

Komponiert

# Fünf Totentanzlieder

für Gesang und Klavier

Text: Christian Morgenstern  
Musik: Walter Furrer

## 1. Der Saemann

Langsam, aber gehend  $\lambda = 60$

Durch die Lan-de auf und ab

schrei-tet weit Bau-er Tod ; aus dem Sack um sei-ne Schul-ter wirft er

Kei-me oh-ne Zahl.

$\text{♩} = \text{♪}$

138

E.A.L.  
N° 120a

Handwritten musical score for voice and piano, featuring three systems of music with lyrics in German.

**System 1:** Treble clef, 4/8 time. The vocal line consists of rests and a single note. The piano accompaniment features eighth-note chords. The lyrics are: "wo du gehst,"

**System 2:** Treble clef, 3/8 time. The vocal line consists of rests and a single note. The piano accompaniment features eighth-note chords. The lyrics are: "wo du stehst,"

**System 3:** Treble clef, 3/8 time. The vocal line consists of rests and a single note. The piano accompaniment features eighth-note chords. The lyrics are: "liegt und"

**System 4:** Treble clef, 7/8 time. The vocal line consists of notes: a rest, a short note, a long note, a short note, and a long note. The piano accompaniment features eighth-note chords. The lyrics are: "fliegt der fei— ne"

$\text{G} \frac{3}{8}$   $\text{F}$

Staub —

$\text{G} \frac{3}{8}$   $\text{F}$  cresc. molto

$\text{G} \frac{3}{8}$

$\text{G}$

sempre cres.

$\text{G}$

$\text{G} \frac{4}{8}$   $\text{F}$   $\text{mf}$

Durch die un — sicht - ba - re Wol - ke

$\text{G} \frac{4}{8}$   $\text{F}$   $\text{mf}$

$\text{G} \frac{3}{8}$   $\text{F}$   $\text{pp}$

$\text{G} \frac{3}{8}$   $\text{F}$   $\text{bF}$   $\text{B}$

wan - dre mu — tig , doch be - reit — .

$\text{G} \frac{3}{8}$   $\text{F}$   $\text{pp}$

$\text{G} \frac{3}{8}$   $\text{F}$   $\text{pp}$

$\text{G} \frac{3}{8}$   $\text{F}$   $\text{pp}$

$\text{G} \frac{4}{8}$   $\text{F}$   $\text{pp}$

$\text{G} \frac{4}{8}$   $\text{F}$   $\text{pp}$

sempre dim. . .  $\text{G} \frac{4}{8}$   $\text{F}$   $\text{ppp}$

Tempo I

Durch die Lan-de auf und ab

schrei-tet weit Bau-er Tod . Aus dem Sack um sei-ne Schul-ter wirft er

Kei-me oh-me Zahl.

sempre pp e poco più tranquillo

dolciss.

smorzando

PPP

## 2. Schicksal der Liebe

Ruhig  $\text{♩} = \text{circa } 64$

24

Wir sind zwei Ro - sen, da - riü - ber der

Allmählich belebend

Ge- mein - sam wir — beln sie

Musical score for piano and voice. The vocal line begins with a rest, followed by a melodic line. The piano accompaniment consists of sixteenth-note patterns in the right hand and eighth-note chords in the left hand. The key signature changes from G major to A major.

nun — den Weg ent - lang , und ih - re Blät - ter wehn

Musical score for piano and voice. The vocal line continues with "nun — den Weg ent - lang , und ih - re Blät - ter wehn". The piano accompaniment features sixteenth-note patterns in the right hand and eighth-note chords in the left hand.

durch - ein - an - der, hei - mat - lo —

sempre p

Musical score for piano and voice. The vocal line continues with "durch - ein - an - der, hei - mat - lo —". The piano accompaniment features sixteenth-note patterns in the right hand and eighth-note chords in the left hand. A dynamic marking "sempre p" is present above the piano staff.

se, tan - zen und fliehn sie nur für ein -

Musical score for piano and voice. The vocal line continues with "se, tan - zen und fliehn sie nur für ein -". The piano accompaniment features sixteenth-note patterns in the right hand and eighth-note chords in the left hand.

sempre cresc. - -

an——der duf - tend und  
sempre cresc.

leuch——tend den  
cresc. - - -

dim.  
Weg — der Lie —

dim.  
Weg — der Lie —  
dim. - - -

be

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be  
rit. e smorzando - - - PPP

*Bis sie am A - bend der gros - se*

2/4 time signature, treble clef. The vocal part has a rest, then eighth notes. The piano part has sustained chords.

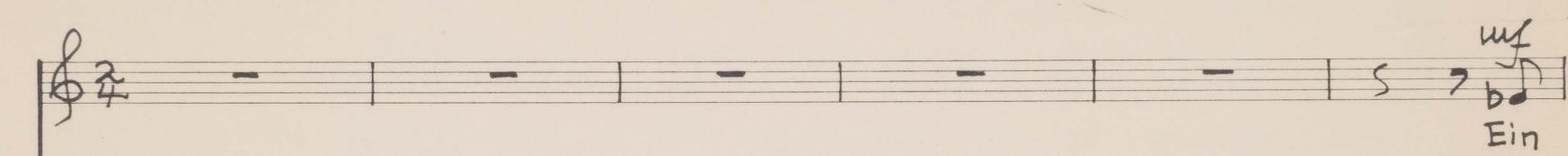
*Fe - ger lä - chelnd auf sei - ne Schau - fel nimmt -*

2/4 time signature, treble clef. The vocal part has eighth notes. The piano part has sustained chords. The vocal line ends with a fermata over the word 'nimmt'.

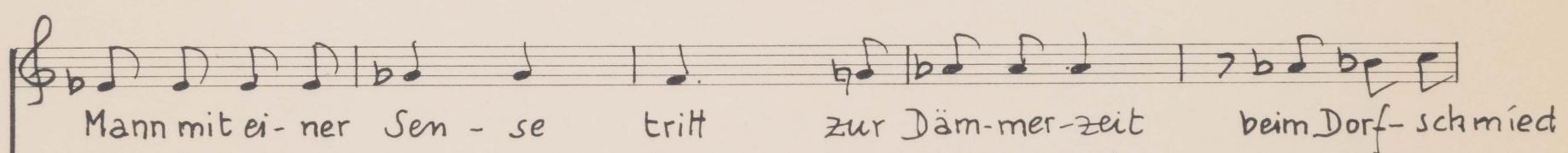
2/4 time signature, treble clef. The vocal part has a long sustained note. The piano part has sustained chords. A dynamic marking 'ppp' is written near the piano staff.

### 3. Der fremde Bauer

Gleichmässig schreitend ♩ = circa 72



Handwritten musical score for the second system. It consists of two staves. The top staff is in common time (♩) and has a dynamic of *f*. The bottom staff is in common time (♩). The top staff features sixteenth-note patterns labeled "gehämmert". The bottom staff consists of eighth-note chords. The section ends with a repeat sign.



Handwritten musical score for the fourth system. It consists of two staves. The top staff is in common time (♩) and has a dynamic of *mf*. The bottom staff is in common time (♩). The music continues with eighth-note chords and a mix of eighth and sixteenth notes.



Handwritten musical score for the sixth system. It consists of two staves. The top staff is in common time (♩) and has a dynamic of *mf*. The bottom staff is in common time (♩). The lyrics "molto espr." are written above the notes. The music includes a mix of eighth and sixteenth notes. A small logo in the bottom left corner reads "E.A.L. N° 120a".

den-gelt sie und schleift sie scharf, und schlägt sie fe-ster an den Stiel,

und— gibt sie fo-hen Spruchs zu-rück, und frägt sein wer? wo-

espr.

her? wo-hin? und lauscht dem Frem-den off-nen

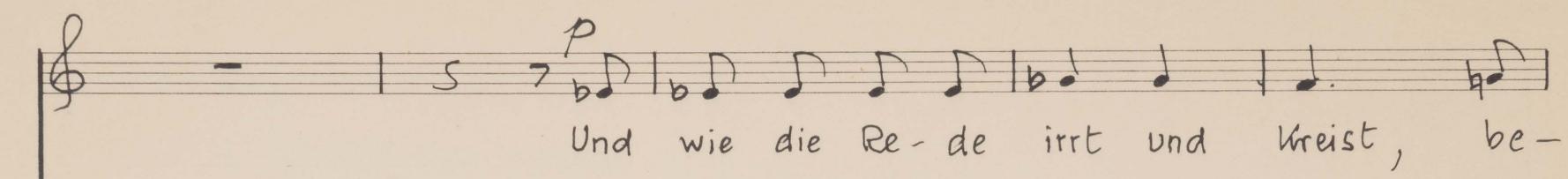
Kurz

Munds als der ihm dies— und das er-zählt.

E.A.  
Nº 12

S *p*

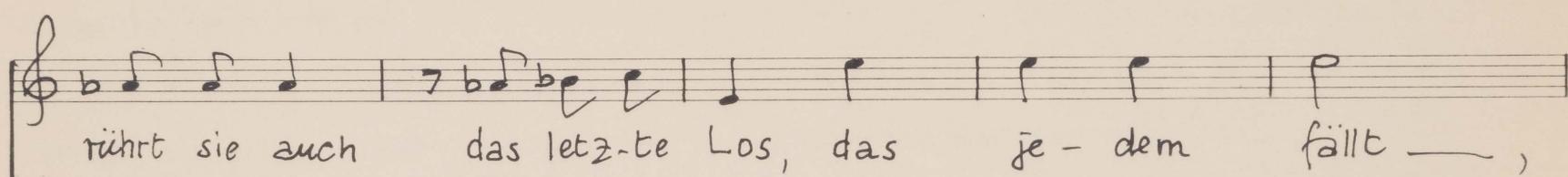
Und wie die Re-de irrt und kreist, be-



*poco cantabile* *pp*



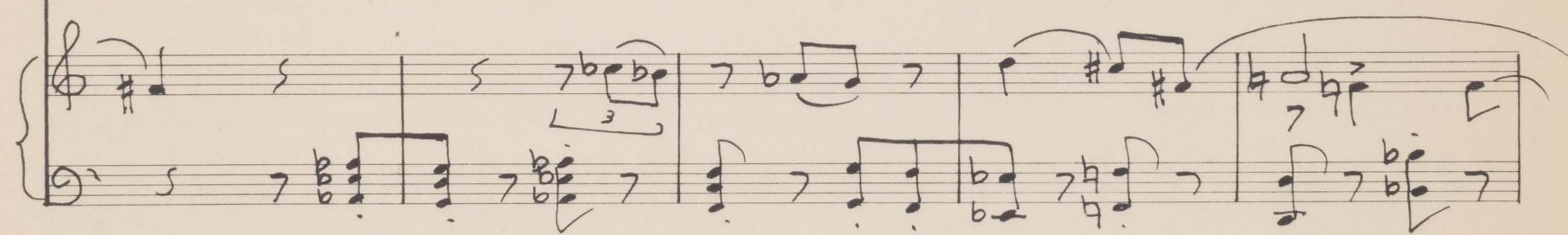
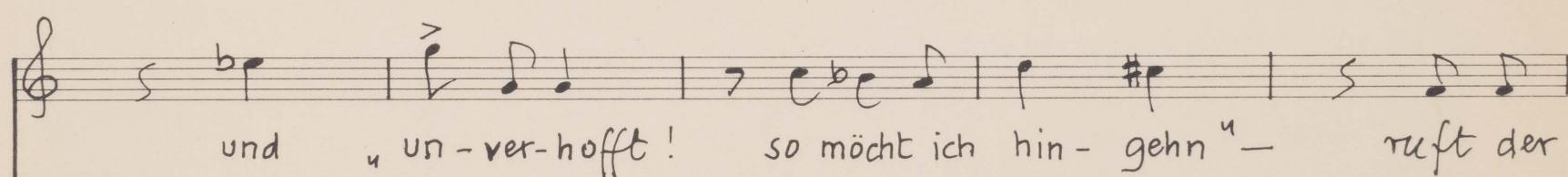
röhrt sie auch das letz-te Los, das je-dem fällt — ,



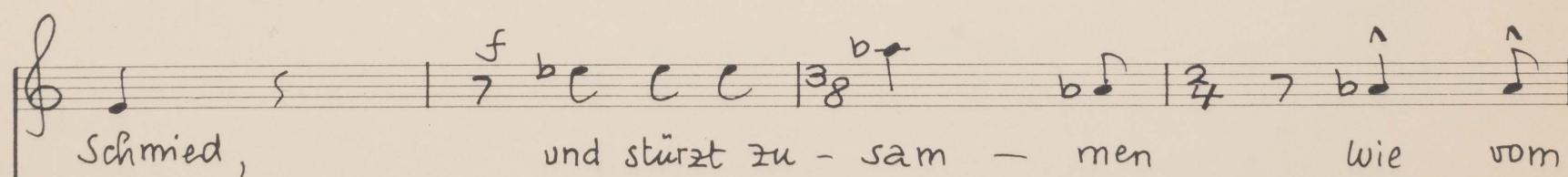
*molto espr.* *mf*



und „un-ver-hofft!“ so möcht ich hin- gehn“ — ruft der



Schmied, und stürzt zu-sam-men wie vom



Blitz.

poco meno

etwas verhaltener, matter  
immer ruhiger werdend  
Die Sen-se auf der Schul - ter geht der frem-de Mann

espr. e molto legato

das Dorf hi - nab.

mf

pn

ppn

#### 4. Vöglein Schwermut

$\text{G} \frac{3}{4}$  -  $\text{D} \frac{2}{4}$  -  $\text{A} \frac{4}{4}$  -  $\text{C} \frac{3}{4}$  -  $\text{B} \frac{1}{4}$  *mf*  
Flüssig, einfach  $\text{d} = \text{circa} 64$  Ein

$\text{3}_4 \text{ bp.}$   $\text{C} \text{ C C} \text{ C}$   $\text{1}_2 \text{ bC}$   $\text{bD}$   $\text{C} \text{ 3}_4 \text{ bp.}$   $\text{C} \text{ C} \text{ f rit. poco}$   
hört, der tut sich ein Leides an, der mag kei-ne Son-ne mehr

$\text{3}_4 \text{ s bd bd}$   $\text{2}_4 \text{ J bb}$   $\text{3}_4 \text{ s p d}$   $\text{3}_4 \text{ bd.}$   $\text{f rit. poco}$

$\text{5}_4 \text{ J J s 3}_4$  *Tempo I*  
schau-en.

*Tempo I*  
 $\text{5}_4 \text{ J bp. = 3}_4 \text{ 7\# 7\# bp.}$   $\text{2}_4 \text{ J bp.}$   $\text{3}_4 \text{ J bp.}$

$\text{3}_4 \text{ - bd 1}_2 \text{ bd J 4\# bd}$   $\text{3}_4 \text{ - bd}$   
All - mit-ter - nacht — , all-

$\text{3}_4 \text{ bd s 2}_4 \text{ - 4\# s 7\# bp.}$   $\text{3}_4 \text{ J bp.}$   
 $\text{3}_4 \text{ J bp. s 2}_4 \text{ - 4\# s p.}$   $\text{3}_4 \text{ bp.}$

$\text{bd J 5}_4 \text{ bd.}$   $\text{3}_4 \text{ - J J J}$   
mit-ter - nacht — ruht es sich

$\text{5}_4 \text{ - 5}_4 \text{ s 7\# bp.}$   $\text{3}_4 \text{ s 7\# bp.}$   $\text{3}_4 \text{ bp.}$   
 $\text{5}_4 \text{ s 0}$   $\text{3}_4 \text{ bp.}$   $\text{p.}$

Nº 3

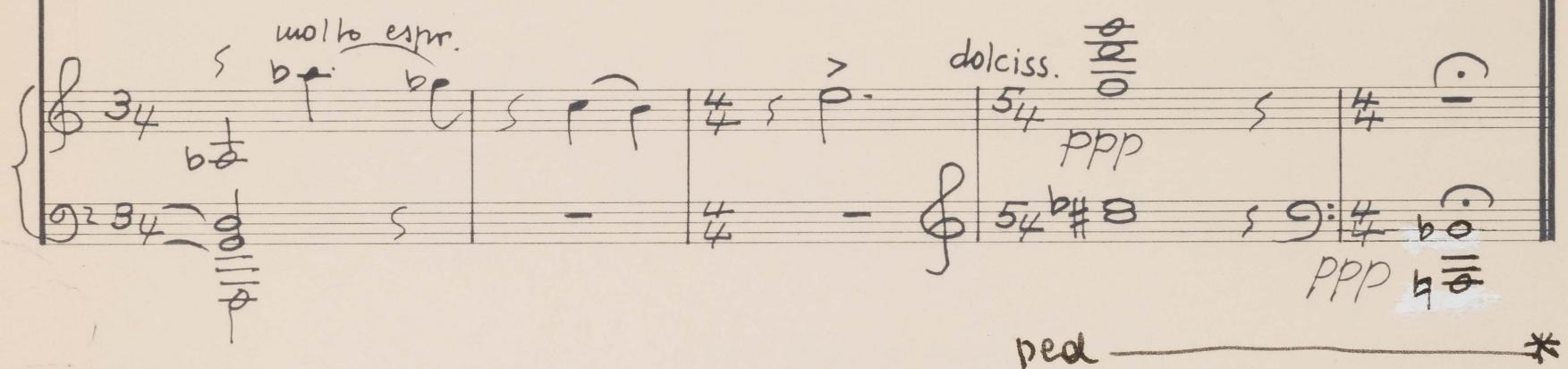
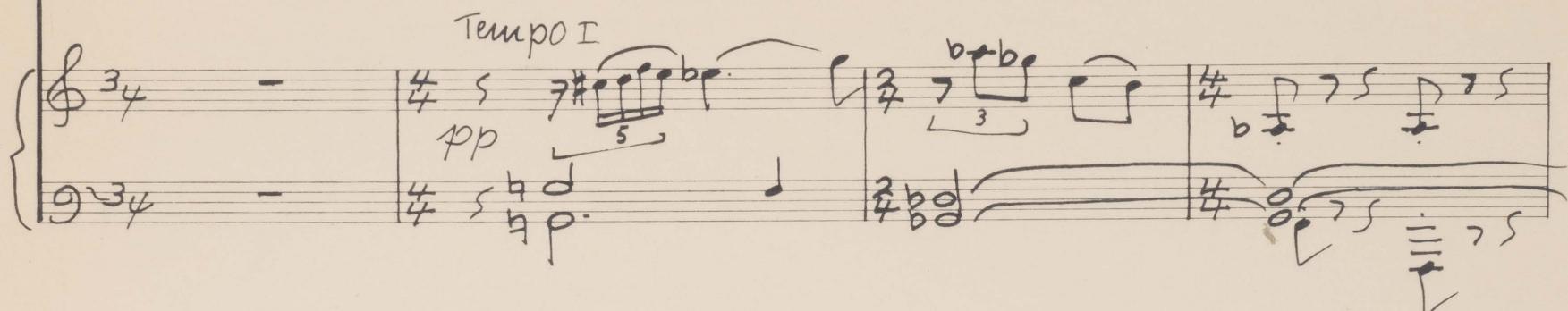
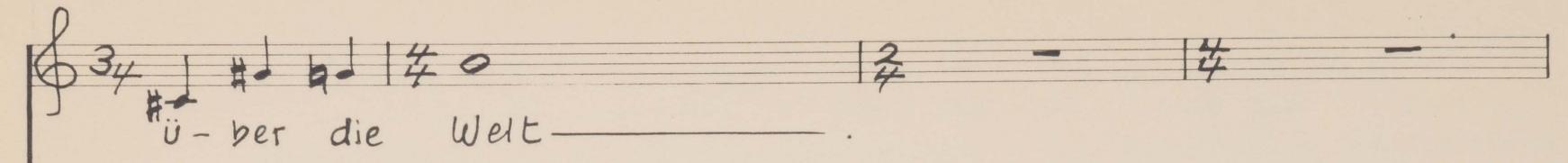
*aus auf dem Fin- ger des Tods*

*Der strei - chelts leis und spricht ihm*

*Flieg, mein Vö-ge-lein! Flieg, mein zu :*

*Vö-ge-lein!" Und wie— der fliegt — flö - tend-*

Handwritten musical score for voice and piano. The score consists of six systems of music, each with a vocal line and a piano accompaniment. The vocal parts are in soprano clef, and the piano parts are in bass clef. The time signature varies throughout the piece, including measures in 3/4, 5/4, 1/4, 12/8, 24/8, and 7/8. The key signature changes frequently, with sharps and flats appearing in various measures. The vocal parts include lyrics in German, such as "aus auf dem Fin- ger des Tods", "Der strei - chelts leis und spricht ihm", "Flieg, mein Vö-ge-lein!", and "Vö-ge-lein!".



## 5. Am Ziele

Schnell  $d = 84 - 88$

The score consists of two staves. The top staff is in treble clef and common time, with a dynamic of  $p$ . The bottom staff is in bass clef and common time. The vocal line begins with a short rest followed by eighth notes. The lyrics "Schlo - te schnau - ben," are written above the staff, with "auf" written above the first note of the second measure.

The score continues with two staves. The top staff shows a melodic line with various note heads and rests. The lyrics "Lich - ter fun - keln," are written below the staff. The bottom staff shows a harmonic progression with bass notes and rests. The lyrics "Pfif - fe schril - len, Ru - fe schal — len." are written below the staff.

The score continues with two staves. The top staff shows a melodic line with eighth notes. The bottom staff shows a harmonic progression with bass notes and rests.

poco meno

The score continues with two staves. The top staff shows a melodic line with eighth notes. The lyrics "Draus - sen vor des Bahn - hofs Hal - len harrt Ver - der - ber" are written below the staff. The bottom staff shows a harmonic progression with bass notes and rests.

$8va--$

$\text{ff}$

$\text{p}$

The score continues with two staves. The top staff shows a melodic line with eighth notes. The lyrics "Tod — im Dun - keln." are written below the staff. The bottom staff shows a harmonic progression with bass notes and rests.

Tall. poco

$pp$

The score continues with two staves. The top staff shows a melodic line with eighth notes. The bottom staff shows a harmonic progression with bass notes and rests.

*a tempo*

Fest ist al - les ab - ge-Kar - tet mit dem trunk-nen

*heftig*

Fest ist al - les ab - ge-Kar - tet mit dem trunk-nen

Wart der Wei - che , dass der Zug das Gleis er-rei-che , drauf der

Wart der Wei - che , dass der Zug das Gleis er-rei-che , drauf der

Ge - gen - eil - zug war - tet .

Ge - gen - eil - zug war - tet .

Und schon wächst es mit den gret - len Späh - la -

Und schon wächst es mit den gret - len Späh - la -

cresc. -- poco a poco

ter-nen aus der Fer-ne

glühn — der Rauch ver-hüllt die Ster-ne

cresc. -- poco a poco

heftig  
dito u.s.w.

hohl er-dröhnt das Holz der Schwel-len;

f # p

blind — im

Schie-nen-ü-ber-Hu-ge stampft der Zug die fal-schen Glei —

se — ,

etwas ruhiger

schim-mernd grüssst das Ziel der Rei- se ;

dolce expr.

92

sempre poco din.

tall.

lei - se lacht es hin-term Zu - ge .

a tempo I

roll

{ 92

Gotha 1927