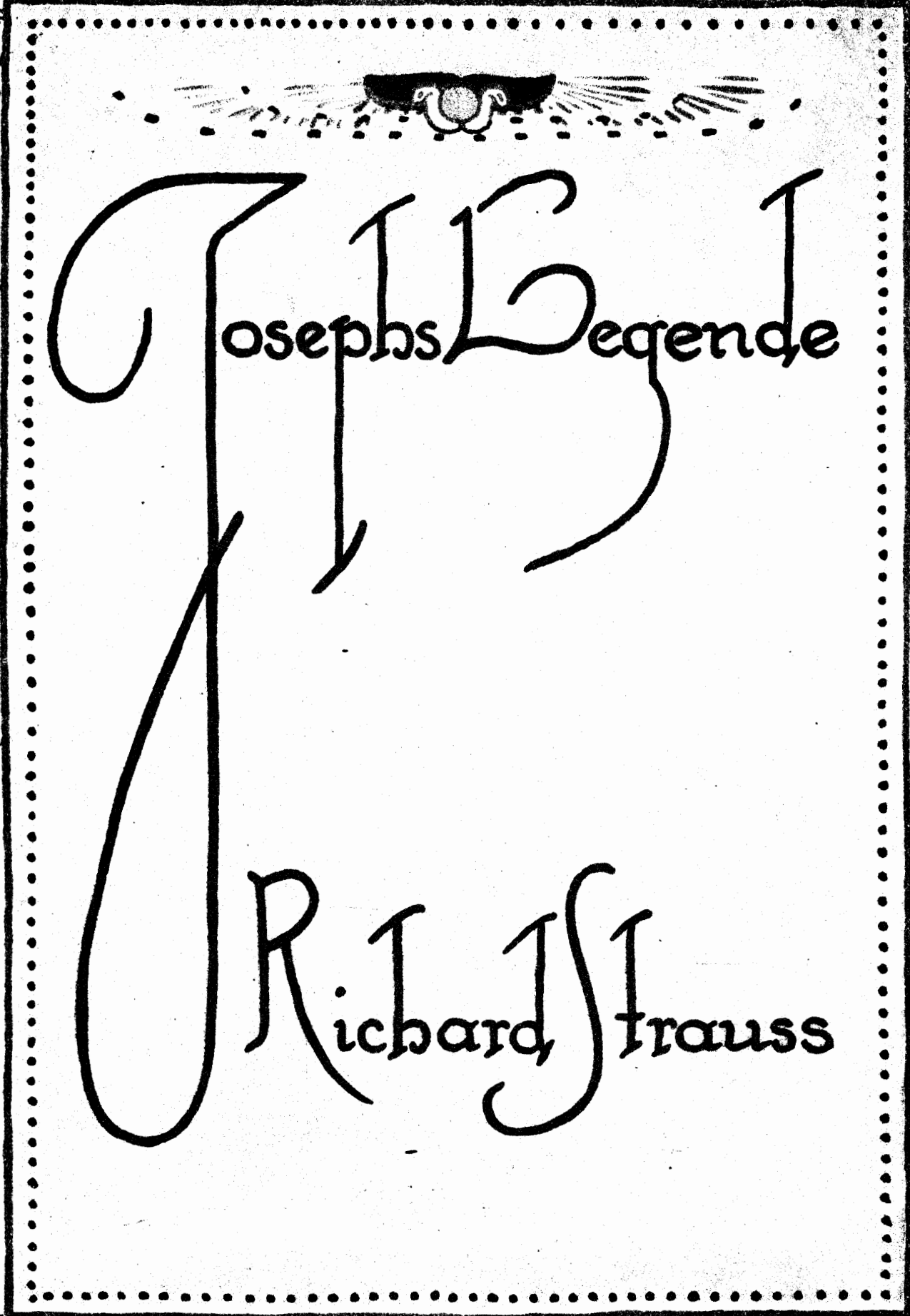


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Josephs Legende

Richard Strauss

✓

✓

MEINEM FREUNDE
EDOUARD HERMANN

Josephs Legende

HANDLUNG IN EINEM AUFZUGE
VON

HARRY GRAF KESSLER
UND

HUGO VON HOFMANNSTHAL
MUSIK VON

Richard Strauss

OPUS 63



VOLLSTÄNDIGER KLAVIERAUSZUG ZU 2 HÄNDEN
MIT HINZUFÜGUNG DER HANDLUNG
(DEUTSCH - ENGLISCHER TEXT)

ARRANGEMENT VON OTTO SINGER

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Dr. Richard Strauss.

PERSONENVERZEICHNIS

POTIPHAR
POTIPHARS WEIB
Deren LIEBLINGSSKLAVIN
Potiphars Gäste
Potiphars Hausmeister
Potiphars Sklaven, Sklavinnen und Leibwachen
Ein SHEIK
Dessen acht Begleiter
Sein junger Diener
Drei VERSCHLEIERTE
Drei UNVERSCHLEIERTE
Dienerinnen der Verschleierte
SULAMITH, eine Tänzerin
Sechs BOXER
Deren Begleiter
JOSEPH, ein fünfzehnjähriger Hirtenknabe
Sechs Knaben, JOSEPHS SPIELKAMERADEN
Henkersknechte des Potiphar
Ein männlicher, in Gold gewappneter
ERZENDEL

Die Bühne ist während des kurzen Vorspiels durch einen seidenen reich gemusterten Vorhang verhüllt, der bei Anfang der Handlung nach rechts emporgerafft wird.

Dekoration und Kostüme der Legende sind durchweg in der Art des Paolo Veronese, folgen also in Stil und Mode der Zeit um 1530. Die Ägypter tragen venezianisches Kostüm, Joseph und die Händler, die ihn zu Potiphar bringen, orientalisches des 16. Jahrhunderts.

Die Bühne stellt eine mächtige *Säulenhalle im Stile des Palladio* dar. Säulen und Wände sind aus hellem, grünlichem Gold. Der Boden ist mit farbigen Marmorfliesen ausgelegt. Hinten läuft eine erhöhte, ebenfalls goldene Loggia durch, die rückwärts offen ist und einen Ausblick auf Gärten mit Wasserkünsten und entfernte Palastflügel darbietet, ihre Öffnungen bleiben jedoch während des Gastmahls nach hinten verhängt durch einen mächtigen flandrischen Teppich, der das Irdische Paradies darstellt: Verdüren belebt durch allerlei fremdländisches Geklügel. Die Loggia hat keine Brüstung, sondern ist zwischen den Säulen bis zum Fußboden offen, so daß man die auf ihr durchkommenden Personen in ganzer Figur bis zu den Füßen sieht. Zu der Loggia führt rechts eine Freitreppe. Über den Fußboden der Loggia hängt ein orientalisches Teppich bis in den Saal herunter.

Links und rechts vorn führen hohe Säulenportale in das Innere des Palastes.

Auf der Bühne vor der Loggia sind zwei Tafeln im rechten Winkel

zu einander aufgestellt: die hintere ist ziemlich lang und läuft parallel zur Stützmauer der Loggia, sie ist um zwei Stufen erhöht. Die vordere ist kurz und stößt links im rechten Winkel an die erstere an; sie steht als Hochsitz auf drei Stufen.

Auf den Tafeln reich ziselirtes Gold- und Silbergerät, hohe geschliffene Kristallkannen mit leuchtenden roten und weißen Weinen, Schalen, in denen Granatäpfel, Pfirsiche, Trauben von ungewöhnlicher Größe gehäuft liegen, goldene Teller und Kristallgläser vor den Gästen.

Die Gäste, je sechs Männer und Frauen, im pompösesten venezianischen Kostüm, sitzen an der Rückseite der hinteren Tafel, halb verdeckt von Goldgeschirr, Kristall und Früchten.

An der vorderen Tafel links auf dem Hochsitz *Potiphar und seine Frau*, diese in einem tief ausgeschnittenen Kleide von Goldbrokat, über das lange Perlenstränge herabhängen. Im Haar trägt sie ebenfalls Perlenstränge. Ihr zu Füßen, vorn auf der untersten Stufe des Hochsitzes, eine junge Sklavin.

Die Tafeln werden von acht Negerklaven in einem halb-orientalischen Kostüm von Rosa und Gold und mit Federbüschen aus weißen und rosa Federn bedient.

Hinter dem Hochsitz, im Winkel links unterhalb der Loggia, Potiphars Leibwache, riesenhafte Mulatten in schwarzem mit Gold eingelegetem Toledaner Harnisch mit schwarzen Federbüschen und goldenen Hellebarden. Sie tragen außerdem Peitschen mit kurzen goldenen Stielen.

CHARACTERS IN THE BALLET

POTIPHAR

POTIPHAR'S WIFE

Her FAVOURITE FEMALE SLAVE

Potiphar's GUESTS

Potiphar's Master of the Ceremonies

Potiphar's Male and Female Slaves and Bodyguard

A SHEIK

His eight Attendants

His young Servant

Three VEILED WOMEN

Three UNVEILED WOMEN

Female Servants of the Veiled Women

Two Overseers

SULAMITH, a Dancer

Six BOXERS

Their Attendants

JOSEPH, a fifteen year old Shepherd Boy

Six Boys, Joseph's Playmates

Executioners, Slaves of Potiphar

A MALE ARCHANGEL, in panoply of gold

During the short Prelude the stage is concealed by a silk curtain, embroidered with rich patterns, which is lifted up to the right when the action begins.

The Scene, the stage furniture and the costumes are throughout in the manner of Paolo Veronese, and thus follow, in style and fashion, those of the period of about 1530. The Egyptian characters wear Venetian costumes; Joseph and the dealers who bring him to Potiphar Oriental dress of the 16th century.

The Scene represents a huge *Pillared Hall in the Palladian Style*. The pillars and ceiling are of bright gold with a greenish sheen. The floor is inlaid with blocks of coloured marble. The background is traversed by a raised Loggia, also of gold, which is open to the air on the further side, and gives a view on to gardens with playing fountains, and distant wings of the Palace; the openings on the further side are, however, curtained during the banquet by a vast carpet of Flemish work, representing the Earthly Paradise: stretches of verdure, alive with exotic beasts of every kind.

The Loggia has no balustrade, but is open between the pillars from floor to ceiling, so that the personages traversing it are entirely visible from head to foot. On the right a flight of steps leads up to the Loggia. Over the floor of the Loggia an Oriental carpet is hung, reaching down to the Hall.

To the right and to the left lofty pillared portals lead to the interior of the Palace.

On the stage in front of the Loggia are set up two tables at right angles to each other: the one furthest from the spectator is rather long and runs parallel to the supporting wall of the Loggia, the other is only short, and joins the first at right angles on the left. The table to the front is raised on three steps as a *daïs*.

On the tables are richly chiselled vessels of gold and silver, high ewers of cut crystal full to the brim with gleaming red and white wines, and dishes in which lie heaped in profusion pomegranates, peaches and grapes of unusual size: golden platters and crystal glasses are before the guests.

The guests — men and women by threes, in opulent Venetian costumes — sit at the farthest side of the table at the back, half concealed behind the vessels of gold, the crystal and the piled-up fruit. At the table in front, on the *daïs*, *Potiphar* and his *Wife*, the latter in a robe of gold brocade cut very low, over which hang long strings of pearls. At her feet, on the lowest step of the *daïs*, a young female slave.

The tables are served by eight negro slaves in a semi-Oriental garb of pink and gold, and on their heads are nodding plumes of white and pink.

Behind the *daïs*, in the angle to the left, under the Loggia, Potiphar's Bodyguard—gigantic Mulattos, with breastplates of black inlaid with gold, of Toledo workmanship, with black plumes and halberds of gold. They carry also whips with short golden handles.

JOSEPHS LEGENDE

(The Legend of Joseph)

VON

RICHARD STRAUSS

OP. 63.

English Translation by
Alfred Kalisch

Klavierauszug von
Otte Singer

Allegro moderato. M.M. $\text{♩} = 60$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The first staff contains several measures of music, including a fermata over a chord. The second staff continues the melody and accompaniment, featuring a first ending bracket and a 'sempre Ped.' instruction. The system concludes with a 'cresc.' marking.

Vorhang.
Curtain rises.

2

Eine mächtige Säulenhalle im Stil des Palladio. Reich-
besetzte Tafeln im Saal vor der Loggia. Links auf
dem Hochsitz Potiphar u. seine Frau, ihr zu Füßen
eine junge Sklavin.

*A huge pillared hall in the Palladian style. Richly
decked tables. To the left, on the dais in the hall, in
front of the Loggia, Potiphar and his Wife: at her
feet a young female slave.*

Die Tafeln werden von acht Negersklaven
bedient. Hinter dem Hochsitz riesenhafte
Mulatten: Potiphars Leibwache.

*Beim öffnen des Vorhangs steht in der
The tables are served by eight negro
slaves. Behind the dais eight gigantic
mulattos Potiphar's Body Guard.
As the curtain rises a white-bearded*

The second system of the musical score continues from the first. It features two staves in treble and bass clefs. The music starts with a fortissimo (ff) dynamic. The system includes a first ending bracket and concludes with a fermata over a chord.

Mitte der Bühne ein weißbärtiger Orientale, ein **Sheik**, und empfängt in der einen Schale einer silbernen Wage, die er in der Rechten hält, Goldstaub, den ein **blonder, weißer Diener** aus einem goldgestickten Ledersack ausschüttet. **Acht jüngere** aber ebenfalls bärtige **Orientalen** stehen hinter ihm.

Oriental: a Sheik. is seen standing in the centre of the stage, holding in his right hand a pair of silver scales, into the one side of which a fair haired white slave is pouring gold dust from a gold embroidered leathern pouch. Eight younger, but also bearded Orientals stand behind him.

Ein junger unbärtiger Orientale ist oben auf der Loggia und beugt sich herab, den Sheik anblickend, als ob er auf einen Befehl warte. Drei junge Mulatten, Sklaven des Potiphar, sind damit beschäftigt, eben gekaufte Kostbarkeiten zum Hochsitz hinzutragen: der erste in einer großen Schale mit einem hohen Fuß einen Haufen von Edelsteinen und Geschmeide. *A young beardless Oriental is on the Loggia above, and leans forward with his eyes fixed on the Sheik, as if awaiting a command. Three young Mulattos-slaves of Potiphar-are occupied in carrying to the dais the treasures just purchased: the first a heap of precious stones and ornaments in a great bowl on a high pedestal; the second, a great carpet which*

allmählich etwas fließender im Zeitmaß

den, der zweite einen mächtigen, auf dem Boden nachschleppenden Teppich; der dritte zwei weiße Windhunde an goldnen Ketten. *sweeps the floor behind him; the third leading two white greyhounds on golden chains.*

Jeder von ihnen tritt an den Hochsitz heran, *Each of them approaches*

knielt vor Potiphars Weibe nieder, berührt mit der Stirn den Erdboden und bietet ihr die von ihm gebrachten Kostbarkeiten dar: *the dais kneels before Potiphar's Wife, touches the ground with his forehead, and offers to her the treasures he has brought.*

der Sklave mit den Edelsteinen
The Slave with the Precious Stones.

der Sklave mit dem Teppich
The Slave with the Carpet.

Musical score for the first system, measures 7 and 8. The piece is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamics range from *mf* to *f*. A dotted line above the staff indicates a measure repeat for measure 8.

der Sklave mit den zwei weißen Windhunden.
The Slave with the two white greyhounds.

Musical score for the second system, measures 8 and 9. The piece is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamics range from *dim.*, *p*, *pp*, *cresc.*, and *f*. A dotted line above the staff indicates a measure repeat for measure 8. There are markings for *Ca* and an asterisk at the end of the system.

der Goldstaub rinnt unterdessen,
In the meantime the gold dust,

Musical score for the third system, measures 9 and 10. The piece is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamics range from *p*, *pp*, *cresc.*, and *fp*. A dotted line above the staff indicates a measure repeat for measure 9. There are markings for *Ca*, an asterisk, and *Ca* at the end of the system.

im Lichte glitzernd, in die Schale des Sheiks.
gleaming in the light, still trickles into the scales of the Sheik.

Musical score for the fourth system, measures 10 and 11. The piece is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamics range from *fp*. A dotted line above the staff indicates a measure repeat for measure 10. There are markings for *Ca* at the end of the system.

Der erste Sklave stellt die Schale mit Geschmeiden neben Potiphars Frau auf die oberste Stufe des Hochsitzes; der zweite breitet den Teppich auf dessen beide untersten neben der jungen Sklavin aus; der dritte stellt sich mit den zwei Windhunden dahinter auf.
The first slave places the bowl with ornaments next to Potiphar's wife on the uppermost step of the dais; the second spreads out the carpet on the two lowest, next to the young female slave; the third takes his place with the two greyhounds behind it.

Potiphars Weib sitzt starr aufgerichtet da. Sie regt sich nicht. Ihre Haltung drückt eisigen Hoch-Potiphars Wife sits rigid, erect. Her demeanour expresses icy pride

10 gemessen M. $\text{♩} = 52$
misurato, un poco moderato

Musical score for the fifth system, measures 11 and 12. The piece is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamics range from *p*. A dotted line above the staff indicates a measure repeat for measure 11. There are markings for *Ca* at the end of the system.

mut und eine brütende, fast leidenschaftliche Langeweile aus. Sie beachtet die drei Sklaven, die an sie herantreten, mit keinem Blick.

and a brooding, almost passionate, weariness of life. She casts no glance on the three slaves who approach her.

Als die Zahlung des Goldstaubes beendet ist, verbeugt sich der Sheik vor Potiphar und scheint zu warten.

As the payment of gold dust is ended, the Sheik makes obeisance to Potiphar, and seems to wait.

11

Potiphar macht eine herrisch gnädige Befehlsgebärde; der Sheik richtet sich auf, wendet sich gegen seinen jungen Begleiter auf der Loggia und hebt den Arm. Der junge Mann sieht nach links, winkt, und auf die Loggia kommt ein Zug von drei Sänften heraus, die je vier kupferfarbene orientalische Sklaven tragen.

Potiphar makes a commanding yet kindly gesture; the Sheik raises his head, turns to his young follower on the Loggia and lifts his arm. The young man looks to the left, and makes a sign. Whereupon a train of three litters appears on the Loggia, each carried by four copper coloured oriental slaves.

Auf jeder Sänfte ruhen zwei Frauen in orientalischem Kostüm, die eine verschleiert, die andere unverschleiert; die *In each litter repose two women in oriental garb, one veiled, the other unveiled; the unveiled ones, however, cover their*

Zug und Tanz der Frauen.

Procession and Dance of the Women.

Allegretto. M. ♩ = 100

12

Unverschleierten jedoch bedecken das Gesicht mit den Händen. Hinter den Sänften folgen zu Fuß Dienerinnen in einem ähnlichen Kostüm. *Unveiled women, however, cover their faces with their hands. Behind the litters follow on foot female attendants dressed similarly to the Unveiled Women. Two*

lichen Kostüm wie die Unverschleierten. Den Abschluß bilden zwei hochgeschossene Aufseher.
tall overseers form the close of the train.

Der Zug bewegt sich langsam auf der Loggia nach rechts, bis die vorderste Sänfte die
The procession moves slowly to the right along the Loggia till the foremost litter

13

Treppe erreicht. Dann werden die Sänften hingestellt, die Frauen steigen ab und kommen scheu und zögernd die Treppe her-
reaches the steps. Then the litters are placed on the ground, the women emerge, and with bashful hesitation descend the steps,

unter, von hinten durch die beiden Aufseher gedrängt und gestoßen.
pushed and jostled by the two Overseers.

Wie eine Herde er-
Like a flock of sheep

reichen sie so die Mitte des Saales.
they thus reach the centre of the hall.

15

Hier stehen sie einen Augenblick zusammengedrängt da;
Here they stand a moment huddled together;

stacc.

dim.

dann nehmen die Unverschleierte, die bis dahin noch die Hände vors Gesicht gehalten
then the unveiled women, who till then had held their hands before their faces, suddenly

16

pp

fp

p

haben, diese plötzlich fort
remove them.

pp

fp

p

und es beginnt der Tanz der Frauen: ein Hochzeitstanz. Er stellt in symbolischen Gebärden dar, wie der Bräutigam in der
 Brautnacht die Braut entschleierte. *The Dance of the Women begins. It is a Nuptial Dance. It represents symbolically how
 the Bridegroom on the wedding night unveils the Bride.*

17

molto cresc.

f

dim.

Erste Tanzfigur. *The First Dance Figure begins.*

Eine jede von den Unverschleierten fängt an, um ihre verschleierte Begleiterin langsam herumzutanzten, indem sie
Each of the unveiled women begins to dance slowly round her veiled companion, and with body bent far forward,

Je 2 Takte $\frac{3}{4}$ und je 2 Takte $\frac{2}{4}$
Two bars of $\frac{3}{4}$ and two bars of $\frac{2}{4}$. alternately

Allegro moderato. M. ♩ = 100

weit vorgebeugt, mit vorgestreckten Händen leise und katzenhaft um sie herumschleicht. Die Verschleierte stehen während-
and hands stretched out in front, as it were creeps around her with stealthy cat-like movements. During this the veiled

dem mumienhaft unbeweglich da.
women stand motionless, like mummies.

18

Zweite Tanzfigur. *Second Dance Figure.*

Die Bewegungen der Hände der Unverschleierten gehen allmählich in Gebärden des Entschleierns über. Sie decken
The movements of the hands of the unveiled women gradually merge into gestures of unveiling. They uncover the

(geteilt in $\frac{3}{4}$ und $\frac{2}{4}$)
(divided into $\frac{3}{4}$ and $\frac{2}{4}$)

19

L'istesso tempo. M. ♩ = 116

die Füße der Frauen auf.
feet of the women.

20 *Im Augenblick, wo dieses ge-*
In the moment that this

schieht, beginnen die Verschleierten, sich in den Hüften zu wiegen.
happens the Veiled Women begin to sway from the hips.

21

espr. *p* *cresc.* 3

This system contains measures 21 and 22. The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *espr.*, *p*, and *cresc.*. A '3' indicates a triplet.

22

p *cresc.* *poco acceler.* *f* *ff* 3

This system contains measures 23 and 24. The right hand has a chordal accompaniment. The left hand has a bass line with a triplet of eighth notes. Dynamics include *p*, *cresc.*, *poco acceler.*, *f*, and *ff*. A '3' indicates a triplet.

23

p *cresc.* 3

This system contains measures 25 and 26. The right hand has a chordal accompaniment. The left hand has a bass line with a triplet of eighth notes. Dynamics include *p* and *cresc.*. A '3' indicates a triplet.

Tempo con moto M. ♩ = 136
 Festes Zeitmaß (ziemlich rasch)

24

25

poco accelerando

Tempo primo.

26

mf *cresc.* *p* *espr.*

Dann schlagen die Unverschleierten plötzlich das Gewand über den Füßen der Verschleierten wieder zu und diese stehen regungslos still. Die Unverschleierten schleichen wieder um die Verschleierten katzenhaft herum.
Then the Unveiled Women suddenly draw the robes again over the feet of the Veiled Women, and these stand motionless.

poco accel.

Tranquillo

27

dim. *p* *marc.*

los still. Die Unverschleierten schleichen wieder um die Verschleierten katzenhaft herum.
The Unveiled Women begin their cat-like movements round the Veiled Women again.

28

dim. *f* *p*

Bald beginnen sie, mit lasciven Gebärden langsam den Oberkörper, Brüste und Bauch der Verschleierten zu enthüllen.
Soon they begin to uncover, with passionate gestures, the shoulders, the bosoms and the bodies of the Veiled Women.

Dritte Tanzfigur Third Dance Figure

29

Allegro (♩ stets gleich) M. ♩ = 152

Die Verschleierten wiegen sich wieder, aber langsamer und wollüstiger, als bei der zweiten Tanzfigur.
The Veiled Women sway again, but more slowly and express more feeling than during the second Dance Figure.

poco acceler.

cresc.

31

f

32

Allmählich mischen sich jetzt die Dienerinnen in den Tanz, indem sie mit leichten, durchsichtigen Schleiern um die drei
From this point the attendants gradually join in the dance, hovering round the three central groups with light transparent
Molto agitato M. ♩ = 56

33

mf

Mittelgruppen herumschweben und die entblößten Brüste der Verschleierten mit ihren Schleiern zu verhüllen suchen.
veils, and try to cover the bare bosoms of the Veiled Women with their veils.

f

cresc.

p

34

mf

2 3 1 5

2 3 1 5

This system contains measures 34 and the first half of measure 35. The music is in a minor key with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated as 2-3-1-5 in both hands.

35

f *p* *cresc.* *mf*

3

This system contains the second half of measure 35 and measure 36. The dynamics shift from forte (*f*) to piano (*p*) with a crescendo (*cresc.*) leading to mezzo-forte (*mf*). A triplet of eighth notes is marked in the right hand.

mf

2

This system contains measures 36 and 37. The right hand has a melodic line with a second finger fingering (*2*) in the first measure. The left hand continues with a steady accompaniment.

36

f *mf* *cresc.*

poco accelerando

This system contains measures 37 and 38. The music is marked *poco accelerando*. Dynamics include forte (*f*) and mezzo-forte (*mf*) with a crescendo (*cresc.*).

f

4 3 2 5 2 1

This system contains measures 38 and 39. The right hand features a melodic line with a forte (*f*) dynamic. The left hand has a descending scale-like passage with fingerings 4-3-2 and 5-2-1.

37
noch etwas schneller
(ancora più mosso)

Musical score for measures 37-38. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 37 features a dynamic marking of *f* (forte). Measure 38 features a dynamic marking of *mf* (mezzo-forte).

Musical score for measures 38-39. Measure 38 features a dynamic marking of *mf* (mezzo-forte). Measure 39 features a dynamic marking of *mf* (mezzo-forte).

Musical score for measures 39-40. Measure 39 features a dynamic marking of *mf* (mezzo-forte). Measure 40 features a dynamic marking of *mf* (mezzo-forte).

Musical score for measures 40-41. Measure 40 features a dynamic marking of *mf* (mezzo-forte) and the instruction *poco rit.* (poco ritardando). Measure 41 features a dynamic marking of *mf* (mezzo-forte) and the instruction **39 Tempo primo (molto agitato)**.

Musical score for measures 41-42. Measure 41 features a dynamic marking of *f* (forte). Measure 42 features a dynamic marking of *f* (forte) and the instruction *accelerando*.

Schneller als das erste Mal
(più moto che la prima volta)

40

ff

f

Measures 40-41: The score begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first measure is marked *ff*. The piece transitions to a 6/4 time signature at the start of measure 41, which is marked *f*. The music features complex rhythmic patterns with many beamed notes and slurs.

41

ff

f

Measures 41-42: This system continues from the previous one. It starts with a 6/4 time signature and a *f* dynamic. At the beginning of measure 42, the time signature changes to 3/4 and the dynamic becomes *ff*. The notation includes various rests and complex rhythmic figures.

ff

f

Measures 42-43: The score continues with a 3/4 time signature. Measure 42 is marked *ff*, and measure 43 is marked *f*. The music consists of intricate rhythmic patterns with many beamed notes and slurs.

42

ff

f

Measures 43-44: This system shows measures 43 and 44. Both measures are in 3/4 time. Measure 43 is marked *ff*, and measure 44 is marked *f*. The notation is highly rhythmic with many beamed notes and slurs.

Measures 44-45: The final system on the page shows measures 44 and 45. Both measures are in 3/4 time. The notation continues with complex rhythmic patterns and slurs.

43

Plötzlich bedecken die Unverschleierten wieder den ent-
Suddenly the Unveiled Women again cover the upper parts of

44

hüllten Oberkörper der Verschleierten;
the bodies of the Veiled Women, which thy had laid bare.

ritard.

diese stehen sofort regungslos und wie tot da.
These at once stand motionless, as though dead.

45 *Langsam* M. = 56
Slowly.

a tempo

Wieder schleichen die Unverschleierten katzenhaft um die Verschleierten herum.
The Unveiled Women again creep round the Veiled Women with cat-like movements,

Dann entschleiern sie mit äußerster
and this time proceed to uncover the

46 etwas schneller (*poco più mosso*)

Ziemlich langsam

langsamen, wollüstigen Gebärden das Gesicht der Verschleierten. Diese wiegen sich währenddessen in einem
Faces of the Veiled Women with very deliberate gestures. During this the Veiled Women sway to and in a quite slow rhythm, expres-

ganz langsam, die tiefste Wollust ausdrückendem Rhythmus. Die Dienerinnen tanzen von Anfang an diesen Tanz
sive of utter abandonment. The attendants join in this dance from the beginning.

wieder mit.

jedoch plötzlich löst sich aus ihrer Mitte eine Tänzerin, die **allein**, während die Anderen all-
But suddenly, one dancer detaches herself from the centre of the group, who as the others gradual-

espr. *p*

mählich aufhören, den Tanz der glühendsten Liebessehnsucht, den Tanz der Sulamith, tanzt.
ly cease, dances alone the Dance of Passionate Love-Longing, the Dance of Sulamith.

cresc. *mf*

marc. *mf*

marc. *mf*

marc. *mf*

marc. *mf*

dim.

51

molto cresc. *ff* *dim.* *p* *molto*

Ped. *

52

cresc. *ff* *ffp* *poco accelerando*

Ped. *

fp *fp* *cresc.* *fp* *molto*

Ped. *

Etwas bewegter (poco più moto)

53

cresc. *ff* *ff* *dim.*

Ped. sempre *

dim. *dim.*

Ped. *

54

mf *cresc.* *f* *cresc.*

p molto *cresc.* *ff*

Ziemlich lebhaft (*con anima*) M. ♩ = 120

55

molto appassionato

tremolo

56

(tremolo)

Musical score for measures 57-58, first system. The piece is in D major (two sharps). Measure 57 features a five-fingered chord in the right hand and a bass line with a sixteenth-note pattern. Measure 58 continues with similar textures, including a triplet in the right hand.

Musical score for measures 57-58, second system. Measure 57 shows a triplet in the right hand. Measure 58 features a five-fingered chord and a triplet in the right hand. The bass line continues with a sixteenth-note pattern. Dynamics include *sfz*.

Musical score for measures 59-60, first system. Measure 59 features a triplet in the right hand. Measure 60 features a five-fingered chord and a triplet in the right hand. The bass line continues with a sixteenth-note pattern. Dynamics include *fff*.

Musical score for measures 59-60, second system. Measure 59 features a triplet in the right hand. Measure 60 features a five-fingered chord and a triplet in the right hand. The bass line continues with a sixteenth-note pattern. Dynamics include *ritard.*

Der Tanz der Sulamith ist zu Ende. *The Dance of Sulemith is ended.*

Die Unverschleierten ziehen die Schleier schnell wieder zu und knien vor den Verschleierten, das Gesicht
The unveiled women quickly close the veils again, and kneel before the Veiled Women, covering their faces with

60 Viel langsamer (*molto meno mosso*)

Musical score for measure 60, third system. The piece is in D major. The right hand features a five-fingered chord and a triplet. The left hand features a sixteenth-note pattern. Dynamics include *ffp*, *ff*, *dim.*, *p*, and *molto cresc.*

mit den Händen bedeckend, nieder.
their hands.

Die Verschleierten stehen sofort bewe-
The Veiled Women at once stand motionless,

gungslos wie Tote da, nachdem ihr Hin- und Herwiegen allmählich immer langsamer geworden, ganz aufgehört hat,
as if dead, after their swaying movements have gradually become slower and then entirely ceased, as if in a paralyzing

wie in starrer Verzückung.
trance.

Der Sheik verbeugt sich vor Potiphar und schickt zwei Mulatten hin, um die Frauen in Besitz zu nehmen. Dieses tun die Mulatten, indem der eine die am weitesten rechts, der andere die am weitesten links stehende Frau, an sie herantretend, beim The Sheik bows low before Potiphar and sends two Mulattos to take possession of the Women. The Mulattos do this, one seizing by the arm the woman who stands on the extreme right, the other the one on the extreme left, whereupon the two lead the whole troop to the dais, where

Arme packt, worauf sie beide dann den ganzen Zug zum Hochsitz hin-
führen, wo die Frauen vor Potiphars Weib niederknien.
the women kneel before Potiphar's Wife.

Die Frau, die dem Hochsitz am näch-
sten ist, reckt mit einer demütigen,
The woman who is nearest to the dais
with a submissive, but withal noble,

62 Allegretto.

aber edlen Gebärde die Hand aus und berührt damit wie schutzflehend die Hand der Frau des Potiphar. Kurz
gesture stretches out her hand, and touches, as though imploring protection, the hand of Potiphar's Wife. Quickly and

63

und leicht, aber hart, wie man eine Fliege abwehrt, schlägt diese ihr darauf mit dem flachen Handrücken ins Ge-
lightly, but sharply - as one flicking away a fly - she strikes the woman in the face with the flattened back of her hand,

sicht, sofort darauf wieder in ihre eisige Starre
at once again raising herself to her former icy rigidity.

Die Frauen erheben sich und verschwinden mit den Mulatten
The Women rise and vanish with the Mulattos to the left, towards

64

links im Innern des Palastes.
the interior of the Palace.

Der Sheik winkt wiederum dem jungen Orientalen auf der Loggia zu: oben erscheint ein Zug von Männern:
The Sheik again makes a sign to the Oriental on the Loggia; a train of men appears above: at its head six Turkish bo-

65 **Allegro moderato.** M. ♩=120

voran sechs türkische Faustkämpfer mit nacktem Oberkörper, kleinem anliegenden Turban und buntem Atlas -
 schurz, dahinter eine größere Anzahl türkisch gekleideter Begleiter. Der Zug kommt die Treppe her-
xers, nude to the waist, with tightly fitting turbans and short satin skirts of many hues: behind them a large number of fol-
lowers in Turkish dress. The train descends the steps and arrived on the floor, divides itself into two parts.

66

stacc.

runter und teilt sich unten in zwei Teile. Je drei Faustkämpfer treten nach rechts und links; ihre Begleiter
Three boxers go to the right, three to the left; their followers surround them squatting on the ground in the Turkish man-

p

setzen sich im Kreise auf die Erde à la turque um sie herum. Es entstehen also zwei Kreise, in denen je
ner. Thus two circles are formed, in each of which stand three of the boxers.

p

drei von den Faustkämpfern stehen.

67

mf

Die Boxer beginnen eine Art Reigen, während dessen sie sich mit langsamen, schweren und wuterfüll-
The Boxers begin a sort of dance, during which they walk round each other with heavy tread expressing by their
 Ziemlich langsam. (*Moderato assai*) M. ♩ = 92

68

pp

ten Schritten umschleichen, dabei eine Art von heftigen gymnastischen Übungen ausführend, die zugleich den
movements rage and hate. At the same time they carry out a sort of violent gymnastic exercises, destined to goad them

ten. p pp

Zweck haben, sie innerlich aufzuregen und in Kampf Stimmung zu bringen. Es sind sehr heftige, eckige, rasche
on to the lust of battle. They are very vehement, angular and quick gestures of pugilism, which mimic the act of smiting the

ten. p

Box-Gebärden, die das Draufschlagen auf
 den Gegner mimisch darstellen.
opponent.

70 Più mosso tempo

p ff p

primo Più mosso tempo I

ff p sfz p sfz

71 *più mosso*

p *f* *ff*

ff

72 *tempo I*

mf *p*

p *mf* *sfz* *sfz* *p* *mf*

73

ff *mf* *p*

Man fühlt, wie die Boxer unter dem Einfluß dieser Bewegungen und
One feels how, under the influence of these movements, and the cries and

74

der Zurufe und Ermunterungen ihrer Begleiter allmählich in eine Art von Raserei und Extase wie Kampf-
encouragement of their companions, the boxers are gradually being roused to a kind of frenzy and ecstasy, like fighting cocks.

hähne übergehen.

più mosso

75

Nun öffnen sich die beiden Kreise, die Begleiter treten oder
Now the two circles are opened: the boxers' companions step or

tempo primo

rutschen nach rechts und links zurück und lassen die Bahn für die Kämpfer frei. Diese stürzen plötzlich aufeinander und beginnen zu boxen. Ihre Bewegungen sind noch durchaus rhythmisch, kein Chaos.
glide to the right and to the left and leave a free field for the fighters. These suddenly rush at each other, and the boxing begins. Their movements are still quite rhythmical-without confusion.

76 *fp* *cresc.*

77 *ff* *ff*

Ziemlich lebhaft M. ♩ = 136

(animato)

77 *ff secco* 78

77 *fff*

Sie unterbrechen den Kampf, umschleichen
They interrupt the fight, creep round each

Tempo primo

79 *ff* *fp*

sich nochmals wie Raubtiere,
other again, like beasts of prey,

um plötzlich mit neuer Heftigkeit auf einander einzuschlagen.
only to renew the attack with sudden violence.

80 **Molto Allegro** M. ♩ = 144

Nun steigert sich der Kampf rasch zur allerhöchsten Wut. Man fühlt, daß, wenn niemand einschreitet, die
Now the fight rises to fiercest fury. One feels, that if no one intervenes, the boxers will surely kill each other.

Kämpfer sich gegenseitig umbringen werden.

82

Daher beginnen, zuerst einzelne, dann alle Begleiter auf-
Then first some, then all of the companions get up from the

zustehen und hinzuzueilen, um die Kämpfenden zu trennen.
ground and hurry towards the fighters to separate them.

83

Aber die Wut dieser ist so groß, daß sie, ineinander wie tolle Hunde ver-
bissen, nicht auseinander zu kriegen sind.
But there fury is so great, that locked to gether like rabid dogs, they cannot
be forced apart.

Da gibt Potiphar ein Zeichen, und seine Gewappneten schreiten ein. Sie treten bis zum Knäuel der Kämpfer vor, erheben
ihre Peitschen und lassen sie in großen Kreisen über ihren Köpfen schwirren. Alles weicht sofort von den Boxern
zurück, die noch immer weiter kämpfen.

Then Potiphar gives a sign and his men-at-arms intervene. They advance to the Knot of fighters, raise their whips and let
them whizz over their heads in large circles. Everbody retreats hastily from the boxers who wheeding still fight on.

84

Die Mulatten lassen ihre Peitschen zwei bis dreimal über den Köpfen der Boxer schwirren, dann holen sie weitaus
The Mulattos let their whips circle two or three times over the heads of the boxers. Then they reach out far for

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

zum Hiebe. In diesem Augenblick fallen alle sechs Boxer gleichzeitig in die Kniee, um sich zu ducken vor den Peitschen.
a blow. At that moment all six boxers simultaneously fall to their knees, to stoop before the whips.

Musical score for the second system, featuring a treble and bass clef with triplets and a forte (*ff*) dynamic marking.

*

Jetzt wird ein jeder von ihnen von einem Mulatten gepackt, der ihm mit der Peitsche die Arme hinter dem Rücken
Now each one is seized by a Mulatto, who binds fast his arms behind his back with the throng of whip,

Musical score for the third system, starting with measure 85, featuring a treble and bass clef with various notes and rests.

zusammenbindet, ihn am Nacken faßt und nach links in den Palast abführt. Wie ein Relieffries bewegen sich die
grasps him by the neck and leads him into the Palace to the left. Like a frieze in relief the six groups of

Musical score for the fourth system, featuring a treble and bass clef with dynamic markings (*dim.*, *mf*, *f*) and various notes and rests.

sechs Gruppen von Faustkämpfern und Gewappneten ganz gleichmäßig hintereinander mit schweren langsamen Schritten in den Palast hinein, die Boxer mit stierartig vorgebeugtem Köpfen.
boxers and men-at-arms pass-at equal distance from each other into the Palace, the boxers stooping forward, oxlike.

86 Potiphars Weib ist während der ganzen tollen Scene starr und unbeweglich sitzen geblieben, während im Kontrast Potiphar's Wife had throughout this mad scene remained seated, rigid and motionless, while in contrast

zu ihr ihre junge Sklavin die größte Angst und Aufregung zeigt.
her young Female slave evinces the liveliest fear and excitement.

Etwas ruhiger M. $\text{♩} = 56$
un poco meno mosso

Der Sheik verbeugt sich nochmals
The Sheik once again bows low

und winkt noch einmal nach oben.
and once again makes a sign in the direction 87 *of the Loggia.*

Jetzt erscheint auf der Loggia, von zwei braunen Sklaven getragen, eine goldene Hängematte.
Now appears on the Loggia, carried by two brown slaves a hammock of cloth of gold:

Sie wird langsam und behutsam über die Loggia und die Treppe heruntergetragen. Hinter ihr schreiten paarweise zwei junge Harfner mit kleinen goldenen Harfen, zwei Flötenspieler mit Doppelflöten und zwei Knaben mit Cymbeln einher. In der Mitte
Very slowly and carefully it is carried over the Loggia and down the steps. Behind it walk two and two, two young harp-

des Saales wird die Hängematte auf die Erde gelegt. Wie sie den Boden berührt, öffnet sie sich, und man sieht in ihr, blumen-
hall the hammock is placed on the ground. As it touches the floor it opens and one sees in it, reposing like a flower,

haft in tiefem Schläfe ruhend, **Joseph**, eingewickelt in einen goldgelben, seidnen Hirtenmantel. Der Knabe lächelt im Schläfe.
Joseph wrapped in a shepherd's mantle of saffron hue. The boy smiles in his sleep.

89

Der Sheik tritt an ihn heran, beugt sich über ihn, weckt ihn, nimmt ihn bei der Hand
The Sheik approaches him, bends over him, wakes him, takes him by the hand

Musical score for measures 89-90, piano part. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). Measure 89 begins with a treble clef and a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *p* (piano) is present in measure 90. There are some markings below the bass staff, including a circled 'La' and a 'b' with a bar over it, and an asterisk at the end of the line.

und läßt ihn aufstehen. Der Mantel bleibt in der Mitte liegen, der Knabe steht in einem kurzen weißen Ziegenfell da und blickt
and makes him rise. The mantle remains lying in the centre. The boy stands there, clad in a short white goatskin

Musical score for measures 89-90, vocal part. The score is written for two staves (treble and bass clef) in a key signature of one sharp. Measure 89 begins with a treble clef and a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *p* (piano) is present in measure 90. There are some markings below the bass staff, including a circled 'La', an asterisk, and a circled 'La'.

sich verwundert, aber keineswegs erschrocken, sondern hoheitsvoll um, als ob ihn höhere Mächte schützten. Ein unsicht-
and gazes round him in astonishment, but unafraid - rather with a certain majesty, as if higher Powers were pro-

Musical score for measures 89-90, piano part. The score is written for two staves (treble and bass clef) in a key signature of one sharp. Measure 89 begins with a treble clef and a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *pp* (pianissimo) is present in measure 90. There is an asterisk below the bass staff.

91

barer Glorienschein umschwebt sein Haupt. Die Harfner, Flötenspieler und Knaben mit Cymbeln setzen sich neben
tecting him. An invisible aureole encircles his head. The harp-players, the flute-players and the boys with cymbals

Musical score for measures 91-92, piano part. The score is written for two staves (treble and bass clef) in a key signature of one sharp. Measure 91 begins with a treble clef and a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings of *p* (piano) and *sfz* (sforzando) are present. There are some markings below the bass staff, including a circled 'La' and a circled 'La'.

die Hangematte auf die Erde.
seat themselves on the ground near the hammock.

92

Musical score for measures 91-92, piano part. The score is written for two staves (treble and bass clef) in a key signature of one sharp. Measure 91 begins with a treble clef and a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *p* (piano) is present. There are some markings below the bass staff, including a circled 'La' and a circled 'La'.

Schnell $\text{♩} = \text{♩ des } \frac{3}{4}$
Vivo

cresc.

93 Sehr ruhig (*tranquillamente assai*)

ritard.
dim.
pp

Lebhaft (*Animato*) M. $\text{♩} = 56$

f sfz
mf
sfz

94

sfz
p
f sfz

95

sfz
sfz
p

Die Harfner, Flötenspieler und Knaben mit Cymbeln beginnen zu spielen, und Joseph fängt zu ihrem Spiele langsam und wie
The harp-players, the flute-players and the boys with cymbals begin to play, and Joseph begins, to dance to their

97 Mäßig langsam $\text{♩} = \text{♩ des } \frac{3}{4}$

Moderato

in mystischer Extase an, zu tanzen.

Die erste Tanzfigur drückt die Unschuld und Naïvetät des Hirtenknaben Joseph aus.
music, slowly and as if in mystic ecstasy. The First Dance-Figure expresses the innocence and naïveté of Joseph the Shep-herd Boy.

98 Ziemlich lebhaft (*con anima*) $M. \text{♩} = 112$

Die Bewegungen stellen dar, wie der fromme Hirtenknabe vor das Antlitz seines Gottes tritt und ihm nacheinander alle
The movements show how the devout Shepherd Boy comes into the Presence of his God and shows him one by one all the

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *mf*, *sfz*, *dim.*, and *p*.

seine Gliedmaßen, Haupt, Brust, Hände, Füße zeigt, daß sie rein sind. Er scheint zu Gott zu sprechen: „Herr, sieh:
parts of his body, his head his breast, his hands, his feet—that they are pure. He seems to say to God “Lord, behold my

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sfz*, *dim.*, and *p*.

mein Leib und mein Herz sind vor dir unschuldig.“ Die Bewegungen sind langsam und etwas zögernd, wie die eines
body and my heart are pure in Thy sight.” The movements are slow and a little hesitating, like those of a pious, somewhat

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sfz*, *dim.*, and *p*. The number 99 is visible in the upper left corner of the system.

ahnungsvollen, frommen, etwas schüchternen Kindes.
timid child, full of foreboding.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sfz*, *dim.*, and *mf*. The number 99 is visible in the upper left corner of the system.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p*, *sfz*, and *espr.*. The number 100 is visible in the upper right corner of the system.

First system of musical notation, featuring a treble and bass clef with piano (p) and mezzo-forte (mf) dynamics.

Second system of musical notation, including piano (p) and sforzando (sfz) dynamics, and the instruction *espr.*

Third system of musical notation, starting with measure 101, featuring mezzo-forte (mf) and piano (p) dynamics.

Fourth system of musical notation, featuring mezzo-forte (mf) dynamics.

Zweite Tanzfigur.

Dazwischen macht er vier Sprünge nach den vier Windrichtungen **102** hin und steckt damit gewisser-
Second Dance Figure. He interrupts the dance by making four leaps **102** *in the four directions of the*
 (erster Sprung)
 (First leap)

Fifth system of musical notation, featuring forte (f), mezzo-forte (mf), and sforzando (sfz) dynamics, with markings for leaps and asterisks.

maßen den Raum ab, in dem sich die nächste Tanzfigur abspielen soll.
compass, thus as it were, indicating the limits within which the next Dance Figure shall be confined.

espr. *poco ritard.* espr.
 3 3 3
 dim. *p*

103 Etwas mäßiger (*più moderato*) M. ♩ = 100

p 3
 con Ped.

cresc.

104 *decresc.* dim.

(zweiter Sprung)
(Second leap)

Musical notation for the second leap section, measures 98-104. The piece is in a key with two flats and a 3/4 time signature. The right hand features a complex melodic line with slurs and fingerings (7, 8, 3, 1). The left hand provides a rhythmic accompaniment with chords and moving lines. A double bar line with an asterisk (*) is placed between measures 100 and 101.

(dritter Sprung)
(Third leap)

Musical notation for the third leap section, measures 105-111. Measure 105 is marked with the number 105. The right hand contains triplets and slurs, with fingerings 2, 1, 3, 3, 3. The left hand has triplets and slurs, with fingerings 7, 3, 3, 3. Dynamics include *p* and *espr.*

Musical notation for measures 112-118. The right hand features slurs and *espr.* markings. The left hand has slurs and a *p* dynamic marking.

106

Musical notation for measures 119-125. Measure 119 is marked with the number 106. The right hand has slurs and a *f* dynamic marking. The left hand has slurs and a *cresc.* marking.

Musical notation for measures 126-132. The right hand has slurs and a *piu f* dynamic marking. The left hand has slurs and a *piu f* dynamic marking.

107

poco acceler.

First system of musical notation for measures 107-108. It consists of two staves (treble and bass clef). The music features a series of chords in the right hand and a melodic line in the left hand. A large slur covers the entire system. The tempo marking *poco acceler.* is located at the top right.

dim. *R* *cresc.*

Second system of musical notation for measures 107-108. It continues the two-staff format. The right hand has a triplet of eighth notes. The left hand has a melodic line with some rests. Dynamic markings *dim.*, *R*, and *cresc.* are present. A large slur covers the system.

108 tempo primo

f *pp*

col Ped.

Third system of musical notation for measures 107-108. The right hand has a melodic line starting with a forte (*f*) dynamic. The left hand has a simple accompaniment. A piano (*pp*) dynamic is marked. The tempo marking *108 tempo primo* is at the top. A *col Ped.* instruction is at the bottom. A large slur covers the system.

(vierter Sprung.)
(Fourth leap.)

cresc.

Fourth system of musical notation for measures 107-108. The right hand features a complex melodic line with triplets and a sixteenth-note run. The left hand has a simple accompaniment. A *cresc.* dynamic marking is present. A large slur covers the system.

poco f *p* *pp*

Fifth system of musical notation for measures 107-108. The right hand has a melodic line with an eighth-note triplet. The left hand has a simple accompaniment. Dynamics *poco f*, *p*, and *pp* are marked. A large slur covers the system.

Dritte Tanzfigur: drückt das Suchen und Ringen nach Gott aus, dazwischen einzelne Momente der Verzweiflung. Diese Figur besteht in der Hauptsache aus hohen Sprüngen (so wie David vor der Bundeslade springt); als ob Joseph

Third Dance Figure: Expresses the searching and wrestling after God mingled with moments of despair.

This Figure consists mainly of high leaps (as those of David before the Ark of the Covenant) as if Joseph were

109 Lebhaft, in erregtem, aber stets gemessenem Schreiten. M.♩. = 40
(*animato ma sempre misurato*)

sehr kurz (*secco*)

suchte, in den Himmel zu springen.
seeking thus to scale the heavens.

110

sempre pp

cresc. - sf - sf

111
mf

112
(sempre mf)

Musical score system 1, featuring piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. A *cresc.* marking is present. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

113 $\text{♩} = 48$

Musical score system 2, starting with a treble clef and a key signature of one sharp (F#). It features piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. A *f* marking is present. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

114

Musical score system 3, featuring piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. A *f* marking is present. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

Musical score system 4, featuring piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. A *ff* marking is present. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

115

Musical score system 5, featuring piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

116

Musical score system 6, featuring piano accompaniment with a sixteenth-note figure in the right hand and a bass line in the left hand. A *p* marking is present, followed by a *cresc.* marking. The system concludes with a sixteenth-note figure in the right hand and a bass line in the left hand.

117

etwas breiter
(un poco meno mosso) Plötzlich erhalten
Suddenly he seems

seine Sprünge etwas Schweres, Erdgebundenes, und er fällt auch ein oder zwei Mal hin, wie Einer, der sein Ziel verfehlt hat.
bound to earth with heaviness and once or twice he stumbles and falls, as one who has missed his goal. The character

118

Der Charakter des Rhythmus ist schwer und unregelmäßig; aber nicht im mindesten hysterisch oder krankhaft. Das Gott-
of the rhythm is heavy and irregular; but not in the least hysterical or morbid. The seeking after God of Joseph

119

suchen Josephs ist das eines gesunden, normalen, kindlichen Gemütes.
is that of a healthy, normal childlike nature.

120

Musical score for measures 119-120. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music is written for piano in grand staff notation. Measure 119 features a melodic line in the right hand with a slur and a dynamic marking of *ff*. The left hand provides harmonic support with chords and moving lines. Measure 120 continues the melodic development in the right hand, with a dynamic marking of *ff* and a *ped.* (pedal) marking in the left hand. A small asterisk is placed below the right hand in measure 120.

Musical score for measures 120-121. This system continues from the previous one. Measure 120 shows the continuation of the melodic and harmonic material. Measure 121 features a more active right hand with a dynamic marking of *ff*. The left hand continues with a steady accompaniment. A *ped.* marking is present in the left hand in measure 121, and an asterisk is below the right hand.

121

Musical score for measures 121-122. Measure 121 begins with a dynamic marking of *f*. The right hand has a melodic line with a slur and a dynamic marking of *sfz*. The left hand has a dynamic marking of *f*. Measure 122 features a sixteenth-note run in the right hand with a slur and a dynamic marking of *sfz*. The left hand has a dynamic marking of *f*. A *ped.* marking is present in the left hand in measure 122.

122

Musical score for measures 122-123. Measure 122 features a sixteenth-note run in the right hand with a slur and a dynamic marking of *f*. The left hand has a dynamic marking of *f*. Measure 123 features a sixteenth-note run in the right hand with a slur and a dynamic marking of *sfz*. The left hand has a dynamic marking of *f*. A *ped.* marking is present in the left hand in measure 123.

Musical score for measures 123-124. Measure 123 features a sixteenth-note run in the right hand with a slur and a dynamic marking of *f*. The left hand has a dynamic marking of *f*. Measure 124 features a sixteenth-note run in the right hand with a slur and a dynamic marking of *ff sfz*. The left hand has a dynamic marking of *f*. A *ped.* marking is present in the left hand in measure 124.

123

Musical score for measures 123-124, first system. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a grand staff with treble and bass clefs. Measure 123 starts with a fortissimo (*ff*) dynamic and includes sixteenth-note runs in both hands, with a '6' marking above the treble staff. Measure 124 continues with similar textures, ending with a *dim.* (diminuendo) marking.

124

Musical score for measures 123-124, second system. This system continues the piece from the first system. It features a *dim.* (diminuendo) marking in measure 124, followed by a fortissimo (*ff*) dynamic. The bass line consists of steady eighth-note accompaniment.

Allmählich bewegter (*poco a poco più mosso*)

Musical score for measures 125-126, first system. The tempo is marked as *Allmählich bewegter (poco a poco più mosso)*. The music begins with a fortissimo (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The texture is more complex, with chords and moving lines in both hands.

125

Musical score for measures 125-126, second system. This system continues the piece. It features a *poco ritard.* (poco ritardando) marking in measure 126. The dynamics are *f* in the bass and *p* in the treble.

126

Musical score for measures 125-126, third system. This system continues the piece. It features an *accelerando* marking in measure 126, followed by a fortissimo (*ff*) dynamic. The music concludes with a *poco ritard.* (poco ritardando) marking. The bass line has a triplet of eighth notes marked with a '3'.

accelerando

poco calando

Musical score for measures 125-126. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The music features complex chordal textures in the right hand and a more melodic line in the left hand. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

127

sehr lebhaft
(molto animato)

Musical score for measures 127-128. The tempo is marked *sehr lebhaft (molto animato)*. The music continues with complex textures and includes dynamics *p* (piano) and *pp* (pianissimo).

M. d. = 60

Musical score for measures 129-130. The tempo is marked *M. d. = 60*. The music features a more rhythmic and melodic character with dynamics *p* (piano) and *pp* (pianissimo).

128

acceler.

Musical score for measures 131-132. The tempo is marked *acceler.* (accelerando). The music includes dynamics *mf* (mezzo-forte) and *p* (piano).

129

Musical score for measures 133-134. The music features complex textures and includes dynamics *p* (piano) and *f* (forte).

accelerando *calando* *acceler.*

dim. *p* *mf*

With ever-growing impulse.

130 Immer schwungvoller (*con slancio e sempre di più*) M. d. = 68

p

131

mf

sf *f* *sf*

132

p *cresc.*

Immer lebhafter.
(sempre più animato)

133

134 etwas breit
(un poco meno mosso)

tempo primo

accelerando

135

breiter (meno mosso)

Viel schneller. (*molto allegro*)

136

Musical score for measures 136-137. The piece is in a major key with a key signature of one sharp (F#). Measure 136 starts with a mezzo-forte (*mf*) dynamic. The music features a wide interval in the right hand and a more active bass line. Measure 137 includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

137 wieder breiter (*meno mosso*)

Musical score for measures 137-138. Measure 137 continues with fortissimo (*ff*) dynamics and features a wide interval in the right hand. Measure 138 begins with a fortissimo (*ff*) dynamic and includes a fermata over the final chord.

lebhafter (*più vivo*)

138

Musical score for measures 138-139. Measure 138 is marked fortissimo (*f*) and includes triplets in both hands. Measure 139 is marked fortissimo (*ff*) and features a fermata over the final chord. The piece concludes with a final chord in the right hand.

Musical score for measures 139-140. Measure 139 continues with fortissimo (*ff*) dynamics and includes a fermata over the final chord. Measure 140 features a fortissimo (*f*) dynamic and includes a fermata over the final chord. The piece concludes with a final chord in the right hand.

139 *molto accelerando*

Vierte Tanzfigur: Joseph hat Gott gefunden: seine Bewegungen sind jetzt eine Verherrlichung Gottes. Sie unter.
Fourth Dance Figure: Joseph has found God: his movements are now a glorification of God. They are distinguished
 Viel ruhiger, leicht schwebend. M. d. = 52
 (*Molto meno mosso*) as though floating lightly.

scheiden sich von denen der vorhergehenden Figur durch ihre Leichtigkeit. Joseph springt jetzt mit „leichten Füßen“
from these of the preceding figure by their lightness. Joseph now leaps with "light feet"

Musical score for measures 142-143. The piece is in G major (one sharp) and 3/8 time. It features piano accompaniment with triplets and slurs. The melody consists of eighth notes and quarter notes, with triplets of eighth notes appearing in measures 142 and 143.

Er scheint zu fliegen. Ohne Anstrengung macht er hohe, beschwingte Sprünge,
 143 He seems to fly. Without effort he makes high winged leaps, which express

Musical score for measures 143-144. The piano accompaniment continues with triplets and slurs. The melody includes a triplet of eighth notes in measure 143 and a triplet of quarter notes in measure 144.

die die sublimste Heiterkeit ausdrücken; das göttliche Lachen scheint in ihm verkörpert.
 the sublimest joy; he seems to be the very embodiment of "Divine Laughter."

Musical score for measures 144-145. The piano accompaniment continues with triplets and slurs. The melody includes a triplet of quarter notes in measure 144 and a triplet of eighth notes in measure 145.

144

Während des Tanzes geben alle Gä-
 During the dance all the guests give sign

Musical score for measures 144-145. The piano accompaniment continues with triplets and slurs. The melody includes a triplet of quarter notes in measure 144 and a triplet of eighth notes in measure 145. The dynamic marking *p* is present in measure 145. The instruction *dolcissimo cantando* is written below the piano part in measure 144.

ste durch Vorbeugen über den Tisch und durch ihr Mienenspiel ihr stärkstes Erstaunen und ihre Bewunderung kund.
 by bending over the table, and the expression of their faces, of extreme astonishment and admiration.

Musical score for measures 145-146. The piano accompaniment continues with triplets and slurs. The melody includes a triplet of eighth notes in measure 145 and a triplet of quarter notes in measure 146. The dynamic marking *dim.* is present in measure 145, and *pp* is present in measure 146.

Ein junger Mann,
A young man,

der dritte Gast von der Ecke rechts, vergräbt plötzlich unter Schluchzen seinen Kopf in seine Hände, wobei eine
the third from the corner on the right, suddenly buries his face in his hands, sobbing aloud: in so doing he overturns

Schale mit Früchten vor ihm umstürzt und die Früchte weithin über den Tisch rollen. Potiphars Weib geht während
a dish of fruit in front of him, and the fruit rolls scattered far over the table. During the dance Potiphar's Wife is

146

des Tanzes allmählich aus ihrer Starre in Anteilnahme, dann in leidenschaftliches Erstaunen und Bewundern über:
gradually roused from her apathy to interest, and then to passionate astonishment and admiration: a new world of

eine neue Gefühlswelt offenbart sich ihr.
feeling and emotion is revealed to her.

147

mf

dim.

p

Sie sitzt wie gebannt, atemlos, mit glühenden Augen, weit
 She sits leaning far forward as if spell-bound breathless,

148

dim.

pp

p

molto espr.

vorgestreckt da.
 with burning eyes.

149

pp

cresc.

p

molto espr.

espr.

cresc.

cresc.

cresc.

150

Musical score for measures 150-151. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 150 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and a slur over the first six measures. The left hand has a rhythmic accompaniment of eighth notes. Measure 151 continues the melodic line, marked with a *cresc.* (crescendo) dynamic. The left hand accompaniment also includes a *cresc.* marking.

151

Musical score for measures 151-152. Measure 151 ends with a *Più mosso.* (slower) tempo instruction. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment, marked with a fortissimo (*ff*) dynamic. Measure 152 continues the melodic line, marked with a forte (*f*) dynamic. The left hand accompaniment also includes a *f* marking.

152

Musical score for measures 152-153. Measure 152 starts with a forte (*f*) dynamic. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment, marked with a piano (*p*) dynamic. Measure 153 continues the melodic line, marked with a *cresc.* (crescendo) dynamic. The left hand accompaniment also includes a *cresc.* marking.

153

Musical score for measures 153-154. The score is written for piano in G major. Measure 153 features a complex texture with multiple voices in both hands, including a prominent eighth-note melody in the right hand. Measure 154 continues this texture with a similar melodic line in the right hand and a more active bass line.

154

Musical score for measures 154-155. Measure 154 shows a continuation of the previous texture. Measure 155 introduces a new melodic fragment in the right hand, while the bass line remains active with chords and moving lines.

accelerando

Musical score for measures 155-156. Measure 155 features a more rhythmic and driving texture. Measure 156 includes a *cresc.* marking and continues the accelerated feel with a strong bass line and active right-hand accompaniment.

155

Musical score for measures 156-157. Measure 156 features a *ff* (fortissimo) dynamic marking and a more complex, multi-voiced texture. Measure 157 continues with a similar dense texture and includes a *cresc.* marking.

cresc.

Musical score for measures 157-158. Measure 157 features a *cresc.* marking and a more active bass line. Measure 158 concludes the section with a final chordal texture in both hands.

156 *fff*

ritard. *Früheres Zeitmaß (leicht schwebend)*
Tempo I.

157 *p* *dim.* *f* *dim.*

158 *p*

sempre p

Nachdem Joseph die höchste Leichtigkeit und Freude ausgedrückt hat, steht er plötzlich.
After Joseph had expressed supreme lightness and joy, he suddenly stands still, and is once
poco a poco calando

159 *dim.*

lich still und ist wieder ein ganz einfacher Hirtenknabe.
again a simple Shepherd Boy.

ziemlich ruhig
(tranquillamente)

$\text{♩} = \text{♩. des } \frac{3}{4} \text{ } \text{♩} = 52$
of the $\frac{3}{4}$



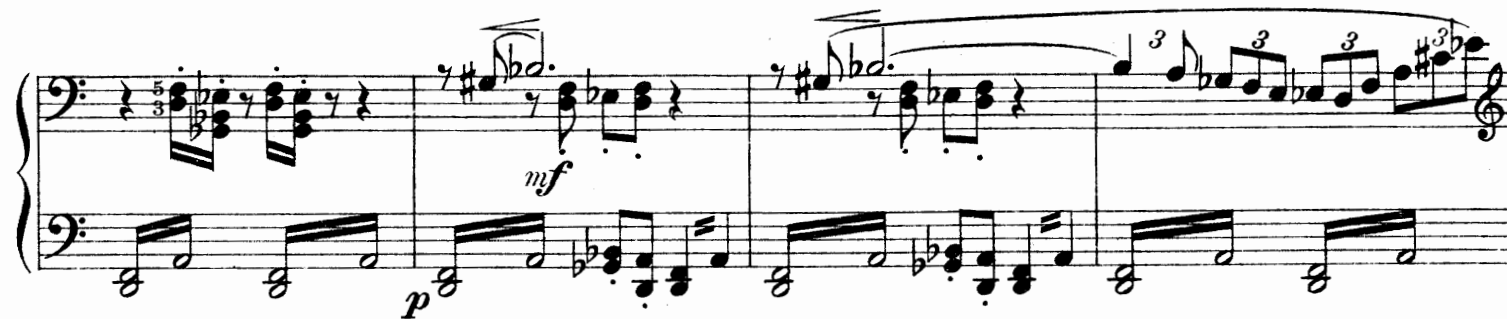
Potiphar gibt ein Zeichen, und die beiden Mulatten, die die Frauen fortführten, treten vor, gehen an Joseph heran und legen ihm die Hände auf die Schultern, um von ihm Besitz zu nehmen. Potiphars Frau fährt im Augenblick, Potiphar makes a sign, and the two Mulattos the same who had led away the women, advance, and approaching Joseph lay their hands on his shoulders, to take possession of him. At the moment when the two Mulattos touch Joseph, Potiphar's Wife

etwas lebhafter (poco più mosso)

160



wo die zwei Mulatten Joseph berühren, wie in einem Traum zusammen; sie schaudert, makes a convulsive movement as one in dream; she shudders,



richtet sich auf ihrem Sitze gerade auf, and sits straight upright on her throne.

161

accelerando



Der in Silber gekleidete Hofmeister geht zum Sheik und fängt an, ihm wie zu Anfang, Goldstaub in die Wag-schale zu gießen.
The Master of the Ceremonies clad in Silver approaches the Sheik, and begins, as in the opening scene, to pour gold dust into his scales.

hebt aus der Schale mit kostba-
takes from the bowl filled with pre-

8 *l. H. l. H. l. H. r. H.* **162 fließend (scioltamente)** $d=68$

ren Geschmeiden, die der Sklave zu Anfang auf die oberste Stufe des Hochsitzes gestellt hat, ein Halsband empor und winkt Joseph, heranzutreten. Die beiden Mulatten weichen auf diesen Wink von Joseph zurück, aber Joseph selbst
cions stones, which the slave had at the beginning placed on the highest step of the daïs, a necklet, and makes sign to Joseph to approach. The two Mulattos, at this sign, retreat from Joseph's side but Joseph himself does not see, or does not

bemerkt oder beachtet die Gebärde
 der Herrin nicht.
heed the gesture of the Princess.

163 Da schickt diese ihre junge Sklavin, um ihn heranzuholen. Diese schiebt
Then she sends her young slave to fetch him to her. She makes her way.

sich schamhaft, mit geschlossenen Füßen auf Joseph zu. Joseph, von ihr berührt, wendet sich freundlich und ernst
shame facedly, with feet close pressed to gether, to Joseph. Joseph, when she touches him, turns with kindly and serious

um und folgt ihr zum Hochsitz.
men, and follows her to the daïs.

164 *cresc.*

Potiphars Frau, die noch immer das
Potiphar's Wife, who is still holding

165 **Ruhig im Vortrag** (*quieto*)

dim. - - - p

Halsband hoch hält, läßt es, als Joseph an den Hochsitz herantritt, langsam sinken und betrachtet ihn lange gespannt,
the necklet with uplifted arm, gradually lets it drop as Joseph approaches the dais, and gazes at him long tensely,
M. d = 48

still und ernst, als ob sie in das Geheimnis seines Wesens einzudringen suche.
silently and earnestly, as one seeking to penetrate the mystery of his innermost being.

166

espr.

l. H.

167

dim. *pp*

ppp.

Dann hängt sie das Halsband, das sie noch immer in der Hand hält
Then, with her right hand, she hangs round Joseph's neck the necklet

168 *p*

Joseph mit der Rechten um, während sie
which she was still holding, while

die Linke einen Augenblick auf seinen bloßen Nacken legt.
she places her left for an instant on his bare neck.

Ruhig (*tranquillo*)

p

Sofort darauf wendet sie sich mit einer kurzen, fast schroffen Bewegung von ihm ab, und blickt ihn bis zu ihrem
Instantly she turns from him with a quick, almost harsh movement, and till she goes out does not look at him again. Jo-

Schneller (*più mosso*)

169 *ff*

marc.

Abzug nicht wieder an. Joseph tritt zurück.
seph steps back.

Potiphar winkt zur Aufhebung der Tafel. Der
Potiphar makes sign for the raising of the tables. The

170 Ziemlich lebhaft (*con moto*) M. $\text{♩} = 68$

Zug der Gäste, mit Potiphar und seiner Frau an der Spitze schreitet quer über die Bühne und die Freitreppe
train of guests, with Potiphar and his wife at its head, crosses the stage and ascending the steps.

hinauf—

und geht rechts über die Loggia ab. Joseph steht vorn zwischen Zug und Publikum und wendet dem Zuge das Gesicht zu. Er verbeugt sich aber nicht, wie der Sheik und seine Begleiter, sondern bleibt fest aber bescheiden aufrecht.
goes out to the right along the Loggia. Joseph stands in front between the train and the public, facing the train. He does not, however, make obeisance, as the Sheik and his companions do, but remains firmly, yet modestly erect.

171 8

Potiphars Frau sieht im Vorbeischreiten von Joseph fort.
Potiphar's Wife in passing looks away from Joseph.

172 Sobald der Zug die Treppe beschritten
As soon as the procession has reached the

hat, stürzen die Diener Potiphars, die während des Zuges unbeweglich gestanden haben, auf die Tafeln zu,
steps, the servants of Potiphar, who during its passing had stood motionless, rush to the tables, and hurriedly and clu-

decken diese eilig und ungeschickt, mit vielem Gepolter ab und tragen Geschirr und Tafeln links in den Palast
meily, with much clatter, clear them, and carry the vessels and the tables into the Palace to the left. One and the other of

hinein, wobei der Eine und Andere Schalen, goldene Teller. Früchte fallen läßt und hastig wieder aufrafft.
them lets bowls, golden plates and fruit fall, and hastily picks them up again.

First system of musical notation, featuring treble and bass staves with various notes and rests. A first ending bracket is present above the treble staff.

allmählich fließender
(poco a poco più mosso)

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

Third system of musical notation, starting with measure 175. It includes a forte (*ff*) dynamic marking and a first ending bracket.

Fourth system of musical notation, starting with measure 176. It includes a forte (*ff*) dynamic marking and various articulation marks.

Fifth system of musical notation, concluding the piece with a decrescendo (*dim.*) dynamic marking.

Der Abend bricht herein.
Evening closes in.

177

p
non legato

Detailed description: This system contains measures 177 and 178. Measure 177 features a treble clef with a complex melodic line of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. A slur covers the first two measures. Measure 178 continues the melodic line in the treble and has a triplet of eighth notes in the bass. The dynamic is *p* and the articulation is *non legato*.

178

p
stacc.

Detailed description: This system contains measures 178 and 179. Measure 178 has a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. A slur covers the first two measures. Measure 179 features a treble clef with a melodic line of eighth notes, including a triplet, and a bass clef with a steady eighth-note accompaniment. The dynamic is *p* and the articulation is *stacc.*

179

p
stacc.

Detailed description: This system contains measures 179 and 180. Measure 179 has a treble clef with a melodic line of eighth notes, including a triplet, and a bass clef with a steady eighth-note accompaniment. A slur covers the first two measures. Measure 180 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. The dynamic is *p* and the articulation is *stacc.*

Detailed description: This system contains measures 180 and 181. Measure 180 has a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. A slur covers the first two measures. Measure 181 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment.

180

Detailed description: This system contains measures 180 and 181. Measure 180 has a treble clef with a melodic line of eighth notes, including a triplet, and a bass clef with a steady eighth-note accompaniment. A slur covers the first two measures. Measure 181 features a treble clef with a melodic line of eighth notes, including a triplet, and a bass clef with a steady eighth-note accompaniment.

181

Joseph bleibt einen Augenblick ganz allein auf der
Joseph remains for a moment quite alone on the stage.

Bühne.

182

Von rechts kommen auf die Loggia zwei der in Grün
Two of the attendants in green and silver come to the Log-

und Silber gekleideten Diener mit Fackeln, rafften den großen orientalischen Teppich, der in den Saal herabhängt,
gia from the right, bearing torches, lift up by means of a cord the great oriental carpet which hangs down into the hall,

allmählich fließender (*poco a poco più moto*) M. $\text{♩} = 76$

an einer Schnur empor; hinter dem Teppich in dem Unterbau der Loggia erscheint eine kellerartige Kammer, die
thus revealing underneath the Loggia, a little cellar-like space, into which light comes through an opening above not

von oben durch eine unsichtbare Luke erleuchtet ist. Durch die Luke scheint der Mond in die Kammer. In diesem
visible to the spectator. Through this opening the moon shines into the room. In this small space, which serves as a store-

sempre molto p

kleinen Raum, der als Aufbewahrung für Tafelgerät und Kostbarkeiten dient, sieht man links reihenweise aufge-
house for the ornaments of the table and other precious things, are seen on the left, vessels of silver, disposed in rows;

dim.

stelltes Silbergeschirr; an der Rückwand stehen auf einem Bord große Schalen mit Früchten, rechts im Mondschein
against the further wall stand on a shelf, great bowls of fruit; to the right, in the moonlight, is a low couch with white

184

pp

ist eine niedrige, weißbezogene Schlafstatt. Der eine von den Dienern kommt, die Fackel hochhaltend und Josephs
draperies, one of the attendants, holding his torch high over his head, and carrying Joseph's saffron mantle, descends the

pp *p* *p*

gelben Rock im Arm, die Freitreppe herunter, klopft Joseph auf die Schulter, geht in die Kammer, wirft den bunten
steps, touches Joseph on the shoulder, goes into the cell, throws the bright mantle on the couch and makes a sign to Joseph

185

dim.

Mantel auf die Schlafstatt und winkt Joseph einzutreten und sich dort niederzulegen.
to enter and go to rest there.

pp

espr.

Dann gehen beide Diener ab.
Then both attendants disappear.

186

p

Joseph, sobald er allein ist, kniet der Loggia zugewendet nieder und betet.
Joseph, as soon as he is alone, kneels, facing the Loggia and prays.

dim.

p

cresc.

f

187

dim.

p

p

calando
dim.

188
a tempo
pp *p*

poco acceler. **189** *Doppelt so langsam.* $\text{♩} = \text{des}$ *of the*
Mezzo movimento. *M. = 96*
dim. *pp*
espr.

espr. *p* *cantando* *marc.*

cantando **190** *dim.* *pp* *p*

sempre p

Dann steht er auf,
geht zur Kammer, legt sich auf das Bett, wickelt sich in seinen
Then he rises, goes into the cell lays himself down on the couch, wraps

espr.

Mantel und schläft ein.
himself in his mantle and falls asleep.

Schnell. $d. = d$ des $\frac{3}{2}$
Allegro. of the

ritard. 191 *p* *espr.* *l.H.* *dim.*

Die Musik schildert Josephs Traum, in dem er einen Engel sieht, der schützend an sein
The music now depicts Joseph's dream, in which he has a vision of an angel approaching his bed

192 *pp* 8

Bett tritt.
to guard him.

193 8

8

Musical score for measures 188-193. The system consists of two staves. The upper staff features a melodic line with eighth-note runs and triplet markings. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

194

Musical score for measures 194-198. Measure 194 is marked with a forte *f* dynamic. The system continues with two staves, showing a melodic line with slurs and a bass line with a *pp* (pianissimo) marking in measure 195.

195

Musical score for measures 199-203. The system consists of two staves. The upper staff has a melodic line with slurs and eighth-note patterns. The lower staff features a bass line with chords and rests.

8

Musical score for measures 204-210. The system consists of two staves. The upper staff contains a series of chords with slurs. The lower staff features a bass line with chords and a final whole note.

196

Musical score for measures 211-216. The system consists of two staves. The upper staff has a melodic line with slurs and eighth-note patterns. The lower staff features a bass line with chords and slurs.

Da tut sich die Tür rechts im Portal auf und Potiphars Frau in einem weißen, flie-
Then the door in the portal to the right is opened, and Potiphar's Wife, in a flowing white
197 Schnell und hastig. (Vivo con fretta) M.♩=88

Benden Gewande, die Perlenstränge noch im Haar, schleicht herein. In der Hand hält sie eine antike Lampe. Sie
robe with the strings of pearls still in her hair, comes stealthily in. In her hand she holds an antique lamp. She ap-

tritt an das Bett Josephs, leuchtet ihm einen Augenblick ins Gesicht und legt dann die linke Hand auf seinen entblößten Hals, an
proaches the couch of Joseph, lets the light fall for a moment on his face, then lay s her left hand on his bare neck, on the

derselben Stelle, wo sie ihn beim Umlegen des Halsbandes berührt hat.
same spot where she had touched him in hanging the necklet round bis neck.

199

Beim Berühren schaudert sie
As she touches him, she shudders,

zusammen und löscht schnell die Lampe, wie um die Unschuld des Knaben nicht zu sehen.
and quickly extinguishes the lamp, as though loth to see the boys innocence.

Sie reckt sich auf und bleibt einen Augenblick wie aus Eis, hart und grade, im Mondschein stehen.
She raises herself to her full heighth, and remains for a moment standing in the moonlight, erect and hard, like a column of ice.

201 Ruhig und gehalten. (*tranquillo e sostenuto*) M. ♩ = 48

In diesem Augenblick erwacht Joseph, schlägt die Augen auf, blickt die Frau, die einer Erscheinung gleicht, ernst
As this moment Joseph wakes, opens his eyes, gazes earnestly and calmly at the woman, who is like to a vision; then

Lebhafter (più mosso) M.♩=76

und still an; dann faltet er die Hände gegen sie, wie gegen einen freundlichen Schutzengel.
holds out his folded hands towards her, as to a kindly guardian angel.

Sie sinkt in die Kniee, löst ihr Haar aus den Perlensträn-
She falls to her knees, looses her hair from the pearls which

gen, vergräbt darin, wie anbetend, ihr Gesicht zu Füßen Josephs.
confined, and buries her face in it, as through in adoration, at the feet of Joseph.

203 *tato* M.♩=88

ritenendo al

205 Tempo primo, agitato.

Sofort faßt sie sich
In an instant, again mis-

aber wieder, schnellt auf, will fliehen, blickt sich um,
tress of herself, she rises quickly, makes as if to flee, looks around her,

206

kehrt zurück, um dem noch immer regungslos mit offenen Augen sie Anblick-
returns, to stroke, the hair of Joseph who still gazes at her, motionless in wide

kenden die Haare fast mütterlich zu streicheln;
eyed wonder.

207

sie beugt sich über ihn, läßt sich verleiten
she bends over him, succumbs to temptation,

poco a poco più ritard.

berührt mit ihrem Mund seine Lippen.
touches his mouth with her lips.

Da löst sich Josephs Starre, er springt auf, rafft schauernd seinen Mantel um sich, läuft an ihr vorbei aus
Then Joseph's limbs are loosened; he starts up, and shuddering wraps his mantle round him runs past her out of the

209 Ziemlich lebhaft (*con moto*) M. ♩ = 72

der Kammer heraus, kauert nieder und verhüllt den Kopf im Mantel.
cell, covers down and hides his head in his mantle.

Die Frau nähert sich, beugt sich zu ihm nieder, will ihn aufheben,
The woman approaches him, bends down to him, tries to lift him up,

8 210

211 *streicht ihm mit der Hand den Kopf. Einen Augenblick verharrt Joseph währenddem noch am Boden;*
strokes his head with her hand. For one instant during this Joseph remains on the ground;

dann erhebt er sich und steht, ganz grade immer noch mit verhülltem Kopf neben ihr.
then he rises and stands erect, with head still veiled, beside her.

212

Sie legt beide Arme um ihn, drückt ihn immer leidenschaftlicher an sich
She encircles him with both arms, and more and more passionately presses him to her,
molto agitato M.♩=92

und nestelt am Mantel, um Joseph das Gesicht zu entblößen, wobei sie
and nestles close to the mantle, striving to uncover Joseph's face,

Bewegungen macht, die in ihrer lasziven Leidenschaft an die der Unverschleierten im Tanz zu Anfang erinnern.
making the while movements which in their utter abandonment recall the Unveiled Women of the Dance at the beginning.

Sehr schnell. M. ♩ = 144

(Molto allegro.)

215

Musical score for measures 215-216. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 215 begins with a forte (*ff*) dynamic. The right hand features complex chords and triplets, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

216

Musical score for measures 217-218. The right hand continues with intricate chordal textures and triplets. The left hand features a prominent five-measure rest in measure 217, followed by a melodic line with a four-measure rest in measure 218.

217

Musical score for measures 219-220. The right hand maintains the complex chordal and triplet patterns. The left hand has a five-measure rest in measure 219 and a melodic line with a four-measure rest in measure 220.

218

Musical score for measures 221-222. The right hand continues with complex chords and triplets. The left hand features a five-measure rest in measure 221 and a melodic line with a four-measure rest in measure 222. The piece concludes with the instruction *accelerando*.

Joseph steht zuerst regungslos da, dann geht sein Körper allmählich in ein immer heftigeres Zittern über.
Joseph at first stands motionless, then his whole frame is gradually seized with more and more violent tremblings.

219

fff

In strict time
Festes Zeitmaß.
(al rigore di tempo)

Plötzlich hört das Zittern auf,
Suddenly the trembling ceases,

dim.

er macht sich mit einem einzigen, ruhigen Schritt seitwärts von ihr frei, wobei er den Mantel, den er bis dahin vor das Gesicht gehalten hat, sinken läßt, blickt die Frau an und streckt mit einer großen, verächtlichen Gebärde die linke Hand vor sein Gesicht, schaut die Frau an, und mit einer weichen Geste des Verachtung streckt er seine linke Hand aus

220 **Viel ruhiger, stets alla breve** *molto meno mosso, ma sempre* C M. $\text{♩} = 64$

p

f

p

Hand gegen sie aus. Nackt von der Schulter bis zur Hüfte steht er vor ihr.
her. Naked from the shoulder to the waist he stands before her.

Sie sinkt, wie geblendet von seiner Nacktheit, in die Kniee,
She falls, as if dazzled by the sight, to her knees.

221

222

p *cresc.*

kriecht an ihn heran, und wiederholt jetzt in einer gesteigerten Bedeutung die Gebärde des
creeps towards him, and repeats-now with heightened significance - the action of the spread-
 noch etwas ruhiger beginnend (*ancora meno mosso*)

fp *molto espr.*

Haarausbreitens über seine Füße;
ing of her hair over his feet.

223

jetzt ist sie die Sünderin, die um Verzeihung fleht.
Now she is indeed the repentant sinner praying for pardon.

f *cresc.*

224

225

allmählich etwas bewegter
poco a poco più mosso

First system of musical notation for measures 225-226. It consists of two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). Measure 225 starts with a *più f* dynamic marking. The music features complex chords and triplets. Measure 226 begins with a *fp* dynamic marking and includes a triplet in the bass line with a fingering of 5 2 1 5.

226 M. $\text{♩} = 84$

Second system of musical notation for measures 226-227. It continues from the first system. Measure 226 includes a *cresc.* marking and a *f* dynamic. Measure 227 starts with a *più cresc.* marking. The bass line in measure 227 has a fingering of 5 2 1 5. The system ends with an 8-measure rest.

Third system of musical notation for measures 227-228. It continues from the second system. Measure 227 includes a *ff* dynamic marking. Measure 228 includes a *ff* dynamic marking and an 8-measure rest.

227

Vergeblich; er beugt sich nicht wieder zu ihr, herb und
In vain; he does not bend towards her again; harsh and boyishly

Fourth system of musical notation for measures 227-228. It continues from the third system. Measure 227 includes a *ff* dynamic marking. Measure 228 includes a *ff* dynamic marking and an 8-measure rest.

knabenhaft unerbittlich bleibt er regungslos stehen, die linke Hand über ihren Kopf ausgestreckt.
inexorable he remains erect, motionless, with his left hand stretched out over her head.

Fifth system of musical notation for measures 228-229. It continues from the fourth system. Measure 228 includes a *dim.* marking. Measure 229 includes a *dim.* marking and a triplet in the bass line with a fingering of 3.

228

accelerando

Da reckt sie sich plötzlich vor ihm empor, blickt ihn einen Augenblick voll Haß und Verachtung an und stürzt dann auf ihn zu, um ihn zu erwürgen, so wie sie vorhin jäh die Lampe löscht. Sie packt mit beiden Händen
Then suddenly she raises herself before him, gazes at him for a moment with a look of hatred and contempt, then rushes to him, to strangle him abruptly, just as before she had extinguished the lamp. She grasps his

seinen Hals; Joseph faßt ihre Arme, um sich frei zu machen, dann zwingt er sie mit einer ruhigen Bewegung, ohne Anstrengung, rückwärts in die Kniee. Sie versucht, auf den Boden blickend, ihr Gesicht vor ihm zu verbergen.
neck with both hands, Joseph seizes her arms, to free himself. Then with a calm, effortless movement he forces her backwards to her knees. She strives, with look cast to the ground, to hide her face from him.

229

In diesem Augenblick kommen rasch und aufgeregt, wie wenn sie ein Geräusch gehört hätten, zwei Diener mit Fackeln
At this moment Two Attendants greatly agitated, as though startled by some noise, hurry, bearing torches, from the
Distesso tempo. M.♩ = 128

230

von links auf die Loggia hinaus, leuchten hinunter, erblicken Joseph mit der Herrin und eilen herab, um diese zu befreien.
left on to the Loggia, cast the light of their torches into the hall, and discovering Joseph with their mistress hasten towards them, to set her free.

Potiphars Weib erhebt sich leidenschaftlich, weist auf Joseph mit einer königlichen großen Gebärde hin, befiehlt, ihn
 Potiphar's Wife *full of passion raises herself, points with a broad queenly gesture to Joseph, commanding them to seize*

231

Piu mosso.

festzunehmen. Ihr Gesicht drückt tödtlichen Haß und wilde Erregung aus.
 him. *Her face expresses deadly hate and wildest frenzy.*

232

ancora più moto. M. 6 = 68

Der eine Diener packt Joseph
 One attendant overpowers Joseph
 molto agitato

von hinten und hält ihm die Hände hinter dem Rücken fest; der andere läuft rechts in den Palast hinein.
 from behind, and holds his hands fast behind his back; the other rushes to the right into the Palace.

233

M. 6 = 76

cresc. *ff* *f* *cresc.*

235

Jetzt kommt eilig von rechts aus dem Palastportal die junge Sklavin, die zu Anfang auf den Stufen des Hochsitzes saß, und läuft mit erhobenen Händen auf ihre Herrin
Now the Young Female Slave who at the beginning had sat on the steps of the daïs, and with hands uplifted runs hurriedly out of the portal of the Palace on the right runs

ff *p* *cresc.*

zu, die bis dahin noch immer den Arm zum Befehl ausgestreckt, königlich aufrecht steht.
to her mistress, who till that moment still stands erect, queenly, with commanding arm outstretched.

236

ff *f*

Im Augenblick, wo die Sklavin sie berührt, sinkt sie ihr mit geschlossenen Augen, ohnmächtig in die Arme.
At the moment when the Slave touches her, she sinks senseless, with closed eyes into her arms.

Die junge Dienerin stützt sie mit einem Arm, blickt ihr besorgt ins Gesicht und streichelt ihr sanft, wie ein Kind der kranken Mutter, Stirn und Wangen.

The young attendant supports her with one arm, looks anxiously into her face, and gently, like a daughter tending a sick mother, strokes her brow and cheek.

ff *dim.*

Jetzt stürzen, ebenfalls aus dem rechten Palastportal, zahlreiche andere Sklavinnen, wie ein aufgeschrecktes
*Now, also from the portal to the right, numerous other female slaves, come rushing out. On the Loggia, on all the gal-
 leries and even on the battlements of the Palace, women and
 female menials of the Palace, wrapped in dark, fluttering veils,
 and carrying torches appear. But they flash past in a moment.*

237 Mäßig schnell (*Allegro moderato*) M. ♩ = 136

(♩ = ♩ des Vorigen.)
of the preceding

like a hideous dream. The the whole horde of women crowds into the Hall to busy themselves about Potiphar's Wife, Rudel Wild, herbei. Auf der Loggia, auf allen Galerien und bis auf den Zinnen des Palastes erscheinen in wilder Hast, in dunkle fliegende Schleier gehüllt, mit Lichtern und Fackeln, Weiber und weibliches Palastgesindel. Aber nur einen Augenblick,

blitzartig, wie ein gräßlicher Traum. Dann drängt die ganze Weiberschar in den 238 Saal und bemüht sich um Potiphars Weib,

*in orientalischer Art fast hündisch wehklagend.
 making lamentation in the oriental manner, almost like dogs.*

*Die Klagegebärden der Weiber,
 The mourning gestures of the*

*bei denen sie sich in einer Kreisbewegung um die Herrin herumschieben, ergeben eine Art von rohrhythmischem
 womens while they circle round and round their mistress, result in a kind of uncouth inchoate dance rhythm.*

Erste Tanzfigur. *First Dance Figure.*

Jede von den Sklavinnen macht in dem Augenblick, da sie zwischen Poti-
Each of the slaves, in the moment of passing between Potiphar's Wife and Jo-

phars Weib und Joseph vorbeikommt, eine abergläubische Abwehrbewegung mit den Armen gegen Joseph
seph, in superstitious alarm makes a movement of the arms, as if to ward off an evil spirit, in the direction of Joseph.

hin. Die eine läuft einmal schnell auf Joseph zu und scheint ihm ins Gesicht zu spucken, dann läuft
One of them once runs quickly towards Joseph and seems to spit in his face, then runs back Potiphar's wife,

240

sie wieder zu Potiphars Weib zurück und verschwindet im Schwall der Frauen.
and vanishes among the throng of women.

241

Musical score for piece 241. It consists of two systems of piano accompaniment. The first system includes a piano (*p*) dynamic marking and a forte (*ff*) dynamic marking. The second system features a piano (*p*) dynamic marking. The score includes various fingerings (e.g., 5, 7, 4, 2, 1, 4, 6, 8) and articulation marks such as accents and slurs.

242 Allmählich bewegter.
(poco a poco più Allegro)

Musical score for piece 242. It consists of two systems of piano accompaniment. The first system includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The second system features a piano (*p*) dynamic marking. The score includes various fingerings (e.g., 7, 4, 5) and articulation marks such as accents and slurs.

Die Tanzfiguren müssen mit der Schnelligkeit eines Traumes vorüberzischen. Der Rhythmus der Klage-
The Dance Figures must flash past as quick as a dream. The rhythm of the mourning movements which

Continuation of the musical score for piece 242. It consists of two systems of piano accompaniment. The score includes various dynamics and articulation marks.

gebärden, der zuerst roh und unregelmäßig war, befestigt sich und geht allmählich in ganz regelmäßige, *was at first uncouth and irregular, gradually assumes shape and merges into quite regular gestures seemingly*

243

von allen Weibern gleichmäßig ausgeführte, wie Beschwörungen aussehende Gebärden über, die den Eindruck *of exorcising, executed by all the women, and making the impression of some rite of black magic.*

244

wie von irgend einer schwarzen Magie machen.

245

Zweite Tanzfigur.
Second Dance Figure.

Sehr schnell. M. d. = 68
(molto allegro)

Schließlich steigern sich die Gebärden zu einem orientalischen Hexen-
Finally the gestures culminate in an Oriental Witches' Dance of hysterical

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, starting with a forte (*ff*) dynamic. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes. A slur covers the final two measures of the system, with fingerings 2, 3, 4, and 5 indicated below the notes.

tanz von hysterischer Wildheit wie von tanzenden Derwischen.
wildness, as of Whirling Dervishes.

246

The second system of musical notation continues the piece. It features similar chordal textures in the upper staff and a more active bass line. A slur with a dotted line above it covers the final two measures, with fingerings 2, 3, 4, and 5 indicated below.

The third system of musical notation shows a continuation of the rhythmic and harmonic patterns. The bass line features a sequence of notes with fingerings 5, 1, 2, and 5 indicated below.

247

The fourth system of musical notation continues the piece. The bass line has fingerings 5, 2, and 1 indicated below the first few notes.

The fifth system of musical notation concludes the piece with a final series of chords and melodic fragments in both staves.

248 *accelerando*

Währenddessen hält
During this, the

die junge Sklavin noch immer Potiphars Weib in den Armen und blickt ihr, von allem ungerührt, was
Young Slave, unmoved amid all the frenzy round about her, still holds Potiphar's Wife in her arms, and still

249

um sie vorgeht, nur immer liebevoll ins blasse, ohnmächtige, leicht zurückgebeugte Antlitz.
only looks lovingly into her pale lifeless slightly upturned face.

immer schneller
(*sempre stringendo*)

Joseph steht bewegungslos und allmählich wie in eine Extase emporgezogen da.
Joseph stands motionless, at his full height as if in a trance.

250

Plötzlich tritt eine dumpfe Stille ein.
 Suddenly there is an ominous stillness.

Potiphar mit Fackelträgern und Gewappneten erscheint am linken Palastportal.
 Potiphar with torch-bearers and men-at-arms appears by the left portal of the Palace.

Mit einem Schläge liegen die Weiber mit dem Ant-
 In a trice the women lie prone, with their faces on

Mäßig bewegt. M. $\text{♩} = 84$
 (Moderato)

251

litz gegen Potiphar auf der Erde. Potiphar weist die Gewappneten an, Joseph festzunehmen.
 the ground towards Potiphar. Potiphar makes sign to the men-at-arms to seize Joseph.

Diener schleppen schwere Ketten heran. Die Gewappneten
 Attendants drag in heavy chains. The men-at-arms fix them.

252

legen sie Joseph um Hände und Füße. Joseph regt sich nicht, er steht mit den Ketten beladen,
 on Joseph's hands and feet. Joseph does not stir: he stands loaded with chains,

weiß und nackt, vor Potiphar.
white and unclothed.

Jetzt führt die junge Sklavin Potiphars Weib,
Now the young slave leads Potiphar's Wife,

das noch immer ohnmächtig in ihren Armen liegt, zu Potiphar hin.
who still lies senseless in her arms, towards Potiphar.

Potiphar wendet sich seinem Weibe gütig und besorgt zu.
Potiphar turns tenderly and anxiously to his wife.

Da kommt eine von den Sklavinnen, die vorher den Hexentanz aufgeführt haben, eilig und hündisch demütig mit dem von der Erde aufgelesenen Mantel Josephs und überreicht ihn der Frau des Potiphar.
Now one of the slaves who had taken part in the Witches' Dance, comes-hurriedly and with dog-like submission with Joseph's mantle which she had picked up from the ground and gives it to Potiphar's Wife.

tig mit dem von der Erde aufgelesenen Mantel Josephs und überreicht ihn der Frau des Potiphar.
siveness with Joseph's mantle which she had picked up from the ground and gives it to Potiphar's Wife.

Diese hält den Mantel einen Augenblick wie geistesabwesend in den Händen.
She holds the mantle for a moment in her hands, as one in a trance.

Langsam, stets C
(lento sempre alla breve)

255 *accelerando* *Plötzlich Suddenly*

zerbricht sie in sich mit Gewalt das Gefühl,
doing violence to herself, she breaks the current of her feelings,

richtet sich auf,
raises herself up,
schnell (vivo)

steht grade und hart, wie
 durch und durch aus Stein da;
*stands erect and hard, as
 though all of stone*

dann beugt
 then she

256 *espr. f*

sie sich nach links und hält Potiphar lächelnd mit geschlossenen Augen
bends to the left, and smiling with closed eyes,

M. $\text{♩} = 84$ *mf* *dim.*

ihren Mund zum Kusse hin. Die Bewegung hat etwas Ein-
offers her lips to Potiphar to be kissed. The movement has

257 *immer lebhafter (sempre più animato)*

schmeichelndes und Falsches, aber durchaus Großes, wie von einer Tigerin.
something in it seductive yet false, but also something of greatness-as that of a tigress.

sempre p

Potiphar blickt einen Augenblick sie, dann Joseph an, dann beugt er sich langsam zu ihr nieder,
Potiphar for a moment glances at her, then at Joseph, then he slowly bends down to her,
 wie um ihr mit den Lippen die Stirn zu berühren.
as though to touch her brow with his lips.

Tempo I, mäßig bewegt
 (moderato)

258

Sie entzieht sich ihm, leicht schauernd, mit einer fast unmerklichen Kopfbewegung: sie lächelt nicht mehr; ihr Ge-
She withdraws herself from him, with a slight shudder and an almost imperceptible motion of the head. She no

259

cresc.

sicht ist im Gegenteil von Schmerz entstellt,
longer smiles, her face is distorted with pain,

fährt ihm wie liebkosend mit der Linken über die Schulter, packt dann
then, as if in a caress, passed her left hand over his shoulder, then grasps

accelerando

Sehr lebhaft
 (animato assai)
 M. ♩ = 116

f

ff

seinen Arm und weist, ohne die Augen zu öffnen, aber mit steigender Leidenschaft dreimal auf Joseph hin.
his arms, and points, without opening per eyes, but with growing passion, three times to Joseph.

Potiphar stampft wütend auf, wendet sich nach rückwärts und gibt ein Zeichen
Potiphar stamps his feet in fary, turns to the back and makes a sign

in den Palast hinein. Sie schlägt die Augen auf, blickt Joseph mit glühendem Hasse an, reißt Josephs Mantel in zwei Stücke und wirft ihn von sich.
towards the Palace. She opens her eyes, casts on Joseph a look blazing with hate, tears Joseph's mantle in two and casts it from her.

Einen Augenblick
For a moment she

steht sie wie durch die Gewalt ihrer Leidenschaft befreit da.
stands as if set free by the very violence of her passion.

Aus dem Palast
From the Palace

M. $\text{♩} = 108$

kommen mehrere Henkersknechte und tragen ein mächtiges, glutrot lohendes Feuerbecken herein, das sie ganz vorne auf der Bühne
come several executioners, bearing a mighty brazier, with flames flickering blood-red, and place it quite in

ne zwischen der Gruppe von Potiphar und Joseph aufstellen. Die Glut des Feuers wird sofort zum Mittelpunkt des Nachtstückes auf der Bühne und übergießt Potiphars Weib, das, getragen von höchster Leidenschaft, über sich selbst hinweg
front of the stage between the group of Potiphar and Joseph. The glow of the flame at once becomes the central point of the night-scene on the stage, and floods Potiphar's wife, who uplifted by supreme passion, has overpassed the limits

auswächst, wie mit Blut und Höllefeuer.
of nature as with blood and hell fire.

Dann packen zwei Henkers-
Then two executioners seize

knechte Joseph und wenden ihn mit dem Gesicht gegen Potiphar.
Joseph and turn his face towards Potiphar.

Andere tragen Zangen herbei, die ins Feuer gesteckt und hin und hergedreht werden.
Others bring tongs which they place into the flame and turn hither and thither.

Im Augenblick, wo die beiden Henkersknechte Joseph fassen, schaudert
In the moment that the two executioners seize Joseph a spasm passes over

Äußerst lebhaft (*molto animato*) M. ♩ = 128

Potiphars Weib zusammen, der Moment ihrer leidenschaftlichen Selbstbefreiung ist vorüber; Joseph gewinnt von
Potiphar's Wife. the moment of her passionate self-liberation is past; Joseph gains power

Neuem Gewalt über sie.
over her afresh.

Dieser wirft, als die Knechte ihn Potiphar zuwenden,
He casts, as the executioners turn him towards Poti-

266

auf das Weib einen kurzen hoheitsvollen Blick, dann steht er, während die Vorbereitungen zur Tortur fortschreiten, wie durch einen fernen Traum emporgezogen, nach oben blickend da. Potiphars Weib sieht ihm jetzt mit Leidenschaftlichkeit Aufmerksamkeit ins Gesicht. Sie scheint in seiner Seele lesen zu wollen.
phar a short look, full of majesty on the woman-then while the preparations for the torture go on, he stands gazing heavenward, as one drawn upward by a distant dream. Potiphar's Wife now gazes with passionate intensity into his face. She seems as if she would read in his soul.

Das Gefühl geht allmählich von der Raserei des Hasses wieder in eine zuerst widerwillige, dann fassunglose Bewunderung, dann in Begehrlichkeit, dann in Furcht über.
Her feeling changes gradually from the frenzy of hate again to an at first hostile, then uncontrolled admiration then to desire, then to fear.

Die Furcht und schließlich
Fear, and at last

lich von der Raserei des Hasses wieder in eine zuerst widerwillige, dann fassunglose Bewunderung, dann in Begehrlichkeit, dann in Furcht über.
ually from the frenzy of hate again to an at first hostile, then uncontrolled admiration then to desire, then

267

Begehrlichkeit, dann in Furcht über.
to fear.

Die Furcht und schließlich
Fear, and at last

lich das Entsetzen gewinnen das Übergewicht.
horror gain the upper hand.

Gleichzeitig geht allmählich sehr geheimnis-
At the same time glow of the fire ou Joseph's

accelerando

voll der Feuerschein auf Josephs Gesicht in ein weißeres Licht über, das auf ihm wie ein Abglanz des Himmels ruht.
face very mysteriously changes to a whiter light, which rests ou him like a reflection of heavenly radiance.

Dieses Licht wächst langsam an, Joseph scheint sich ihm auf den Fußspitzen entgegen zu heben.
Slowly this light grows. Joseph seems to raise himself on tiptoe to meet it.

Schließlich schwimmt
Finally his whole body

sein ganzer Leib wie der eines seligen Märtyrers in himmlischer Helligkeit.
is bathed, as that of a blessed Martyr in celestial radiance.

molto accelerando

Plötzlich flammt die Glut des Feuers noch einmal hoch auf, um
Suddenly the flame leaps higher once more,

Prestissimo. M. ♩ = 68

dann allmählich
then grows gradually

mehr und mehr, und dann ganz zu verlöschen. Im selben Augenblick leuchtet im Himmel hinter der Säulenhalle ein
fainter and fainter then expires. At the same moment a star rises in the heavens behind the pillared hall.

Stern auf;

273

Musical score for measures 273-274. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and some eighth notes. Measure 274 includes an 8-measure rest in the treble staff.

274

Musical score for measures 275-276. The system consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff provides harmonic support. Measure 276 features a dynamic marking of *ff* (fortissimo) and an 8-measure rest in the treble staff.

Musical score for measures 277-280. The system consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff provides harmonic support. Measure 277 includes a dynamic marking of *dimin.* (diminuendo).

275

Musical score for measures 281-284. The system consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff provides harmonic support. Measure 281 includes a dynamic marking of *mf* (mezzo-forte). Measure 284 includes a dynamic marking of *ff* (fortissimo).

276

Musical score for measures 285-288. The system consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff provides harmonic support. Measure 285 includes a dynamic marking of *dim.* (diminuendo).

allmäh-

lich etwas ruhiger. (*poco a poco meno mosso*)

Vom Stern geht ein Strahl aus
A shaft of light descends from the star

277

schneidet grell in die nur noch von einzelnen Fackeln
cuts sharply through the nightly darkness in the hall,

erhellte Nacht in der Halle ein, trifft Joseph und beleuchtet ihn blendend hell, während die Gruppe um Potiphar in
made visible now by the few remaining torches, and reaching Joseph illumines him with dazzling radiance, while the group

278

schwachem, rötlichem Fackelschein dasteht. Rasch erweitert sich der Strahl so, daß sein Licht zwischen den vor-
round Potiphar stands in the faint reddish torchlight. The light quickly spreads, so that its brightness forms, as it were,

First system of musical notation, measures 275-278. The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

dersten Säulen der Loggia links einen Schleier bildet.
a veil between the pillars of the Loggia nearest the spectator on the left.

Second system of musical notation, measures 279-282. The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

Third system of musical notation, measures 283-286. The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

Fourth system of musical notation, measures 287-290. The vocal line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The word *ritard.* is written above the vocal line.

Hinter diesem Lichtschleier und durch ihn hindurch, als ob er auf dem Lichtstrahl niederglitt, erscheint jetzt, in energischer Flucht, ein Archangel.
 From behind this beam of light and through it, as though gliding steadily down it, now appears in strong level flight an Arch-

280 Ruhiger.

(più tranquillo)

1^a M. $\text{♩} = 88$.

schnellem Fluge herankommend, ein ganz in Gold gewappneter Erzengel.
 angel in golden panoply.

Seine Erscheinung ist über-
 His stature is more than hu-

281

menschlich groß und erhaben und durchaus männlich heldenhaft.
 man his mien majestic — a hero in the glory of manhood.

Er durchquert gleichsam fliegend die Loggia, ohne sie mit den Füßen zu berühren, schwebt bis vor Joseph herunter —
 He floats down as it were crossing the Loggia without however touching it with his feet, till he is before Joseph —

Auf dem Gesicht des Weibes des Potiphar malen
 On the face of Potiphar's wife horror and contrition

Fast doppelt so langsam beginnen ($\text{♩} = \text{♩}$ des vorigen) dann sofort wieder bewegter ($\text{♩} = \text{♩}$)

282

Molto meno mosso da prima, e poi espr.

subito con moto alla breve M. $\text{♩} = 76$

Begin at almost half the pace ($\text{♩} = \text{♩}$ the preceding) then at once more quickly

sich immer tiefer Entsetzen und Zerknirschung ab.
 are depicted more and more clearly.

283 molto appassionato.

284

— und berührt ihn mit dem rechten Zeigefinger.
 — and touches him with the first finger of his right hand.
 Im selben Augenblick fallen die Ketten von Joseph ab, der Engel nimmt Joseph bei der Linken und führt ihn, wie Ga-
 At that moment the chains fall from Joseph, the Angel takes Joseph by the left, and leads him, as Gabriel led the young

Etwas breiter, maestoso. M. $\text{♩} = 64$
poco meno mosso

briel den jungen Tobias, gegen die Freitreppe zu.
 Tobias, towards the steps.

285

286

First system of musical notation, including vocal line and piano accompaniment. The piano part features complex chords and triplets. A dynamic marking of *mf* is present.

287

Second system of musical notation, including vocal line and piano accompaniment. The piano part features complex chords and triplets.

Third system of musical notation, including vocal line and piano accompaniment. The piano part features complex chords and triplets. Dynamic markings include *cresc.* and *ff*.

288

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part features complex chords and triplets.

289

Potiphars Weib steckt beide Arme krampfhaft
Potiphar's wife with a convulsive movement

vor, als ob sie Joseph und dem Engel folgen wollte;
stretches out both her arms, as if she would follow Joseph and the Angel

290

dann nimmt sie ihre
then she takes her

Perlenstränge und erwürgt sich, indem sie sie um den Hals zuzieht. Tot fällt sie in die Arme ihrer Weiber zurück.
string of pearls, and drawing them tight round her neck strangles herself. She falls dead in the arms of her women.

Ihre junge Liebblingssclavin beugt sich über sie, blickt ihr in die Augen und wirft sich mit dem Mund ihren Mund berührend, über sie. 113
Her young favourite slave bends over her eyes, and casts herself upon her, lips against lips.

In diesem Augenblick sind Joseph und der Engel noch auf der unteren Hälfte der Freitreppe.
At this moment Joseph and the Angel are still on the lower steps.

Der Himmel erhellt sich morgendlich, und zwischen rosigen Morgenwolken zeigen sich in ihm junge Engel, die auf Musikinstru-
The heavens grow bright with a glow of dawn, and among roseate clouds are seen youthful Angels playing on Musical In-

292 **Bewegt.** (con moto) M. ♩ = 60

Musical score for measures 292-293. The score is in G major and 4/4 time. It features a piano (p) dynamic and an *espr.* (espressivo) marking. The music consists of chords in the right hand and a melodic line in the left hand.

Die andern Weiber heben noch einmal einen Augenblick nach der Art orientalischer
The other women wave their arms wildly once more, after the manner of oriental

menten spielen.
struments.

Musical score for measures 293-294. The score is in G major and 4/4 time. It features a piano (p) dynamic and a *cresc.* (crescendo) marking. The music consists of chords in the right hand and a melodic line in the left hand.

Klageweiber, wild die Arme.
mourning women.

Dann nimmt die älteste und häßlichste von den Frauen ihren schwarzen Schleier ab und
Then the oldest and ugliest of the women takes off her black veil and throws it with a

Musical score for measures 294-295. The score is in G major and 4/4 time. It features a mezzo-forte (mf) dynamic and an *espr.* (espressivo) marking. The music consists of chords in the right hand and a melodic line in the left hand.

wirft ihn mit einer dämonisch wirkenden Gebärde Potiphars Weib über das Gesicht. Die anderen Frauen wickeln sie ganz
moment seemingly devilish over the face of Potiphar's wife. The other women wrap it quite round

Musical score for measures 295-296. The score is in G major and 4/4 time. It features a forte (f) dynamic and a *marc.* (marcato) marking. The music consists of chords in the right hand and a melodic line in the left hand.

hinein, heben sie auf und tragen sie nach rechts in den Palast hinein. Die Liebblingssclavin hält im Schreiten den Kopf von
her, and bear her to the right into the Palace. As they go, the favourite slave holds up the head of

Musical score for measures 296-297. The score is in G major and 4/4 time. It features a fortissimo (ff) dynamic. The music consists of chords in the right hand and a melodic line in the left hand.

Potiphars Frau und beugt sich weit über sie nach vorne nieder.
Potiphar's wife bending forward her body far over it.

Potiphar weicht entsetzt langsam zurück. In dem
Potiphar retreats slowly, horrorstruck. In the

Noch lebhafter.
ancora più animato

295

Augenblick, wo der Zug mit der Leiche von Potiphars Weib sich in Bewegung setzt, sind Joseph und der Engel oben auf der
moment that the train with the dead body of Potiphar's wife is set in motion, Joseph and the Angel hem reached the

296

Loggia angelangt. Sie schreiten während der Leichenzug sich über die Bühne nach rechts bewegt, nach links
Loggia. While the mourning train crosses the stage to the right, they move to the left towards the

über die Loggia dem Frein zu.
open.

Joseph und der Erzengel schreiten wei-
Joseph and the Archangel go slowly on,

297

ter, erreichen den Ausgang der Loggia und verschwinden hinter ihr ins Freie.
reach the end of the Loggia and vanish into space behind it.

299

300

Etwas breit.
poco allargando 301

Vorhang.