Tod, zum Tod be - - reit!  
 die, to die pre - - par'd.

*tranquillo* *f* *mf*

Sopran. *mf*

CHOR DER FEEN. Heil Kö - nig dir, es  
 CHORUS OF FAIRIES. Hail King to thee! For

Alt. *mf*

Heil Kö - nig dir, es  
 Hail King to thee! For

sieg - - te der herr - - - lich - ste der Trie - - be, aus  
nob - - lest of im - - - puls - es have conqu' - er'd From

sieg - - te der herr - - - lichste der Trie - - be, aus  
nob - - lest of im - - - pulses have conqu' - er'd From

der Versu - - - chung Ban - den er - lös - te dich die  
bonds of fierce temp - ta - - tion By love thou now art

der Ver - su - - - chung Ban - den er - - lös - te dich die  
bonds of fierce temp - ta - - tion By love thou now art

Lie - - be, er - lös - te dich, er - lös - te dich die  
res - - cued By love a - lone, by love a - lone thou'rt

Lie - - be, er - - - lös - te dich, er - - lös - te dich die  
res - - cued By love a - lone, by love a - lone thou'rt



ASCHENBRÜDEL.  
CINDERELLA.

Allegro vivo.

DER KÖNIG.  
THE KING.

*mf*

Er ist's, er ist's!  
T'is he! t'is he!

Sie ist's, sie ist's!  
T'is she! t'is she!

Ich fand sie  
Once more I've

Lie - - - be.  
res - - - cued.

Lie - - - be.  
res - - - cued.

Allegro vivo.

*mf*

*ped.*

\* *ped.*

\* *ped.*

*ped.*

\* *ped.*

*cresc.*

*f.*

Ich fand ihn wie - - der, vom Him - mel stieg das Glück mir  
Once more I've found him, From hea - ven has my joy des -

wie - - der, vom Him - mel stieg das Glück mir  
found her, From hea - ven has my joy des -

*cresc.*

*f.*

*mf*

**R**

nie - - - der. Er - löst von Lei - - den, die  
cen - - - ded. Re - - deem'd from suff - - ring All

nie - - - der. Er - löst von Lei - - den, die  
cen - - - ded. Re - - deem'd from suff - - ring All

*mf*

Qual vor - bei, in himm - li - schen Freu - den blüht  
 pain is past With hea - ven - ly plea - sures Our

Qual vor - bei, in himm - li - schen  
 pain is past With hea - ven - ly

*mf* *f* *f*

*cresc.*

neu uns der Mai. Er - löst von Lei - den, die  
 spring blooms at last. Re - deem'd from suff'ring All

Freu - den blüht neu uns der Mai. Die Qual vor -  
 plea - sures Our spring blooms at last. All pain is

*mf* *mf*

Qual vor - bei, in himm - li - schen Freu - den blüht  
 pain is past with hea - ven - ly plea - sures Our

bei, in himm - li - schen Freu - den blüht neu uns blüht  
 past, with hea - ven - ly plea - sures Our spring blooms, our

*f* *f* *f*

ASCHENBRÖDEL.  
CINDERELLA.  
*dim.*

*poco rit.* Andante con moto.

neu uns der Mai. Siehst du, wie sich der  
spring blooms at last. See'st thou how spring is

FEENKÖNIGIN.  
FAIRY QUEEN.

Seht ihr in  
See how in

DER KÖNIG.  
THE KING.  
*dim.*

*poco rit.*

neu uns der Mai. Siehst du, wie sich der  
spring blooms at last. See'st thou how spring is

Andante con moto.

*dim.* *poco rit.* *p*

*mf* *p*  
Lenz ver - schön - - und wie die Son - ne, die  
beau - - ti - - fied and how the sunshine, the

*mf* *p*  
na - men - lo - ser Lust ihr Haupt gesenkt, ihr Haupt gesenkt auf  
name - less joy at last Her head has sunk, her head has sunk u -

*mf* *p*  
Lenz ver - schön und wie die Son - ne, die  
beau - - ti - - fied and how the sun - shine, the

*mf* *p*

Son - ne wie - der strahlt? Das Wort hör' ich, das  
*sun - shine falls a - round? The words whose mu - sic*

sei - - - ne Brust?  
*pon - - - his breast?*

*p*

Son - ne wie - der strahlt? Das Wort hör' ich, das  
*sun - shine falls a - round? The words whose mu - sic*

Sopran.

CHOR DER FEEN.  
 CHORUS OF FAIRIES.

Wir sehn des Kö - - - nigs - -  
*We see the King's en - -*

Wir sehn des Kö - - - nigs - -  
*We see the King's en - -*

*pp*

dei - - - nem Mund ent - - - tönt, und  
*from thy lips has died, Have*

Seht ihr des Kö - - - nigs An - - ge.sicht sanft  
*See you the King's en rap - - tur'd face il - -*

*p* *mf* *mf*

dei - - - nem Mund ent - - - tönt, und  
*from thy lips has died, Have*

An - - - ge - sicht sanft leuch - ten in der Lie - be  
*rap - - - tur'd face il - lu - min'd by the light of*

An - - - ge - sicht sanft leuch - ten in der Lie - be  
*rap - - - tur'd face il - lu - min'd by the light of*

*mf*

*f*  
seh' die die die die  
left their . Welt, choes sich im  
leuch - ten, sanft leuch - ten in der Lie - be, in der  
lu - min'd il - lu - min'd by the light of love, the

*f*  
seh' die die die die  
left their Welt, choes sich im  
Licht, sanft leuch - ten, leuch - ten in der  
love il - lu - min'd, By - the light, the

*f*  
Licht, sanft leuch - ten, leuch - ten in der  
love il - lu - min'd, By - the light, the

*mf* *p*  
Aug' dir malt.  
joy they sound.  
Lie - be Licht?  
light of love?

*mf* *p*  
Aug' dir malt.  
joy they sound.  
Lie - be Licht.  
light of love.

*mf* *p*  
Lie - be Licht.  
light of love.

Moderato.  
FEENKÖNIGIN. - FAIRY QUEEN.

Recit.

in tempo

Die Thrä - nen sind ge - trock - net, die Lie besgram ge - weint  
Now tears are dried for e - ver, The grief of love is gone

zu ew' - gem fro - hen Bun - de sei du, sei du o Paar ver -  
In e - ver las - ting u - nion Oh hap - py, hap - py pair be -

eint.  
one.

CHOR DER FEEN UND GEISTER.  
CHORUS OF THE FAIRIES AND SPIRITS.

Es sol - len e - wig eu - re Kro - nenglühn und eur Geschlecht soll nie ver -  
For e - ver shall your crowns with brightness glow, nor want of heirs your race shall

Es sol - len e - wig eu - re Kro - nenglühn und eur Geschlecht soll nie ver -  
For e - ver shall your crowns with brightness glow, nor want of heirs your race shall

Es sol - len e - wig eu - re Kro - nenglühn und eur Geschlecht soll nie ver -  
For e - ver shall your crowns with brightness glow, nor want of heirs your race shall

Es sol - len e - wig eu - re Kro - nenglühn und eur Geschlecht soll nie ver -  
For e - ver shall your crowns with brightness glow, nor want of heirs your race shall

blü- h- n, so weit sich eu- re Rei- che deh- nen, soll eu- rer Na- men Ruhm, eu- rer  
*know, Your fame, ex- alt- ed and un- bounded, be through your vast do- mi- nions, your*

blü- h- n, so weit sich eu- re Rei- che deh- nen, soll eu- rer Na- men Ruhm, eu- rer  
*know, Your fame, ex- alt- ed and un- bounded, be through your vast do- mi- nions, your*

blü- h- n, so weit sich eu- re Rei- che deh- - - - - nen, soll eu- rer  
*know, Your fame, your fame ex- alt- ed and un- bound- - - - - ed, be through your*

blü- h- n, so weit sich eu- re Rei- - - - - che deh- nen, soll eu- rer Na- - - - - men  
*know, Your fame, your fame ex- alt- ed and un- bounded, be through your vast - - - - - do-*

*Poco più mosso.*

Na- men Ruhm er- tö- nen. Die Strö- me sol- len jauchzend brausen, und  
*vast do- mi- nions sounded. The hap- py rivers on- ward flow- ing Be*

Na- men Ruhm er- tö- nen. Die Strö- me sol- len jauchzend brausen, und  
*vast do- mi- nions sounded. The hap- py rivers on- ward flow- ing Be*

Na- men Ruhm er- tö- nen. Die Strö- me sol- len jauchzend  
*vast do- mi- nions sounded. The hap- py riv- ers on- ward*

Ruhm er- tö- nen. Die Strö- me sol- len jauchzend  
*mi- - - - nions sounded. The hap- py riv- ers on- ward*

zahl - lo - se Se - gel dar - auf sau - sen, der rei - - - fen  
 la - den with ships their wealth be - stow - ing: The gold - - - en  
 zahl - lo - se Se - gel dar - auf sau - sen, der rei - - fen  
 la - den with ships their wealth be - stow - ing: The gold - - - en  
 brau - sen, und zahl - lo - se Se - gel dar - auf sausen, der rei - fen  
 flow - ing: Be la - den with ships their wealth be stowing; The gold - en  
 brau - sen, und zahl - lo - se Se - gel dar - auf sausen, der rei - fen  
 flow - ing: Be la - den with ships their wealth be stowing; The gold - en  
 Ped. \*

Saa - ten vol - le Wel - len soll'n dan - kend, soll'n dan - kend euch ent -  
 grain its ripe ears wa - ving Shall glad - ly, shall glad - ly yield to  
 Saa - ten vol - le Wel - len soll'n dan - kend, soll'n dan - kend euch ent -  
 grain its ripe ears wa - ving Shall glad - ly, shall glad - ly yield to  
 Saa - ten vol - le Wel - len soll'n dan - kend, soll'n dan - kend euch ent -  
 grain its ripe ears wa - ving Shall glad - ly, shall glad - ly yield to  
 Saa - ten vol - le Wel - len soll'n dan - kend, soll'n dan - kend euch ent -  
 grain its ripe ears wa - ving Shall glad - ly, shall glad - ly yield to  
 ff



**T**

ge - gen schwel - len, in ste - tem Laub - ge - prän - ge  
 you its trea - - sure, In constant leaf the trees shall

ge - gen schwel - len, in ste - tem Laubge - prän - ge  
 you its trea - - sure, In constant leaf the trees shall

ge - gen schwel - len, in ste - tem Laubge - prän - ge  
 you its trea - - sure, In constant leaf the trees shall

ge - gen schwel - len, in ste - tem Laub - ge - prän - ge  
 you its trea - - sure, In constant leaf the trees shall

steh der Baum und fas - - se lie - - bend in den Him - mels - raum, in den Himmels -  
 e - ver stand and fer - - tile beau - - ty shall a - dorn the land, shall a - dorn the

steh der Baum und fas - - se lie - - bend in den Him - mels - raum, in den Himmels -  
 e - ver stand and fer - - tile beau - - ty shall a - dorn the land, shall a - dorn the

steh der Baum und fas - - se lie - - bend in den Him - mels - raum, in den Himmels -  
 e - ver stand and fer - - tile beau - - ty shall a - dorn the land, shall a - dorn the

steh der Baum und fas - - se lie - - bend in den Him - mels - raum, in den Himmels -  
 e - ver stand and fer - - tile beau - - ty shall a - dorn the land, shall a - dorn the

Andante.

raum!  
land.

raum!  
land.

raum!  
land.

Zwei hol - - - de  
Two love - - - ly

Zwei hol - - - de  
Two love - - - ly

Zwei hol - - - de  
Two love - - - ly

Andante.

Zwei hol - de Ster - ne,  
Two love - ly stars -

Ster - ne sollt' ihr schwe - ben in ew' - ger Ju - gend ü - ber'm  
stars be ye then float - ing o'er life in joy - ous youth e -

Ster - ne sollt' ihr schwe - ben in ew' - ger Ju - gend ü - ber'm  
stars be ye then float - ing o'er life in joy - ous youth e -

Ster - ne sollt' ihr schwe - ben in ew' - ger Ju - gend ü - ber'm  
stars be ye then float - ing o'er life in joy - ous youth e -

*p*

zwei hol - - - de Ster - - ne sollt ihr  
*Two* love - - - ly stars be ye then

Le - - ben, zwei hol - - - de Ster - - ne sollt ihr  
 ter - - nal, *two* love - - - ly stars be ye then

Le - - ben, zwei hol - - - de Ster - - ne sollt ihr  
 ter - - nal, *two* love - - - ly stars be ye then

Le - - - ben,  
 ter - - - nal,

*cresc.*

*cresc.*

*cresc.*

*mf*

schwe - ben in ew' - - ger Ju - gend ü - - ber'm Le - ben.  
 float - ing o'er life in joy - ous youth e - - ter - nal

schwe - ben in ew' - - ger Ju - gend ü - - ber'm Le - ben.  
 float - ing o'er life in joy - ous youth e - - ter - nal


schwe - ben in ew' - - ger Ju - gend ü - - ber'm Le - ben.  
 float - ing o'er life in joy - ous youth e - - ter - nal

in ew' - - ger Ju - gend ü - - ber'm Le - ben.  
 o'er life in joy - ous youth e - - ter - nal

*mf*

**U**ASCHENBRÖDEL.  
CINDERELLA.

*p*



Er - löst von Lei - den, die Qual vor -  
*Re-deem'd from suffring All pain is*

FEENKÖNIGIN.  
FAIRY-QUEEN.

*p*



Er - löst von Lei - den, die Qual vor -  
*Re-deem'd from suffring All pain is*

DER KÖNIG.  
THE KING.

*p*



Er - löst von Lei - den, die Qual vor -  
*Re-deem'd from suffring All pain is*

*p*



und wenn ihr sterbt, sterbt ihr zu - sam - - men,  
*And when ye die Ye pass to - geth - - er*

*p*



und wenn ihr sterbt, sterbt ihr zu - sam - - men,  
*And when ye die Ye pass to - geth - - er*

*p*



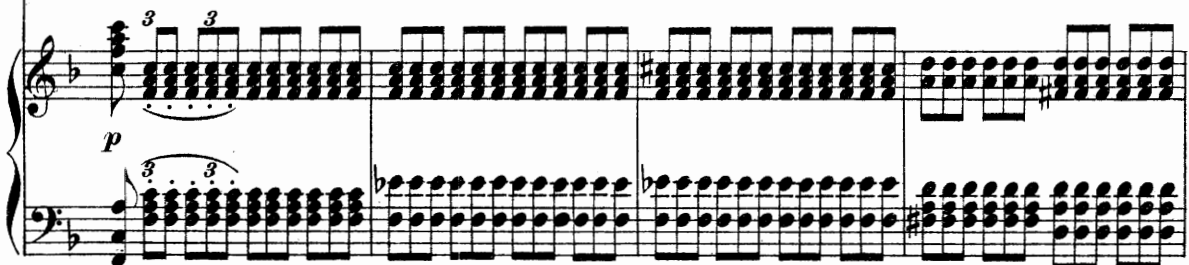
und wenn ihr sterbt, sterbt ihr zu - sam - - men, und  
*And when ye die Ye pass to - geth - - er*

*p*



und wenn ihr sterbt, sterbt ihr zu - sam - - men,  
*And when ye die Ye pass to - geth - - er*

*p*



*cresc.*

bei, in himm - lischen Freu - den blüht neu uns der  
*past With hea - ven - ly plea - sures Our spring blooms at*

*cresc.*

bei, in himm - lischen Freu - den blüht neu euch der  
*past With hea - venly plea - sures Your spring blooms at*

*cresc.*

bei, in himm - li - schen Freu - den blüht neu uns der  
*past With hea - - ven - ly plea - sures Our spring blooms at*

*cresc.*

und schwebt em - por ver - ein - - te Flam - - men, und  
*Where heav - en's spring is e - - ver ver - - nal, where*

*cresc.*

und schwebt em - por ver - ein - - te Flam - - men, und  
*Where heav - en's spring is e - - ver ver - - nal, where*

*cresc.*

schwebt em - por ver - ein - - te Flam - - men, und  
*Where heav - en's spring is e - - ver ver - - nal, where*

*cresc.*

und schwebt em - por ver - ein - - te Flam - - men, und  
*Where heav - en's spring is e - - ver ver - - nal, where*

*cresc.*

*mf* *f*  
 Mai, blüht neu der Mai,  
*last.* *Spring* blooms at last

*mf* *cresc.* *f*  
 Mai, blüht neu euch der Mai, blüht neu  
*last* *Your* *spring* *blooms* *at* *last* *your* *spring*

*mf* *f*  
 Mai, blüht neu uns der Mai, in himm - li - schen  
*last* *Our* *spring* *blooms* *at* *last* *with* *heu - ven - ly*

*mf* *cresc.* *f*  
 schwebt em - por. ver - ein - te Flam - men, ver -  
*heav - en's* *spring* *is* *e - ver* *ver - nal* *is*

*mf* *cresc.* *f*  
 schwebt em - por, ver - ein - te Flam - men, ver -  
*heav - en's* *spring* *is* *e - ver* *ver - nal* *is*

*mf* *cresc.* *f*  
 schwebt em - por, ver - ein - te Flam - men, und  
*heav - en's* *spring* *is* *e - ver* *ver - nal* *is*

BASS I. *mf* *cresc.* *f*  
 schwebt em - por, und schwebt em - por ver -  
*heav - en's* *spring* *is* *e - ver* *ver - nal*

BASS II. *mf* *cresc.* *f*  
 schwebt em - por, und schwebt em - por ver -  
*heav - en's* *spring* *is* *e - ver* *ver - nal*

*mf* *cresc.* *f*  
 (Piano accompaniment)

blüht neu uns der Mai. *mf*  
*Spring blooms, blooms at last.*

euch der Mai, blüht neu euch der Mai, der Mai. *mf*  
*blooms at last, Your spring blooms at last, at last.*

Freu - den blüht neu uns der Mai, der Mai. *mf*  
*plea - sures Our spring blooms at last, at last.*

ein - te Flam - - - - men. Le - - bet wohl! *mf*  
*e - ver ver - - - - nal. Fare ye well!*

ein - te Flam - - - - men. Lebt wohl, lebt wohl! *mf* Lebt  
*e - ver ver - - - - nal. Fare well, fare well!* Fare

schwebt em - por ver - ein - - - te Flam - - - men. *mf*  
*e - ver, e - ver ver - - - - nal. Fare well!*

ein - - - te Flam - men. Lebt wohl, lebt wohl! *mf* Lebt  
*e - - - ver ver - - - - nal. Fare well, fare well!* Fare

ein - - - te Flam - - - - men. Lebt wohl! *mf* Lebt  
*e - - - ver ver - - - - nal. Fare well!* Fare

Sopran. *mf* *p*  
 Lebt wohl! Lebt  
 Fare well! Fare

Alt.  
 wohl! *p* Lebt wohl! Lebt  
 well! Fare well! Fare

Tenor. *mf* *p*  
 Lebt wohl! Lebt  
 Fare well! Fare

Bass. *p*  
 wohl! Lebt wohl! Lebt  
 well! Fare well! Fare

*dimin.* *p*

FEENRÖNIGIN.  
 FAIRY-QUEEN. Moderato.

Wie-der zur Wol - ke wer - de der  
 Once more to cloud - let change we the

*f* *p*

wohl. *f*  
 well.

wohl. *f*  
 well.

wohl. *f*  
 well.

wohl. *f*  
 well.

Moderato.



Wa - gen; wie - der zu Bli - - - - - tzen wer - det, ihr  
 cha - riot Once more to light - - - - - mings turn we the

The first system features a vocal line with lyrics in German and English. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords. There are triplets and an 8-measure rest in the vocal line.

Ros - - - se wir lie - ben nicht Wei - - le füh - - ret uns  
 hor - - - ses we love not de - lay - - ing now guide us

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet pattern in the right hand and chords in the left hand.

heim - - - - wärts in sprü - - hen - der  
 home - - - - wards with rap - - ture o -

The third system shows the vocal line and piano accompaniment. The piano part continues with the triplet motif and chordal accompaniment.

**V. ff**  
 Ei - - - - le.  
 bey - - - - ing.

The fourth system begins with a dynamic marking of **V. ff**. The piano accompaniment is more active, featuring a complex rhythmic pattern with triplets and accents. There are also some 'x' marks in the piano part.

The fifth system shows the piano accompaniment continuing with the complex rhythmic pattern and chordal structure.

**Maestoso.**

Ob.

*mf*

**CHOR. - CHORUS.**

*f*

Streu-et Blu - men, win - det Krän-ze, fei - ert sie mit Spiel und Sang,  
 Strew ye flow - ers, twine ye garlands, Honour them with dance and song,

*f*

Streu-et Blu - men, win - det Krän-ze, fei - ert sie mit Spiel und Sang,  
 Strew ye flow - ers, twine ye garlands, Honour them with dance and song,

*f*

Streu-et Blu - men, win - det Krän-ze, fei - ert sie mit Spiel und Sang,  
 Strew ye flow - ers, twine ye garlands, Honour them with dance and song,

*f*

Streu-et Blu - men, win - det Krän-ze, fei - ert sie mit Spiel und Sang,  
 Strew ye flow - ers, twine ye garlands, Honour them with dance and song,

und bis an des Rei - ches Grenze künd' es fro - her Glo - ckenklang.  
*While the joy - bells loud pro - claiming Make it known the land a - long.*

und bis an des Rei - ches Grenze künd' es Glo - cken - klang.  
*While the joybells loud pro - claiming Make it known a - long.*

und bis an des Rei - ches Grenze künd' es fro - her Glo - cken - klang.  
*While the joybells loud pro - claiming Make it known the land a - long.*

und bis an des Rei - ches Grenze künd' es fro - her Glo - cken - klang.  
*While the joy - bells loud pro - claiming Make it known the land a - long.*

Streu - et Blu - men, win - det Kränze, fei - ert sie mit Spiel und Sang,  
*Strew ye flow - ers, twine ye garlands, Ho - nour them with dance and song,*

Streu - et Blu - men, win - det Kränze, fei - ert sie mit Spiel und Sang,  
*Strew ye flow - ers, twine ye garlands, Ho - nour them with dance and song,*

Streu - et Blu - men, win - det Kränze, fei - ert sie mit Spiel und Sang, —  
*Strew ye flow - ers, twine ye garlands, Ho - nour them with dance and song, —*

Streu - et Blu - men, win - det Kränze, fei - ert sie mit Spiel und Sang,  
*Strew ye flow - ers, twine ye garlands, Ho - nour them with dance and song,*

W

und bis an des Rei-ches Grenze künd' es fro-her Glo-ckenklang.  
*While the joy-bells loud proclaiming Make it known the land along.*

und bis an des Rei-ches Grenze künd' es fro-her Glockenklang.  
*While the joy-bells loud pro-claiming Make it known the land a-long.*

und bis an des Rei-ches Grenze künd' es fro-her Glockenklang.  
*While the joy-bells loud proclaiming Make it known the land a-long.*

und bis an des Rei-ches Grenze künd' es fro-her Glockenklang.  
*While the joy-bells loud proclaiming Make it known the land a-long.*

*mf*  
 Lie-be lä-chelt auf dem Throne hell, hell wie Son-nenschein,  
*Love is smiling on the throne now, Bright, bright as noonday sun,*

*mf*  
 Lie-be lä-chelt auf dem Throne hell, hell wie Sonnen-schein,  
*Love is smiling on the throne now, Bright, bright as noonday sun,*

*mf*  
 Lie-be lä-chelt auf dem Throne hell, hell wie Sonnen-schein,  
*Love is smiling on the throne now, Bright, bright as noonday sun,*

*mf*  
 Lie-be lä-chelt auf dem Throne hell, hell wie Sonnen-schein,  
*Love is smiling on the throne now, Bright, bright as noonday sun,*

SOLO. *mf* hell, hell wie Son-nenschein, ist der goldnen Kö-nigskro-ne schönster, schönster  
*Bright, bright as noonday sun Is the best and ra-rest jew-el Of the monarch's*

SOLO. *mf* hell, hell wie Sonnen-schein, ist der goldnen Königs-kro-ne schön-ster  
*Bright, bright as noonday sun Is the best and rarest jew-el Of monarch's*

SOLO. *mf* hell, hell wie Son-nenschein, ist der goldnen Kö-nigskro-ne schönster, schönster  
*Bright, bright as noon-day sun Is the best and ra-rest jew-el Of the monarch's*

SOLO. *mf* hell, hell wie Sonnen-schein, ist der gold-nen Königs-kro-ne schön-ster, schönster  
*Bright, bright as noonday sun Is the best and rarest jew-el Of the monarch's*

*mf* *f* *mf*

SOLO. *mf* E-delstein, der schönste E-del-stein, der Kro-ne schönster E-del-  
*gold-en crown, the monarch's golden crown, the best and ra-rest jew-el*

*f* *mf* SOLO. E-delstein, der schönste E-del-stein, der Kro-ne schönster E-del-  
*gold-en crown, the monarch's golden crown, the best and ra-rest jew-el*

*f* *mf* SOLO. E-delstein, der schönste E-del-stein, der Kro-ne schönster E-del-  
*gold-en crown, the monarch's golden crown, the best and ra-rest jew-el*

*f* *mf* SOLO. E-del-stein, der schönste E-del-stein, der Kro-ne schönster E-del-  
*gold-en crown, the monarch's golden crown, the best and ra-rest jew-el*

*f* *mf*

stein.  
she.

stein.  
she.

stein.  
she.

stein.  
she.

CHOR.

Win-det Krän - ze.  
Twine ye gar - lands

*f*  
Blu - men streuet, windet Krän - ze, Blu - men streuet, win-det Krän - ze.  
Strew ye flowers, twine ye gar - lands Strew ye flowers, twine ye gar - lands

*f*  
Blu - men streuet, windet Krän - ze, Blu - men streuet, win-det Krän - ze.  
Strew ye flowers, twine ye gar - lands Strew ye flowers, twine ye gar - lands

*f*  
Blu - men streuet, windet Krän - ze, Blu - men streuet, win-det Krän - ze.  
Strew ye flowers, twine ye gar - lands Strew ye flowers, twine ye gar - lands

## TUTTI.

*f*

Streuet Blu-men, win-det Kränze fei-ert sie mit Spiel und Sang,  
*Strew ye flow-ers twine ye garlands, Honour them with dance and song,*

Streuet Blu-men, win-det Kränze fei-ert sie mit Spiel und Sang,  
*Strew ye flow-ers twine ye garlands, Honour them with dance and song,*

Streuet Blu-men, win-det Kränze fei-ert sie mit Spiel und Sang, —  
*Strew ye flow-ers twine ye garlands, Honour them with dance and song, —*

Streuet Blu-men, win-det Kränze fei-ert sie mit Spiel und Sang,  
*Strew ye flow-ers twine ye garlands, Honour them with dance and song,*

und bis an des Rei-ches Grenze künd' es fro-her Glo-ckenklang.  
*While the joy-bells loud pro-claiming Make it known the land a-long.*

und bis an des Rei-ches Grenze künd' es fro-her Glocken-klang.  
*While the joy-bells loud pro-claiming Make it known the land a-long.*

und bis an des Rei-ches Grenze künd' es fro-her Glocken-klang.  
*While the joy-bells loud pro-claiming Make it known the land a-long.*

und bis an des Rei-ches Grenze künd' es fro-her Glocken-klang.  
*While the joy-bells loud pro-claiming Make it known the land a-long.*

*mf* *cresc.*

Freu - de - strahlend, ju - bel - tö - nig geht's zum Fest und Tanz da - hin.  
*Crown'd by pleasure and re-joicing; Now the joy - ous feast is seen.*

*mf* *cresc.*

Freu - de - strahlend, ju - bel - tö - nig geht's zum Fest und Tanz da - hin.  
*Crown'd by pleasure and re-joicing; Now the joy - ous feast is seen.*

*mf* *cresc.*

Freu - de - strah - lend, ju - bel - tö - nig geht's zum Fest und Tanz da - hin.  
*Crown'd by plea - sure and re-joicing; Now the joy - ous feast is seen.*

*mf* *cresc.*

Freu - de - strahlend, ju - bel - tö - nig geht's zum Fest und Tanz da - hin.  
*Crown'd by pleasure and re-joicing; Now the joy - ous feast is seen.*

*f*

Bräu - ti - gam ist un - ser Kö - nig, A - - - schen - brö - - - del,  
*Now our King as bride groom cometh, Cin - - - der - - el - - - la,*

*f*

Bräu - ti - gam ist un - ser Kö - nig, Bräu - ti - gam ist un - ser Kö - nig,  
*Now our King as bride groom cometh, Now our King as bride groom cometh,*

*f*

Bräu - ti - gam ist un - ser Kö - nig, A - schen - brö - - - del,  
*Now our King as bride groom cometh, Cin - der - - el - - - la,*

*f*

Bräu - ti - gam ist un - ser Kö - nig, Bräu - ti - gam ist un - ser Kö - nig,  
*Now our King as bride groom cometh, Now our King as bride groom cometh,*



A - - schenbrö - del Rö - - ni - gin, A - schenbrö - del  
 Cin - - der - el - la is - - our queen, Cin - der - el - la

A - - schenbrö - del Rö - - ni - gin, A - schenbrö - del  
 Cin - - der - el - la is - - our queen, Cin - der - el - la

A - - schenbrö - del Rö - - ni - gin, A - schenbrö - del  
 Cin - - der - el - la is - - our queen, Cin - der - el - la

A - - schenbrö - del Rö - - ni - gin, A - schenbrö - del  
 Cin - - der - el - la is - - our queen, Cin - der - el - la

3 3 3 3

Rö - - ni - gin.  
 is - - our queen.

Rö - - ni - gin.  
 is - - our queen.

Rö - - ni - gin.  
 is - - our queen.

Rö - - ni - gin.  
 is - - our queen.

*Poco più tranquillo.*

*ff*



THE COMPOSITIONS  
OF  
**HEINRICH HOFMANN.**

PUBLISHED AND SOLD

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# HEINRICH HOFMANN'S COMPOSITIONS.

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HEINRICH HOFMANN has within a very short period obtained a prominent position amongst the Composers of the present time, an event which is so much more difficult on account of the many different views taken of the highest aim of musical art, and for this reason testifying to the solid and sterling qualifications of the Composer.

Heinrich Hofmann was born in Berlin on the 13th January, 1842. His early years were passed under straitened circumstances, which may essentially have matured and developed his own particular nature.

His musical talent became apparent in his ninth year, when he joined the Berlin Dom-Choir, having been gifted with so beautiful a voice that he was soon entrusted with solo parts. The impressions thus made upon him in his early youth, by becoming acquainted with the highest class of sacred music, have no doubt given him that firmness and earnestness of conception, much as other events in life and his natural susceptibility of everything characteristic may have modified it.

In his fifth year he became a pupil of Theodor Kullak for pianoforte playing, and of Dehn and Wuerst for harmony. For several years he played in public, and was considered a talented performer, but soon his special gift for composition manifested itself, and he gave up pianoforte playing and devoted himself entirely to writing; a fortunate turn in his circumstances having enabled him to do so.

After composing a few smaller works his Operetta "Cartouche" (Op. 7) met with success at several opera houses. He then produced, in 1872, the composition which at once made his name known throughout the whole of Germany—namely his Op. 16, "Hungarian Suite" for Orchestra, dedicated to his friend Brahms. Rarely has a work of that kind, by a young composer, met with such great and immediate success. In one year it was performed at various places more than a hundred times, and Gade, Hiller, Bargiel, Stern, Jensen und others, wrote in rapturous terms about it.

Hofmann then wrote, in rapid succession, a Pianoforte Trio, Song of the Norns for Female Voices and Orchestra, Sestet for Stringed Instruments, Original Pianoforte Duets, several Books of Songs, a Dramatic Overture for Orchestra, and what may be considered his grandest Work for Orchestra, the "Frithjof" Sinfonie. This Sinfonie was first performed by Bilsse's Orchestra in Berlin in the winter of 1874, when it had to be repeated twice within a few weeks, and was given at other places more than seventy times in the same season, having been everywhere received with enthusiasm.

The Instrumentation of Hofmann's Orchestral Works is masterly in the highest degree; and the ingenious and poetical combinations of musical workmanship make these compositions worthy to rank amongst the best ever written. The names of the three movements of the Hungarian Suite (Op. 16) — "In the Coronation Room," "Romance," and "In the Puszta,"—give a programme of the music. Notwithstanding its relationship to a great number of rhapsodies for Piano, Violin, or Orchestra, which have likewise taken their character from Hungarian sources, this Suite is essentially original, and as characteristic in its rhythm, as full of spirit and vivid freshness, as it is fascinating in its melodious tone and enchanting in its effective treatment.

The most finished of all Hofmann's Orchestral Works hitherto published is the "Frithjof" Sinfonie (Op. 22), dedicated to the Philharmonic Society of London. The first movement, *Allegro con fuoco* in E flat, illustrates "Frithjof and Ingeborg," the two well-known characters from Tegner's immortal poem of Skandinavian Saga, in two subjects, personifying the bold and noble youth, and the tender and loving maiden, with striking contrast, the rhythm and tone-colouring giving a picture of a Skandinavian idyl. The second movement, "Ingeborg's Lament," *Adagio* in C minor, is a monologue of the loving maiden, expressing in a tender and enchanting elegy her grief over the separation from her lover, whom she follows in thought over the paths of danger and glory. The third movement gives us a *Scherzo*, an *Intermezzo* in G minor, "Elves and Sprites," which introduces us still more into the world of Skandinavian Saga, nature and life, and the merry and gay *motivo* of the

elves is most effective in conjunction with the bass *motivo* of the sturdy and bouncing sprites. The last movement, "Frithjof's Return", *Allegro* in E flat—after a short and slow introduction in minor, announces, through a passage for the horn, the return of our hero, whose *motivo* from the first movement is heard again in a modified form as well as that of Ingeborg, and sounds expressing blissful felicity and exulting joy tell that the happy lovers are for ever reunited.

The Trio (Op. 18) for Pianoforte, Violin and Violoncello in A, is a work of great importance. The first movement has bold themes developed with an effect both original and pleasing. In the *Andante con moto* a tender melody is first given to the piano and then responded to by the stringed instruments—the *Scherzo* is sparkling, and the *Finale*, beginning in a triumphal strain and then bringing the several themes of the Trio in most interesting combinations, concludes grandly with a repetition of the first *motivo*.

The Original Compositions for two performers on the pianoforte form a very important section of Hofmann's Works, and pianists of taste will receive them with the more gratitude as this branch of writing has not been much cultivated. Among the more important works of this kind we may mention Op. 19, "Italian Love Story" in six numbers: Introduction, Barcarole, Serenade, Duetto, Carnival, and Wedding Procession; Op. 23, two Books of Laendler; Op. 29, Springtime of Love, Five Duets written on Rückert's charming poems, the New Hungarian Dances, Silhouettes from Hungary, Russian Prairie Pictures, English National airs; Op. 35, three characteristic Duets: Dance, Nocturnal Procession, and Dance Song and Op. 43, On the Rhine, four duets. All these Duets are written with the most thorough knowledge of the instrument, and yet they advantageously remind us of the orchestral composer. The principal subjects are unexceptionally happy inspirations, and of themselves are so productive and capable of development that it affords real gratification to follow them through all their transitions, transformations, and variations. The individuality of Hofmann, which we have admired in his Orchestral Works, is also apparent in these Duets, and we perceive the same poetical feeling, characteristic treatment, and love for all that is beautiful.

Of equally sterling value are the Original Compositions for Pianoforte Solo, all admirably written for the instrument, rewarding the player and enchanting the listener. The five Pieces (Op. 9) and the "Reminiscences" (Nachklänge, Op. 34 and 37), containing a number of movements of varied character, will charm, some by their noble simplicity and genuine poetic feeling, others by their vivacity and brightness.

In Hofmann's vocal works again we perceive the master mind, delighting us in every bar we hear. Passing over the charming Two Part Songs (Op. 4), the Three Quartets for Mixed Voices (Op. 8), the Six Quartets for Male Voices (Op. 20), and the Songs (Op. 24, 26, 27, 32, 23 and 36), we come to Op. 21—Song of the Norns for Female Voices, Solo, Chorus, and Orchestra. After a short Introduction, full of bold and characteristic modulations, a three-part Chorus in B minor relates the awful tale, the demoniac character of which, is fully illustrated by the instrumentation. A Recitative and Solo, followed by an Instrumental Interlude, then leads to an affecting Chorus, first in unison, but concluding in three parts. The chromatic passages of the Orchestra which introduced the Chorus are heard again, and the *motivo* of Kriemhild, already intimated at the commencement, is now brought forward in an *Andante quasi adagio*, developing, after a Recitative, into a dirge, the serious but simple melody of which, suggestive of ancient hymns, has a most touching effect. In the following movement, a Solo (with Chorus) of great beauty, by the Nornes, bringing consolation to the grieving Kriemhild, impresses deeply by its contrast; and the work is brought to a conclusion by a repetition of the first Chorus.

An important Choral Composition of Hofmann is Op. 30—"Melusina," a Cantata for Solo, Chorus and Orchestra. Although first published not long ago, it has already been performed by upwards of one hundred Choral Societies in Germany, a success hardly ever attained by any similar work. In "Melusina" the text-book offers rich and manifold material for Solos and Choruses, and the Composer has availed himself of this with the best effect. The Choruses of the nymphs and water-spirits, of the hunters and of the people, each of them full of life and vigour, alternate charmingly. Whilst the first part of the Cantata is essentially lyrical, the second part gradually becomes highly dramatic, and the various *motivi* running through the whole of the poem are treated in the most perfect manner, culminating in a climax of deep impression in the two finales.

The two Operas "Armin" and "Aennchen von Tharau" which have only recently been brought forward met with such an enthusiastic reception, that they are now in preparation at all the principal Opera Houses in Germany.

This superficial review of some of Hofmann's Works will suffice to show that we have in him a Composer endowed with rare genius and power of production; and it is not to be doubted that his compositions will be received with the same admiration and delight in England as they have been in Germany, where they have at once become popular.



# HEINRICH HOFMANN'S COMPOSITIONS.

## OPINIONS OF THE PRESS.

It is not often, that so many clever works are found signed with a name hitherto unknown to English musicians as those now before us by Heinrich Hofmann. — In the vocal works there exists a depth of expression, a happy wedding of words with music rarely to be found in songs sent forth from publishing houses in the present day. In the pianoforte works there is a remarkable originality as well in the choice of themes as in the manner of treatment. The spirit infused through all these works tells of the existence of a power rare among the musicians now commanding public attention and if the future works of this new composer continue and fully realize the promises made in these few specimens, the name of Hofmann will be one of the best known and his talents such as to call forth the highest respect. — *Athenæum*.

A more interesting or important collection of works by a composer, who has yet scarcely gained a footing in England, than the one sent for our inspection it has rarely been our good fortune to meet with. — *Pictorial World*.

If the present promise of excellence as contained in the hitherto published works by Hofmann be strengthened and fulfilled the world will welcome one of the most remarkable musicians of modern times in him. His own countrymen have received his labours with the highest enthusiasm and it only remains to obtain a fair hearing for them in this country to justify the good opinion held of him. — *Morning Post*.

## REVIEWS.

### VOCAL WORKS.

**Op. 4. Four two-part Songs.** For the drawing-room and for teaching purposes, these simple duets for soprano and mezzo soprano will be found most useful and pleasing. The words, by L. Novra, are irreproachable. We particularly recommend No. 1, *Wake! 'tis Morning*, and No. 4, *When o'er the Sea*, both in six-quaver time, the first in B flat, the second in E flat. They are exceedingly tuneful, and require a very moderate compass of voice. — *Pictorial World*.

Very charming examples of this excellent musician's talent. The first, "Wake, 'tis morning", is bright and animated; the second, "The Little Sweetheart", tender and quaint; the third, "The Snowflakes", highly picturesque. The fourth and last, as well as most important, is truly melodious, and leaves a delightful impression. All are for soprano and contralto of moderate compass, and written with the utmost care and finish. — *Queen*.

"The duets are all pleasing, and the vocal intervals are carefully written." — *Musical Record*.

"A group of brief but so graceful compositions that the series may be sung consecutively, without fear of tedium or monotony." — *Graphic*.

**Op. 21. Song of the Norns.** English version by Lewis Novra, for Solo and Chorus of Female Voices and Orchestra. — Although not so styled by the composer, this important work would be properly defined as a Cantata, consisting of an introduction and four numbers. Hofmann's characteristics are strongly marked throughout this work. The harmonies are bold and masterly, and quite in the modern German romantic school. The short introduction is followed by a three-part chorus, vigorous and descriptive, which must be most effective with the orchestral accompaniment, judging from the pianoforte arrangement before us, which, however, is well arranged for performance, and appears to contain the salient features of the score. An andante for soprano solo, *When Odin Breathed his Dread Command*, is highly dramatic, and a series of melodical phrases interspersed with brilliant instrumental passages lead up to an *Allegro* for unison chorus with florid accompaniment: the voices sing a sustained melody which may be almost considered as a chorale, and the restless instruments combine to form a highly effective number. Again, an *Andante quasi Adagio*, followed by some fragmentary passages, is succeeded by a solo for soprano with three-part chorus, *Weep No More*, which in its turn gives place to a resumption of the first theme, and this chorus brings the work to a satisfactory and brilliant ending. *The Song of the Norns* will prove a boon to choral societies and classes in search of novelty. — *Pictorial World*.

Here are all the wild, weird effects, necessary to the treatment of the subject, which cannot fail to delight the mind of the cultivated musician. — *Morning Post*.

This composition fully displays the skill and talent of Hofmann in a more extended sphere of art. — *Music Trades Review*.

**Op. 30. "Melusina."** Cantata for Solo, Chorus and Orchestra or Pianoforte. The music is melodious and well suited to the voice. The accompaniments, although independent, are always an assistance to the voice parts, and are most skilfully written; the lyrical portions of the work always maintain their peculiar characteristics, and are strongly contrasted by the highly-coloured dramatic concerted music of the second part. In this cantata proof is given of talent of a rare excellence. It ought to become widely known and popular with choral classes, and as the full score and band parts are published, as well as the vocal score and separate voice parts, it should be acceptable to larger societies. — *Pictorial World*.

A work, extraordinary enough to make the reputation of many a more ambitious, but less industrious writer. — *Morning Post*.

"To Signor Gustave Garcia we owe the first hearing at St. James's Hall of Hofmann's cantata, 'Melusina', produced with an able choir, 250 strong, with Miss Lisa Walton, Madame Garcia, Mr. C. E. Tunney, and Signor Frederici as principals. Hofmann is not much known in England, save as a composer of fugitive pieces for the pianoforte; but to judge by 'Melusina', he is capable of sustaining effect. His music appears to belong to the romantic German school, of which Mendelssohn, Schumann, Niels W. Gade, with others of more or less note, form the representatives, and is tuneful and flowing throughout, admirably harmonised, and full of that peculiar 'northern' quality which we recognise in Mendelssohn's Scotch Sinfonie, *Hebrides* overture, etc." — *Standard*.

Amongst the portions which most strongly impressed us last night as beautiful were the opening prologue, a chorus of hunters, "Sweet love, I must be going;" a duet for Melusina and Raymond, "With thine eye," overflowing with passionate expression and deliciously melodious; a chorus of nymphs, "We come at thy calling;" a solo for Raymond, "I guess the spot where in devotion;" one of the few things in the work distinguished by reposeful feeling; a pretty chorus of nymphs, "Bubble up brightly;" and a tenderly pathetic solo for Raymond, "O Melusina, wilt thou not forgive." — *Birmingham Daily Gazette*

**Op. 40.** "Armin" Heroic Opera. The prominent merits of this work are indisputably the vigour, the boldness and the manliness of the composer's style. — *Musical Record*.

**Op. 42.** A Romance of Love (Minnespiel) Waltzes, for soprano, alto, tenor, and bass, chorus or solo, and two performers on the pianoforte.

In eleven numbers the singers, sometimes in duet, sometimes in solo or quartet, tell the old love-tale—sorrow at parting, hopes for return, &c., the piano players having an entirely independent part. They were no doubt suggested by the success of the *Liebeshieder* of Brahms, and they are modelled on the same form; but though like them in this particular, they are in no manner similar to them in tune; the treatment of the voice parts is somewhat different, the voices having much more sustained harmony than in those of Brahms. For concert performance these waltzes ought to become popular. — *Pictorial World*.

When we say that in this work Hofmann has produced something worthy to rank with its predecessors, it will be understood, that no slight praise is given. — *Graphic*.

**Op. 32 & 36.** Ten Songs. The Lover's Garland. The Floweret Love-Test. Beloved. United. Serenade. May-Time. Gondola Song. The Troubadour's Song. Dawn of Spring. The Hungarian Maiden.

"These songs are all, in point of musical value, far above the average of the vocal pieces to which our publishers have accustomed us." — *Figaro*.

*The Troubadour*, a pretty song with a very sparkling accompaniment.

*The Floweret Love-Test*, Op. 32, No. 2, is altogether a very delightful little song. The words, by L. Novra, are translated from the German, being another edition of the old story, *Ve Loves Me—Loves Me Not*. The restless accompaniment lies well for the hand, and in the melody Hofmann has most successfully caught the style of the words. — *Pictorial World*.

Herr Hofmann is no less successful as a song writer. The "Floweret Love-Test" is a pure, unaffected German "Lied" in C; ranging from E to G natural above the lines. "The Troubadour" is a "Mime Lied," or "Love Song," a genuine serenade, in E flat; range, from G on the second line to G and A flat above the staff. "The Hungarian Maiden," a plaintive lament of love forlorn, is agreeably seasoned with a more vivacious strain of "Gipsy" flavour; key, F minor; range, from E flat to G natural above the lines. — *Court Circular*.

The song, *The Troubadour*, has a pleasing, flowing melody, and a novel accompaniment for the pianoforte. It would make an agreeable song for the tenor voice, provided the vocalist can manage the upper A flat. *The Hungarian Maiden* has a plaintive charm of its own. — *Era*

There is a character about this simple but touching little Song "The Hungarian Maiden" which will surely please. — *Queen*. A Song of no ordinary merit. — *Graphic*.

## PIANOFORTE DUETS.

**Op. 19.** Italian Love Tale. Six Duets by Hofmann, a Composer who is highly esteemed in Germany, and is likely to become popular here, will be found well worthy the attention of pianists. The writing is that of a master who knows how to produce effect without resorting to eccentricity and difficulties. The Barcarole and Carnival scene are particularly charming. — *Illustrated Dramatic News*.

The 'Italian Love-Tale', Op. 19, is told in six divisions, arranged as duets for four hands upon one pianoforte. There is an Introduction, clever and piquant; a Barcarole, which seems to bring —

— the sense of far-off Venice  
Back to a dreaming soul;

a Serenade (Ständchen), soothing and passionate by turns; a Duetto (Zwiesgespräch), growing out, yet independent of, the Serenade, a beautiful and tender piece of writing; a Carnival Scene, joyous, fiery, and dashing; and a Wedding Procession (Hochzeitzug). — *Athenæum*.

**Op. 23.** Laendler. A series of German Waltzes, seven in number, which are entirely original, and not indebted to Hungary or any other country for their inspiration. They are issued for two or for four hands; but we cannot think the former version comparable to the latter, in which, with a very moderate amount of difficulty, a very considerable effect is obtained. Where all are so truly charming, it savours of partiality to prefer one to another; yet we cannot refrain from specifying Nos. 5 and 6 in F minor and A major, on account of their remarkable originality apart from their artistic excellence. — *Queen*.

These are seven pieces much in the style of the *Hungarian Melodies*. They are published as pianoforte solos or duets, and in this form we prefer them; they are highly effective, and the peculiarity of harmony when it occurs in music of this kind is a great beauty, since it argues an acquaintance on the part of the composer with the scale of the national music he desires to treat, and it would be just as inconsistent to compose a sea song in one of the ancient church modes as to habituate a national tune in any but its natural clothing. These compositions have a healthy tone about them, and the study of them will be alike beneficial to the student and the listener. — *Pictorial World*.

The Laendler (Op. 23) are Duets of exquisite beauty, particularly No. 1 (in G) with its graceful subject, and No. 2 with its gentle touch of sadness. — *Music Review*.

These Ländler (Rural) duets reveal at once fecundity of thought, fluency of style and appropriate geniality of manner. — *Court Circular*.

**Op. 35.** Three characteristic Duets entitled "Reigen" (Dance), "Nächtlicher Zug" (Nocturnal Procession) and "Tanzlied" (Dance Song), are full of character and effective without being difficult. — *Illustrated Dramatic News*.

**Op. 38.** Grand Funeral March, arranged from the orchestral score as a pianoforte duet by the composer, and dedicated to the eminent musician, Carl Reinecke, conductor of the Gewandhaus concerts at Leipzig. To those who like to add to the sadness of every-day life by the performance of a *Funeral March*, we can strongly recommend this work, and higher praise we would scarcely give than to say that a composition entirely fulfils its composer's intentions. — *Pictorial World*.

A fine work, full of pathetic power and masterly contrivance. *Illustrated Dramatic News*. — May be highly commended both for study and execution. — *Graphic*.

**Op. 39.** Prairie Pictures. Three Duets on original Russian Melodies. No. 1 is a brilliant movement, 3-4 time, in the key of A minor; No. 2 in A flat major is a pathetic lento movement, plaintive and poetical; No. 3 is a bright allegro in D major. There is a freshness and originality about these "Prairie Pictures" which renders them highly acceptable. — *Illustrated Dramatic News*.

Like the *Silhouettes from Hungary*, these pieces are strongly marked national tunes, and arranged as they are by such a master hand, they will prove a boon to duetplayers. No. 1 of the set is particularly attractive, and tolerably easy of performance. — *Pictorial World*.

Vigorous, graceful and tender by turns, animated, brilliant and very original. — *Queen*.

They have a wild grace and expressiveness, which will charm the pianists. — *Era*.

Quaint and piquant in spirit. — *Music Trades Review*.



**Silhouettes from Hungary.** Duets on original Hungarian Melodies. These striking national melodies are happily treated. *Illustrated London News* — Charming in their quaintness and passionate feeling, and arranged in a masterly style, these Silhouettes will be found a most enjoyable series of Pianoforte Duets. There is a peculiar charm about the melodies, and they are arranged in the most skilful and effective manner. *Illustrated Dramatic News.* — The alternately quaint, humorous, stern, and pathetic character of the Hungarian melodies lends itself perfectly to the idealistic treatment of Herr Hofmann; and his seven pieces are among the prettiest things we know. The pieces themselves are truly charming, very new, highly effective, and full of artistic traits, which must render them interesting in whatsoever society they may be presented. They are published as Solos or Duets. The latter, however, is the more interesting version; it contains effects unattainable by one pair of hands. — *Queen.*

**Silhouettes from Hungary.** Transcription for violin and piano. These charming pieces, of which several books appeared originally in the form of pianoforte duets, are welcome under whatever guise. In the present instance a judicious selection has been made of the most interesting numbers; and these, skilfully arranged, will be highly prized by amateurs of the violin and pianoforte, which instruments are well calculated to give effect to their piquant character. — *Queen.*

**New Hungarian Dances.** A collection of strikingly original and picturesque melodies, admirably arranged. *Illustrated London News.* — Will supply plenty of work and amusement for the autumn evenings in the home circle. *Graphic.* — The New Hungarian Dances are in every way worthy to take rank among the good things of our day. One and all they are trifles; but a straw shows which way the wind blows, and so these admirably racy and exhilarating Duets — we stick to our preference for the four-handed version — serve to show the bent and extent of their author's genius and culture. The "New Hungarian Dances" consist of a number of pieces, each of which is too good to be preferred to the other; and we recommend our really musical readers to get them all. — *Queen.* These national themes are delightful from their romance and piquancy, apart from their skilful treatment by the composer. — *Court Circular.*

The **Silhouettes from Hungary** and the **New Hungarian Dances** give us, with great depth of feeling and with poetical conception, the melancholy, wild, and impressive melodies of Hungarian gipsy-life in a manner totally different from Haydn's "All Ongaresse," but none the less characteristic and fascinating. — *W. Osterwald.*

In all these Duets the second player is provided with ample opportunities for gaining distinction, and we can confidently recommend these works by Heinrich Hofmann to the notice of musicians and amateurs. — *Illustrated Dramatic News.*

## PIANOFORTE SOLOS.

**Op. 2. Two Valses Caprices,** bear the stamp of great originality, added to the charm of a graceful style, and are well worthy the attention of good players. — *Brief.*

Herr Hofmann has not appeared to more advantage than in the two elegant valses before us. No. 1, in the key of G, though somewhat *triste*, is characteristic and musically interesting. No. 2, in A flat, is still more attractive; it opens with a singularly new harmonic progression, as beautiful as it is new, and is throughout instinct with grace. Both pieces are written with masterly care and fluency. — *Queen.*

**Op. 9. Five Characteristic Pieces.** Lied. Hungarian. Twilight. Elegy. Humoreske.

"Here is real, fresh, charming music, and its author, or we are much mistaken, will make his mark here, as he has already done in his native country. The five little pieces included in this number are, without exception, capital. No. 1, 'Lied,' is tender and melodious, and it is *not* Mendelssohn. No. 2 is a highly piquant movement in A minor, called 'Hungarian.' No. 3, 'Twilight,' is loveable, and very new. No. 4, 'Elegy,' is, for its length, singularly impressive; and No. 5, 'Humoreske,' is replete with fun, humour, and the brightest animation. The more of such music the better; it is sound and healthy." — *Queen.*

"These five characteristic pieces are brief but clever morceaux, quickly learnt, but not soon forgotten." — *Graphic.*

"These compositions may fairly be placed on the head of our list. They have already been warmly eulogised by eminent critics. The pieces include an original 'Lied,' in F; a quaint 'Hungarian,' in A minor; 'Twilight,' in F; a pretty 'Elegy,' in D minor and major; and a genuine 'Humoreske,' in F, seemingly one of M. Hofmann's favourite keys." — *Court Circular.*

Very graceful and melodious. — *Sunday Times.*

These pieces at once arrest attention by the delightful flow of fresh genial melody. — *Music Trades Review.*

**Op. 11. Album Leaves.** Four very interesting bagatelles, in which Herr Hofmann manifests his best qualities. The "Album Leaves" are called respectively "Akrostichon," "In May," "Dreaming," "The Rivulet." — *Queen.*

Short pieces, all very pretty and of moderate difficulty; two of these, named respectively, "In May," and "The Rivulet," will probably find many admirers. — *Brief.*

**Op. 34. Reminiscences (Nachklänge).** First Book, The Fairy. Agitation. From Golden Days. Lost. Dance Melodies.

**Op. 37. Reminiscences (Nachklänge).** Second Book, To the Lute. The Rivulet. Two Scandinavian Melodies. Allemande. Minstrel's Song. March of Lancers. In the Mill. Vineta. Puck.

"Reminiscences, Op. 34 Bk. 1. Another excellent work, as admirably written and artistic as that by Herr Scholtz (Mädchenlieder, Op. 37) just reviewed. These five pieces are of a more ambitious character than those eight; they are more serious, more elaborate, and they address themselves to more competent pianists. The first, 'Fairy,' in E minor, is a clever imitation of its title; the second, 'Agitation,' in G minor, is a well sustained movement, full of interest; No. 3, 'From Golden Days,' in F sharp, is full of charm, and most grateful to the player; No. 4, 'Lost,' is an excellent piece of music in B minor; and No. 5, 'Dance Melodies,' in F, so bright, so full of character, as perhaps to justify us in estimating it as the gem of the series. But there is not an ill-considered note in the whole work, which cannot fail to enhance Herr Hofmann's reputation. — *Queen.*

"Reminiscences, Op. 37 Bk. 2. Nine short pieces are included in this series, all meritorious, all more or less interesting. They are so poetically conceived and artistically handled as to be entitled to high praise, and to that consideration they will surely receive, as welcome additions to the pianist's repertoire. No. 1, 'To the Lute,' is a singularly sweet and elegant little melody, in the key of C; No. 2, 'The Rivulet,' a pretty and somewhat novel treatment, in F, of an oft-tried subject for musical illustration; No. 3 consists of 'Two Scandinavian Melodies,' in F and E respectively, the former rather trite, the latter characteristic. No. 4, 'Allemande,' is a graceful mazurka in F; No. 5, 'Minstrel's Song,' a charming little melody in A; No. 6, 'March of Lancers,' a march in E flat, with a brisk trio in A flat; No. 7, 'In the Mill,' is flowing, animated, and one of the most attractive of the set; No. 8, 'Vineta,' a very richly instrumented and elegant barcarole in E flat; and No. 9, 'Puck,' a truly fanciful delicate little scherzo in F." — *Queen.*

For those who desire characteristic pieces short and effective, requiring nimble fingers, sensitive touch, and artistic rendering, we can with the greatest confidence recommend these "Reminiscences." In them Hofmann appears to even greater advantage than in his arrangements of national melodies, inasmuch as in them the originality was to be found in the arrangement of national melodies, whilst in those we are now considering, the conception of the subjects, as well as their treatment, is entirely original. In Book I the movements entitled *Elfe* and *Aus schöner Zeit* are particularly charming. In Book II. *Zur Laute*, the *Nordische Volkstüder*, *Reigen*, and *Puck* are equally pleasing. Indeed, since the appearance of Mendelssohn's *Lieder ohne Worte*, and some of Heller's pieces we have not met with a series of short pieces so much to our taste. As we have before observed, they require artistic rendering, and can only be attempted with any chance of success by a pianist who has some pretensions also to digital skill. — *Pictorial World.*

"Nachklänge" is the title of a series of pianoforte pieces by Heinrich Hofmann, a composer whose music has lately attracted much favourable notice in Germany. That this is justified appears to be proved by the pieces now referred to, each with a distinctive and suggestive title, some in an expressive, others in a vivacious and playful style. Nearly all are distinguished by marked individuality of character, and are replete with charming traits of fancy, melody, and rhythmical variety. They are not only highly interesting in themselves, but also form excellent studies of execution, phrasing, and expression." — *Illustrated London News*.

"Two series of 'Nachklänge,' or Reminiscences, solos for the pianoforte, are short but very sweet, indeed truly charming, effusions of instrumental song, with fancy titles and suggestive German mottoes. As a flight of fancy, let us name the piece entitled 'Puck,' in F; No. 9 of the second book, and as tone pictures of the mind's fluctuating conditions, the 'Unruhe' (Agitation), in G minor, and the 'Tanzklänge' (Dance melodies), in F, of the first book." — *Court Circular*

But the work for which musicians will be more ready to accord the composer a high place in their estimation is that entitled 'Nachklänge' — Book I., Op. 34; Book II., Op. 37 — pianoforte pieces descriptive of, or written in extension of, certain poetical ideas, having the probable source or origin in the poetical motto prefixed to each. There is an Elfin Scene, a beautiful fancy elegantly expressed, —

Am schimmernden See in Mondenschein  
Ein Elfenkind sass trauernd allein.

There is another, having as its motive the oft-used image of the wind sighing through the strings of a disused instrument; others portray the agitation of unrest, the pain of separation, the reflected pleasure of youthful enjoyment in the dance; the impetuosity of a torrent described, happily without the usual scale passages most pianoforte writers indulge in, when elucidating a theme in which flowing or rushing water forms the motive; two old-fashioned Norse songs, probably imitated, but having all the colour and antiquity of homeliness; the chain-dance (Reigen), a similar measure to our own country-dance; a love-song, gentle yet expressive; a 'Marsch der Landsknechte,' in which pomposity and petty dignity seem to be well set forth; and 'In der Mühle,' with all the local colouring expected. — *Athenæum*.

**Silhouettes from Hungary and Hungarian Dances.** These pieces are, we believe, the best known of all its author's compositions in England, and most charming they are, and welcome in every respect to lovers of genuine music — melodious, characteristic, full of that which awakens all our emotions from those of tenderness and sympathy to the wildest ecstasy, and accustomed as we have been to associate the name of Johannes Brahms with Hungarian melodies, we confess that we play these of Hofmann with equal if not greater pleasure, from the fact of them being more especially arranged to suit the capabilities of the pianoforte and the pianoforte player. — *Pictorial World*.



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\* \* \* The Vocal Compositions published with German Words only will also be printed with English translations as soon as possible.

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