

Auf dem Wasser zu singen

Moderato
Con delicatezza

2. *pp a piacere*

Mit - ten im Schim-mer der spie - geln - den Wel - - len

pp grazioso

un poco marcato il canto

glei - tet, wie Schwä - ne, der wan - ken - de Kahn. Ach, auf der Freu - de sanft

mf

schim - mern - den Wel - len glei - tet die See - le da - hin wie der Kahn.

cresc.

Ach auf der Freu - desant schim - mern - den Wel - len glei - tet die See - le da -

p *cresc.*

hin, wie der Kahn.

Denn von dem Him - melher -

p

ab auf die Wel - len tan - zet das A - bend rot rund um den Kahn,

tan - zet das A - bend rot rund um den

f

Kahn.

fp *

dimin. *

Ü - ber den Wip - feln des west - li - chen Hai - nes win - ket uns freund - lich der
animato poco a poco sin' al fine

marcato il canto
Ped. a piacere

röt - li - che Schein. Un - ter den Zwei - gen des öst - li - chen Hai - nes

säu - selt der Kal - mus im röt - li - chen Schein, un - ter den Zwei - gen des

öst - li - chen Hai - nes säu - selt der Kal - mus im röt - li - chen Schein.

Freu - de des Him - mels und Ru - he des Hai - nes
sempre distinto canto

at - met die Seel im er - rö - ten - den Schein, at - - - - -

- met die Seel im er - rö - ten-den Schein.

f *ff appassionato*

fp *dimin.*

Ach es ent-schwin-det mit tau - i - gem Flü - gel mir auf den wie - gen - den

dolce delicato *leggiermente*

Wel - len die Zeit. Mor - gen ent - schwin - det mit schim - mern - dem Flü - gel

mf

wie - der wie ge - stern und heu - te die Zeit, mor - gen ent - schwin - det mit

cresc.

schim - mern - dem Flü - gel wie - der wie ge - stern und heu - te die Zeit,

mf

bis ich auf hö - he - rem, strah - len - den Flü - gel sel - ber ent - schwin - de der

cresc. molto

wech - seln - den Zeit, sel - ber ent -

p cresc.

schwin - de der wech - seln - den Zeit.

f con passione

fp molto dim. rall.

molto agitato

sempre marcato il canto
mf
mp Col Pedale

sempre più cresc. ed agitato

sf

sf

sf ff con strepito
sf

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The piece begins with a *rinz.* (ritardando) marking. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings include *f* and *sf*. There are also accents (*^*) over several notes.

Second system of musical notation. Treble clef, bass clef. The music continues with similar rhythmic complexity. Dynamic markings include *sf* and *fff*. A dotted line above the staff indicates a repeat or continuation of a section. The system ends with a double bar line and an asterisk (*).

Third system of musical notation. Treble clef, bass clef. This system features a dense texture of chords and arpeggiated figures. The bass line includes fingerings: 1, 2, 3, 2, 3, 4, 5. Dynamic markings include *sf*. The system ends with a double bar line and an asterisk (*).

Fourth system of musical notation. Treble clef, bass clef. The music continues with a similar texture. Dynamic markings include *sf*. The system ends with a double bar line and an asterisk (*).

Fifth system of musical notation. Treble clef, bass clef. This system concludes the piece with a *trem.* (trémolo) marking and a *smorz.* (smorzando) marking. The bass line includes fingerings: 1, 2, 3, 4, 2, 3, 4, 5. The system ends with a double bar line and an asterisk (*).