

Die Geister am Mummelsee.

The spirits of the lake.

(Originaltonart.)

Feierliches Marschtempo.

47. *pp*

Vom
What

Ber-ge was kommt dort um Mit-ter-nacht spät mit Fa-ckeln so präch-tig her -
is this pro-cess - ion at night that I see, by torch-light the moun-tain de -

gut gehalten

un - ter? Ob das wohl zum Tan-ze, zum Fe - ste noch geht? Mir
scend - ing? The songs that they're sing-ing sound joy - ous to me, are

klin - gen die Lie - der so mun - ter. O nein! So
they to a feast their way wend - ing? Not so! Then

pp

mf

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Feierliches Marschtempo.' The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction marked 'pp'. The second system contains the first vocal line with German and English lyrics. The piano accompaniment includes a triplet in the right hand. The third system continues the vocal line with more lyrics. The piano accompaniment features a prominent bass line. The fourth system concludes the piece with a final vocal line and piano accompaniment marked 'pp' and 'mf'.

sa - ge, was mag es wohl sein? Das, was du da sie - hest, ist
tell me, for fain would I know. Look clo - ser and see how they

p *pp* *p*

To - ten - ge - leit, und was du da hö - rest, sind Kla - gen. Dem
si - lent - ly tread and heark - en, 'tis dir - ges they're sing - ing. They

p

Kö - nig, dem Zau - be - rer, gilt es zu Leid, sie brin - gen ihn wie - der ge -
mourn the mag - i - cian, their king, who is dead, whom now to his home they are

p

tra - gen. O weh! so sind es die Gei - ster vom See! Sie
bring - ing. Ah me! They're lake - spirits then that I see! They

etwas zurückhaltend

mf *ppp*

schweben her-un-ter ins Mum-mel-see-tal sie ha-ben den See schon be-tre-ten sie
glide down the vale and have now reached the lake, their forms in the breeze light-ly swaying their

pp Das Motiv im Basse markiert

rüh-ren und netzen den Fuss nicht ein-mal sie schwirren in lei-sen Ge-be-ten o schau'am
feet touch the waters, but no movement make, they cir-cle a-round soft-ly praying, see there, the

Tempo I.

Sar-ge die glän-zen-de Frau! Jetzt öff-net der See das
wo-man in raiment so fair! Now o-pens the lake its

pp *p*

grün-spie-gelnde Tor; gib acht, nun tau-chen sie nie-der! Es
bright por-tals of green; be-hold them there dis-ap-pear-ing! A

schwankt ei - ne le - ben - de Trep - pe her - vor, und
 won - drous live lad - der can faint - ly be seen, and

drun - ten schon sum - men die Lie - der. Hörst du? sie
 down from the depths songs I'm hear - ing. Hear'st thou? to

sin - gen ihn un - ten zur Ruh', sie
 rest they are sing - ing him now, to

sin - gen ihn un - ten zur Ruh' _____
 rest they are sing - ing him now. _____

Die
The

a tempo

ppp

6 8

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a quarter note. The piano accompaniment features a complex texture with sixteenth-note runs and chords. A first ending bracket spans measures 6 and 8, with a dotted line indicating a repeat. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4.

Was - ser, wie lieb - lich sie bren - nen und glühn! sie
 wa - ters, how sweet - ly they gleam and they glow! in

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with similar textures to the first system, including sixteenth-note runs and chords. A triplet of eighth notes is also present in the bass line. The key signature and time signature remain the same.

spie - len in grü - nendem Feu - er; es
 beau - teous green light they are burn - ing; a

8

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a first ending bracket over measures 8 and 9, with a dotted line indicating a repeat. The key signature and time signature remain the same.

gei - sten die Ne - bel am U - fer da - hin, zum
mist white and ghost - ly doth breathe there-on now, *the*

Mee - re ver-zieht sich der Wei - her_ nur still! ob
lake to a sea is e'en turn - ing_ take care! *didst*

dort sich nichts rüh - ren will? Es
see an - y move - ment there? *A -*

zurückhaltend *belebter*

lebhaft

zuckt in der Mit-ten_o Himmel! ach hilf! nun kom-men sie wieder, sie kom - men! es
 gain it di - videth, oh heavens, be kind! they're com - ing, I see them return - ing! through

The first system features a vocal line with a triplet of eighth notes at the beginning and end. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamics include *f* and *ff*. A fermata is placed over the final notes of the piano accompaniment.

or-gelt im Rohr und es klir-ret im Schilf; nur hur-tig, die Flucht nur genommen! Davon! sie
 reeds and through rushes is sougning the wind; in vain now for safe - ty I'm yearning. I go! they'll

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamics include *p* and *sf*. A fermata is placed over the final notes of the piano accompaniment.

wit-tern, sie haschen, sie wit-tern, sie haschen, sie wit-tern, sie haschen mich schon!
 soon o - ver-take me, they'll soon o - ver-take me, they'll soon o - ver-take me, I know!

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamics include *ff*, *p*, *dim.*, and *pp*. A fermata is placed over the final notes of the piano accompaniment.

The fourth system continues the piano accompaniment. The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamics include *dim.*, *pp*, and *ppp*. A fermata is placed over the final notes of the piano accompaniment.