

# Der Alpenjäger.

Fr. von Schiller.

Op. 37. No 2.  
(1817)

Mässig.

The piano introduction is in 2/4 time, marked 'Mässig'. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands. The right hand includes a triplet of eighth notes in the second measure. The piece concludes with a fortissimo (*fp*) dynamic and a triplet of eighth notes in the final measure.

Willst du nicht das Lämm-lein hü-ten? Lämm-lein ist so fromm und sanft, nährt sich von des  
Willst du nicht die Heer-de lo-cken mit des Hor-nes mun-term Klang? lieb-lich tönt der

The first system of the vocal and piano accompaniment. The vocal line is in 2/4 time, featuring a melody with triplet eighth notes. The piano accompaniment is in 2/4 time, marked *pp*, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Gra - ses Blü - then, spie - lend an des Ba - ches Ranft.  
Schall der Glo - cken in des Wal - des Lust - ge - sang.

The second system of the vocal and piano accompaniment. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the first system.

Geschild.

„Mut-ter, Mut-ter, lass mich ge - hen, ja - gen nach des Ber-ges Hö - hen, ja - gen  
„Mut-ter, Mut-ter, lass mich ge - hen, schweifen nach den wil-den Hö - hen, schweifen

The third system of the vocal and piano accompaniment. The vocal line is marked with a fermata over the first measure. The piano accompaniment features a *cresc.* (crescendo) marking and ends with a fortissimo (*ff*) dynamic.

nach des Berges Höhn!“  
nach den wilden Höhn.“

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment is marked *ritard.* (ritardando) and ends with a piano (*p*) dynamic. A first ending bracket is shown at the end of the system.

Tempo I.

Willst du nicht der Blüm-lein warten, die im Bee-te freund-lich stehn? drau-ssen la-det



pp

dich kein Gar-ten; wild ist's auf den wil-den Höhn. „Lass die

Geschwind.



p

Blümlein, lass sie blü-hen! Mutter, Mutter, lass mich zie-hen, Mutter, Mut-ter, lass mich zieh'n!“

cresc.



p

Und der Kna-be ging zu

Geschwind.

ritard.



mf

jagen, und es treibt und reisst ihn fort, rast-los fort mit blindem Wa-gen an des Ber-ges finstern



fp

Ort; vor ihm her mit Win - des - schnell - le flieht die zit - tern - de Ga -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

zel - - - le. Auf der Felsen nackte

The second system continues the vocal line with a half note followed by a quarter rest, then eighth notes. The piano accompaniment includes a *cresc.* marking in the right hand and a *mf* marking in the left hand. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Rip-pen klet-tert sie mit leichtem Schwung; durch den Riss ge-borst'-ner Klip-pen trägt sie

The third system features a vocal line with quarter and eighth notes. The piano accompaniment includes a *fp* marking in the right hand and a *fp* marking in the left hand. The piano accompaniment continues with a rhythmic pattern of eighth notes.

der ge-wag-te Sprung; a - ber hin - ter ihr ver - wo - gen folgt er

The fourth system features a vocal line with quarter and eighth notes. The piano accompaniment includes a *sf* marking in the right hand and a *sf* marking in the left hand. The piano accompaniment continues with a rhythmic pattern of eighth notes.

mit dem To - des - bo - - - gen.

The fifth system features a vocal line with a half note followed by a quarter rest, then eighth notes. The piano accompaniment includes a *cresc.* marking in the right hand and a *sf* marking in the left hand. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Jetzo auf den schroffen Zinken hängt sie, auf dem höchsten Grat, wo die Fel-sen jäh ver-

*mf* *fp* *fp* *fp*

sin-ken, und ver-schwunden ist der Pfad. Un-ter sich die stei--le

*fp* *mf*

Hö-he, hin-ter sich des Fein-des Nä--he.

*mf* *cresc.*

Mit des Jammers stummen Bli-cken fleht sie zu dem har-ten

*p*

Mann, fleht um-sonst, denn los-zu-drücken, legt er schon den Bo-gen an;

*cresc.*

Langsam.

plötz-lich aus der Fel-sen - spal - te tritt der Geist, der Ber - ges - - al - -

te. Und mit sei - nen Göt - ter - hän - den schützt er das — ge-quäl - te

Thier. „Musst du Tod und Jam-mer sen - den,“ ruft er, „bis her - auf — zu-

mir? Raum für Al - le hat — die Er - - de; was ver-folgst du mei-ne

Heer - de, was ver-folgst du mei-ne Heer - de?“