

F. NIETZSCHE - VENEDIG

ANDANTE

mf AN DER BRÜCKE STAND ICH

mf AN DER BRÜCKE STAND ICH

8 p AN DER BRÜCKE, AN DER BRÜCKE, AN DER BRÜCKE - , HM - .

p AN DER BRÜCKE, AN DER BRÜCKE, AN DER BRÜCKE - , HM - .

p AN DER BRÜCKE, AN DER BRÜCKE, AN DER BRÜCKE - , HM - .

JÜNGST IN BRAU-NER NACHT, p BRAU - NER NACHT

JÜNGST IN BRAU-NER NACHT, p IN BRAU - NER NACHT

8 p BRAU - NER NACHT, IN BRAUNER

p BRAU - NER, BRAU - NER NACHT.

mf AN DER BRÜCKE STAND ICH IN BRAUNER NACHT.

IN BRAU-NER, BRAU-NER NACHT.

IN BRAU-NER, BRAU-NER NACHT.

8 NACHT, IN BRAU-NER NACHT, IN BRAU-NER NACHT. *p* FERN —

p IN BRAU-NER NACHT — . FERN-HER, *p*

p IN BRAU-NER NACHT — . *p* FERN —

mf FERNHER KAN GE-SANG — : GOLDENER TROPFEN QUOLL'S ÜBER DIE

mf FERNHER KAN GE-SANG — : GOLDENER TROPFEN QUOLL'S ÜBER DIE

8 HER — *p* KAN GE-SANG — GOLDENER TROPFEN QUOLL'S.

mf FERNHER KAN GE-SANG — , FERNHER KAN GE-SANG, KAN GE-SANG — .

HER — , FERN — HER — KAN — GE-SANG — .

Alleg.

ZIT-TERN-DE, ZIT-TERN-DE, ZIT-TERN-DE FLÄ - CHE *p*, FLÄ - CHE

Alleg.

ZIT-TERN-DE, ZIT-TERN-DE, ZIT-TERN-DE FLÄ - CHE - , FLÄ - CHE *p*

mit Ü-BER ZIT-TERN-DE FLÄ - CHE *leg.*

WEG - .

f GON-DELN, LICH-TER, MU-

WEG - .

f GON-DELN, LICH-TER, MU-

mf WEG - . GON-DELN, LICH-TER, MU-SIK - , GON-DELN, LICH-TER, MU-

p GON-DELN, LICH-TER, MU-SIK - , *f* GON-DELN, LICH-TER, MU-

p GON-DELN, LICH-TER, MU-SIK - , *f* GON-DELN, LICH-TER, MU-

SIK, MU-SIK —. p HIN-
 SIK, MU-SIK —. p HIN-
 8 SIK, MU-SIK —. p HIN-AUS, HIN-AUS —, HIN-
 SIK, MU-SIK —. mf DÄMME RUNG HIN-AUS, HIN-AUS, HIN-
 SIK. mf TRUM-KEN SCHWANN'S DÄMME RUNG HIN-AUS-, HIN-AUS-, HIN-

INDIE p
 AUS —, HIN-AUS —, p HIN-AUS, HIN-AUS.
 AUS —, HIN-AUS —, p HIN-AUS, HIN-AUS. pp
 AUS —, HIN-AUS —, p HIN-AUS, HIN-AUS. pp
 AUS —, HIN-AUS —, mf HIN-AUS, HIN-AUS. pp
 AUS —, HIN-AUS —, p HIN-AUS, HIN-AUS. pp

a tempo

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines in treble clef, both starting with a piano (p) dynamic. The lyrics are: HEI-NE SEE-LE —, EIN SAI-TEN-SPIEL —. The third staff is a piano accompaniment line in treble clef, starting with a piano (p) dynamic and containing two slurs over eighth notes. The lyrics below it are: mit SANG SICH, UNSICHTBAR BE-. The bottom two staves are piano accompaniment lines in bass clef, mostly containing rests.

Handwritten musical score for the second system, consisting of five staves. The top staff is a vocal line in treble clef with a piano (p) dynamic. The lyrics are: HEIMLICH EIN CONDEL-LIED DA ZU — | ZITTERN VOR BUNTER SELIGKEIT. The second staff is a piano accompaniment line in treble clef with a piano (p) dynamic. The lyrics are: mit RÜHRT, HEIM-LICH, HEIM-LICH, HEIM-LICH, HEIM-LICH. The third staff is a piano accompaniment line in bass clef with a piano (p) dynamic. The lyrics are: HEIM-LICH, HEIM-LICH, HEIM-LICH, HEIM-LICH, mit. The bottom two staves are piano accompaniment lines in bass clef. The lyrics below the bottom staff are: p HEIM — LICH —, HEIM — LICH —, mit.

SEHR LANGSAM

Handwritten musical score for five voices. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'SEHR LANGSAM' (Very Slow). The lyrics are in German: 'mich HÖRTE JE-MAND IHR ZU ?'. The first four staves have lyrics: 'mich HÖR-TE JE-MAND IHR ZU ?'. The fifth staff has lyrics: 'PHÖR-TE JE-MAND IHR ZU ? IHR ZU-?'. The lyrics are written below the notes, with some words split across lines. There are various musical notations including notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). There are also some handwritten annotations like 'mf' and 'p' with arrows pointing to specific notes.

mich HÖRTE JE-MAND IHR ZU ?

p HÖR-TE JE-MAND IHR ZU ?

8 p HÖR-TE JE-MAND IHR ZU ?

p HÖR-TE JE-MAND IHR ZU ? IHR ZU-?

p HÖR-TE JE-MAND IHR ZU ?

Five empty musical staves, each consisting of five horizontal lines, arranged vertically.