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## **Oberon**

**Weber, Carl Maria**

**Berlin, [ca. 1826]**

12. Puck und Chor. Andante marcato

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N<sup>o</sup> 12.

Andante marcato.

PUCK  
und Chor der  
ElementarGeister

PIANO

Gei - - - ster der Luft, und

Erd' und See! Gei - ster der Gluth in heiliger Höhl!

All', die gebieten Fluth und Wind, kommt hieher, kommt

Allegro pesante.  
hieher, ihr Geister geschwind! Ob ihr gebäht in die Höhlen ein, karg nur be -

leuchtet von Demants-Schein, o - der in den Wassern tief, wo die Perl' ge - fes - selt

schief, oder dort in Himmeln weit, wo kein Au - ge Bei-stand leiht,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as *Mf* and *ff*. The lyrics are written below the vocal staff.

oder im Spalt eines Felsen dort, wo die La - va kocht noch im - mer

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes dynamic markings like *Mf* and *fp*. The lyrics are written below the vocal staff.

fort. Gei - - ster, wo im - mer auch Eur Re - vier, kommt

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment features a more active texture with dynamic markings such as *f*. The lyrics are written below the vocal staff.

hierher, kommt hierher, kommt hierher zu mir! Es ruft Euch, Geister,

The fourth system continues the musical piece. The piano accompaniment includes dynamic markings like *pp*. The lyrics are written below the vocal staff.

nah und fern, durch mich, Gebot Eures O - ber - - herrn!

The fifth and final system on the page shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings like *ff*. The lyrics are written below the vocal staff. The system concludes with a double bar line and a key signature change to one sharp (F#).

Presto agitato.

(Die Geister erscheinen aus der Luft, Erde, von den Seiten.)

Piano introduction in 6/8 time. The right hand features a melodic line with frequent trills (tr) and slurs. The left hand provides a rhythmic accompaniment with eighth notes.

Soprani ed Alti: *ff*  
Wir sind hier! Wir sind

Tenori e Bassi: *ff*  
Wir sind hier! Wir sind

Vocal staves for Soprano/Alto and Tenor/Bass. The lyrics are "Wir sind hier! Wir sind". The music is in 6/8 time and includes dynamic markings like *ff*.

Piano accompaniment for the vocal entry. It features a complex texture with many chords and moving lines in both hands, including a *ff* dynamic marking.

hier! Sprich! Was soll ge - - schehn?

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Vocal staves for Soprano/Alto and Tenor/Bass. The lyrics are "hier! Sprich! Was soll ge - - schehn?". The music is in 6/8 time.

Piano accompaniment for the second vocal entry. It continues the complex texture with chords and moving lines in both hands.

sprich! Was soll ge - schehn? Solln wir spaltenden Mond? Solln verfinstern die

sprich! Was soll ge - schehn? Solln wir spaltenden Mond? Solln verfinstern die

Sonn? Solln wir spaltenden Mond? Solln verfinstern die Sonn? Solln wir schaffen den Ozean von

Sonn? Solln wir spaltenden Mond? Solln verfinstern die Sonn? Solln wir schaffen den Ozean von

Grunde aus leer? Solln wir schaffen den Ozean von Grunde aus leer?

Grunde aus leer? Solln wir schaffen den Ozean von Grunde aus leer?

Tenori: *f*

Bassi: *f*

sprich! sprich! Wir thuns, wir thuns, und noch viel mehr!

sprich! sprich! Wir thuns, wir thuns, und noch viel mehr!

Puck.  
Nein! Nein! Ihr braucht nur vor der Hand, ein Boot zu schleudern an den

Strand; da Fe - enMacht dies thun nicht kann, such'ich bei Euch um Bei - stand

an. CHOR: Nichts als das? Ho, ho! Ho, ho! Ho,  
Nichts als das? Ho, ho! Ho, ho! Ho,

ho! Ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho! Leichte Ar - beit

ho! Ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho! Leichte Ar - beit

nie ich sah, leich - t're Arbeit nie ich sah. Wog'

nie ich sah, leich - t're Arbeit nie ich sah. Wog'

und Wind! Hoch auf und hohl!

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Allegro.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a vocal line in the treble clef and a bass line in the bass clef. The tempo is marked 'Allegro.' The lyrics are: 'Horch!', 'Horch!', 'Geschehn!', 'Leb'wohl! Leb'wohl! Leb'wohl!'. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are dynamic markings such as 'p' (piano) and 'ff' (fortissimo). The score is divided into several systems, each with a grand staff (treble and bass clefs). The piece concludes with a final chord in the piano part.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *pp* (pianissimo).

Second system of musical notation, continuing the piece with complex rhythmic patterns and articulation marks.

Third system of musical notation, showing a transition in the bass line with sustained chords and a more active treble line.

Fourth system of musical notation, characterized by dense sixteenth-note passages in both hands.

Fifth system of musical notation, featuring a mix of eighth and sixteenth notes with frequent slurs.

Sixth system of musical notation, showing a continuation of the intricate keyboard texture.

Seventh system of musical notation, the final system on the page, ending with a double bar line and repeat dots.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a double bar line.

Dynamic markings include *ppp*, *pp*, *p*, *f*, *ff*, *fff*, *Decrescendo*, and *Morendo*.