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# CHORAL- IMPROVISATIONEN

zum Konzert- und gottesdienstlichen Gebrauche  
Phantasien, Praeludien, Postludien, Symphonische Sätze,  
Trios und Toccaten

für **Orgel** von  
**SIGFRID KARG-ELERT**  
Op. 65

**Heft I.**  
Advent, Weihnachten.

**Heft III.**  
Neujahr, Ostern, Verschiedene Festtage.

**Heft V.**  
Reformationsfest, Bußtag, Abendmahl, Totenfest.

**Heft II.**  
Passionszeit.

**Heft IV.**  
Himmelfahrt, Pfingsten.

**Heft VI.**  
Konfirmation, Trauung, Taufe, Erntefest.

NB. Jedes Heft enthält außerdem einige Improvisationen über allgemein gebräuchliche Choräle.

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London, Novello & Co.  
New York, G. Schirmer  
Zürich, Hug & Co. :: ::

**Carl Simon, Musikverlag, Berlin W.35.**

Steglitzer-  
Hof-Musikalienhändler  
Herzogs



Straße 35.  
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Auslieferung bei F. VOLCKMAR in Leipzig.

C. S. 3281/3286.

## Choral - Improvisationen für Orgel.

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## 34.

## Ach Gott und Herr.

[Zeuch uns nach dir.]

Tranquillamente ed espressivo. M.M. ♩ = 64 bis 68.  
*Andächtig, innig und ruhevoll.*

Sigfrid Karg-Elert, Op. 65.

Manual. II [od. III] *p*

Pedal.

zarte 8', weiche 4' Stimmen. Eventuell III. Man. 16' 8' 4' 2' im Schwellkasten *x*.

[V. 4] Zeuch                      uns                      nach

deutliche 8' u. 16', doch nicht zu dick!

dir                      nur                      für                      und                      für                      und

gib, daß wir nach-fah - - - ren

dir in dein Reich, und mach uns gleich den aus - er - wähl - ten Scha - - -

ren.  
die deutlicheren 8' u. 16' abstoßen - | -

*pp* *verklärt*  
*p* *più tranquillamente* *ppp*  
*pp* *più tranquillamente*

## 35.

## Gott des Himmels und der Erden.

Alla Pastorale. M.M.  $\text{♩} = 68$  bis 72.*Sehr ruhig, zart und ausdrucksvoll.*

Oboe 8', Sanftgedackt 8'

Sigfrid Karg-Elert, Op. 65.

Manual. III *p* *pp* *mf* *p* *pp*

manualiter

+ Zartflöte 4'

+Vox coel. 8'

*rall.*

1. 2. -4' +8'

*pp* *rit.* *p*

+Portunal 8'

1. 2. *das 2. mal rall.* *ppp*

Das Stück erheischt eine durchaus discrete Registrierung. Man spiele auf dem I. Man. mit den gekoppelten Stimmen des III. und stelle auf dem II. bel. Ersatz- [bezw. Zusatz-] Stimmen ein, die durch Coppel I: II eingestellt werden. Die Ein- und Ausschaltung der Coppel I: III, I: II, II: III und freien Combination geschieht durch den linken Fuß, während der rechte vom Jalousieschweller ergiebigen Gebrauch macht.



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Aufführung vorbehalten.

# Herr, wie du willst.

[Auf Christi Himmelfahrt.]

Sigfrid Karg-Elert, Op. 65.

Andantino con moto. M.M. ♩ = 138 bis 152.

*Fließend, doch ziemlich bewegt.*

Manual. II

Äoline 8'; Zartfl. 8'; Gemsh. 8'

[Vers 1] Herr, wie du

Untersatz 82' [pp] Gedacktbaß 16'; Quintaton 16'; Flötenbaß 8'; Coppel zu II

Pedal. pp

willst, so schicks mit mir

im Le - ben und im Ster - - - -

ben.

Flöte 4' dazu

[Vers 8] Soll  
I  
eine sonore  
8' Stimme

ich ein - - mal nach dei - - nem Rat von

gut phrasieren

die - - ser Welt ab - - schei - - - den,

The first system of the score consists of three staves. The top staff is the vocal line, with lyrics "die - - ser Welt ab - - schei - - - den,". The middle and bottom staves are for piano accompaniment, showing a complex rhythmic pattern with many sixteenth notes.

Fl. 4 weg  
II

[V. 1] Al - - lein zu dir steht mein Be - - gier,

laß

The second system features a flute part (Fl. 4 weg) and piano accompaniment. The lyrics are "[V. 1] Al - - lein zu dir steht mein Be - - gier,". The piano part continues with a similar rhythmic texture. A "laß" is written at the end of the system.

mich, Herr, nicht ver - - der - - - ben;

The third system is primarily piano accompaniment. The lyrics "mich, Herr, nicht ver - - der - - - ben;" are written above the vocal line. The piano part features a dense texture of sixteenth notes.

[V. 8] I ver - - leih mir, Herr, nur

Flöte 4' dazu  
f eine sonore 8' Stimme

The fourth system includes a flute part (Flöte 4' dazu) and piano accompaniment. The lyrics are "[V. 8] I ver - - leih mir, Herr, nur". A dynamic marking "f" and the instruction "eine sonore 8' Stimme" are present.

dei - - ne Gnad, daß es ge - - seh - mit

gut phrasieren

Freu - - - den.

Schwellwerk geschlossen, 16' 8' zarte

III [etwas hervortretend]

II dazu eine zarte Rohrstimme [Clai-

[V. 1] Er - halt mich nur in

4' u. 2' oder Geigenpr. 4'

ron, od. Clar. 8']

III R.H.

dei - ner Huld, sonst wie du willst; gib mir Ge - duld, [Die Rohrstimme auf dem II.

denn

Man. wieder weg!]

dein Will ist der be - - ste. [eine Flöte imitierend]  
gut phrasieren!

II [Holz 8 u. 4] I sehr plastisch  
hervor

*p* [V. 3] Mein

[die streichenden Stimmen  
allmählich abstoßen!]

quasi pizz.  
[Oktavbaß 8]

Leib und Seel be - - fehl ich dir; o

Herr, ein se - - lig End gib mir

I etwas weniger dick als vorher

durch Je - - sum Chris - - tum.



8'u.4' mit Aoline 8', Gemshorn 8

[div. Stimmen nacheinander abstoßen]

II

A - - - men.

nach - - einander - - discret -  
Pedal - - immer - - gut -

die - helleren - Stimmen - abstoßen -  
abtönen - - - -

[Fl. 4' ab!]

nur 16' u. Coppel zu II.

[Vox coel. 8']  
III  
-C. II u. C. III

[dazu 82; falls er sehr discret ist]

## Ich dank dir, lieber Herre.

[O komm, du Geist der Wahrheit.]

[Antiphonie.]

Sigfrid Karg-Elert, Op. 65.

Poco mosso. M.M. ♩ = 120.

Ziemlich bewegt.

Manual.

Pedal.

\*) allargando, doch keine Fermate [attacca il tempo]



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Aufführung vorbehalten.

# 38.

## Jesu, meine Freude.

[Passacaglia mit Choral.]

Sigfrid Karg-Elert, Op. 65.

Quiet. M.M. ♩ = 68.

*Ruhig.*

[M.M. 72]

Manual.

Die Steigerung vom *ppp* bis *fff* ist unerlässlich!

Pedal.

*ppp lugubre e misterioso*

Gedacktbaß 16' u. Coppel zu M. III. [8]

[Aoline 8']  
II *pp*

*pp*

*pochettino mosso* [M.-80]  
u. Gemshorn 8' u. Rohrfl. 8'

u. Gedackt 8'

u. Flötenbaß 16'

u. Salicet 8'

*poco allegro* [M. - 88]

Offenfl. 8'  
I Ged. 8', Port. 8', Hohlfl. 8' u. 4'

u. Subbaß 16'

*più mosso* [M. - 96]

u. Prinz. 8', Fugara 4'

*sempre più mosso* [M. 104]  
alle 8' dazu

+ Prinzipalbaß 8'

+ Violon 16', Majorbaß 16'

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*sempre piu mosso* [M. - 112]  
u. 16' nebst 5 1/3' 2 2/3'

*ff* *fz*

+ Coppel zu I

*precipitando* [M. - 120]  
u. 2' nebst Cornet u. Coppel II III

*f*

u. Prinzipal 16'

*quasi allegro* [M. - 128]  
+ Prinz 16'; Okt 4'; Mixtur

*ff*

+ Tromp. 8'

*molto stringendo* [M. - 136]  
u. Oktav-Coppel I

*ffz* *ffz* [non rit. -]

+ {Posaune 16'  
+ {Prinzival 82'

*pomposo e brillante* [M. 128 bis 120]  
Org. pleno [Handregistrierung ab!]

*ff*  
Org. pleno  
*ff* [Handregistrierung ab!]

*non pressante* [M. 112 bis 108]

*f*  
*ff* ponderoso  
*molto marcato*

*più lento, ma sempre grandioso*  
[M. M. -104 bis 100]

*fff*  
*fff* grandioso

[Generalschweller allmählich zurück bis zum Verklingen eines gedeckten 8' Reg.]

*f*  
*f*  
*p*  
*pp*  
bleibt 32' 16'  
32' solo

quasi Larghetto. [M = 84]

III *misterioso*

*ppp* äußerst zart

*p*

*manualiter*

*poco più mosso* [M = 100]

*fp* 8'4"

*tr.*

*f*

*tr.*

*poco a poco diminuendo*

*poco a poco diminuendo*

*pochettino mosso* [♩ = 80]  
u. 8' aus dem III u. II

*lento lugubre* [♩ = 76]

Coppel zu II u. III 8'

I *pp*

[82' u 16'] *indeciso*

[u. 8'] *p*

*non slentando* [♩ = 88]  
u. 4' aus dem II u. 8' aus dem I

*più mosso* [♩ = 96]  
u. 8' u. 4'

*f*

II *f*

*f*

*sempre più mosso* [M. M. = 104]  
u. Prinz. 8' u. Fugara 4'

*f*

*f*

*f* *Prinzipal 8' dazu*

*sempre I*



*quasi allegro* [ $\text{♩} = 112$ ]  
*alle 8' dazü*

*rfz*

*rfz* Violon 16', Major 16'

*precipitando* [ $\text{♩} = 120$ ]  
*u. 2' u. Cornet*

*rfz poco a poco cresc. accel.*

*rfz* Prinz. 16'

*sempre più vivo* [ $\text{♩} = 128$ ]  
*u. 16' Prinzipal u.  $5\frac{1}{3}$  Okt. 4' 2'*

*ff*

*ff* Tromp. 8'

*molto stringendo* [ $\text{♩} = 136$ ]  
*u. Oktavkoppel*

*sffz* *sffz* *[non rit.]*

*sffz* Pos. 16' u. Prinz. 32'

*pomposo e brillante* [ $\text{♩} = 128 \text{ bis } 120$ ]

Org. pleno

*ff*

*ff*

*non pressante, poco grave* [M. M. = 112 bis 108]

*f*

*ff ponderoso*

*molto marcato*

*più lento e sempre grandioso al fine*

[M. M. = 104 bis 100]

*fff*

*sempre fff*

*fff*

*sempre fff*

*molto largo* [M. = 56]

*fff u. Hoehdruckstimmen*

*fff*

# Komm, heiliger Geist, Herre Gott.

Festivo e spiritoso. M M  $\text{♩} = 76$ .  
*Festlich-rauschend und begeistert.*

Sigfrid Karg-Elert, Op. 65.

Manual. *f sempre legato assai*

Pedal. *f*

mit unveränderlicher Farbe und im starren Zeitmaß

Komm, heiliger Geist, Herre Gott, er füll mit deiner Gnaden Gut

dei - ner Gläu - bi - gen Herz,

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line consists of eighth and sixteenth notes with lyrics 'dei - ner Gläu - bi - gen Herz,'. The piano accompaniment has a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Mut und Sinn, dein

The second system continues the vocal line with lyrics 'Mut und Sinn, dein'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the left hand.

brün - stig Lieb ent - zünd in

The third system features the vocal line with lyrics 'brün - stig Lieb ent - zünd in'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

ihn, o Herr, durch dei - nes

The fourth system concludes the vocal line with lyrics 'ihn, o Herr, durch dei - nes'. The piano accompaniment provides a consistent harmonic and rhythmic foundation.



Lich - tes                      Glanz                      zu                      dem

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The lyrics are: 'Lich - tes                      Glanz                      zu                      dem'.

Glau - ben    ver -    sam                      melt                      hast

This system contains the next three measures. The vocal line continues with the lyrics: 'Glau - ben    ver -    sam                      melt                      hast'.

das                      Volk                      aus                      al -    ler

This system contains the next three measures. The vocal line continues with the lyrics: 'das                      Volk                      aus                      al -    ler'.

Welt                      Zun -                      gen;                      das

This system contains the final three measures of the piece. The vocal line concludes with the lyrics: 'Welt                      Zun -                      gen;                      das'.

sei dir, Herr, zu Lob ge-

sun gen. Hal - le - lu -

ja, Hal - le - lu - ja!

*poco a poco rallen - tando e*

*non legato* *poco a poco rallentando e*

immer zart

*decrecendo*

*decrecendo*

*8' 4'* *Vox coel. 8'* *larghetto -*

*III* *pp* *verklärt ausklingend* *PPP*

*II [pp]*

*sehr discret, doch PP* *larghetto* *PPP*

*deutlich*

## O daß ich tausend Zungen hätte.

[Wer weiß, wie nahe mir mein Ende; 1. Version.]

Sigfrid Karg-Elert, Op. 65.

Adagissimo e lugubre.  $M M \text{ } \frac{3}{8}$  - 32 bis 38 [od.  $\frac{6}{4}$  = 64 bis 76].  
*Sehr langsam und düster.*

Manual. *pp misterioso*

Pedal. *sempre molto legato p*

Clairon 4 solo oder eine 8' Rohr-Solostimme.

Wer weiß, wie

na - he mi - mein En -

del - Hin - geht die Zeit, her - kommt der

First system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The music is in G major. The piano accompaniment is marked *pp*. The vocal line is marked *p*. The lyrics are: Tod, ach wie ge - schwin - de

Second system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The lyrics are: und be - hen - de kann

Third system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The lyrics are: kom - men mei - ne

Fourth system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The lyrics are: To - des - not Mein



Gott, ich bitt durch

Chris ti Blut, machs

nur mit mei - - nem

En de gut! (A - - men.) *pp*

*rit.*

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Aufführung vorbehalten.

# O Durchbrecher aller Bande.

[Trio mit oblig. Cantus firmus.]

Andante con moto. M. M. ♩ = 120 - 128.

Sigfrid Karg-Elert, Op. 65.

*Leise bewegt.*

II 8' 4' und 16' + Flautino 2' aus dem III. Man. gekoppelt.

Manual.

*p*

Pedal.

*p*

*ben legato, quasi Continuo*

*f* Solotrompete 8'

O Durch - bre - cher al - ler

Ban - de, der du im - mer

Das Stück ist auch mit Weglassung des cantus firmus als Trio verwendbar. In diesem Falle sind die beiden konzertierenden Stimmen auf verteilten Manualen zu spielen. Gleiche Stärke (*mf*) aber kontrastierende Farben sind alsdann unerlässlich.  
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bei uns bist,

This system contains the first two staves of music. The upper staff is a grand staff with treble and bass clefs, featuring a complex melodic line with many sixteenth notes. The lower staff is a single bass clef line with a simpler accompaniment. The lyrics 'bei uns bist,' are written below the lower staff.



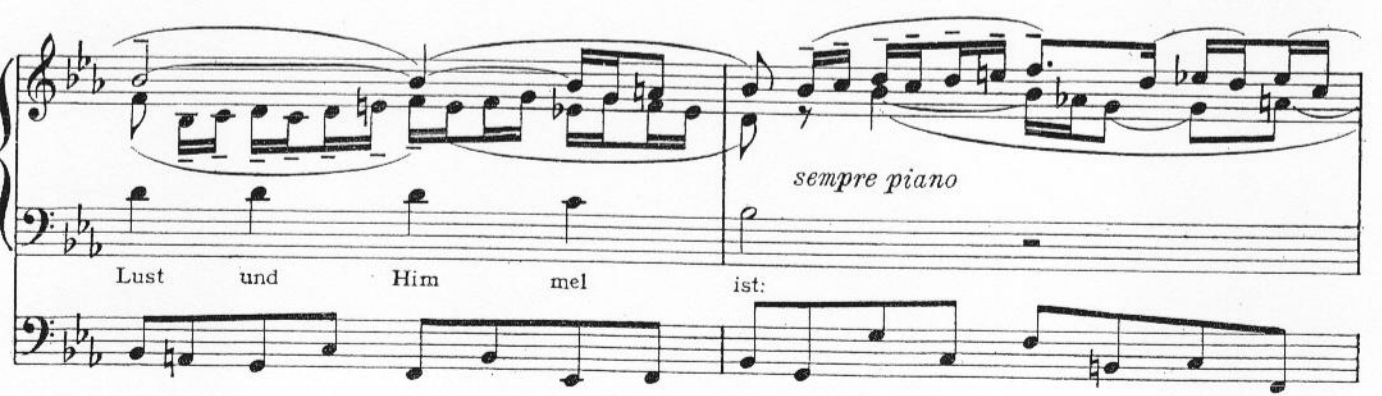
*I f*  
bei dem Scha - - den,

This system contains the third and fourth staves. The upper staff continues the complex melodic line. The lower staff has a few notes, with a dynamic marking of *I f* (fortissimo) appearing above it. The lyrics 'bei dem Scha - - den,' are written below the lower staff.



*f*  
Spott und Schan - de lau - ter

This system contains the fifth and sixth staves. The upper staff continues the melodic line. The lower staff has a few notes, with a dynamic marking of *f* (forte) appearing above it. The lyrics 'Spott und Schan - de lau - ter' are written below the lower staff.



*sempre piano*  
Lust und Him mel ist:

This system contains the seventh and eighth staves. The upper staff continues the melodic line. The lower staff has a few notes, with a dynamic marking of *sempre piano* appearing above it. The lyrics 'Lust und Him mel ist:' are written below the lower staff.

First system of musical notation, featuring a treble and bass clef with complex piano accompaniment and a vocal line.

Second system of musical notation, including a forte (*f*) dynamic marking and the lyrics "ü - be fer - ner dein Ge -".

Third system of musical notation, including a forte (*f*) dynamic marking and the lyrics "rich - te wi - der".

Fourth system of musical notation, including a forte (*f*) dynamic marking and the lyrics "un - sern A - dams - sinn," with a fingering sequence (4 5 4 2 3 1 1) above the notes.





lis - uns,

*f*

This system contains the first two systems of music. The top system is a grand staff with treble and bass clefs. The middle system is a single bass clef line. The lyrics 'lis - uns,' are positioned below the middle system. A dynamic marking of *f* is placed above the middle system.



Herr, dein An - ge - sich - te füh - ret aus dem


*f*

This system contains the second and third systems of music. The top system is a grand staff. The middle system is a single bass clef line. The lyrics 'Herr, dein An - ge - sich - te füh - ret aus dem' are positioned below the middle system. A dynamic marking of *f* is placed above the middle system.



Ker - ker hin.

This system contains the third and fourth systems of music. The top system is a grand staff. The middle system is a single bass clef line. The lyrics 'Ker - ker hin.' are positioned below the middle system.



*allargando* - - - *p*

*allargando* - - - *p*

This system contains the fourth and fifth systems of music. The top system is a grand staff. The middle system is a single bass clef line. The tempo marking *allargando* and dynamic marking *p* are placed above the middle system. The same markings are repeated above the bottom system.

# O Ewigkeit, du Donnerwort.

[Im alten Suitenstil.]

Festivo e pomposo. M. M.  $\text{♩} = 64$ .

Sigfrid Karg-Elert, Op. 65.

Festlich und glänzend. (Gemessene Halbe.)  
Tempo di Rigaudon.

16' 84' 2'

Manual. *ff* *mf*

Pedal. Org. pleno *ff* alle Rohrwerke ab *p* Led. zum

II alle 16' 8' *sfz*

III. Man passend. *sfz*

4 und Mixtur (doch ohne Rohrstimmen.) *più f* *ff* Tutti.

I *ff* zarte Flöten 8' II *p molto espressivo* Org. pleno *ff*

NB Die mit x bezeichneten Noten ergeben die Choralmelodie.

II *ff* *p molto espressivo* *delicato* *p*

This system features a grand staff with treble and bass clefs. The upper staff contains a melodic line with dynamic markings *ff*, *p molto espressivo*, and *delicato*. The lower staff provides harmonic support with chords and a bass line. A Roman numeral 'II' is placed above the first measure.

III Schwellwerk *dolce* *p* *dolce* *f* *II verstärkt* *p*

This system continues the piece with dynamic markings *dolce*, *p*, *dolce*, and *f*. It includes the instruction 'III Schwellwerk' and 'II verstärkt'. The notation shows a melodic line in the upper staff and a bass line in the lower staff. A Roman numeral 'II' is placed above the final measure.

III 16' 8' 4' 2' wie anfangs *mf* *f* *II*

This system features a melodic line with dynamic markings *mf* and *f*. The instruction 'III 16' 8' 4' 2' wie anfangs' is written above the first measure. A Roman numeral 'II' is placed above the final measure. The lower staff contains a bass line.

Org. pleno *ff* *das 2. Mal allargando* *ff* *ff*

This system includes the instruction 'Org. pleno' and dynamic markings *ff*. It features a first ending (1.) and a second ending (2.), both marked with 'x' above the notes. The instruction 'das 2. Mal allargando' is written below the first ending. The system concludes with a double bar line and repeat signs.

O Gott, du frommer Gott. 1. Version.  
[Canon in der Prime, Untersekunde und Unterquarte.]

Lento semplice. M. M. ♩ = 40. (resp. ♩ = 80.)  
Schr ruhig und einfach.

Sigfrid Karg-Elert, Op. 65.

I Solo. 8'

Manual. *mf* II 8' 4' III Fernwerk 16' 8' 4' (Flautino 2' p) *sempre mf* II p III

Pedal. *mf* 16' + Coppel zum Fernwerk *pp* *f* *pp* *pp*

*pp* *f* *pp* *pp* *f*

*sempre mf* *sempre mf*

II p III 16' weg II p III

*pp* *pp* *f* *pp* *pp*

*sempre mf*

II III *f* *pp* *f* *pp*

\*) Statt des Fernwerkes ist eventuell Vox humana [Schwellkasten!] zu erproben, sofern dieses heikle Register ein mehrstimmiges Spiel überhaupt zuläßt.



## Wie schön leucht' uns der Morgenstern.

[O heilger Geist, kehr bei uns ein.]

Sigfrid Karg-Elert, Op.65.

Andante con moto. M. M. ♩ = 84.

*Ruhig dahinfließend.*

O heil - ger Geist, kehr

II *p* eine charakteristische Solostimme

Manual. III *pp* sehr zarte, aber deutliche 8' + 4'

Pedal. *p* 16' + 8'

bei uns ein und laß uns dei - ne

Woh - nug sein, o komm, du Her - zens -

[geschlossenes Schwellwerk]

son - ne! Du Him - mels - licht, laß

III  
pp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'son' followed by a half note 'ne!'. The piano accompaniment features a right hand with a sixteenth-note pattern and a left hand with a similar pattern. A dynamic marking of 'pp' is present. The system ends with a fermata over the vocal line.

dei - nen Schein bei uns und in uns

Detailed description: This system contains the next two measures. The vocal line continues with 'dei - nen Schein bei uns und in uns'. The piano accompaniment maintains the rhythmic pattern. The system ends with a fermata over the vocal line.

kräf - tig sein zu ste - ter Freud und

Detailed description: This system contains the next two measures. The vocal line continues with 'kräf - tig sein zu ste - ter Freud und'. The piano accompaniment continues with the same rhythmic pattern. The system ends with a fermata over the vocal line.

Won - ne. Son - ne,

I oder II charakteristische Combination

f

8' + 4' dazu

Detailed description: This system contains the final two measures. The vocal line concludes with 'Won - ne. Son - ne,'. The piano accompaniment features a change in texture, with a dynamic marking of 'f'. A registration marking 'I oder II charakteristische Combination' is present. A note in the bass line is marked '8' + 4' dazu'. The system ends with a fermata over the vocal line.

Won - - - ne, himm - lisch Le - ben

The first system of music consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics 'Won - - - ne, himm - lisch Le - ben'. The middle staff is the right-hand piano part in a treble clef, and the bottom staff is the left-hand piano part in a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

wirst du ge - ben, wenn wir be -

The second system of music consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics 'wirst du ge - ben, wenn wir be -'. The middle staff is the right-hand piano part in a treble clef, and the bottom staff is the left-hand piano part in a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment continues with the same rhythmic pattern as the first system.

ten; zu dir kom - men wir ge -

The third system of music consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics 'ten; zu dir kom - men wir ge -'. The middle staff is the right-hand piano part in a treble clef, and the bottom staff is the left-hand piano part in a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment continues with the same rhythmic pattern as the first system.

tre - - - ten. III *riten.*  
*pp*

The fourth system of music consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics 'tre - - - ten.' followed by a double bar line and the Roman numeral 'III' and the instruction '*riten.*'. The middle staff is the right-hand piano part in a treble clef, and the bottom staff is the left-hand piano part in a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment continues with the same rhythmic pattern as the first system. The instruction '*pp*' (pianissimo) is written below the middle staff.