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SEINER SCHWESTER  
zugeeignet.

# MORGENSTUNDE

GEDICHT VON HERMANN LINGG

FÜR

## Sopran-Solo Frauenchor und Orchester

COMPONIRT VON

# MAX BRUCH.

OP. 31. N<sup>o</sup> 2.

Partitur. . . . .	Pr. Thlr. 25 Ngr.
Orchesterstimmen. . . . .	Pr. 1 Thlr. 12½ Ngr.
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Joseph Joachim-Nachlaß

# MORGENSTUNDE.

von H. Lingg.

Die Lerchen singen wenn Alles noch still  
 Und dunkel ist in den Zweigen,  
 Man ahnt kaum, dass es tagen will,  
 Es ist noch Alles in Schweigen.  
 Die Sterne nur neigen  
 Und tauchen erlöschend in's lichtere Blau,  
 Und es netzt schon die Blumen der fallende Thau.

Da ruft im Gebüsch mit sanftem Laut  
 Der Amsel wehmüthiges Klagen,  
 Die Nachtigalltaube, die Morgenrothbraut  
 Verkündet das nahende Tagen.  
 Und Flammen schlagen  
 In Wolken am östlichen Himmelsthor  
 Am Horizont über den Bergen empor.

Du Stunde der Frühe, du bist nun erwacht,  
 Vollbringerin alles Guten,  
 Dir danken die Kranken nach schlafloser Nacht,  
 Dich grüssen die Ausgeruhten,  
 Dir schäumen die Fluthen,  
 Dir singen die Hirten, du leitest in's Thal  
 Hochtönender Glocken den Sonnenstrahl.

Die Sonne hatte beim Untergang  
 Den Schmuck ihrer Strahlen verloren,  
 Dem sterbenden Lichte wurde bang,  
 Nun ist es uns wiedergeboren,  
 Zum Heil uns erkoren!  
 Hell leuchtet der Himmel, ein Demantschild  
 Mit der Alles entflammenden Liebe Bild.

Auf wogendem Meere nun springen bald  
 Die glänzenden Delphine,  
 Der Aar umkreist den Eichenwald  
 Und der Falk die verfall'ne Ruine.  
 Die schwärmende Biene  
 Besucht ihren duftigen Lindenbaum  
 Und der Schmetterling schwebt um den Blüthensaum.

# MORGENSTUNDE.

Andante.

Max Bruch Op. 31. N<sup>o</sup> 2.

FLAUTI.

OBOI.

CLARINETTI  
in B.

FAGOTTI.

CORNI in C.

TROMBE in C.

VIOLINO I.

VIOLINO II.

VIOLA.

SOPRAN SOLO.

SOPRAN I.

SOPRAN II.

ALT.

VIOLONCELLO.

BASSO.

The musical score consists of 12 staves. The top five staves are for woodwinds: Flauti, Oboi, Clarineti in B, Fagotti, and Corni in C. The next three staves are for strings: Violino I, Violino II, and Viola. The bottom four staves are for voices: Sopran Solo, Sopran I, Sopran II, and Alt. The bottom-most staff is for the Basso. The score begins with a common time signature and a key signature of one sharp (F#). The tempo is marked 'Andante'. The Fagotti and Violoncello parts begin with a piano (pp) dynamic. The vocal parts enter in the fourth measure with the word 'Die'.

Andante.

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

Ler - - chen sin - gen,  
 Ler - - chen sin - gen,  
 Ler - - chen sin - gen, wenn al - les noch still und

*pp sempre*

*pp*  
 man ahnt kaum dass es ta - gen will  
*pp*  
 man ahnt kaum dass es ta - gen will  
 dunkel ist inden Zwei - gen, man ahnt kaum dass es ta - gen will  
*pp*

A

Musical score for a vocal and instrumental piece, page 6. The score includes vocal lines and piano accompaniment. The piano part features a prominent triplet in the right hand and a melodic line in the left hand. The vocal line has lyrics in German. Dynamics include *p*, *pp*, and *poco espress*.

—, und  
 —, *sempre p*  
 —, die Ster - ne nur nei - gen und tau - chen er - lö - schend

A

*sempre p*  
*p*  
*dol. sempre p*  
*sempre p*  
*sempre p*  
 tau - chen er - lö - schend in's lich - te - re Blau ,  
*mp*  
 in's lich - te - re Blau , *p un poco*  
 und es



Musical score for piano and voice. The score is divided into two systems. The first system consists of six staves of piano accompaniment. The second system includes a vocal line with lyrics and piano accompaniment.

Dynamics: *pp*, *p*, *espress.*

Lyrics:

Schon netzt die Blumen der fallende Thau  
 Schon netzt die Blumen der fallende Thau  
 netz schon die Blu - men der fal - len - de Thau, der fallende Thau

The score concludes with a large **B** marking.

Musical score for a vocal and piano piece, page 9. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a piano introduction marked *pp* and *dolce*. The vocal line enters with the lyrics "Da ruft im Ge-büsch mit sanf - - tem Laut - der". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The score concludes with a final piano flourish marked *pp*.

Dynamics: *pp*, *dolce*, *un*

Lyrics: Da ruft im Ge-büsch mit sanf - - tem Laut - der

*p dolce*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*espress.*  
 Am - sel weh - mü - thi - ges Kla - - gen, die Nachtigall - taube, die  
*poco cresc.*

*p* *cresc.*

*p*

*p*

*p*

*p*

*p*

*p* *cresc.* *animato*

Morgenroth-braut, ver-kün-det das na-hen-de Ta-gen, und

*p*

Detailed description: This is a page of a musical score, page 11. It features a vocal line and piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The vocal line has lyrics in German. Dynamics include piano (*p*), crescendo (*cresc.*), and animato. There are various musical notations such as slurs, accents, and phrasing slurs.

Musical score for a piece, likely a vocal and piano setting. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and piano accompaniment.

The vocal line (soprano) has the following lyrics:

Flammen schlagen in Wolken am östlichen Himmels-thor am Ho - -

The piano accompaniment includes:

- Right hand: Treble clef, G major key signature. Dynamics include *p* (piano) and *f* (forte).
- Left hand: Bass clef, G major key signature. Dynamics include *p* (piano).

The score is divided into systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the next two staves of the piano accompaniment. The third system contains the vocal line and the next two staves of the piano accompaniment. The fourth system contains the final two staves of the piano accompaniment.

C

This system contains the first five staves of music. The vocal parts (Soprano and Alto) enter with the lyrics "f ed espress." in the third measure. The piano accompaniment (Right and Left Hand) begins in the second measure with dynamics *pp* and *cresc.*, reaching *f* by the third measure. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

- rizont ü - ber den Bergen her - vor!

This system contains the next five staves of music. The vocal parts continue with the lyrics "Du Stun - de der" in the third measure, marked *f ed espress.*. The piano accompaniment continues with the same rhythmic pattern, marked *f* and *espress.*.

Du . Stun - de der

This system contains the final two staves of music, which are the piano accompaniment parts. The music continues with the same rhythmic pattern, marked *f* and *espress.*.

Frü - - he, du bist nun er - wacht!

Frü - - he, du bist nun, du bist nun er - - wacht

Voll -

*espress.*

*espress.*

*mf*

*cresc.*

*cresc.*

*cresc.*

brin - - - gerin al - les Gu - - ten

Dir dan - - ken die

wacht!

Dir dan - - ken die

Dir dan - - ken die

*cresc.*

*cresc.*



The musical score consists of several staves. The top section shows piano accompaniment with chords and melodic lines in the right and left hands. The bottom section features a vocal line with lyrics. The lyrics are: "Kran - - ken nach schlaf - - lo - ser Nacht!". The word "Nacht!" is written on a separate line above the vocal staff in the third measure. The piano part includes dynamic markings such as *f* and *sf*. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

*p*  
*p*  
*p dolce*  
*p*  
*cresc.*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*  
 grü - - - ssen die Aus - ge - ruh - - ten!  
*p*  
 Dir schäumen die  
*p*  
 Nacht!  
*p*  
 Dir schäumen die  
*p*  
 Dir schäumen die  
*p*  
 Dir schäumen die  
*p*  
*cresc.*  
*p*  
*cresc.*

*mf espress.*

*mf espress.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Dir schäumen die Flu - - then, dir sin - gen die  
 Flu - - then, dir sin - gen die Hir - - ten.  
 Flu - - then, dir sin - gen die Hir - - ten.  
 Flu - - then, dir sin - gen die Hir - - ten.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next two staves are for the violin, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for the piano accompaniment, including a bass line in bass clef and two treble clef staves. The music features various dynamics such as *f* (forte) and *p* (piano), and includes a *cresc.* (crescendo) marking. The key signature has one sharp (F#).

Hir - - ten

*p cresc.*

The second system features vocal lines and piano accompaniment. The top two staves are vocal staves in treble clef, with lyrics written below the notes. The bottom two staves are piano accompaniment staves, with the left hand in bass clef and the right hand in treble clef. The lyrics are: "du lei - test in's Thal hoch - tö - - nen - der". The music includes dynamics *p cresc.* and *f*.

du lei - test in's Thal

hoch - tö - - nen - der

du lei - test in's Thal

hoch - tö - - nen - der

du lei - test in's Thal

hoch - tö - - nen - der

The third system continues the piano accompaniment from the second system. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The music includes dynamics *p cresc.* and *f*, and features a triplet of eighth notes in the bass line.

*p cresc.*

The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the vocal choir. The piano part includes a variety of textures, from sustained chords to intricate sixteenth-note passages. The vocal part features a single melodic line with lyrics in German. Dynamics such as *p*, *cresc.*, and *f* are clearly marked throughout the score.

*p* *p* *p* *p* *p* *cresc.* *p* *p* *p* *p* *cresc.* *f* *p* *cresc.* *p* *cresc.*

Hoch tö - - nen - der Glo - - -  
Glo - - eken den Son - - nen - strahl,  
Glo - - eken den Son - - nen - strahl,  
Glo - - eken den Son - - nen - strahl,

**D** *espress.*

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamic markings of *mf*. The third staff is for the violin, starting with *p* and moving to *cresc.*. The fourth staff is for the cello, starting with *p* and moving to *cresc.*. The fifth and sixth staves are for the first and second violins, with dynamic markings of *p* and *mf*, and *espress.* and *cresc.* respectively. The seventh staff is for the double bass, with dynamic markings of *p* and *mf*, and *cresc.*. The system concludes with a fermata over the final notes.

- ckenden Son - nen - strahl!

The second system features vocal parts and piano accompaniment. The top staff is for the vocal line, with a dynamic marking of *p*. The second and third staves are for the vocal parts, with dynamic markings of *p*. The fourth staff is for the piano accompaniment, with dynamic markings of *p* and *mf*, and *cresc.*. The system concludes with a fermata over the final notes.

den Son - nen - strahl!

den Son - nen - strahl!

den Son - nen - strahl!

The third system consists of two staves. The top staff is for the piano, with dynamic markings of *mf* and *espress.*. The bottom staff is for the cello, with dynamic markings of *cresc.*. The system concludes with a fermata over the final notes.

**D** *mf*

*cresc.*

This page of a musical score contains ten systems of staves. The first system includes five staves with various musical notations, including a 7/8 time signature and dynamics like *p*, *pp*, and *dolce*. The second system features a bass line starting with *f* and *cresc.*, and other staves with *pp*, *morendo*, and *decresc.*. The third system shows a bass line with *f* and *morendo*, and other staves with *pp*. The fourth system contains a single staff with *pp*. The fifth system is mostly blank, with a few notes and *pp* in the bass line. The sixth system shows a bass line with *f* and *pp*, and other staves with *pp*. The seventh system has a bass line with *f* and *pp*, and other staves with *pp*. The eighth system is mostly blank, with a few notes and *pp* in the bass line. The ninth system contains the lyrics "Die Sonne" and a bass line with *f* and *pp*. The tenth system shows a bass line with *f* and *pp*, and other staves with *pp*.

*p cresc.*  
*pp*  
*poco cresc.*  
*p*  
 Dem  
 hat - te beim Un - ter-gang den Schmuck ih - rer Strah-len ver-  
*un poco espress.*



pp  
*espress.*  
*cresc. poco a poco*  
*cresc. poco a poco*  
*pp cresc. poco a poco*  
*pp cresc. poco a poco*  
*pp cresc. poco a poco*  
*pp cresc. poco a poco*  
*pp cresc. poco a poco*  
*pp cresc. poco a poco*

*poco cresc.*  
*f*  
 ster - ben - den    Lich - - te    wur - de bang - ,  
 lo - - ren,

*pp cresc. poco a poco*  
*pp cresc. poco a poco*

*f*

*a 2*

*f*

*f*

*poco a poco cresc.*

*f pesante*

*f pesante*

*f*

ist es uns wie - der - ge - bo - - ren! zum Heil

zum Heil

zum Heil

zum Heil

*f*

Musical score for page 26, featuring piano accompaniment and vocal lines. The score is written in G major and 4/4 time. The piano part includes various dynamics such as *p*, *cresc.*, *f*, *mf*, and *un poco espressivo*. The vocal lines include the lyrics:

Hell leuch - - tet der  
 uns er - ko - - ren ,  
 uns er - ko - - ren,  
 uns er - ko - - ren,

The piano part features a prominent triplet pattern in the bass line, marked with a '3' below the notes. The vocal lines are accompanied by a steady piano accompaniment.

E

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet figure in the right hand. The vocal line begins with a rest, followed by a melodic phrase. A *cresc.* marking is present in the piano part. The system concludes with a fermata over the final notes.

Him - - mel, ein De - - - mant - schild!

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part continues with the triplet figure. The vocal line has three entries of the phrase "Auf wo - gendem Mee - re". The system concludes with a fermata over the final notes.

Auf wo - gendem Mee - re

Musical score for the third system. It features piano accompaniment. The piano part continues with the triplet figure. The system concludes with a fermata over the final notes.

E

mit der Al - - - les ent-  
 sprin-gen nun bald die glän - - zenden Del-phi - ne,  
 sprin-gen nun bald die glän - - zenden Del-phi - ne,  
 sprin-gen nun bald die glänzenden Delphi - - ne,

*espress.*  
*espress.*  
*espress.*  
*p cresc.*  
*p*  
*p*  
*p*  
*f*  
*mf*  
*fp*

flam - men - den Lie - be Bild!  
 der Aar umkreist den  
 der Aar umkreist den  
 der Aar umkreist den

Musical score for piano and voice, page 30. The score consists of 11 staves. The first six staves are for piano accompaniment, and the last five are for the vocal line. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (*p*) to forte (*f*). The key signature has one sharp (F#). The lyrics are in German and describe a "Eichenwald" (oak forest) and a "Falk" (falcon).

Hell leuchtet der  
 Ei - - chenwald, der Falk die verfall - ne Ru - i - ne,  
 Ei - - chenwald, der Falk die verfall - ne Ru - i - ne, *p*  
 Ei - - chenwald, der Falk die verfall - ne Ru - i - ne, die

Musical score for a vocal and piano piece, page 31. The score includes vocal lines and piano accompaniment with various dynamics and articulations.

Dynamics: *cresc.*, *f*, *p*

Articulations: *3* (triplets)

Lyrics:

Him - - mel, hell leuchtet der Him - - mel, hell  
 und der Schmetterling schwebt um den  
 Be - sucht ih - ren duf - ti - gen Lin - denbaum,  
 schwärmende Bie - ne



The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the voice. The piano part includes a cello/bass line and a violin/viola line. The voice part includes a vocal line and a basso continuo line. The lyrics are in German and describe a diamond shield and a flower. The score includes various musical notations such as dynamics (p, cresc.), articulation (accents), and performance instructions (tranquillo, con forza).

*cresc.*

*cresc.*

*p cresc.*

*p*

*cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*tranquillo*

*p*

*con forza*

leuch - - tet der Him - - mel, ein De - mant - schild,

*p cresc.*

Blüthensaum,

mit der *p cresc.* Al - les ent-

mit der *p cresc.* Al - les ent-

mit der Al - les ent-

*p*

*p cresc.*

*p*

*p cresc.*

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic textures with many sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, and *fp<sup>3</sup> cresc.*. A large 'F' is written above the second staff. The system concludes with a double bar line.

ein De - - mant-schild!

The second system features two vocal staves in treble clef and two piano staves in bass clef. The vocal lines are marked with *f* and contain the lyrics: "flammenden Lie - - he Bild!". The piano accompaniment continues with complex rhythmic patterns and dynamic markings like *f* and *ff*. The system ends with a double bar line.

flammenden Lie - - he Bild!

The third system consists of two piano staves in bass clef. It features a prominent triplet of eighth notes in the right hand, marked with *fp<sup>3</sup> cresc.* and *ff*. The music continues with complex rhythmic patterns and dynamic markings like *fz*. The system concludes with a double bar line.

a 2

The musical score is arranged in 11 staves. The first seven staves contain musical notation. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a forte (*f*) dynamic and a half note. The second staff is in bass clef with a key signature of one flat and a 2/4 time signature. The third staff is in treble clef with a key signature of one flat and a 2/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 2/4 time signature. The fifth staff is in treble clef with a key signature of one flat and a 2/4 time signature. The sixth staff is in bass clef with a key signature of one flat and a 2/4 time signature. The seventh staff is in treble clef with a key signature of one flat and a 2/4 time signature. The eighth, ninth, tenth, and eleventh staves are empty. The piece concludes with the word 'FINE.' in large, bold letters at the bottom right.

**FINE.**