

# Der Schildwache Nachtlied

## The sentinel's night song

English version by  
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Marschartig  
Ritmo di marcia

Flauto piccolo  
Flauti  
Oboi  
Corno inglese  
Clarineti in [B Sib]  
Fagotti  
Corni in [F Fa]  
Trombe in [F Fa]  
Timpani in [F B Fa Sib]  
Triangolo  
Tamburo militare  
Piatti \*)  
Gran Cassa  
Arpa  
Voce  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

gedämpft temperato  
\*) im Anfang nach gemeiner Art an der gr. Tr. befestigt  
al principio come abitualmente legati alla Cassa

Ich kann und mag nicht fröhlich sein!  
I cannot, will not cheerful be!

Marschartig  
con sord.

Etwas gemessener  
*Un poco più moderato*

Ob. *p* *a 2 s* *?*

Cor. ingl. *p*

Cl. *pp*

Fg. *pp* *5*

Tr. *1. con sord.* *f* *fp* *3*

Timp.

Tbr. mil. *p* *tr*

Voce *p*

Wenn al - le Leu - te schla - fen,  
When oth - ers rest are tak - ing,

Etwas gemessener

VI. I *p*

VI. II *p*

Vla. *p* *pp* *5*

Vlc. *p* *pp* *5*

Cb. *p* *pp* *5*

Fl. *a2 3*  
 Ob. *a2*  
 Cor. ingl. *mf*  
 Cl. *mf*  
 Fg. *5*  
 Cor. *a2 3+*  
 Tr. *1.*  
 Tbr. mil. *trm*  
 Ptti.  
 Voce  
 so muß ich wa - chen! Ja wa - - chen!  
 I must be wak - - ing, yes wak - - ing!  
 VI.I  
 VI.II  
 Vla. *mf*  
 Vlc. *mf*  
 Cb. *pizz.*

10 rit. - - -

Fl. picc. *f*

Fl. *a2* *f*

Ob. *a2* *pp*

Cor. ingl. *p*

Cl. *p*

Fg. *p*

Cor. *pp*

Tr. *pp* *aperto* *p* *fp* *ppp*

Trgl. *f*

Tbr. mil. *f*

Ptti. *f*

Gr.C. *pp*

Arp. *pp* *mf*

Voce

Muß trau - rig sein!  
Must mourn - ful be!

rit. - - -

VI.I *pizz.* *p* *div.* *ppp*

VI.II *pizz.* *p* *div. arco* *ppp*

Vla. *arco* *pizz.* *ppp*

Vlc. *arco* *pizz.* *ppp*

Ch. *mf* *arco* *pp*

Etwas langsamer  
*Un poco piu lento*

Cor. ingl. *veloce* *p* 15

Cl. *veloce* 1. *p* 3

Arp.

Voce Lieb' Ah,

Etwas langsamer

VI.I *sempre con sord.* 3 *p*

VI.II

Vla.

Vlc. *con sord. arco* *pp*

Cb. 15

(*♩ ♩ ♩ wie früher come prima*)

Cor. ingl.

Cl.

Arp.

Voce

Kna-be, du mußt nicht trau-rig sein! Will dei-ner warten im Rosen -  
*sweetheart, thou must not mournful be. Will wait thy coming 'mid ro-ses*

(*♩ ♩ ♩ come prima*)

VI.I *sempre con sord.*

VI.II *arco con sord.*

Vla.

Vlc.

Cb.

20

*poco rit.*

Ob.

Cor. ingl.

Cl.

Voce

garten, im grü - nen Klee, im grü - nen  
*blooming in verd ant mead! in verd - ant*

*espress.*

VI.I

VI.II

Vla.

Vlc.

*ppp*

*ppp*

*div.*

25 *Zögernd*  
*Esitando*

Fl. *1.* *veloce* *rit.* *30* *a tempo*

Ob. *1.* *veloce*

Cl. *1.* *pp* *3*

Fg. *1.* *pp* *3*

Cor. *1.* *pp*

Timp.

Arp. *p*

Voce

Vl. I *pp* *div. rit.* *sich gänzlich verlierend*

Vl. II *pp* *div. pp* *perdendosi del tutto*

Vla. *pp* *sich gänzlich verlierend*

Vlc. *pp* *ff* *pizz.*

Cb. *pp* *ff* *pizz.*

25 30 *f*

*Anmerkung für den Dirigenten:* Die kleinen Holzbläserfiguren werden ohne Rücksicht auf das allgemeine *Ritenuto* schneller, nämlich entsprechend dem früheren Tempo ausgeführt.

*Nota per il direttore d'orchestra:* Le piccole figure segnate ai legni si facciano eseguire sempre in tempo, leggere e veloci, senza alcun riguardo in rapporto al tempo ritenuto conforme alla canzone.

*Note to the conductor:* Regardless of the general *ritenuto*, the small figures given to the woodwinds should be played quicker i. e. in a tempo corresponding to the former one.

Tempo I

Fl. *pp* — *ff* *p* *ff* 3 *a2<sub>3</sub>* 3

Ob. *pp* — *ff* *p* *ff* 3 *a2<sub>3</sub>* 3

Cor. ingl. *pp* — *ff* *p* *ff* 3 *a2<sub>3</sub>* 3 *f* 3

Cl. *pp* — *ff* *p* *ff* 3 *a2<sub>3</sub>* 3

Fg. *a2<sub>3</sub>* *ff* *a2<sub>3</sub>* *ff*

Cor. *f* 3 *fp* *f* 3 *fp* *f* 3 *fp*

Timp. *p* — *f* *tr*

Tbr. mil. *pp* — *f*

Gr.C. *p*

Voce  
 Zum grünen Klee da geh' ich nicht!  
 To verdant mead I can-not come!

VI.I *f* *4<sup>a</sup> corda* *pizz.* *sempre con sord.*

VI.II *pizz.* *f* *arco* *sempre con sord.*

Vla. *f* *pizz.* *f* *arco* *sempre con sord.*

Vlc. *f* *arco* *f* *arco* *sempre con sord.*

Cb. *f* *ff* *arco* *ff*



Etwas gemessener 35  
*Un poco più moderato*

Fl. *p* 1. 3. 3. *p*

Ob. *p* 1. 3. 3.

Cor. ingl. *p* *mf*

Cl. *pp* *a2* *pp* 3.

Fg. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *pp*

Cor. *pp* 3. *p* *pp*

Tr. *pp* 1. 3. 3.

Tbr. mil. *p* *tr* *tr* *tr* *tr* *tr* 3. *sempre pp*

Gr.C. *pp*

Voce

Zum Waf - fen - gar - - ten Voll Hel - le -  
 Have tryst full bit - - ter! Where hal - berds

Etwas gemessener

Vl.I *pp*

Vl.II *pp*

Vla. *pp* *f* *pizz.*

Vlc. *p* *f* *pizz.*

Cb. *p*

**Fl. picc.**  
**Fl.** *sempre p*  
**Ob.** *sempre p*  
**Cor. ingl.**  
**Cl.**  
**Fg.**  
**Cor.** *etwas hervortretend poco rilevato*  
**Tr.**  
**Timp.**  
**Trgl.**  
**Tamb. mil.**  
**Ptti.** *(Becken an der gr. Tr. befestigt) (fermare i piatti sulla cassa)*  
**Gr. C.**  
**Voce**  
 par - - - ten bin ich ge -  
 glit - - - ter! There is my  
**Vl. I** *pizz.*  
**Vl. II** *pizz.*  
**Vla.** *arco*  
**Vlc.** *arco*  
**Cb.** *pizz.*

Poco rit.

40

Fl. picc. *p*

Fl. *a 2* *p* *verklingend spagnodosi*

Ob. *a 2* *p* *verklingend spagnodosi*

Cor. ingl. *p*

Cl. *a 2* *p*

Fg. *a 2* *p*

Cor. *p*

Tr. *p* *pp*

Timp.

Trgl.

Tamb. mil.

Pfti.

Gr. C.

Voice

stellt! post! *3*  
Bin ich ge-stellt!  
There is my post!

arco *tr* *p* *pizz.* *p* *Poco rit.*

VI. I *arco* *tr* *p* *pizz.* *p* *arco* *dim.*

VI. II *arco* *tr* *p* *pizz.* *p* *arco* *dim.*

Vla. *tr* *pizz.* *f* *pizz.* *p* *arco* *pp* *dim.*

Vlc. *f* *p*

Cb. *f*

40

*verklingend spegnendosi* 45

Langsamer  
*Più lento*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cor. *ppp*

Tr. *pp*

Timp. *ppp*

Arp. *pp poco rit.*  
*p* *mf*

Voce  
Stehst  
Art

Langsamer  
immer noch mit  
Dämpfer *arco* *veloce*

*sempre ancora con sord. veloce*

immer noch mit Dämpfer  
*pizz.* *pp*

*pp* con sord. *arco*

con sord. *arco* *pp*

45 *pp*

Detailed description: This is a page of a musical score for 'Der Schildwache Nachtlied'. The score is for a full orchestra and voice. The woodwind section (Flute, Oboe, Clarinet, Cor Anglais, Trumpet) and timpani are marked with 'pp' or 'ppp' and 'verklingend spegnendosi'. The strings (Violins I & II, Viola, Violoncello, Contrabasso) are marked with 'pp' and 'con sord. arco'. The voice part has the lyrics 'Stehst Art'. The tempo is 'Langsamer Più lento'. The score includes various performance instructions such as 'poco rit.', 'pizz.', and 'sempre ancora con sord.'. The page number '12' is at the top left, and the rehearsal mark '45' is at the bottom.

Fl. 1. 50

Cl. 1. *veloce* *p* 3

Fg. 1. *pp*

Cor. 4. *pp*

Arp.

Voce  
du im Feld, so helf' dir Gott! An Got-tes Se-gen ist alles ge -  
with the host, then help thee God! To have His blessing is all pos -

VI.I 3

VI.II 3

Vla. *arco* *pp*

Vlc. *div.*

Cb.

55

Fl. *a2* *pp*

Cor. ingl. *pp*

Cl. 1. *p*

Fg. 1. *p*

Cor. 4. *p*

Arp.

Vocē

le-gen/Wer's glau - ben tut! Wer's glauben tut!  
 sessing, who so be - lieves, who so be - lieves!

*espress.*

Vl. I *pp*

Vl. II

Vla.

Vlc.

rit. - - - - - Tempo I

Fl. *a 2* 60 *pp* *ff*

Ob. 1. *pp* *ff*

Cor. ingl. *pp* *ff*

Cl. 1. *pprit.* *pp* *ff*

Fg. *ff*

Cor. 4. *pp* *pp*

Timp. *mf*

Arp. *pp*

Voce

Wer's glauben tut,  
Who so-be-lieves,

div. rit. - - - - - Tempo I

VI. I *pp* *mf*  
sich gänzlich verlierend

VI. II *pp* *mf*  
perdendosi dell tutto

Vla. *pp* *mf*  
sich gänzlich verlierend

Vlc. *ppp* *ff* *arco*  
perdendosi dell tutto *senza sord. pizz.*

Cb. *ff* *arco*  
*senza sord. pizz.*

Etwas gemessener  
*Un poco più moderato*

65

FL. picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cor.

Timp.

Trgl.

Tamb. mil.

Ptti.

Gr. C.

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

Die Vorschläge sehr schnell auszuführen - Doppelnatur *occorrere molto presto*

Oberstimme etwas hervortretend  
*mf rilevare la voce superiore*

Becken frei, mit Schwammschlägel  
*Piatti liberi, con bacchette di spugna*

ist weit davon!  
*is far a-way!*

Etwas gemessener

*Dizz.*

65



ohne Nachschlag  
senza aggiunzione

Cl. *a 2*

Fg.

Cor.

Tr. *con sord.* *mf* *pp*

Tamb. mil.

Voce

Er ist ein Kö - nig! Er ist ein  
He is a rul - - - er! he is an

VI. I

VI. II

Vla. *ohne Nachschlag  
senza aggiunzione*

Vlc.

Cb.

Detailed description: This is a page of a musical score for 'Der Schildwache Nachtlied'. The score is arranged in a system with ten staves. From top to bottom, the staves are: Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Tambourine (Tamb. mil.), Voice (Voce), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in the key of D major (two sharps) and 2/4 time. The vocal line is in the center, with lyrics in German and Italian. The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as 'ohne Nachschlag' and 'senza aggiunzione' are placed above the Clarinet and Viola staves. Dynamics like 'mf' and 'pp' are indicated for the Trumpet part. The score is marked with a '2' in the top left corner, likely indicating the second ending.

70

Fl. *ppp* *a 2* *tr* *ohne Nachschlag  
senza agguinzione* *p*

Ob. *ppp* *a 2* *tr* *ohne Nachschlag  
senza agguinzione* *p*

Cor. ingl. *p*

Cl. *pp* *tr* *ohne Nachschlag  
senza agguinzione* *p*

Fg. *p*

Cor. *a 2* *pp* *a 2* *p*

Timp. *pp*

Trgl.

Tamb. mil. *tr*

Voce *mf* *p* *mf* *f*

Kai - - ser! Ein Kai - ser! Er führt den  
emp' - - ror, an emp' - ror! He wa - ges

Vl. I *tr* *pizz.* *arco* *pizz.*

Vl. II *pizz.* *arco* *pizz.*

Vla. *p* *tr* *pizz.* *tr* *pizz.*

Vlc. *tr* *tr* *tr* *tr* *tr*

Cb. *tr* *pizz.* *tr* *tr* *tr*

70 *arco*

75

Fl. picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cor.

Tr.

Timp.

Trgl.

Tamb. mil.

Ptti.

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

*Becken frei, mit Schwammschlägel*  
*Piatti liberi, con bacchette di spugna*

*Den Ruf der Schildwachen nachahmen*  
*Imitando il comando della sentinella*

*ff*  
*offener Ton*  
*suono aperto*

Krieg!  
war!

Halt!  
Halt!

Wer da!  
Who goes

*arco* *pizz.* *arco* *tr* *pizz.*

*ff* *pizz.* *arco* *tr* *pizz.*

*arco* *pizz.* *arco* *ohne Nachschlag* *senza agguinzione* *ff* *pizz.* *tr*

*ff div.* *unis.* *div.* *mf* *arco* *mf* *tr*

*f* *pizz.* *arco* *p* *ff* *pizz.* *arco* *mf* *tr*

*f* *pizz.* *p* *f* *mf*

75

*poco a poco cresc. al -*  
*ohne Nachschlag*  
*(senza aggiunzione)*  
*tr*

Fl. *a 2*  
*mf* *p*

Ob. *a 2*  
*mf* *p*

Cl. *a 2*  
*mf*

Fg. *a 2*  
*mf*

Cor. *a 2*  
*mf*

Tr. *p* *mf*

Timp.

Trgl. *f* *tr*

Tbr. *tr*

mil. *cresc. al -*

Ptti. *mf*

Voce  
*there?* *Rund!*  
*Thround!*

*poco a poco cresc. al -*

VI. I *arco* *tr* *p* *f* *tr*

VI. II *ohne Nachschlag - senza aggiunzione* *arco* *tr* *p*

Vla. *pizz.* *arco* *tr* *p*

Vlc. *pizz.* *arco* *tr* *mf*

Cb. *pizz.* *arco* *tr* *pizz.* *mf*

\* poco a poco dim. -

80

Fl. picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cor.

Tr.

Timp.

Trgl.

Tbr. mil.

Ptti.

Voce

Vl. I

Vl. II

Vla.

Vlc.

Cb.

80

*f* *p* *ff* *a 2* *tr* *pp* *f* *ff* *mf* *pp* *ff* *mf* *tr* *arco tr*

*ff mit Teller - col piatto*

*poco a poco dim. -*

85

Fl. *f* *a2* *3* *3* *p*

Ob. *f* *a2* *3* *3* *p*

Cor. ingl. *p*

Cl. *mf* *a2* *3* *3* *p*

Fg. *p*

(Oberstimme gut hervortreten)  
(bene rilevare la voce superiore)

Cor. *f* *mf*

Tr. *a2* *p* *mf*

Timp. *p*

Trgl. *tr* *mf* *p*

Tbr. mil. *p*

Ptti. *p* *pp*

Voce

VI.I *p* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p* *f*

VI.II *p* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p* *f*

Vla. *tr* *p* *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p* *pizz.*

Vlc. *tr* *p* *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p* *pizz.*

Cb. *tr* *p* *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p* *pizz.*

85

Fl. picc. *pp*

Fl. *ppp*

Ob. *pp*

Cor. ingl. *pp*

Cl. *pp*

Fg. *ppp*

Cor. *p* *pp*

Tr. *p* *pp*

Timp. *pp*

Trgl. *pp*

Tbr. mil. *dim.* *pp* (sich verlierend) (perdendosi)

Ptti. *pp*

Gr. C. *pp*

Arp. *f*

Voce *ff* *pp* *mf*  
Bleib mir vom Leib!  
Stand off from me!

VI.I *f* *pp*

VI.II *f* *pp*

Vla. *arco* *ppp* *arco* *pizz. pp*

Vlc. *pp* *ppp* *ppp* *ppp*

Cb. *pp* *ppp* *ppp*

90 rit. Lento (♩ = ♩<sup>3</sup>)

Fl. picc. *ppp*  
1. *ppp*

Fl. *ppp* rit.

Ob. *pp* rit.

Cor. ingl. *pp* rit.

Cl. *pp* rit.

Tr. *pppp*  
1. (verklingend) (spektraldosi)

Timp. *ppp*

Trgl. *ppp*

Tbr. mil. *ppp*

Arp. *pp* *ppp* rit. *mf*

Voce *pp*

Wer  
Who

VI. I (4 fach get.) (div. in 4) con sord. *pp* mit. unis. Lento (♩ = ♩<sup>3</sup>) *espr.*

VI. II con sord. *pp* (4 fach get.) (div. in 4) arco unis. *p*

Vla. con sord. *pp* pizz. *p*

Vlc. con sord. arco *pp* rit. *p*

Cb. *pp* pizz. *pp*

90



95

Fl. 1. *pp*

Ob. *zart tenero* 1. *p*

Cor. ingl. *zart tenero* 1. *pp*

Cl. *zart tenero* 1. *pp*

Cor. 1. *p* 4. *pp*

Arp.

Voce  
 sangeshier? Wer sang zur Stund?  
*sang it here? Whence came the sound?*  
 Ver-lor - ne Feld - wacht  
*Ill - fat - ed sen - ti - nel*

Vl. S. *p espr.*

Vl. I *pp*

Vl. II *pp* arco

Vla. *pp*

Vlc. *pp*

95

1. *pp* 100

Fl.

Ob. *pp*

Cor. ingl. *fp* *ppp*

Cl. *pp* 1. 3

Cor. 4. *ppp* 1.

Timp. *pp*

Arp. *f* *pp* *deutlich distinto*

Voce

sang es um Mit - - ter - nacht! Mit - ter-nacht!  
 chant-ed his mid - - night knell! Mid - night knell!

Vl. S. *pp*

Vl. I. *pp*

Vl. II. *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pizz.* *pp*

100

molto rit. - 105

This musical score includes the following parts and markings:

- Fl.**: First and second flutes with first and second endings.
- Ob.**: Oboe with *fp* and *ppp* markings.
- Cor. ingl.**: English Horn with *fp* and *ppp* markings.
- Cl.**: Clarinet with first ending.
- Cor.**: Bassoon with fourth ending.
- Timp.**: Tympani.
- Arp.**: Arpeggiated strings with *pp* marking.
- Voce**: Voice with lyrics: "Mit-ter-nacht! / Midnight knell! / deutlich-distinto" and "Feld - - - wacht! / Sen - - - ti - nel! / molto rit. -".
- VLI Solo**: Violin I Solo with *p* and *deutlich-distinto* markings.
- VLI**: Violin I with *pizz.* marking.
- VLI Solo**: Violin II Solo with *p* and *mf* markings.
- VLI**: Violin II with *pizz.* marking.
- Vla.**: Viola with *mf* and *ppp* markings.
- Vlc.**: Violoncello with *pizz.* and *pp* markings.
- Cb.**: Double Bass with *pp* marking.

Lyrics for the string solos (VLI and Vlc.):

- VLI Solo: "bis zur gänzlichsten Unhörbarkeit abnehmen"
- Vlc. Solo: "dim. fino che si spegni del tutto"

Lyrics for the woodwinds and brass (Fl., Ob., Cor. ingl., Cor., Cb.):

- Fl.: "bis zur gänzlichsten Unhörbarkeit"
- Ob.: "bis zur gänzlichsten Unhörbarkeit"
- Cor. ingl.: "fino che si spegni del tutto"
- Cor.: "bis zur gänzlichsten Unhörbarkeit"
- Cb.: "bis zur gänzlichsten Unhörbarkeit abnehmen"

# Verlorne Müh'

*Labor lost*

Gemächlich, heiter  
*Con piacevole ilarità*

5

Flauti

Oboi

Clarineti in [A  
La

Fagotti

Corni in [F  
Fa

Triangolo

Voce

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is for the piece 'Verlorne Müh' (Labor lost). It features a full orchestra and a vocal soloist. The tempo and mood are 'Gemächlich, heiter' (moderately slow, cheerful) with the instruction 'Con piacevole ilarità'. The score is in 3/8 time and the key signature has two sharps (D major). The vocal line begins with the lyrics 'Sie-She Büb-le... Laddie' and is marked 'a tempo'. The string section includes Violino I, Violino II, Viola, Violoncello, and Contrabasso. The woodwind section includes Flauti, Oboi, Clarineti in A and La, and Corni in F and Fa. The percussion section includes a Triangolo. The score is marked with various dynamics such as *mf*, *p*, *pp*, and *acc.* (accent). There are also performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is numbered 5 at the top right and bottom right.

10 Etwas zurückhaltend

a 2

Fl.

Ob.

Cl.

Fg.

Cor.

Voce

wir!  
dear.

*Zeit lassen  
Non affrettarsi*

Bü-ble, wir wollen aus-se-ge-he! aus-se-ge-he!  
Laddie, you will go out with me, out with me!

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*Poco ritard.* pizz. arco

pizz.

pizz.

pizz.

pizz.

10

15

20

Fl. *#a2*

Ob. 1.

Cl. 2.

Fg.

Cor. 1.

Trgl.

Voce

Wol - len wir? Wol - len wir? Un - se - re Läm - mer be - se - he!

Will you not? Will you not? Our lit - tle lambkins to see?—

VI. I pizz. arco

VI. II arco

Vla. arco

Vlc.

Cb. pizz.

15

20

25

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

Voce

Gelt! Komm! Komm! lieb's Bü-ber-le, komm'ich  
 Come, come, come, dear lad - die come, O

Vl. I

Vl. II

Vla.

Vlc.

Cb.

25 *mf*

30 *pp* *poco acc.* 35

Fl.

Ob. 1. *a2*

Cl. *mf*

Fg. *p*

Trgl. *f*

Voce

**Er-He**

*f*

bitt!“ „När-ri-sches Din-ter-le, ich mag dich halt nit!“  
do! Fool-ish wee las-sie I'll not go out with you!

*poco acc.*

VI. I *arco* *mf* *p*

VI. II *pp* *mf*

Vla. *p*

Vlc. *p* *mf* *f*

Cb. *p* *mf* *f* 35

Detailed description: This is a page of a musical score for the opera 'Verlorne Müß'. The page is numbered 32. It features a full orchestral score with woodwinds, strings, and a vocal line. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The strings include Trumpet (Trgl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line is for a male voice (Voce). The score is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'poco acc.' (poco accelerando). The dynamics range from piano (p) to fortissimo (f). The vocal line has lyrics in German and English. The German lyrics are 'bitt!“ „När-ri-sches Din-ter-le, ich mag dich halt nit!“' and the English translation is 'do! Fool-ish wee las-sie I'll not go out with you!'. The score includes various musical notations such as slurs, accents, and dynamic markings.



40  
Tempo I

Fl. a2

Ob. a2

Cl. a2

Fg.

Cor. a2

Trgl.

Voce

Sie-She

Willst viel-leicht --  
Would you then

Tempo I

pizz.

VI.I (veloce) ff acc. pp

VI.II (veloce) pp acc.

Vla. pizz. ff div. arco pp

Vlc. ff

Cb.

40 p

Etwas zurückhaltend

Fl.   
 Ob.   
 Fg.   
 Cor.   
 Voce   
 Vi. I   
 Vi. II   
 Vla.   
 Vlc.

Willst viel leicht a bis-sel na-sche? bis-sel na-sche?  
*would you then a lit-tle snack have, lit-tle snack have?*

arco Poco ritard.

pp div. pp pp

45 p pp

Fl.   
 Ob.   
 Cl.   
 Fg.   
 Voce   
 Vi. I   
 Vi. II   
 Vla.   
 Vlc.   
 Cb.

Willst viel-leicht? Willst viel-leicht? Hol' dir was aus mei-ner Tasch!  
*Would you then? Would you then? Get a bite from out my sack!*

pp pp pp pp pp pp

arco 50 pp

Tempo I

55

Fl. *f*

Ob. *p* *f* *mf* *p*

Cl. *p*

Fg. *p* *pp*

Detailed description: This block contains the first four staves of the musical score. The Flute part starts with a forte (*f*) dynamic. The Oboe part has dynamics of *p*, *f*, *mf*, and *p*. The Clarinet part starts with *p*. The Bassoon part has dynamics of *p* and *pp*. There are first endings marked with '1.' and accents (^) over notes.

Cor. *p*

Trgl. *p*

Detailed description: This block contains the Cor Anglais and Trigon parts. The Cor Anglais part starts with *p* and has a first ending marked with '1.'. The Trigon part has a *p* dynamic.

Voce *p ten.*

Hol'dir was! Hol'dir was!  
Get a bite! Get a bite!

Hol'!  
Get!

Detailed description: This block contains the vocal line. The lyrics are written below the notes. The dynamic is *p ten.* (piano, tenuto).

Tempo I

55

VI.I *p* *veloce* *acc.*

VI.II *p* *div. pizz.* *pizz.*

Vla. *p* *div. pizz.*

Vlc. *p* *arco* *pp*

Cb. *pp*

Detailed description: This block contains the string parts. Violin I has dynamics *p*, *veloce*, and *acc.*. Violin II has dynamics *p*, *div. pizz.*, and *pizz.*. Viola has dynamics *p* and *div. pizz.*. Violoncello has dynamics *p*, *arco*, and *pp*. Contrabass has a *pp* dynamic.

Ob. 2.

Cl. 2.

Fg.

Voce *ten.* *p* Er-He

Hol! Hol', lieb's Bü-ber-lo, hol', ich bitt'! „När-ri-sches  
 Get! Get it lad-die dear, get it do! Fool-ish wee

VI.I *p*

VI.II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

60 65

Cl. 2. *poco acc.*

Fg. *f* *a2*

Cor. 1. *p* *f*

Trgl. *f*

Voce *f* *ff*

Din-ter-le, ich nasch' dir halt nit!  
 las-sie I no snack want from you! nit!  
 Not!

VI.I *poco acc.* *f* *ff* *mf*

VI.II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

70

*rit.* **Tempo I** L. A.

Fl. *p*

Voce **Sie - She**  
 „Gelt ich soll - -  
 Say, am I,  
**Tempo I**

Vl. I *pp* *arco*

Vl. II *pp* *arco*

Vla. *p* *pizz.*

Vlc. *p*

Cb. *p*

75

**Etwas zurückhaltend**

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *p*

Voce  
 Gelt? Ich soll mein Herz dir schen-ke? Herz dir schen-ke?  
 say, am I my heart to give then, heart to give then?  
**Poco ritard.**

Vl. I *mf* *pizz.*

Vl. II *mf* *pizz.*

Vla. *mf*

Vlc. *mf* *div.*

Cb. *mf* *div.*

80

Fl.

Ob.

Cl. 1.

Fg.

Cor. 1.

Voco

*(in etwas weinerlichem Tone)*  
*(un poco con un tono di pianto)*

Gelt? ich soll? Gelt! ich soll? Im - mer willst an mich — ge - den - ke  
Say, shall I? Say, shall I? Ev - er in your mem' - ry live — then?

VI.I arco *p*

VI.II arco *p*

Vla. arco *p*

Vlc. arco *p*

Cb. arco *p*

85

Detailed description: This is a page of a musical score for page 85. It features a vocal line and an orchestral accompaniment. The vocal line is in a soprano or alto voice, with lyrics in German and English. The orchestration includes Flute, Oboe, Clarinet (first), Bassoon, Cor Anglais (first), Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with 'arco' and 'p' (piano) for the string sections. The vocal line has a melodic line with some ornamentation and a '1.' marking. The orchestral parts are mostly accompanimental, with some melodic lines in the woodwinds and strings.

90

Ob. *a2*

Cl. *a2* *mf*

Fg.

Trgl.

Voce

*(immer kläglicher)*  
*(sempre più lamentevole)*  
*<sf>*

Im - mer!  
Ev - er,

Im - mer! Im - mer!  
ev - er, ev - er?

*<sf>* *<sf>* *<sf>* *<sf>*

*<sf>* *<sf>* *<sf>* *<sf>*

*pizz.* *arco*

*pizz.*

90

Detailed description: This is a page of a musical score for page 90. It features eight staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trigon (Trgl.), Voice (Voce), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The Oboe part starts with a dynamic of *p* and includes accents and slurs. The Clarinet part begins with a *mf* dynamic and features a melodic line with slurs. The Bassoon part has a rhythmic accompaniment with slurs. The Trigon part has a simple rhythmic pattern. The Voice part has lyrics in German: "Im - mer! Ev - er," and "Im - mer! Im - mer! ev - er, ev - er?". The dynamic markings for the voice are *<sf>*. The Violin I and II parts have *<sf>* dynamics and various articulations like accents and slurs. The Viola part has *<sf>* dynamics. The Violoncello part starts with *pizz.* and then *arco*. The Contrabass part has *pizz.* markings. The page number 90 is printed at the top and bottom.

Ob. *a 2*  
*p-sf-pp p-sf-pp*

Cl.

Fg.

Voce  
*ten. p*  
 Nimm's! Nimm's! Nimm's, lieb's Bü-ber-le! Nimm's, ich  
 Take, take, take it, lad-die dear! Take it,

Vl. I *sf*  
*pp*

Vl. II *sf*  
*pp*

Vla. *sf*  
*pp*

Vlc. *p*  
*pizz.*

Cb.

95 100

Cl. *poco acc. al Fine*

Fg. *p*  
*a 2 p*

Cor. *a 2 p*  
*f*

Trgl.

Voce  
*f* Er-He *f* *ff*  
 bitt! "När-ri-sches Din-ter-le, ich mag es halt nit! nit!"  
 do! Fool-ish wee las-sie, I don't want it of you! No!

Vl. I *poco acc. al Fine*  
*f*

Vl. II *f*

Vla. *div.*  
*f*

Vlc.

Cb.

105



110

Fl. picc. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *f*

Trgl. *ff*<sup>3</sup>

Voce

VI.I *ff*

VI.II *ff*

Vla. *f* *ff*

Vlc. *f* *ff* pizz.

Cb. *ff* pizz.

110

# Trost im Unglück

*Solace in sorrow*

*Verwegen. Durchaus mit prägnantestem Rhythmus  
Con temerità. Sempre esattamente in Ritmo*

Flauto piccolo

Flauti

Oboi

Clarinetti in  $\left[ \begin{array}{l} A \\ La \end{array} \right.$

Fagotti

Corni in  $\left[ \begin{array}{l} F \\ Fa \end{array} \right.$

Trombe in  $\left[ \begin{array}{l} F \\ Fa \end{array} \right.$

Timpani in  $\left[ \begin{array}{l} E \\ Mi \end{array} \right. \left[ \begin{array}{l} A \\ La \end{array} \right.$

Triangolo

Tamburo militare

Voce

*Verwegen. Durchaus mit prägnantestem Rhythmus*

Violino I

Violino II

Viola

Violoncello

Contrabasso

5

Fl.

Ob.

Cl.

Cor.

Tr.

Timp.

Trgl.

Tbr. mil.

VI.II

Vla.

Vlc.

Cb.

*ff*

*mf*

*mf*

*a 2*

*f*

*p* spring. Bog.

*p* saltando l'arco

*p* spring. Bog.

*p* saltando l'arco

5

10

Fl. picc. *ff* *a2*

Fl. *mf* *ff*

Ob. *mf* *ff* *f* *a2*

Cl. *mf* *ff* *f* *a2*

Fg. *mf* *ff* *ff* *p*

Cor. 1. *f* *a2* *ff*

Cor. 3. *f* *a2*

Tr. *a2* *p*

Trgl.

Tbr. mil. *ff*

Voce

Wohl - So

VI.I *pizz.* *ff* *arco* *f* *pizz.*

VI.II *pizz.* *ff* *arco* *f* *pizz.*

Vla. *pizz.* *ff* *arco* *f* *pizz.*

Vlc. *pizz.* *ff* *arco* *f* *ff*

Cb. *ff*

10

*ff*

Detailed description: This is a page of a musical score for a symphony or opera. The page is numbered '44' at the top left and '10' at the top center. The score is written for a full orchestra and a voice. The instruments listed on the left are Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tbr. mil.), Voice (Voce), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The score is divided into measures by vertical bar lines. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *p* (piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The voice part has the lyrics 'Wohl - So' written below it. The page number '10' appears at the bottom center and bottom right.

15

Ob. *p* a 2

Cl. *p* a 2

Fg. a 2

Cor. *p* a 2

Timp. *f*

Voce  
 an! Die Zeit ist kom-men! Mein Pferd, das muß ge - sat-telt sein! Ich  
 then, 'tis time for part-ing, my steed it must be sad-dled now, I've

VI.I

VI.II *arco* *p*

Vla. *arco* *p*

Vlc. *p*

Cb. *f* *p*

15

Fl. picc. *ff*

Fl. *ff* a2

Ob. *ff* a2

Cl. *ff* a2

Fg. *ff* a2

Cor. 1. *mf*

Cor. 3. *mf*

Tr. *mf* a2

Timp.

Voce *ff*

hab' mir's vor-ge - nom - men! Ge - rit-ten muß es  
 set my mind on start - ing, a - rid-ing I must

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Ob. *p* 1.

Cl. *a 2* *ff* *p* 1.

Fg. *a 2* *ff* *p*

Tr. *a 2* *f* *p*

Timp. *mf*

Trgl. *f* *p*

Tbr. mil. *fff*

Voce  
sein!  
go. *f* *3*  
Geh' du nur hin!  
Do thou but go,

VI. I

VI. II

Vla. *spring. Bog.* *ff* *mf* *p*

Vlc. *ff* *mf* *p*  
*saltando l'arco*

Cb. *ff* *mf* *p*

25

Ob. 1. a 2 *p*

Cl. 1. *p*

Fg. a 2 *p*

Tr. a 2 3 3

Trgl. 3 3 2/4

Voce

Ich hab' mein Teil! Ich lieb' dich nur aus Nar - re - tei! Ohn'  
 I've had my fill, I love thee but from fol - ly still. Can

Vla. 3 3 3 3

Vlc. 3 3 3 3

Cb. 3 3 3 3

25



30

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Trgl.

Voce

dich kann ich wohl le-ben! Ja le-ben!  
 part-ed go on liv-ing, yes liv-ing.

VI. I

VI. II

Vla.

Vlc.

Cb.

30

35

Fl.

Ob.

Cl.

Cor. 1.2.a 2

Tr. a 2 *p*

Timp.

Trgl. 6/8

Tbr. mil. 6/8 *mf*

Voce

Ohn' dich kann ich wohl sein! So setz' ich mich aufs  
 With - out thee can well be! So then to horse I'll

Vl. I *p* *f*

Vl. II *p* *f*

Vla. *mp* *f*

Vlc. *p*

Cb. *arco* *f*

35

Fl. a2 40  
 Ob. *p* *f*  
 Cl. *p* *f*  
 Fg. *p*  
 Cor.  
 Tr. a2 *f*  
 Voce  
 Pferd-chen, und trink' ein Gläs-chen küh-len Wein! Und schwör's bei mei-nem  
 blithe-ly, and drink a glass of spark-ling wine, and by my beard swear  
 Vl. I  
 Vl. II  
 Vla.  
 Vlc.  
 Cb.

40

**Fl.** *a2* *f sf sf p*  
**Ob.** *a2* *mf sf sf sf p*  
**Cl.** *a2* *p sf sf sf p*  
**Fg.** *mf sf sf sf p p*  
**Cor.** *p sf sf p*  
**Tr.** *p a2 p*  
**Timp.** *p*  
**Trgl.** *f*  
**Tbr. mil.** *f*  
**Voce**  
 Bärt-chen, *light-ly* dir e-wig treu zu sein.  
 to e'er be tru-ly thine?  
**VI.I** *ff pizz. p div. 2*  
**VI.II** *ff pizz. p div. 2*  
**Vla.** *ff pizz. p div. 2 arco*  
**Vlc.** *ff pizz. p arco*  
**Cb.** *f*

This musical score is for the piece "Trost im Unglück" on page 53. It is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*.
- Ob.** (Oboe): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*.
- Cl.** (Clarinet): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*.
- Fg.** (Bassoon): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*. It includes a dynamic marking of *p* in the third measure.
- Cor.** (Cor Anglais): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*. It includes a dynamic marking of *p* in the third measure and a *a2* marking.
- Tr.** (Trumpet): Rests in the first three measures, then plays a quarter note chord in the fourth measure, marked *f*. It includes a dynamic marking of *p* in the third measure and a *a2* marking.
- Tbr. mil.** (Timpani): Plays a rhythmic pattern of eighth notes with triplet markings in the first three measures, then rests in the fourth measure.
- VI.I** (Violin I): Plays a melodic line with triplet markings, marked *p* in the first measure and *p* in the fourth measure.
- VI.II** (Violin II): Plays a melodic line with triplet markings, marked *p* in the first measure, *mf* in the third measure, and *p* in the fourth measure.
- Vla.** (Viola): Plays a melodic line with triplet markings, marked *p* in the first measure, *f* in the second measure, *p* in the third measure, *mf* in the fourth measure, and *p* in the fifth measure.
- Vlc.** (Violoncello): Plays a melodic line with triplet markings, marked *p* in the first measure, *f* in the second measure, *p* in the third measure, *mf* in the fourth measure, and *p* in the fifth measure.
- Cb.** (Cello): Plays a melodic line with triplet markings, marked *f* in the first measure and *mf* in the third measure.

50

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

Tbr. mil.

Voce

Vi. I

Vi. II

Vla.

Vlc.

Cb.

50

*f*

*ff*

*a2*

*a2*

*ff*

*fff*

*ff*

*ff*

*f*

*mf*

*p*

*p*

*div. espress.*

Du  
Dost

*express.*

*p*

*mf*

*p*

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The page is numbered 54 at the top left and 50 at the top left and bottom left. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score includes parts for Flute piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (two staves), Trumpet, Trombone, Voice, Violin I and II, Viola, Violoncello, and Contrabass. The voice part has the lyrics 'Du Dost' and is marked with 'express.' and 'div. espress.'. The orchestral parts feature various dynamics such as *f*, *ff*, *fff*, *mf*, and *p*, along with articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth notes. The brass parts are mostly sustained chords or simple rhythmic figures.

Ob. *espress.*

Fg. *p*

Cor. *p*

Voce. glaubst, du bist der Schön - ste wohl auf der gan - zen wei - ten Welt, und  
*think that most ad - mir - ed thou art the whole wide world a - mong, and*

VI.I

VI.II

Vla. *pizz.* *p*

Vlc. *p*

Cb. *pizz.* *p*

55

Ob. 1. *despress.*

Cl. *p*

Fg. *pp*

Cor. *despress.* *pp*

Voce. auch der An - ge - neh - m - ste! Ist a - ber weit\_ weit ge - fehlt! In  
*ake the most de - sir - ed, but thou art wrong, sad - ly wrong! With -*

VI.I *pp*

VI.II *pp*

Vla. *arco*

Vlc. *p*

Cb. *p*

60

Ob.

Fg.

Cor.

Voce.

mei - nes Va - ters Gar - ten wächst ei - ne Blu - me drin! — So  
*in my fa - ther's gar - den a lit - tle flow - er blows; — so*

VI. I

VI. II

Vla.

Vlc.

Cb.

65

Fg.

Cor.

Tbr. mil.

Voce.

*cresc.*

lang will ich noch war - ten, bis die noch grö - ßer ist! — Und  
*long my heart I'll hard - en un - til it larg - er grows. And*

VI. I

VI. II

Vla.

Vlc.

Cb.



Timp.

Tbr. mil.

Voce.

geh du nür hin! Ich hab mein Teil! Ich lieb dich nür aus  
do thou but go. I've had my fill, I love thee but from  
springender Bogen

VI. I

VI. II

Vla.

Vlc.

Cb.

*p*

*saltando l'arco*

*springender Bogen*

*p*

*saltando l'arco*

*p*

70

Ob.

Cl.

Fg.

Cor.

Timp.

Tbr. mil.

Voce

Nar - re - tei! Ohn' dich kann ich wohl le - ben! Ohn' dich kann ich wohl  
fol - ly still, can part - ed go on liv - ing, with - out thee can well

VI. I

VI. II

Vla.

Vlc.

Cb.

*p*

*ff*

*p div.*

*p*

*p*

*p*

75

80

Fl.

Ob.

Cl.

Fg. *a 2*  
*mf* *ff*

Cor.

Tr. *keck con arditazza*  
*mf* *fp* *fp* *fp*

Timp. *mf*

Trgl. *2/4*

Tbr. mil. *2/4* *ff* *pp* *ff*

Voce. *sein!*  
*be!*

VI.I *f* *pizz.* *ff* *arco* *ff*

VI.II *f* *pizz.* *ff* *arco* *ff*

Vla. *f* *pizz.* *ff* *arco* *ff*

Vlc. *f* *pizz.* *ff* *arco* *ff*

Cb. *f* *pizz.* *ff*

80

*ff*

85

Fl. picc. *ff*

Fl. *a2*

Ob. *a2* *mf*

Cl. *a2* *fff* *p*

Fg. *a2* *fff* *p*

Cor. *a2* *f* *p*

Tr. *a2* *f* *p*

Voce.

Du glaubst, ich werd' dich nehmen! Das  
Dost think that I would take thee. Such

VI. I *p*

VI. II

Vla. *p*

Vlc. *p*

Cb. *arco* *ff* *p*

85

90

Fl. *a 2*

Ob. *a 2* *f* *3* *3* *3* *f* *sf* *sf*

Cl. *a 2* *f* *3* *3* *3* *f* *sf* *sf*

Fg. *f* *sf* *sf*

Cor. *p* *sf* *sf*

Tr. *p* *a 2* *p* *3* *3* *3*

Trgl.

Voce

hab ich lang noch nicht im Sinn! Ich muß mich deiner schämen!  
*thought as that is far from me. A - shamed of thee wouldst make me,*

Vl. I *pizz.* *f*

Vl. II *p* *pizz.* *f*

Vla. *pizz.* *f*

Vlc. *pizz.* *f*

90

Fl. *a 2* *sf* *sf* *ff*  
 Ob. *a 2* *sf* *sf* *ff*  
 Cl. *a 2* *sf* *sf* *ff*  
 Fg. *sf* *sf* *ff* *a 2.*  
 Cor. *sf* *sf* *ff* *a 2*  
 Tr. *a 2* *f* *a 2*  
 Trgl. 6/8  
 Voce  
 Ich muß mich dei-ner schämen, wenn ich in Ge-sellschaft bin.  
*a - shamed of thee wouldst make me, when I am in com - pa - ny!*  
 Vl. I *2 arco* *2* *2* *2* *2* *2* *pizz.* *ff*  
 Vl. II *2 arco* *2* *2* *div.* *2* *2* *2* *pizz.* *ff*  
 Vla. *2 arco* *2* *2* *2* *2* *2* *pizz.* *ff*  
 Vlc. *2 arco* *2* *2* *2* *2* *2* *pizz.* *ff*



# Wer hat dies Liedel erdacht?

. . . Up there on the hill . . .

Mit heiterem Behagen  
Con piacevole ilarità

The musical score is arranged in a system with the following parts from top to bottom:

- Flauti**: Flutes, starting with a rest, then playing a melodic line with dynamics *f* and *p*. Includes fingerings *a 2* and *1. 5*.
- Oboi**: Oboes, starting with a rest, then playing a melodic line with dynamics *p* and *f*. Includes fingerings *1.* and *a 2*.
- Clarineti in [B Sib]**: Clarinets in B-flat, playing a rhythmic pattern with dynamics *mf*. Includes fingering *1.*
- Fagotti**: Bassoons, playing a rhythmic pattern with dynamics *p* and *cresc.*. Includes fingerings *1.* and *a 2*.
- Corni in [F Fa]**: Horns in F, playing a rhythmic pattern with dynamics *p* and *cresc.*. Includes fingering *1.*
- Triangolo**: Triangle, playing a rhythmic pattern with dynamics *p* and *mf*.
- Voce**: Voice part, which is empty in this section.
- Violino I**: Violin I, playing a melodic line with dynamics *p* and *pp*. Includes fingering *v*.
- Violino II**: Violin II, playing a melodic line with dynamics *p*. Includes fingering *v*.
- Viola**: Viola, which is empty in this section.
- Violoncello**: Cello, playing a rhythmic pattern with dynamics *p*.
- Contrabasso**: Double Bass, which is empty in this section.

The score is in 3/8 time and includes various dynamic markings and performance instructions.

Ob. *a 2* *f* *10* *a tempo*

Cl. *a 2* *mf* *f* *f*

Fg. *a 2* *f*

Cor. 1. *a 2* *mf* *f* *p*

Trgl. *f* *pp*

Voce

Dort o-ben am  
Up there on the

VI.I *a tempo* *f* *p*

VI.II *f* *pizz.*

Vla. *f* *pizz.* *p*

Vlc. *f* *p* *pizz.*

Cb. *f* *pp* *10*



15 20

Fl. *p* hervor-  
rile-  
1.  
*mf*

Ob. *mf*

Cl. *f* *f* *f* *pp*

Fg. 2. *p* *pp* *p*

Cor. 1. *p*

Trgl.

Voce *pp*  
Berg in dem ho - hen Haus, in dem Haus, da  
hill in the house so high, house so high! At

VI.I *pp* *p* *pp* *pizz.* *p*

VI.II *pp* *p* *pp* *pizz.* *p*

Vla. *pp* *p* *pp* *pizz.* *p*

Vlc. *pp* *p* *pp* *pizz.* *p*

Cb. *pp* *p* *pp* *pizz.* *p*

15 20 *p*

*trotend*  
1. *vato*

Ob.  
Cl.  
Fg.  
Trgl.  
Voce  
VI.I  
VI.II  
Vla.  
Vlc.  
Cb.

*p*

guk-ket ein feins, lieb's Mä-del her - aus. Es ist nicht dort da-  
win-dow a dear, sweet las-sie I spy. 'T is not her home up

*arco*  
*p*  
*arco*  
*p*  
*arco*  
*p*

25

Voce  
VI.I  
VI.II  
Vla.  
Vlc.  
Cb.

hei-me! Es ist nicht dort da - hei-me! Es ist des Wirts sein  
yon-der! 'T is not her home up yon-der! She is the old inn -

*pizz.*  
*pizz.*  
*p*

30

Cor. *a 2*  
Trgl.  
Voce  
Töch - ter - lein. Es woh - net auf grü - ner Hai  
keep - er's lass! She dwell - eth where green the heath  
VI.I  
VI.II  
Vla. *arco*  
Vlc. *p arco*  
Cb. *pp*  
35



Cor. *a 2*  
Trgl.  
Voce  
VI.I  
VI.II  
Vla. *pizz.*  
Vlc. *p pizz.*  
Cb. *p*  
40

Gemächlich  
Comodo

Ob. *pp*

Cl. *pp*

Fg. *p*

Cor. *a2*

Trgl.

Voce *p*  
de. Mein Herz - le - ist wund. Komm,  
er! My heart is - full sore! Come,

VI.I *f* *p*

VI.II *f* *p*

Vla.

Vlc.

Cb.

45

Cl.

Fg.

Voce  
Schätz - le, - mach's g'sünd! Dein schwarz-brau - ne - Äug - lein, die  
sweet, it - re - store! Thy spark - ling brown eyes they have

VI.I *pizz.* *arco* *div.*

VI.II *p pizz.* *arco*

Vla. *p pizz.* *arco*

Vlc. *p* *arco*

Cb. *pizz.*

50

Ob.  
Cl.  
Fg.  
Cor.  
Voce  
VI.I  
VI.II  
Vla.  
Vlc.  
Cb.

hab'n mich ver - wund't! Dein ro - si - ger Mund macht Her - zön ge -  
wound-ed me sore! Thy lips' hon - ey store will cure hearts once

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

55



Fl.  
Ob.  
Cl.  
Fg.  
Voce  
VI.I  
VI.II  
Vla.  
Vlc.

sund. Macht Ju - gend ver - stän - dig, macht To - te le - ben - dig, macht  
more, make young quit their sigh - ing, new life give the dy - ing, make

*p*  
*1.*  
*p*  
*arco*

60

65

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

Voce

Kran-ke ge - sund, macht Kran-ke ge - sund, ja ge - sund. Wer  
 sick well once more, make sick well once more, yes, once more. Who

Vl. I

Vl. II

Vla.

Vlc.

Cb.

65

1.

Ob.

Cl.

Ptti.

Voce

hat denn das schön schö - ne Lied - lein er - dacht? Es ha - ben's drei  
*was it of this lit - tle dit - ty had thought? It was by three*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

70

1.

Ob.

Cl.

Fg.

Cor.

Voce

Gäns' ü - bers Was - ser ge - bracht! Zwei grau - e und ei - ne wei - ße, zwei  
*geese o'er the wa - ter once brought. Two gray ones and a white one! Two*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

75

1.

Ob.

Fg.

Cor. 1. a 2

Trgl.

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

80

grau-e und ei-ne wei-Be! Und wer das Lied-lein nicht sin-gen kann, dem  
 gray ones and a white one! And he who this dit-ty can't sing, for him to-

Cor. a 2

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

85

wol-len sie es pfei-fen! Ja!  
 whis-tle it they're wil-ling! Yes



Fl. *p* *f*

Ob. *p*

Cl. *p* *a 2*

Fg. *p*

Cor. *a 2* *p*

Trgl. *f*

Voce

Vl. I *f* *pp* *ff* *p*

Vl. II *pp* *ff* *p*

Vla. *pizz.* *f*

Vlc. *pizz.* *f*

Cb. *pizz.* *f*

95

# Das irdische Leben

## Earthly life

Unheimlich bewegt (♩ = 104)

*Spettrale con moto*

5

Flauti

Oboi

Corno inglese

Clarineti in  $\left[ \begin{array}{c} B \\ Sib \end{array} \right]$

Fagotti

Corni in  $\left[ \begin{array}{c} F \\ Fa \end{array} \right]$

Tromba in  $\left[ \begin{array}{c} F \\ Fa \end{array} \right]$

Piatti

Voce

Unheimlich bewegt (♩ = 104)

*con Sord.*

Violino I  
(div.)

*con Sord. pp*

Violino II  
(div.)

*pp*

*pizz. con Sord.*

Viola  
(div.)

*con Sord. pp*

*pp pizz. con Sord.*

Violoncello  
(div.)

*pp con Sord.*

*pp pizz. con Sord.*

Contrabasso  
(div.)

*pp*

5

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

Tr.

Voce

VI. I

VI. II

Vla.

Vlc.

*mit beängstigtem Ausdruck  
con espressione straziante*

„Mut - ter, ach Mut - ter, es hun - gert mich!  
„Mot - her, o Mot - her so hung - ry - I,

10

Fl. *ffp*  
 Ob. *ffp*  
 Cor. ingl. *p* *a 2* *ff* *ffp*  
 Cl. *p* *ffp* *p* *ffp*  
 Fg. *ffp* *ffp*  
 Cor. *p* *f* *p* *f*  
 Tr. *ffp* *ffp*  
 Voce  
 Gib mir Brot, sonst ster - be ich.  
 give me bread or I shall die.  
 Vl. I *pp* *ff* *pp* *ff*  
 Vl. II *pp* *f* *pp* *ff*  
 Vla. *pp* *f pizz.* *pp* *f pizz.*  
 Vlc. *ff* *div.* *p* *ff*

15

Ob. *ff*

Cl. *p<sup>v</sup>* *f* *p*

Voce (p)  
„War - te nur!  
„Wait a while!

Vl. I *p* *f* *pp*

Vl. II *f* *p* *pp*

Vla. *pp* *pp* *pp*

Vlc. *f* *p* *pp*

15

20

Fl.

Cl.

1. *pp*

1. Echo *pp*

Voce

War-te nur, mein lie - bes Kind! Mor - gen wol - len wir  
Wait a while, my dar - ling o, we to - mor - row

VI.I

VI.II

Vla.

Vlc.

20

Detailed description: This is a page of a musical score for the opera 'Das irdische Leben'. The page is numbered 78 and contains measures 20 through 24. The score is arranged in a system with six parts: Flute (Fl.), Clarinet (Cl.), Voice (Voce), Violin I (VI.I), Violin II (VI.II), Viola (Vla.), and Violoncello (Vlc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Flute and Clarinet parts have a first ending marked '1.' and a dynamic marking of *pp* (pianissimo). The Clarinet part also includes an 'Echo' section. The Voice part has German and English lyrics. The instrumental parts (VI.I, VI.II, Vla., Vlc.) feature rhythmic patterns of eighth and sixteenth notes. The page number '20' appears at the top left and bottom left.

25

1.

Fl.

Cor. ingl.

Cl.

Fg.

Voce

ern - ten ge - schwind!  
rea - ping will go.

VI.I

VI.II

Vla.

Vlc.

Cb.

25

*p*

*espr.*

*p*

*p espr.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

30

Fl.

Cor. ingl.

Cl.

Voce

Und als das Korn ge -  
 When the\_ corn was

VI. I

VI. II

Vla.

Vlc.

Cb.

30



35

Fl.

Ob.

Cor. ingl.

Cl.

Voco

ern - tot war, rief das Kind noch im - mer -  
 rea - ped next sun, still the child's sad cry - went

Vl. I

Vla.

Vlc.

35

40

*a2*

F1. *ffp*

Ob. *pp* *ffp* *expr.*

Cor. ingl. *ffpp*

Cl. *pp* *ff*

Voce

dar: „Mut - ter, ach Mut - ter, es hun - gert mich!  
 on: „Mot - her, o Mot - her, so hung - ry - I,

VI. I *pp* *ff* *pp* *ff pp* *pp* *ff pp*

VI. II *f* *p*

Vla. *pp* *ff* *pp* *ff pp* *pp* *ff pp*

Vlc. *pp* *ff pp* *pp* *ff pp* *pp* *ff pp*

Cb. *p*

40 *p*

45

Fl. *pp*

Ob.

Cor. ingl. *p*

Cl. *f*

Tr. *con sord.*  
*ffp*

Voce  
Gib mir Brot, sonst ster - be ich!  
give me bread or I shall die!

VI. I *pp* *div.* *f* *p* *f* *p*

VI. II

Vla. *p* *ff* *p* *ff* *p* *pp*

Vlc. *p* *ff* *p* *ff* *p*

Cb.

45

50

1.

Ob.

Cor. ingl.

Cl.

Tr.

Voce

„War-te nur! War-te nur, mein  
„Wait a while, wait a while, my

VI. I

VI. II

Vla.

Vlc.

50

Detailed description of the musical score: The score is for a symphonic work. The top section (measures 1-4) features the Oboe and Clarinet playing a melodic line with dynamics *p*, *f*, and *pp*. The Cor Anglais and Trumpet parts are mostly rests. The Voice part enters in measure 3 with the lyrics. The string section (Violins I and II, Viola, and Violoncello) provides a rhythmic accompaniment with various dynamics including *ff*, *pp*, and *f*. The bottom section (measures 5-8) continues the instrumental accompaniment.

55

Cor. ingl.

Voce

lie - bes Kind!      Mor - gen      wol - len wir      dro - schen ge -  
dar - ling o,      we      to - mor - row      thras - hing will

VI.I

VI.II

Vla.

Vlc.

55

60

Fl.  $a_2$   $\wedge$

Ob. 1.  $\wedge$

Cor. ingl.  $p$

Cl.  $p$

Voce  
schwind!“  
go.“

VI. I  $p$  spr. Bogen  
saltando Parco

VI. II  $p$  spr. Bogen  
saltando Parco

Vla.  $p$

Vlc.

Cb.

60

65

Cor. ingl.

Cl.

Voce

Und als das Korn ge - dro - schen  
When the\_ corn was thras-hed next

VI.I

div.

pp

VI.II

arco

f

pp

Vla.

arco

pp

ff

pp

Vlc.

pp

f

pp

Cb.

65

70

Ob.

Cor. ingl.

Cl.

Vocce

war, rief das Kind noch im - mer - dar:  
sun, still the child's sad cry went on:

Vl. I

Vl. II

Vla.

Vlc.

70

Detailed description of the musical score: The score is for page 88 of 'Das irdische Leben'. It features a vocal line and an orchestral accompaniment. The vocal line is in a minor key (three flats) and has the lyrics: 'war, sun, rief, still, das, the, Kind's, sad, im - mer - dar:, cry, went, on:'. The orchestral parts include Oboe, Cor Anglais, Clarinet, Violin I, Violin II, Viola, and Violoncello. The music is marked with various dynamics such as *pp*, *f*, *ff*, and *p*. There are also articulation marks like accents and slurs. The page number '70' is written at the top and bottom of the score.



75

Fl.

Ob.

Cor. ingl.

Cl. a2

Fg.

Voce

Mut - ter, ach Mut - ter, es hun - gert mich, gib mir  
„Mot - her, o Mot - her, so hung - ry I, give me

VI. I

VI. II

Vla.

Vlc. arco

div. arco

Cb.

75

Detailed description: This is a page of a musical score for 'Das irdische Leben', page 89. The score is in G major and 3/4 time. It features a vocal line and a full orchestral ensemble. The vocal line is in the center, with lyrics in German and English. The instrumental parts include Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet in A (Cl. a2), Bassoon (Fg.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is marked with various dynamics such as *f*, *ff*, *pp*, *sf*, and *espr.*. The page number 75 is written at the top left and bottom left of the score.

80

Fl. *ff* *a 2* *p*

Ob. *ff* *p* 1.

Cor. ingl.

Cl.

Fg.

Tr.

Voce *f* *ffp*

Brot, sonst ster - be ich!  
bread or I shall die!

Vl. I *ff* *p* *ff* *p*

Vl. II *ff* *pp* *f* *pp*

Vla. *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp*

Cb.

80

85

Fl. a2

Ob. 1.

Cor. ingl. p

Cor. a3+ ffp

Tr.

Voce (p)

„War-te nur! War-te nur, mein lie - bes  
„Wait a wiiile, wait a while, my dar - ling

Vl. I pp spr Bogen saltando Parco

Vl. II pizz. p

Vla. pp pizz. p

Vlc. pp pizz. p

Cb. p

85

90

1.

Fl.

Cor. ingl.

Voco

Kind! Mor - gen wol - len wir bak - ken ge - schwind!  
o, we to - mor - row — ba - king will go."

spr. Bogen  
saltando l'arco

VI. I

ppp

VI. II

arco

pp

Vla.

arco

pp

Vlc.

arco

pp

pizz.

mf

spr. Bogen  
saltando l'arco

p

Cb.

pp

90

pp

95

Fl. 1. *mf* *p*

Ob. 1. *ppp*

Cl. *pp*

VI.I *p* *ppp*

VI.II *pizz.* *mf* *4a corda arco*

Vla. *pizz.* *pp*

Vlc. *pizz.* *f*

Cb. *f*

95

Detailed description: This is a page of a musical score for orchestra, measures 95-98. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part starts with a first ending bracket and a dynamic of *mf*, then softens to *p*. The Oboe (Ob.) plays a sustained note with a dynamic of *ppp*. The Clarinet (Cl.) has a melodic line starting with a dynamic of *pp*. The Violin I (VI.I) part features a melodic line with a dynamic of *p* that becomes *ppp*. The Violin II (VI.II) part is marked *pizz.* (pizzicato) and has a dynamic of *mf* in the final measure, with the instruction *4a corda arco* (fourth string arco). The Viola (Vla.) part is also marked *pizz.* and has a dynamic of *pp*. The Violoncello (Vlc.) part is marked *pizz.* and has a dynamic of *f* in the final measure. The Contrabass (Cb.) part has a dynamic of *f* in the final measure. The page number 95 is printed at the top left and bottom center.

Musical score for measures 100-104. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a complex texture with multiple melodic lines and dynamic markings such as *pp* and *pizz.*. A double bar line with repeat dots is present at the end of measure 104.

Musical score for measures 105-109. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music continues with a complex texture, featuring dynamic markings such as *pp* and *arco*. A double bar line with repeat dots is present at the end of measure 109.

Etwas zögernd  
*Poco esitando*

110

Fl. *p*

Cor. ingl. *p*

Cl. 1. *p*

Cor. 1. *ppp*

Voce

Und als das Brot ge - bak - ken - war,  
And when the bread was - ba - ked next day,

Etwas zögernd

VI. I

VI. II

Vla. I

Vlc.

110

115

a 2

Fl. *pp*

Ob. *p* *ausdrucksvoll* *espressivo*

Cor. ingl. *pp*

Fg. *p* a 2 *p*

Cor. *fp*

Voce

lag cold das the

VI. I *p*

VI. II *arco* *pp*

Vla. *arco* *p*

Vlc. *arco* *p*

115



120

Fl. *ff* *a 2*

Ob. *ff*

Cor. ingl. *ff* *p*

Cl. *ff* *a 2*

Fg. *ff* *p*

Cor. *ff* *p*

Tr. *ff*

Voce. *ff*

Kind auf der To - - - ten - - - bahr!  
child in the cof - - - fin lay!

VI.I *ff* *p* *ff* *p*

VI.II *ff* *pp* *ff* *p*

Vla. *ff* *p* *ff*

Vlc. *f* *p* *f*

This musical score page, numbered 98, is titled "Das irdische Leben". It features a full orchestral arrangement with woodwinds, brass, strings, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), and Voice (Voce). The second system includes Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The music is in a key with three flats and a 3/4 time signature. The score includes various dynamics such as *ff*, *f*, *pp*, and *mf*, as well as performance instructions like "arco" and "4<sup>a</sup> corda". The page number "125" is printed at the top and bottom of the score.

Cl. *a2* 130 *mf* *p* 135

Fg. *a2* *f* *mf* 1. *p*

Cor.

Ptti. *mit Schwammschlägel*  
*con bacchette di spugna* *pp*

VLI

VLI

Vla. *f* *mf* *f* *mf* *p*

Vlc. *f* *mf* *mf*

Cb. *pizz.* *mf*

130 135

# Des Antonius von Padua Fischpredigt

## Antonius of Padua's fish sermon

English version by  
Addie Funk

Behäbig. Mit Humor (Im Anfang  $\text{♩} = 138$ )  
Con pigrezza. Con umore (A principio)

Flauti

Oboi

Clarinetti in [B Sib]

3 Fagotti

Corni in [F Fa]

Timpani

Triangolo

Rute

Tamtam

Gran Cassa e Piatti

Voce

Violino I

Violino II

Viola

Violoncello

Contrabasso

Behäbig. Mit Humor (Im Anfang  $\text{♩} = 138$ )

Behäbig. Mit Humor (Im Anfang  $\text{♩} = 138$ )

An-  
An-

5

1.

2.

mf

p

pp

pizz.

p

Fg. *pp*

Voce  
 to - nius zur Pre - digt die Kir - che find't le - dig! Er geht zu den  
 to - nius for ser - vice the church finds de - ser - ted! He goes to the

VI.I  
*pizz.*

Vla. *pp*

Vlc. *pp*

10



Cl. *p*

Fg. *p*

Trgl. *p*

Voce  
 Flüs - sen und pre - digt den Fi - schen! Sie schlag'n mit den Schwänzen! Im  
 ri - vers to preach to the fi - shes! They all come a - swimming in the

VI.I  
*pizz.*

VI.II *p*

Vla.

Vlc.

15

Cl.  
Fg.  
Trgl.  
Voce

Son-nen-schein glän-zen! Im Son-nen-schein, Son-nen-schein glän-zen, sie  
sun-shine a - glea-ming, the sun-shine, the sun-shine a - glea-ming, a -  
20

Cl.  
Fg.  
Timp.  
Trgl.  
R.  
Voce  
Vl.I  
Vl.II  
Vla.  
Vlc.  
Cb.

glän-zen, sie glän-zen, glän-zen!  
glea-ming, a - glea-ming, glea-ming!  
Die Karpfen mit  
The carp something

25

Voce

Ro - gen sind all' hier - her zo - gen, hab'n d'Mäu - ler auf - ris - sen, sich  
*no - ting in shoals come a - floa - ting with mouth wide a - sun - der they*

VI. I

Vla.

Vlc.

Cb.

30

=

Cl.

Fg.

Voce

Zu - hörn's be - flis - sen!  
*lis - ten in won - der.*

VI. I

VI. II

Vla.

Vlc.

Cb.

35

40

45

Fl. *pp* 1.

Ob. *pp* 1.

Cl.

Fg. *p* 2.

Voce  
 Kein Pre-digt nie - ma - len den  
 Fish ne' - er Likethe pre - sent found

VI.I *pp* arco

VI.II *pp*

Vla.

Vlc.

Cb.

45



Ob. *1.* *mit Humor con umore* *mf*

Cl. *1.* *p*

Fg. *1.2.*

Voce  
Fi-schen so g'fal-len!  
ser-mon so plea-sant!

VI.I *pizz.* *f*

VI.II

Vla. *b<sub>2</sub>*

Vlc.

Cb.

50

Fl.

Ob. *mf* *ff*

Cl. *in A-La* *p < sf* *p < sf* *p < sf* *p* *pp* *in B-Sit*

Fg. *1.2.* *3.* *p < sf* *pizz.* *p < sf* *p < sf* *pp* *1.* *pp*

VI.II *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff* *p*

Cb. *ff* *p*

55

Fl. *p*

Ob. *p* 1.<sup>^</sup>

Fg. 1.

Timp. *pp*

R. *pp*

Voce

Spitz-And arco

Vl.I *pp* arco

Vl.II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

60



Ob. 1.

Voce

go-sche-te Hech-te, die im-mer-zu fech-ten, sind ei-lends her-  
 pike so sharp snou-ted who o-thers have rou-ted in num-bers come

Vl.I

Vla.

Vlc.

Cb.

65

70

Ob.

Cl.

Fg.

Cor.

Timp.

Voce

Vl. I

Vl. II

Vla.

Vlc.

Cb.

70

*mf*

*f*

*f*

1.

2.

*mf*

*f*

*mf*

*f*

*f*

*f*

*arco*

*f*

*f*

schwom-men, zu hö - ren den From-men! Auch je - ne Phan - ta - sten, die  
 spee - ding to the Ho - ly Man's rea - ding. The bi - got - ted e - ven, for

75

Cl.

Fg.

Cor.

Timp.

Voce

im - mer - zu fa - sten: die Stock - fisch ich mei - ne, zur Pre - digt er -  
 fas - ting much gi - ven: to cod I'm al - lu - ding, their heads are pro -

VI.I

VI.II

Vla.

Vlc.

Cb.

75

80

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

R.

Voce

scheinen.  
tru-ding!

Kein Predigt nie - ma-len  
Cod ne'-er like the pre-sent

Vl. I

Vl. II

Vla.

Vlc.

Cb.

80

85

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

R.

Voce

den Stockfisch so gfa-len!  
found ser-mon so pleasant!

VI.I

VI.II

Vla.

Vlc.

Cb.

90

tr

pp

tr

tr

tr

tr

pp

pp

pp

p

p

1.

1.

1.

2.

1.

pizz.

pizz.

mit Parodie  
con parodia

85

90

1.

95

Fl.

Ob.

Cl.

Fg.

Cor.

Ptti.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*1. beloved*

*2.*

*1. stacc. p sf*

*2. stacc. p sf*

*3. sf*

*ff*

*a 2*

*ff*

Becken mit Schwamm- sch. (verklungen lassen)  
 Piatti con bacchette di spugna (lasci lentamente spegnere)

*arco*

*div.*

*ff*

*div. A*

*arco*

*div. B*

*ff*

*arco*

*ff*

*arco*

*ff*

*ff*

*arco*

*ff*

95

100

Cl. *p*

Fg. *mf*

Cor. *mf*  
1.3. a.2  
2.4. a.2

Timp. *p*

Ptti.

Tamt. *p*

Vl. II

Vla. *f*  
*pp*  
*p*

Vlc. *mf*  
*arco*  
*p*

Cb. *mf*  
*pizz.*  
*p*

100



Cl.

Fg.

Cor.

Voce

VI. II

Vla.

Vlc.

Cb.

12. *p*

1. *p*

*pp*

Gut Aa - le und  
Proud sal - mon so

105

Cl.

Fg.

Cor.

Voce

VI. II

Vla.

Vlc.

1. *p*

Hau - sen, die vor - neh - me schmausen, die selbstsich be - que - men, die  
ab - le to grace rich man's tab - le with mien con - des - cen - ding are

110

Cl. *ppp*

Fg. *ppp*

Cor. *ppp*

Voce  
 Pre-digt ver - neh-men! Auch Kreb - se, Schild - kro - ten, sonst lang - sa - me  
 al - so at - ten - ding. While crabs, too, and turt - le ex - ci - ted - ly

Vla. *p*

Vlc.

Cb.

115



Ob. *p* 1.

Fg. *p* 2.

Cor. *p* 1.

Voce  
 Bo - ten, stei - gen ei - lig vom Grund, zu hö - ren die - sen Mund!  
 hurt - le, el - se slow in their ways, to hear what he - says.

VLI *pp*

VI.II *pp*

Vla. *pizz.* *arco* *pp*

Vlc. *pp*

Cb.

120

Fg.

Cor.

Voce

Kein Pre-digt nie-ma-len den  
*Crabs ne'er like the pre-sent found*

VI.I

VI.II

Vla.

Vlc.

125 130

Ob.

Cl.

Fg.

Cor.

Timp.

R.

Ptti.

Voce

Stockfisch so gfal-len! Fisch gro - Be, Fisch' klei-ne, vor - nehm und ge-  
*ser - mon so plea-sant! Fish small and fish grea-ter, proud, humb-le by*

VI.I

VI.II

Vla.

Vlc.

Cb.

f mf a 2 mf f dim. pp pizz. cresc. pizz. f

135

140

Fl. *a 2* *mf*

Ob.

Cl. *mf*

Fg. *mf*

Cor.

Timp.

Trgl. *p*

R.

Ptti. *pp*

Voce

mei-ne, er - he-ben die Köp-fe wie ver-ständ'ge Ge-schöp-fe!  
*na-ture, at - ten-tive-ly lis-ten li-ke crea-tures with rea-son!*

Vl. I *p*

Vl. II *p* *non legato*

Vla. *arco*

Vlc. *f non legato*

Cb.

140

1. *p* 145

Cl. *mf*

Fg. *mf*

Trgl.

Voce  
Auf Got - tes Be - geh-ren die Pre - digt an -  
O - bey - ing God's wis - hes that His words hear the

Vl.I *pp*

Vl.II *pp*

Vla. *pizz.*  
*f*

Vlc.

145

150

Fl.

Ob.

Cl.

Fg.

Cor.

Voce

Vl. I

Vl. II

Vla.

Vlc.

Cb.

mit Humor  
con umore

hören!  
fish-es.

pizz.

pizz.

150

155

Fl. *ff*

Ob. *ff*

Cl. *f*

Fg. *p* *f* *fff* *ff* *f* *p*

Cor. *f* *ffa<sub>2</sub>*

Ptti. *ff*

Gr.C. *pp*

VI.I *f* *div. arco*

VI.II *ff* *div. arco* *pp*

Vla. *ff* *div. arco* *pp*

Vlc. *fff* *ff* *arco* *p* *sf* *p*

Cb. *fff* *ff* *arco* *p* *mf*

mit Schwammschl.  
con bacchette di spugna

155

Cl. *mf*

Voce Die Pre-digt ge - en - det, ein je - der sich  
When ser - mon is en - ded all turn who at -

Vla. *pp spicc.* *sempre stacc.*

Vlc. *pp spicc.* *sempre stacc.*

Cb. *pp spicc.* *sempre stacc.*

160

Fl. 1. *p*

Ob. 1. *p*

Cl. *mf*

Fg. 1. *mf*

Voce wen - det. Die  
ten - ded! The

VI. I *pp* *pp*

VI. II *pp*

Vla.

Vlc.

Cb.

165



Ob.

Cl.

Voce  
 Hech - te bleiben Die - be, die Aa - le viel lie - ben; die Pre - digt hat  
 pike full to - prey - ing, the sal - mon to - play - ing, the ser - mon, though

VI.I

VI.II

Vla.  
*sempre stacc.*

Vlc.

Cb.  
 170 *pizz.*

Fl.

Ob.

Cl.

Voce  
 g'fal - len, sie blei - ben wie Al - len! Die Krebs geh'n zu - rük - ke; die  
 plea - sant, their faults has not les - sened. The crabs all go back - ward, the

VI.I

VI.II

Vla.

Vlc.  
*div.*

Cb.  
 175 *p arco*

180

a 2

Fl.

Ob.

Cl.

Fg.

Timp.

Voce

Stock-fisch'bleib'n dik-ke, die Kar-pfen viel fres-sen, die Pre-digt ver-cod re - main auk-ward, the carp still a - glut-ton has ser-mon for-

VI.I

VI.II

Vla.

Vlc.

Cb.

180

pizz.

a 2

p

1.

p

pp

1. 2.

p

3.

p

pp

pizz.

arco

arco

div.

pizz.

pizz.

pizz.

Fl. a 2

Ob. 1.

Cl.

Fg.

Cor.

Timp.

Ptti. mit Schwammschl. con bacchette di spugna

Voce

VI.I

VI.II

Vla.

Vlc.

Cb.

ges-sen, ver-ges-sen! Die Pre-digt hat g'fal-len, sie blei-ben wie  
 got-ten, for-got-ten! Their fault's are not les-sened by ser-mon, though

190 a 2 195

Fl. *mf* *p* *pp*

Ob. 1. *ppp*

Cl.

Fg. 1. *ppp*

Cor. 13.a 2 *pp*  
2. 4.a 2 *pp*  
4. in C-Do

Trgl. *p*

Ptti. mit Schwammschl.  
con bacchette di spugna *p*

Voce  
Al-len, die Predigt hat g'fallen, hat g'fallen!  
*pleasant, their faults are not les-sened, not les-sened!*

VI.I arco *mf* *p* *pp*

VI.II arco *mf* *p* *pp* pizz. *p* arco *ppp*

Vla. arco *mf* arco *p* *pp* pizz. *ppp* arco *ppp*

Vlc. *mf* *p* *pp* pizz. *ppp* arco *ppp*

Cb. *mf* pizz. *p* *pp*

190 *p* 195

# Rheinlegendchen

*Little legend of the Rhine*

Gemächlich  
*Comodamente*  
Rit. a tempo 5

Flauto

Oboe

Clarinetto in [A/La]

Fagotto

Corno in [F/Fa]

Voce

Gemächlich  
Rit. a tempo

Violino I

Violino II

Viola

Violoncello

Contrabasso

*sf p*

*p*

*zart tenero*

*gesungen cantando*

*pizz.*

*espress. p*

*div. pizz.*

5

*poco rit.* *Rit.*

Fl. *p* *poco rit.* *p* *Rit.*

Ob. *poco rit.* *p*

Cl. *poco rit.* *p*

Fg. *p* *pp*

Cor. *p* *poco rit.* *pp* *Rit.*

VI.I *dim.* *pp* *Rit.*

VI.II

Vla. *pp*

Vlc. *pp* 15

10 *pp* 15

*a tempo*

Fl. *a tempo*

Ob. *p*

Cl. *p*

Fg. *p*

Cor.

Voce

Bald gras' ich am Nek-kar, bald gras' ich am Rhein; bald  
 I—mow by the Neck-ar, a—non by—the Rhine, at

*a tempo*

VI.I *pp* *arco*

VI.II *pp*

Vla. *pp* *arco*

Vlc. *pp*

20

Ob.  
Cl.  
Fg.  
Cor. *express.*  
Voce  
VI.I  
VI.II  
Vla.  
Vlc.  
Cb. *pizz.*

hab' ich ein Schät-zel, bald bin ich al - lein! Was hilft mir das  
*times I've a sweet-heart, at times none is mine! What good is my*

25

Ob.  
Cl.  
Fg.  
Voce  
VI.I  
VI.II  
Vla.  
Vlc.  
Cb.

Gra-sen, wenn d'Si-chel nicht schneid't! Was hilft mir ein Schät-zel, wenn's  
*sick - le if sharp it not be, — what good is a sweet-heart who*

30

Fl. *p* *ff*

Ob. *p*

Cl. *p*

Voce  
 bei mir nicht bleibt!  
 stays not with me!

VI.I *p* *mf*

VI.II *pp* *mf*

Vla. *mf*

Vlc. *arco* *pp* *mf*

Cb. *pp*

35

Fl. *pp*

Ob. *pp*

Cor. *p*

Voce  
 So soll ich denn gra-sen am Nek-kar, am  
 Now if by the Neck-ar, the Rhine I must

Vl.S. *pp* *p espress.*

VI.I *pp* *pp*

VI.II *pp* *pizz.*

Vla. *pizz.* *arco* *pp*

Vlc. *mf* *pp*

40



(a tempo) rit.

Fl. *pp*

Ob.

Cor.

Voce *dim.*  
 Rhein, so werf' ich mein gol- des Ring-lein hin-ein.  
 now, my lit- tle gold ring in their wa- ters I'll throw! (a tempo) rit.

Vi-S. *pp* *p* *pp(subito)*

Vi.I *p* *arco* *pp(subito)*

Vi.II *p* *pp(subito)*

Vla. *p* *pp(subito)*

Vlc. *pp*

45

(ohne Nachschlag *senza aggiunzione*)

Fl. *a tempo*

Ob. *rit.* *p* *mf* *tr*

Cl. *p* *pp* *tr*

Fg. *p* *pp* *tr*

Cor.

Voce *rit.*  
 Es flie- Bet im Nek- kar und flie- Bet im Rhein, soll  
 'Twill float in the Neck- ar, 'twill float in the Rhine, a  
*a tempo*

Vi.I *pp*

Vi.II *pizz.* *pp*

Vla. *p*

Vlc. *p*

Cb. *p*

50

Fl. *tr*

Cl.

Fg.

Voce  
 schwimmen hin - un - ter ins Meer tief hin - ein.  
 swim - ming will float out to o - cean's deep brine!

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. *arco*

Cb. *p*

55

Ob. *rit.* *a tempo*

Cl. *p*

Fg.

Vl. I *sf rit.* *p a tempo* *pizz.*

Vl. II

Vla. *div.*

Vlc. *p(zart)*

Cb.

60 65

Fl. rit. a tempo

Ob.

Cl.

Fg.

Cor. *pespr.*

Voce

Und schwimmt es, das Ring-lein, so  
*And swim - ming the ring will be*  
*arco rit. a tempo*

VI.I

VI.II

Vla. *pp*

Vlc. *pp* pizz.

Cb. *pp*

70

(ein wenig gemäßigter als im Anfang)  
*(un poco più moderato che il principio)*

Ob.

Cor.

Voce

frißt es ein Fisch! Das Fisch-lein soll kom-men aufs Kö-nigs sein  
*gulped by a fish! The fish for king's ta-ble be served a good*

VI.I

VI.II

Vla. *pp*

Vlc. *pp*

Cb.

75

Fl. *p* *poco rit.*

Ob. *p espr.* *pp subito* *poco rit.*

Cl. *p*

Fg. *p* *poco rit.*

Cor. *p*

Voce *poco rit.*

Tisch! Der Kö - nig tät fra - gen: wem's Ring-lein sollt' sein?  
 dish! The king he will que - ry whose may the ring be?

Vl.-S. *p*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

85  
zart hervortretend  
tenderamente rilevato

molto rit. a tempo

FL.

Ob.

Cl.

Fg.

Cor.

Voce

Da tät mein Schatz sa-gen: Das  
My sweet-heart will say: It be-

VI.-S.

VI. I

VI. II

Vla.

Vlc.

Cb.

85

p

ppp

molto rit.

a tempo

p subito

p

p subito

pizz.

pizz.

p

arco

p espr.

p

rit.  
(sogleich etwas  
zurückhalten)  
(subito poco  
ritard.)

90  
molto rit.

a tempo (wie im Anfang)  
(come il principio)

Fl. *mf* *pochett. rit. pp*

Ob. *p*

Cl. *p* *pp*

Fg. *p*

Cor. *molto espr.* *f* *p*

Voc. Ring-lein ghört mein. Mein  
long-eth to me! My

VL-S. rit. molto rit. a tempo (wie im Anfang) (come il principio)  
*molto cresc.* *f* *mf* *pochett. rit. pp*

VL I *molto cresc.* *f* *p* *pochett. rit.*

VL II arco *p* *pochett. rit.*

Vla. arco div. *f* *pochett. rit.*

Vlc. *molto espr.* *pp*

Cb. *pp*

90

*a tempo*

Cor. *p*

Voce  
 Schätz-lein tät sprin - gen Berg auf und Berg ein, tät mir wied-rum  
 sweet-heart will hast - en\_ öer mount - ain and glen\_ and bring me my

*a tempo*

VI.I *pp*

VI.II *pp*

Vla. *pp*

Vlc. *pizz.* *mf*

Cb. *mf*

95

Fl. *p*

Ob. *p*

Cor. *p*

Voce  
 brin - gen das Gold - ring-lein mein!\_  
 lit - tle gold ring back a - gain!\_

VI.I *pizz.*

VI.II *pizz.*

Vla. *pizz.*

Vlc. *arco* *pizz.*

Cb. *pizz.*

100

(ohne Nachschlag *senza agguazione*)

Fl. *tr* *p* *tr*

Ob. *p*

Cl. *p*

Fg. *p*

Voce

Kannst gra-sen am Nek-kar, kannst gra-sen am  
So then by the Neck-ar, the Rhine thou mayst

VI. I *div.* *sf* *p*

VI. II *f* *arco* *p*

Vla. *arco* *pizz.* *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

105

Fl. *tr* *mf* *tr* *tr*

Voce

Rhein! Wirf du mir nur im-mer dein Ring-lein hin-ein!  
now, if but in their wa-ters thy ring thou wilt throw!

VI. I *div.* *mp*

VI. II *mp* *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

110



115

120

Fl. *mf* *ff*

Ob. *mf* *f*

Cl. *p* *f*

Fg. *p*

Cor. *ppp* *mf*

VI.I *div.* *mf* *p*

VI.II *mf* *p*

Vla. *pp* *pizz.* *mf* *p*

Vlc. *arco* *p* *pizz.* *mf* *p*

Cb. *p* *p*

115

120

# Lied des Verfolgten im Turm

## Song of the persecuted man in the tower

**Leidenschaftlich, eigenwillig**  
*Passionato, ostinato*

The musical score is arranged in a standard orchestral format with the following parts:

- Flauti** (Flutes): Resting in the first measure, playing a melodic line in the second measure.
- Oboi** (Oboes): Resting in the first measure, playing a melodic line in the second measure.
- Clarineti in B/Sib** (Clarinets in B/Sib): Resting in the first measure, playing a melodic line in the second measure.
- Fagotti** (Bassoons): Playing a rhythmic pattern of eighth notes with triplets in both measures.
- Corni in F/Fa** (Horns in F/Fa): Resting in the first measure, playing a melodic line in the second measure.
- Trombe in F/Fa** (Trumpets in F/Fa): Resting in the first measure, playing a rhythmic pattern in the second measure with *con sord.* (with mutes).
- Timpani** (Timpani): Resting in both measures.
- Voce** (Voice): Singing the vocal line with lyrics in German and English.
- Violino I** (Violin I): Resting in both measures.
- Violino II** (Violin II): Resting in both measures.
- Viola** (Viola): Resting in both measures.
- Violoncello** (Cello): Playing a rhythmic pattern of eighth notes with triplets in both measures.
- Contrabasso** (Double Bass): Resting in both measures.

**Vocal Line:**

**ff Der Gefangene The Prisoner**

Die Gedanken sind frei,                      wer kann sie er-  
*Our thoughts they are free,*                      they have no de-

**Ob.** *a 2*  
*f*

**Cl.** *a 2*  
*f*

**Fg.** *a 2*  
*fp* *f*

**Cor.** *sf* *f*

**Voce**  
 ra - ten, sie rau-schen vor-bei wie nächt-li-che Schatten,  
 tec - tors, they rush by and flee like sha-do-wy spect-res,

**VI.I** *fp* *f*  
 Doppelgr. doppie corde

**VI.II** *ff* *f*  
 4<sup>a</sup> corda

**Vla.** *f*

**Vlc.** *fp* *f*

**Cb.** *f*

5  
a 2

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

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

Fg. *f* *3* *3* *3*

Cor. *p* *cresc.* *fp* *cresc.*

Timp. *pp* *cresc.* *f*

Voce  
kein Mensch kann sie wis - - sen, kein Jäger sie  
no per - son can know them, no hunter lay

Vl. I

Vl. II

Vla. *p* *cresc.* *f*

Vlc. *p* *f* *3* *3* *3*

Cb. *p* *cresc.* *f*

5

Ob. *a2* *f*

Cl. *fp* *fp*

Fg. *a2* *tr* *fp* *fp* *f*

Cor. *fp* *f* *f*

Timp. *mf*

Voce  
 schie - - Ben, es blei-bet da - bei, es blei-bet da-bei, die Ge-  
 low. \_\_\_\_\_ them, it is and shall be, it is and shall be: our

Vl.I *fp* *fp* *4a corda*

Vl.II *ff* *fp* *f*

Vla. *div.* *fp* *ff* *p* *f*

Vlc. *tr* *fp* *fp* *f*

Cb. *f* *f* *ff* *pizz.*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1 (a2), marked *ff* and *pp*.
- Ob. (Oboe):** Part 2 (a2), marked *ff* and *p*.
- Cl. (Clarinet):** Part 2 (b2), marked *ff*.
- Fg. (Fagott):** Part 2, marked *fp* and *f*.
- Cor. (Corni):** Two parts, marked *ff* and *fp*.
- Tr. (Trombe):** Part 1, marked *fp* and *f*, with *con sord.* (con sordina).
- Timp. (Trommeln):** Part 1.
- Voce (Voice):** Lyrics: *dankensindfrei!* / *thoughts they are free!*
- Vl. I (Violin I):** Part 1, marked *ff*, *dim.*, *p*, and *mf*.
- Vl. II (Violin II):** Part 1, marked *ff*, *mf*, and *p*.
- Vla. (Viola):** Part 1, marked *ff*, *mf*, and *p*, with *pizz.* (pizzicato).
- Vlc. (Violoncello):** Part 1, marked *ff* and *p*.
- Cb. (Contrabasso):** Part 1, marked *p*.

Rehearsal mark 10 is indicated at the beginning of the second measure of the score.

1.

Fl.

Ob.

Cl.

Fg.

Tr.

*fp*

**Das Mädchen The Maiden**

Voce

*p*

Im Som - - mer ist gut lu - - stig sein auf  
 In sum - - mer it must plea - - sant be on

Vl.I

*pp*

Vl.II

*pp*

Doppelgr.  
doppie corde div.

*pizz.*

Vla.

arco

*tr*

div.

Vlc.

*pizz.*

*pp*

*sf*

*pp*

Cb.

div.

*pp*

Fl. *p*

Ob.

Cl. *a2*

Fg. *1.*

Voce  
 ho - henwil - den Ber - gen. Dort  
 hill - topsgrown with hea - ther. There

Vl.I *con sord. p*

Vl.II *con sord. p*

Vla. *con sord. p*

Vlc. *pp pizz. div. oon sord*

15

Fl. *1.*

Ob. *1. p*

Cl. *p*

Fg. *p*

Voce  
 fin - det man grün' Plät - ze - lein, mein Herz ver - lieb - tes  
 would I find green nooks for thee my heart's own love, O  
*leggiero sempre*

Vl.I *pp sf sf pp*

Vl.II *pp*

Vla. *pp leggiero pp*

Vlc. *pp*

20



**Fl.** *a2*

**Ob.** *p sf pp*

**Cl.** *1. p*

**Fg.** *p sf pp*

**Cor.** *sf p* 4.

**Voce**  
Schät - ze - lein, von dir, \_\_\_\_\_ von dir mag ich nicht  
*come with me, from thee, \_\_\_\_\_ from thee I would not*

**VLI** *sf sf pp*

**VLI** *tr gliss. sf pp*

**Vla.** *pp*

**Vlc.** *pp sf pp leggiero pizz.*

**Cb.** *p*

25

Fl. *a2*

Ob. *1.* *pp*

Cl. *a2* *pp*

Fg. *1.* *pp*

Cor. *1.* *pp*

Voce  
schei - den.  
se - ver!

Vl.I *pp*

Vl.II *tr* *pp*

Vla. *pp* *senza sord.*

Vlc. *senza sord.*

Cb.

25

Fl. <sup>a2</sup> 30

Ob. 1.

Cl. <sup>a2</sup>

Fg. <sup>a2</sup> *f* <sup>3</sup> <sup>a2</sup> <sup>2</sup> <sup>3</sup>

Cor. <sup>a2</sup> *f* *fp* *fp*

Tr. <sup>a2</sup> *f con sord.*

Der Gefangene-The Prisoner

Voce

Und sperrt man mich ein in fin-ste-re  
 And though I be locked in dungeon for

Vl.I <sup>4<sup>a</sup> corda</sup> *f* <sup>3</sup> <sup>3</sup>

Vl.II <sup>4<sup>a</sup> corda</sup> *f* <sup>3</sup> <sup>3</sup>

Vla. *ff* *f*

Vlc. *ff* <sup>3</sup> <sup>2</sup> <sup>2</sup>

Cb. *div. pizz.* *arco* *ff* *f* <sup>3</sup> 30

Ob. *a 2*  
*ff*

Cl. *a 2*  
*ff*

Fg.  
*ff*

Cor.  
*mf* *ff*

Voce  
Ker - ker, dies al - les sind nur, dies al - les sind nur ver - geb - li - che  
ev er, it all is in - vain, it all is in - vain and fruitless en -

VI.I *senza sord.*  
*fp*

VI.II *senza sord.*  
*ff* *4a corda*

Vla.  
*ff*

Vlc.  
*p* *ff*

Cb.  
*p* *f*

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The score is arranged in a standard orchestral format with woodwinds, strings, and voice. The woodwind section includes Oboe (a 2), Clarinet (a 2), Bassoon, and Cor Anglais. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The voice part is a tenor. The score is in 3/4 time and features a variety of dynamics and articulations. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groups. The voice part has a melodic line with lyrics in German and Italian. The overall mood is dramatic and somber.

**Fl.** *a2*  
**Ob.** *a2*  
**Cl.** *a2*  
**Fg.** *a2*  
**Cor.** *fp* *cresc.* *fp* *cresc.*  
**Timp.** *tr* *pp* *cresc.* *f*  
**Voce**  
 Wer - ke, denn mei-ne Ge - dan - - ken zer-rei-Ben die  
 dea - vour; my thoughts still had ris - - en o'er walls of my  
**Vl.I**  
**Vl.II**  
**Vla.** *trem.* *fp* *molto cresc.* *ff*  
**Vlc.** *mf* *molto cresc.* *f*  
**Cb.** *mf* *molto cresc.* *ff*

35

Ob. *ff* a2

Cl. *fp* *fp* *ff* a2

Fg. *fp* *fp* *ff* a2

Cor. *fp* *f* *f*

Voce  
 Schran - ken und Mau-ern ent-zwei, die Gedan-kensind frei, die Ge-  
 pri - son and shat-tered its key, our thoughts they are free! Our

Vl.I *fp*

Vl.II *ff* *fp.* *ff* 4<sup>a</sup> corda

Vla. *fp* *ff* *p* *f* div.

Vlc. *fp* *fp* *f*

Cb. *f* *f* *ff* pizz.

35

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. (Flute):** *ff*, *a2*
- Ob. (Oboe):** *ff*, *a2*
- Cl. (Clarinet):** *ff*, *a2*
- Fg. (Fagott):** *ff*, *a2*, *p*
- Cor. (Corni):** *f*, *ff*, *p*
- Tr. (Trombe):** *senza sord.*, *f*, *ff*, *p*
- Timp. (Timpani):** *f*, *pp*
- Voce (Voice):** *p*  
dan - ken sind frei!  
thoughts they are free!  
Im  
In
- VI.I (Violin I):** *ff*, *p*
- VI.II (Violin II):** *ff*
- Vla. (Viola):** *ff*
- Vlc. (Violoncello):** *ff*, *pp*
- Cb. (Contrabasso):** *ff*

Fl. *a 2*

Cor. *pp* 1.2.  $\wedge$  *p* *sempre pp*

Voce  
 Som - mer ist gut lu - stig sein, gut lu - stig sein auf  
 sum - mer it must plea - sant be, must plea - sant be on

VI. I *cantabile*

VI. II

Vla. *pizz.* *p* *pp*

Vlc. *pizz.*

40

Fl. *a 2*

Ob. *pp*

Cl.

Cor. *1.2. p*

Voce  
 ho - hen, wil - den Ber -  
 moun - tains high and lof -

VI. I

VI. II

Vla.



Fl. *a 2*

Ob.

Cl.

Fg.

Cor. *1. 2. A p*

Voce *gen. ty.* Man ist da  
A - lone we

VI. I

VI. II

Vla. *sempre pizz. pp*

Vlc. *pp*

45

*pp*

Detailed description: This page of the musical score covers measures 45 to 49. It features a full orchestral ensemble including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The vocal line (Voce) is in German and English. The music is in a minor key with a 3/4 time signature. Dynamics range from piano (*p*) to pianissimo (*pp*). The flute part has a *a 2* marking. The oboe and flute parts feature triplet markings. The violin II part has a *pp* dynamic. The viola part is marked *sempre pizz.* and *pp*. The cello part is marked *pp*. The vocal line has lyrics: "gen. ty. Man ist da A - lone we".

Fl.

Ob.

Cl.

Fg.

Voce e - wig ganz al - lein auf ho - hen wil - den Ber -  
there would al - ways be on moun - tains high and lof -

Vla.

Vlc.

50

Detailed description: This page of the musical score covers measures 50 to 54. It features the same full orchestral ensemble as the previous page. The vocal line continues with German and English lyrics: "e - wig ganz al - lein auf ho - hen wil - den Ber - there would al - ways be on moun - tains high and lof -". The music continues in the same minor key and 3/4 time signature. Dynamics include *p* and *pp*. The flute and oboe parts feature triplet markings. The bassoon part has a *p* dynamic. The violin II part has a *pp* dynamic. The viola part is marked *pp*. The cello part is marked *pp*. The page number 50 is at the bottom right.

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p* a2

Fg. *ff* *p* a2

Voce  
 gen, man hört da gar kein Kin-der-ge-schrei, kein Kin-der-ge-  
 ty, there nought is heard of chil-dren's cries, of chil-dren's

VI.I *ff* *pp*  
 sul ponticello trem.

VI.II *ff* *pp*  
 sul ponticello trem.

Vla. *ff* *pp*  
 am Steg trem.

Vlc. *ff* *pp*  
 am Steg trem.

Fl. *dim.*

Ob. *dim.*

Cl. *dim.* a2

Fg. *p* a2

Cor. *p* 12^

Voce  
 schrei!  
 cries!  
 Die Luft mag ei-nem da  
 The air may breathe there in

VI.I *pp* *cantabile*

VI.II *pp*

Vla. *pp*

Vlc. *pizz.* *pp*

Fl. 1. *p*

Ob. *p*

Fg.

Voce  
 wer - den, ja, die Luft mag ei - nem wer - -  
 safe - ty, yes, the air may breathe in safe - -

VI I

VI II

Vla.

Vlc.

60

Fl. 1.

Ob. *dim.*

Cl.

Tr. *p* *senza sord.* *f*

Timp.

Voce  
 den. So sei'swie es sei, und wenn es sich  
 ty. Then let it be so, and if for-tune

VI I *pp* *morendo* *ff*

VI II *ff*

Vla. *ff*

Vlc. *pp* *ff*

Cb. *ff* *div.*

Der Gefangene - The Prisoner

65

Fl. *ff*

Ob. *f* *mf*

Cl. *f* *mf*

Cor. *f* *mf*

Tr. *f* *mf*

Timp.

Voce.  
schik - ket, nur al - les, al - les sei in der Stil - le, nur all's in der  
fa - vors, but all done, all done soft-ly and low, but all soft and

Vl.I *mf*

Vl.II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

*mf*

Fl. *p* *ff* *p*

Ob. *p* *ff* *p*

Cl. *ff* *p*

Fg. *p* *pp*

Cor.

Voce  
Still, all's in der Still!  
*low, all soft and low.*

VI. I *div. sul ponticello* *trem.* *ff* *pp*

VI. II *pizz.*

Vla. *p*

Vlc. *pizz.* *p*

Cb.

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The score is arranged in a standard orchestral format with woodwinds, strings, and voice. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The voice part is for a soloist. The music features various dynamics such as piano (p), fortissimo (ff), and pianissimo (pp), along with performance instructions like 'div. sul ponticello' and 'trem.'. There are also triplets and accents marked throughout the score.

70

Fl. *mf*

Ob. *a2 mf*

Cl. *a2 mf*

Fg. *a2 mf*

Cor. *mf*

Tr. *a2 f*

Timp. *f*

Voce *ff*

Vla.

Vlc.

MeinWunsch und Be - geh - ren,      nie-mandkann's  
 A wish that is hid - den      can't be for -

70

Ob.  
Cl.  
Fg. *a 2<sup>b</sup>* *tr*  
Cor.  
Tr. *a 2*  
Timp. *tr*  
Voce  
weh - ren!      Es bleibt da - bei: die Ge - dan - ken sind frei, die Ge - dan - ken sind  
bid - den!      It is and shall be: our thoughts they are free, our thoughts they are  
Vl. I  
Vl. II *ff*  
Vla. *ff* *tr*  
Vlc. *f*  
Cb. *f*

Ob. *a 2* *ff* 75

Cl. *a 2* *ff*

Fg. *ff*

Cor. *mf* *ff* *ff*

Timp. *p*

Voce  
frei!  
free.

Vl.I

Vl.II

Vla. *pizz.* *f*

Vlc. *p*

Cb. *p* 75

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The page is numbered 160 at the top left and 75 at the top center and bottom center. The score is arranged in a system of staves. The instruments and their parts are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Voice (Voce), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Oboe, Clarinet, and Bassoon parts are marked with a dynamic of *ff* (fortissimo) and a fingering of *a 2*. The Cor Anglais part has a dynamic of *mf* (mezzo-forte) in the first measure and *ff* (fortissimo) in the second and third measures. The Timpani part is marked *p* (piano). The Voice part has the lyrics 'frei!' and 'free.' written below the staff. The Violin I and II parts are marked *p* (piano). The Viola part is marked *pizz.* (pizzicato) and *f* (forte). The Violoncello and Contrabass parts are marked *p* (piano). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'MA' and 'A' above notes in the Bassoon part.



Fl. *p* 1.

Ob. *ff* *a2* *p*

Cl. *ff* *a2* *p*

Fg. *ff*

Cor. *ff*

Tr. *ff* *a2*

Timp. *ff* *p*

Voce *p*

Das Mädchen - The Maiden

Mein Schatz, du singst so  
My love, dost sing as

Vl. I *ff* *4a corda* *pp*

Vl. II *ff* *4a corda*

Vla. *ff* *pizz.* *p*

Vlc. *ff* *pizz.* *p*

Cb. *ff*

1.

Fl.

Ob.

Cl.

Cor.

Voce

fröh-lich hier, wie's Vö - ge-lein im Gra - - - -  
 mer-ri - ly, as bird a-mong the bran - - - -

Vl. I

Vla.

Vlc.

80

1.

Fl.

Cl.

Fg.

Cor.

Voce

- - - se.  
 - - - ches;

Vl. I

Vla.

Vlc.

*pp* *arco*  
*pp* *div.*

85

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.:** Flute, marked *a 2* and *pp*.
- Ob.:** Oboe, marked *1.*, *p*, and *pp*.
- Cl.:** Clarinet, marked *a 2* and *p*.
- Fg.:** Bassoon, marked *pp*.
- Voce:** Voice, with lyrics: "Ich steh' so trau-rig bei / At pri - son door I stand".
- VI.I:** Violin I, marked *pp* and *arco*.
- VI.II:** Violin II, marked *pizz.*, *p*, *pp*, and *arco*.
- Vla.:** Viola, marked *pizz.* and *pp*.
- Vlc.:** Violoncello, marked *pizz.* and *p*.
- Cb.:** Contrabass, marked *pizz.* and *pp*.

The score is divided into three measures. The first measure is in 3/8 time, the second in 9/8, and the third in 6/8. The key signature is one sharp (F#).

90

*a 2*

Fl.

Ob. 1. *p*

Cl. *p* *f*

Fg. *p* *f*

Cor. 1.2. *sf*

Voce

Ker - ker-tür, wär' ich doch tot, wär' ich bei dir, ach  
 mourn - ful - ly, were I but dead were I with thee, ah

*f*

VI.I *sf* *sf* *pp* *sf* *sf* *div.*

VI.II *f*

Vla.

Vlc. *arco* *pp*

Cb. *pizz.* *p*

90

Fl. *a 2*

Ob.

Cl.

Fg.

Cor. *p*

Voce  
muß, \_\_\_\_\_ ach muß ich im-mer denn kla - gen!?  
*must,* \_\_\_\_\_ *ah must I ev - er be griev - ing?*

VI.I *div.legg. pp*

VI.II *p*

Vla.

Vlc. *legg. pp*

Cb.

95

Fl. *a 2*

Ob. 1.

Cl. 1.

Fg. 1.

Cor. 1.

VI.I

VI.II

Vla. *morendo*

Vlc.

100

Fl. *a 2*

Ob. *a 2*

Cl. 1.

Fg. 1.

Cor. 1.

Tr. *con sord.*

Timp. *f* *p*

Voce

Der Gefangene - The Prisoner

Und weil du so klagst, der Lieblich ent-  
 And sincethou mak'st moan, all love I'll be

Vl. I *p*

Vl. II *p*

Vla.

Vlc. *ff* *dim.* *p*

Cb. *arco* *ff* *dim.* *p*

100

Fl. *a2*  
 Ob. *a2*  
 Cl.  
 Fg. *a2*  
 Cor.  
 Tr. *a2*  
 Timp.  
 Voce  
 sa - ge! Und ist es ge-wagt, und ist es gewagt, so kann mich nichts  
 leav - ing! And when it is done, and when it is done no lon-ger be  
 V.I.  
 V.II  
 Vla.  
 Vlc.  
 Cb.

Musical score for the piece "Lied des Verfolgten im Turm" (The Song of the Persecuted in the Tower), page 167. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpet (Tr.), Timpani (Timp.), Voice (Voce), Violin I (V.I.), Violin II (V.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line includes the lyrics: "sa - ge! Und ist es ge-wagt, und ist es gewagt, so kann mich nichts leav - ing! And when it is done, and when it is done no lon-ger be". The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *a2* (second octave) and *p* (piano).

**Fl.** *f* *a 2*  
**Ob.** *f* *a 2*  
**Cl.** *f* *a 2*  
**Fg.** *f* *a 2*  
**Cor.** *fp cresc.* *f* *fp* *f*  
**Tr.** *fp* *ff*  
**Timp.** *pp* *f*  
**Voce**  
 pla - gen! So kann ich im Her - - zen stets lachen und  
 griev - ing! In heart hold here - af - - ter but jest-ing and  
**VI.I** *p molto cresc.* *ff*  
**VI.II** *p molto cresc.* *ff*  
**Vla.** *ff*  
**Vlc.** *p molto cresc.* *f*  
**Cb.** *p molto cresc.* *f*



105

Fl. *a<sup>2</sup>*  
*fp* — *ff*

Ob. *a<sup>2</sup>*  
*fp* — *ff*

Cl. *a<sup>2</sup>*  
*fp* — *ff* *tr* *tr*  
*fp* *tr* *tr* *fp* *tr* *tr*

Fg. *a<sup>2</sup>*  
*fp* *tr* *tr* *fp* *tr* *tr* *f*

Cor. *fp* — *ff* *f*

Timp. *f*

Voce  
scher - - zen. Es blei-bet da - bei, es blei-bet da-bei, die Ge-  
laugh - - ter. It is and shall be, it is and shall be: Our

Vl. I *fp* *f* *4<sup>a</sup> corda*

Vl. II *ff* *fp* *ff*

Vla. *ff* *p* *ff* *p* *f*

Vlc. *fp* *fp* *arco* *pizz.* *f* *pizz.*

Cb. *pizz.* *p* *f* *p*

105

ohne Nachschlag  
senza aggiunzione

**Fl.** *a 2* *ff*  
**Ob.** *a 2* *ff*  
**Cl.** *a 2* *ff* *fp* *fp* *fp* *fp*  
**Fg.** *a 2* *ff* *fp* *fp* *fp* *fp*  
**Cor.** *ff* *fp* *fp* *fp* *fp*  
**Tr.** *con sord. a 2* *ff* *fp* *fp* *fp* *fp*  
**Timp.**  
**Voce**  
 dan-ken sind frei!  
 thoughts they are free!  
**VI. I** *ff*  
**VI. II** *ff* *ff* *ff* *ff* *4<sup>a</sup> corda*  
**Vla.** *ff* *ff* *ff*  
**Vlc.** *ff* *ff* *pizz.*  
**Cb.** *ff* *ff* *pizz.*

110

Fl.

Ob. *a 2*

Cl.

Fg.

Cor.

Tr. *a 2* 1. senza serd.

Timp.

Voce

Die Ge - dan - ken sind frei!  
Our thoughts they are free!

VI. I

VI. II

Vla.

Vlc.

Cb.

110

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The page is numbered 110 at the top right and bottom right. It features a full orchestral score with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Voice (Voce), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line includes the lyrics 'Die Gedanken sind frei!' and 'Our thoughts they are free!'. The score shows dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo) with hairpins indicating crescendos and decrescendos. There are also performance instructions like *a 2* (second flute) and *1. senza serd.* (first trumpet without serenade). The music is written in a key with one sharp (F#) and a common time signature (C). The vocal line is in a soprano or alto register.

Wo die schönen Trompeten blasen  
*Where the beautiful trumpets blow*

Verträumt. Leise  
*Sognando. Piano* 5 10

Flauti

Oboi

Clarineti in  $\left[ \begin{array}{l} B \\ Sib \end{array} \right]$

Corni in  $\left[ \begin{array}{l} F \\ Fa \end{array} \right]$  con sord. pp sf

Trombe in  $\left[ \begin{array}{l} F \\ Fa \end{array} \right]$  con sord. pp sf

Voce

Violino I con sord. Verträumt. Leise

Violino II con sord.

Viola con sord.

Violoncello con sord.

Contrabasso con sord.

5 10

Detailed description of the musical score: The score is for a full orchestra. The top section includes Flauti (Flutes), Oboi (Oboes), Clarineti in B and Sib (Clarinets), Corni in F and Fa (Horns), and Trombe in F and Fa (Trumpets). The bottom section includes Voce (Voice), Violino I and II (Violins), Viola, Violoncello (Cello), and Contrabasso (Double Bass). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo and mood are 'Verträumt. Leise' (Dreamy. Soft) and 'Sognando. Piano' (Dreaming. Softly). The score is marked with dynamics like 'pp' (pianissimo) and 'sf' (sforzando). The woodwinds and brass parts have specific performance instructions like 'con sord.' (with mutes). The string parts are marked 'con sord.' and 'Verträumt. Leise'. Measure numbers 5 and 10 are indicated at the bottom of the score.

Musical score for measures 15-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr.), Viola (Vla.), and Violin (Vlc.).

- Fl.: Measures 15-19, melodic line.
- Ob.: Measures 15-19, melodic line with dynamics *pp* and *mf*.
- Cl.: Measures 15-19, melodic line.
- Cor.: Measures 15-19, harmonic accompaniment with dynamics *pp*.
- Tr.: Measures 15-19, melodic line with dynamics *mf* and *mf*.
- Vla.: Measures 15-19, melodic line with dynamics *sfp* and *sfp*.
- Vlc.: Measures 15-19, melodic line with dynamics *sfp* and *sfp*.

Measure numbers 15, 16, 17, 18, and 19 are indicated below the staves.



Poco ritard.

Musical score for measures 20-24. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr.), Voice (Voce), and Viola (Vla.).

- Ob.: Measures 20-24, melodic line with dynamics *pp*.
- Cl.: Measures 20-24, melodic line with dynamics *pp*.
- Cor.: Measures 20-24, melodic line with dynamics *pp*.
- Tr.: Measures 20-24, melodic line with dynamics *pp*.
- Voce: Measures 20-24, vocal line with lyrics.
- Vla.: Measures 20-24, melodic line with dynamics *sfp*.

Measure numbers 20, 21, 22, 23, and 24 are indicated below the staves.

Lyrics:  
Wer ist denn drau-Ben und wer klop-fet an, der  
Who is it knocks there and who can it be that

1. *p*

Ob. *pp*

Tr. 1. sempre con sord. *p*

Voce

mich so lei - se, so lei - se wek - ken kann!?

25 doth so soft - ly, so soft - ly wa - ken nic? 30

1. *poco rit.*

Fl. *sf*

Ob. *pp*

Cl. *pp*

Cor. sempre con sord. *pp*

Tr. 1. *ppp*

Voce

Das

Have

*poco rit.*

VI. I *pp*

VI. II *pp*

35

(♩ = ♩ ♩ ♩)

Voce  
ist der Herz-al-ler-lieb-ste dein, steh' auf und laß mich zu dir  
e'er thy heart's best be-lo-ved been, get up and let me to thee

VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

*pp*  
*pp*  
*pp* div.  
*pp* pizz.

40 45



1.  
Fl.  
*p espr.*

Voce  
ein! Was soll ich hier nun län-ger steh'n? Ich seh' die Mor-gen-in,  
why should I lon-ger now stand here? I see the mor-ning-

VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

*espr.*  
*pp*  
div.

50

1.

Fl. *p*

Voce

röt' auf-geh'n, die Mor - gen - röt' zwei hel - le Stern. Bei mei-nem  
*red ap - pear, the mor - ning - red, two stars so bright, to be with*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. *pp*

Cb.

55 60

*Mit Aufschwung  
Con slancio*

1.

Fl.

Voce

Schatz da wär' ich gern, bei mei-nem Herz - al - ler - lieb - - -  
*thee were my de - light, with thee, my heart's best - be - lo - - -*

Vl. I *pp* *div. >* *unis.*

Vl. II *pp*

Vla. *pp*

Vlc. *pp*

Cb.

65 70



Wie zu Anfang  
Come prima

Fl. 1.

Ob. 1. *pp*

Cl. *pp*

Tr. 1. con sord. *p*

Voce

75 le. Das Mädchen stand auf und ließ ihn  
ved. The mai-den got up and let him

==

Fl. *p* *a2* *sf*

Ob. 1. *pp* *sf*

Cl. *sf*

Voce

80 ein; sie heißt ihn auch will-kom-men sein.  
in, and wel-come, too, she bids to him.

85 *pp* *sf*

Vi. I *pp* *sf*

Vi. II *sf*

Vla. *pp* *sf*

Sehr gehalten  
Molto tenuto

Voce

Will-kom-men lie-ber Knabe mein, so  
O wel - come be, now lad-die mine, so

VI.I *espr.* *pp*

VI.II *pp*

Vla. *pizz.*

Vlc. *p* *pp*

90 95



Voce

lang hast du ge-stan - den! Sie  
long hast thou been stan - ding. She

VI.I *espr.*

VI.II *espr.*

Vla. *pp*

Vlc. *pizz.*

Cb. *pizz.*

100

Cl. *p espr.* *pp* 1. 2.

Cor. *pp*

Voce  
 reicht ihm auch die schneeweiße Hand. Von  
*gives him, too, her snow-white hand, a-*  
*am Griffbrett molto espr.*  
*sulla tastiera*  
*senza sord.*

VI I *pp* *pp* *molto espr.*  
*am Griffbrett*  
*sulla tastiera*  
*senza sord.*

VI II *pp* *pp* *molto espr.*

Vla. *pp*

Vlc. *pp*

105 110

Fl. 1. *p*

Ob. 1. *p*

Cl. *p*

Voce  
 fer- ne sang die Nach- ti - gall; das Mäd- chen fing zu wei -  
*far- off sang the nigh- tin - gale, the mai- den now to weep*  
*wieder mit Dämpfer*  
*di nuovo con sord.* *gliss.* , ,

VI I *wieder mit Dämpfer* *pp* , , *sf*  
*di nuovo con sord.*

VI II *pp* , , *sf*

Vla. *pp* , , *sf*

Vlc. *pp* , , *sf*

115 *pp* *sf*

Fl. —  
Ob. 1. *p* — *f* — *pp* —  
Cl. *p* — *pp* —  
Cor. *con sord.* *p* — *pp* —  
Tr. 1. *con sord.* *p* — *ppp* —  
Voce — - nen an.  
— be - gan.  
VI. I *ppp* —  
VI. II *ppp* —  
Vla. *ppp* —  
Vlc. *ppp* —  
120 *ppp* 125

Ob. 1. *pp* —  
Cor. 1. 2. a 2 *p (sord. dim.) pp* —  
Voce — Ach wei - ne nicht, du Lieb - ste mein, ach  
— O weep not love, nor tears be thine, o  
VI. I *sempre pp* —  
VI. II *sempre pp* —  
Vla. *sempre pp* —  
Vlc. *sempre pp pizz.* —  
Cb. *div. arco pp* —  
130 *pp*

Fl. *p*

Voce  
wei - ne nicht, du Lieb - ste mein, aufs Jahr sollst du mein Ei - gen  
weep not, love, nor tears be thine, with - in a year thou shalt be

Vl. I  
Vl. II

Vla.

Vlc.

Cb. *arco*  
*pizz.*

135 140

Fl. *pp*

Ob. *pp*

Cl. *p espr.*

Cor. *pp* 1. solo sord.

Voce  
sein. Mine Ei - gen sollst du werden ge -  
mine. Mine own thou shalt a - lone be -

Vl. I *pp*

Vl. II *pp*

Vla. *div.*

Vlc. *arco* *pizz.*

Cb.

145

1.

Fl. *p*

Cor. *pp*

Voce  
 weiß, wie's kei - ne sonst auf Er - den ist! O Lieb' auf grü -  
*come as there on all - the earth is none, o love, on earth*

Vl. I *ppp*

Vl. II *ppp*

Vla. *ppp*

Vlc. *ppp* *div. arco*

Cb. *pp*

150 155

Cl. *pp*

Cor. *pp* *senza sord.* *12*

Tr. *pp* *senza sord.* *1*

Voce  
 - ner Er - - - - den. *Ich*  
*is none* *Must*

Vl. I

Vl. II

Vla.

Vlc.

160 165

1.

Ob. *p*

Cl. *a 2* *mf*

Tr. *pp*

Voce

zieh in Krieg auf grüne Haid, die grüne Hai-de, die ist so  
 to the wars where green the mead, where green the mead far way doth

170

Fl. *a 2*

Ob. *mf*

Cl. *a 2* *fp* *sf* *sf*

Cor. *a 2* *p < f >* *senza sord.* *p*

Tr.

Voce

weit.  
lead!

All-wo dort die schönen Trom-  
And there where the shin - ing

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

175

1.

Ob.

Cor.

Tr.

Voce

pe - - ten bla - sen, da ist mein Haus, mein Haus von grü-nem  
 trum — petsare blo - wing, there is my house, my house of green sod

Vla.

Vlc.

180 185



1.

Ob.

Cor.

Tr.

Voce

Ra-sen.  
gro-wing.

190



# Lob des hohen Verstands

In praise of lofty intelligence

Keck  
Con arditezza

a 2 5

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, voice, and strings. The score is in 2/4 time and the key signature has two sharps (F# and C#). The tempo and mood are indicated as 'Keck' and 'Con arditezza'. The score is divided into five measures. The woodwind section (Flauti, Oboi, Clarinetti, Fagotti) has the most activity, with various dynamics and articulations. The brass section (Corni, Tromba, Trombone, Tuba) has a few notes in the first measure. The string section (Violino I, Violino II, Viola, Violoncello, Contrabasso) has a few notes in the last two measures. The voice part (Voce) is mostly silent. The percussion (Timpani, Triangolo) is also mostly silent. The score is marked with 'a 2' and '5' above the Flauti part in the last two measures.

Fl. *a 2*  
*sf*

Cl. *2.* *a 2*  
*f* *ff*

Schalltrichter in die Höhe!  
*L'apertura in aria!*

Fg. *a 2*  
*f*

Voce *Keck ardito*  
Einst-mal in ei-nem tie-fen Tal  
*Once in a low and love-ly vale*

Vl. I *A*

Vla.

Vlc. *pizz.*  
*f*

10

Cl.

Voce

Kuk - kuck und Nach-ti-gall tä - ten ein Wett' an - schla - gen. Zu  
*Cuc - koo and Nigh-tin-gale one with toth - er com - pe - ted: Which*

15

20

Ob. *p*

Cl. 1. *p*

Fg. *a 2* *ff*

Cor. 1. 2. *a 2* *mf*

Voce  
sin- gen um das Mei- ster- stück, ge- winn' es Kunst, ge-  
of the two could bet- ter sing did chance all me - rit

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. *pp* *f*

Cb. *pp* *pizz.* *p*

20

25

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Voce

winn' es Glück! Dank soll er da- von tra- gen!  
 vict'- ry bring: price would to him be met- ed.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

25

Fl. a2 f p

Ob. a2 f

Cl. a2 f

Fg. a2 f 1. p

Vl. I f p

Vla. pizz. f

Vlc. arco f p

30



Fl. a2

Cl. a2 f

Fg. 1. f a2

Cor. 1. f

Voce

Der Kuk-kucksprach: „So dir's ge-fällt, hab ich den Rich-ter wählt.“  
 The Cuc-koo spake: "Art'pleased be thou, I'll choosethe judge right now."

Vl. I

Vlc.

Ob. *a2*

Cl. *a2* *f*

Fg. *a2*

Cor. 1.

Tr. *in F-Fa* *f*

Voce

40 und tät gleich den E - sel er - nen - nen! „Denn  
and straight - way the don - key e - lec - ted, ”for



Cor. 1.

Voce *ff*

VI.I *p*

VI.II *p*

Vla. *arco* *p*

Vlc. *p*

Cb. *p*

45

weil er hat zwei Oh-ren groß, Oh - ren groß, Oh-ren groß, so  
that he has two amp-le ears, amp - le ears, amp-le ears, he

Fg. *f* *a2 tr* *p*

Tr. *f*

Timp.

Voce *tr*  
 kann er hö-ren de-sto bos, und, was recht ist, ken - nen!  
 there-fore all the bet-ter hears and right may be ex - pec - ted.

VI.I *p* *tr*

VI.II *p*

Vla. *f* *p*

Vlc. *p* *tr*

50



Cor. *f*

Timp.

Voce *f*  
 55 Sie flo - gen vor den Rich - ter bald. Wie  
 Eft - soon be - fore the judge they flew, and

Fig. *a 2*  
*ff*

Cor.

Trb. eTb. *f*

Voce  
dem die Sa - che ward er - zählt, schuf er, sie soll - ten sin - gen!  
when he of the con - test knew he bade them to be - gin it.

Cb. *pizz.*  
*p*  
60

Fl. *p*

Ob. *p* 1.

Cor. *p* 1.

Trgl. *p*

Vl. I *p* *div.* *ppp*

Vl. II *p*

Vla. *p*

Vlc. *p*

65



Fl. *f*

Ob. *f*

Cl. 1. *p* a 2. *p*

Fg. 1. *p*

Cor. 1. *p*

Voce Die Nach - ti - gall sang  
The Nigh - tin - gale sang

VI.I *pp*

VI.II *div.* *pp*

Vla. *pizz.* *p* *pp* *arco* *pp*

70

Fl. *p*

Cl. *f*

Fg. 1. *f*

Trgl. *p*

Voce lieb-lich aus!  
sweet and clear, *p* Der E-sel sprach: Du  
the don-key spake: "Thy *f* *larsch*  
*ruvido*

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. *p* *pizz.*

75

80

in Es-Mib

Cl. *ff*

in B-Sib

Fg. *a2 ff*

Tb. *p*

Timp. *p*

Voce

*b*

*b*

machst mir's kraus! Du machst mirskraus! I-ja! I-ja! Ich  
*note is queer, thy note is queer! Yee-haw, Yee-haw, in -*

VI.I

VI.II

Vla. *p*

Vlc. *arco*

Cb. *pizz. p*

80

Fl. *p* *sf*

Ob. *f*

Cl. *p*

Fg. *a2* *p* *sf* *a2*

Voce  
 kann's in Kopf nicht brin - gen! Der  
 to my ear can't bring it." There-  
 div.

Vla. *p*

Cb. *arco* *f*

85

Fl.

Ob.

Cl. *p*

Fg. *f*

Voce  
 Kuk-kuck drauf fing an geschwind sein Sang durch Terz und Quart und Quint.  
 on sang quick - ly the Cuc-koo his thirds and fourth and fifth all through,

VI. I *p*

VI. II *p*

Vla.

Vlc. *p*

90

Cl. *a2*

Fg. *a2*

Cor. *1.3. a2*  
*2.4. a2*

Trb. e Tb. *f*

Voce *f*

Dem E-sel'giels, er sprach nur: Wart! Wart! Wart! Dein  
*which donkey pleased, he spake but: Wait, wait, wait, my*

VI.I

VI.II

Vla. *pizz.*

Vlc. *f*

Cb. *div.*  
*f pizz.*

95

Fl. *a2*  
*p*

Ob. *1.*  
*p*

Cl. *a2*

Fg. *1.*  
*p*

Voce

Ur-teil will ich spre - chen, ja spre - chen.  
*ver-dict I will ren - der, yea ren - der,*

VI.I *f*

Vlc. *arco*  
*f*

100

Fl. 1.

Ob. 1.

Fg. 1.

Cor. 1. *ff*

Voce

Wohl sun-gen hast du Nach-ti-gall! A-ber Kuk-kuck singst  
*not ill hast sung thou, Nigh-tin-gale, but thou Cuc-koo singst*

Vl. I *f*

Vl. II *f*

Vla. *f* arco

Vlc. e Cb. *f* arco

105



Cor. 1.

Tr. *f*

Voce

gut Cho-ral! gut Choral, und hältst den Takt fein in-nen, fein  
*cho-rals well, cho-rals well, and time keepst in fine man-ner, fine*

Vl. I

Vl. II

Vla.

Vlc. e Cb.

110

in Es-Mib

Cl. *ff*

Fg. *f*

Cor.

Trb. e Tb. *pesante*  
*p*

Voce  
in - - nen! Das srech' ich nach mein' hoh'n Ver-stand,  
man - - ner. So with my lof - ty in - tel - lect,

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vlc. e Cb. *pesante*  
*mf*

115

Fl. *a2*

Ob. *a2* *ff*

Cl. *ff*

Fg. *p*

Trb. e Tb.

Voce  
hoh'n Verstand, hoh'n Verstand und kost' es gleich ein gan-zes Land, so  
in - tel-lect, in - tel-lect, and, cost a land it, I di - rect it

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. *p*

Fl. *a2*

Ob. *a2* *p*

Fg. *ff*

Trgl. *f*

Voce  
 laß ich's dich ge - win - nen, ge - win - nen.  
 go to thee as win - ner, as win - ner.

VI.I *arco* *p*

VI.II *pizz.* *f* *p*

Vla. *pizz.* *f* *pizz.* *p*

Vlc. *p*

120

Fl. *a2*

Ob. *a2*

Cl. *in B-Sib* *a2* *ff* *f*

Fg. *a2* *ff*

Voce  
 Kuk-kuck, Kuk-kuck, I - ja!  
 Cuc-koo, Cuc-koo, Yee - haw.

VI.I *arco* *f*

VI.II *arco* *f*

Vla. *arco* *f*

Vlc. *arco* *f*

Cb. *arco* *f*

125

# Revelge

*The dead drummer*

Poem from *Des Knaben Wunderhorn* / Setting by Gustav Mahler (July 1899)

Marschierend. In einem fort  
Marciano. Senza interrompere

Flauti

Oboi

Clarineti in [B Sib]

Fagotti

Contrafagotto

Corni in [F Fa]

Trombe in [B Sib]

Timpani

Triangolo

Tamburo militare

Piatti sospesi

Piatti alla Gr. Cassa  
percossi da una sola persona

Gran Cassa

Tam-tam

Voce

Violino I

Violino II

Viola

Violoncello  
e Contrabasso

*p*

*f*

*ff*

1.2.a 2 *ff*

*mf*

*mf*

Marschierend. In einem fort

*pp*

*pp*

*pp*

*pp*



Fl. *a 2* 1 *p*  
 Ob. *a 2* *p*  
 Cl. (B) *a 2* *p*  
 Fg. *p*  
 Cfg. *p*  
 Cor. (F) *1.2 a 2* *3. mf* *p*  
 Tr. (B) *4.* *p*  
 Timp. *f* *p* *f*  
 Tamb. mil. *f*  
 Vl. I *p* *tr*  
 Vl. II *p* *tr*  
 Vla. *p* *tr*  
 Vlc. e Cb. *p* *tr*

5

Tr. (B)

Timp.

Tamb. mil.

Gr.C.

Voce

Des Mor-gens zwischendrei' und vie - ren, da

VI.I

VI.II

Vla.

Vlc. e Cb.

=

Tr. (B)

Tamb. mil.

Gr.C.

Voce

müs-sen wir Sol - da - ten mar - schie - ren das Gäß - lein auf und

VI.I

VI.II

Vla.

Vlc. e Cb.

10

Fl. *sf* *f* *sf* *sf*  
 Ob. *sf* *f* *sf* *sf*  
 Cl. (B) *sf* *f* *sf* *sf*  
 Fg. *ff* *non legato* *ff* *f*  
 Cfg. *ff* *non legato* *ff* *f*  
 Cor. (F) 1. *mf* *non legato* *mf* *f* *mf*  
 3. *mf* *non legato* *mf* *f* *mf*  
 Tr. (B) *mf*  
 Tamb. mil.  
 Voce *f*  
 ab, — tral-la - li, tral-la-ley, tral-la - le - ra, mein Schät-zel sieht her -  
 Vl. I *pp*  
 Vl. II *pp*  
 Vla. *pp*  
 Vlc. *pp* *p* *dim.*  
 Cb. *pp* *p* *dim.*

2

Fl. *p*  
Ob. *p*  
Cl. (B) *p*  
Fg. *p*  
Cfg.  
Cor. (F) *p*  
Tr. (B) *p*  
Timp. *p*  
Tamb. mil. *p*  
Gr.C. *p*  
Voce *p*  
ab! Ach, Bru - der, jetzt bin ich ge - schos - sen, die  
Vl.I *p*  
Vl.II *p*  
Vla. *p*  
Vlc. e Cb. *pp* *p*

Tr. (B) *p*  
Tamb. mil. *p*  
Gr.C. *sf*  
Voce *sf*  
Ku - gel hat mich schwe-re, schwer ge - trof - fen, trag' mich in mein - Quar-  
Vl.I *pp*  
Vl.II *pp*  
Vla. *pp*  
Vlc. e Cb. *pp*

Fl. *ff sf ff sf ff sf* a 2  
 Ob. *ff sf ff sf ff sf* a 2  
 Cl. (B) *ff sf ff sf ff sf* a 2  
 Fg. *ff sf ff sf ff sf* a 2 f  
 Cfg. *ff sf ff sf ff sf* f  
 Cor. (F) 1.2.a 2 *f f f*  
 Tr. (B)  
 Tamb. mil.  
 Voce *f*  
 tier! Tral-la - li, tral - la-ley, tral - la - le - - ra, es  
 Vl.I *pp*  
 Vl.II *pp*  
 Vla. *pp*  
 Vlc. *pp*  
 Cb. *pp f f f*

**3**

Fl. *a 2*

Ob. *a 2*

Cl. (B) *a 2*

Fg. *a 2*

Cfg.

Cor. (F) *1.2.a 2*

Tr. (B)

Timp.

Tamb. mil.

Ptti. e Gr.C.

Voce

ist nicht weit von hier!

Vi.I *pp* *morendo* *ppp* *ff* *non div.*

Vi.II *pp* *morendo* *ppp* *ff* *non div.*

Vla. *pp* *morendo* *ppp*

Vlc. *pp* *morendo* *ppp*

Cb. *pizz.* *f* *arco* *pp* *morendo* *ppp* *ff*

Becken an der gr. Tr. befestigt von Einem geschlagen <sup>1)</sup>

1) Piatti attaccati alla Gran Cassa, percossi da una persona

Fl. *pp* 1.

Ob. *pp* 1.

Cl. (B) *pp* 1.

Fg. *ff*

Cfg. *ff*

Cor. (F) *f*

Ptti. e Gr.C.

Voce *mit Ausdruck con espressione*  
„Ach, Bru - der, ach, Bru-der, ich kann dich nicht  
*singend cantando*

Vl.I *ff* *ff* *p*

Vl.II *ff* *ff* *p* *div.*

Vla. *ff* *ff* *p* *div.*

Vlc. *ff* *ff* *p* *div.*

Cb. *ff*

30

Cl. (B) *pp*

Fg. *pp*

Voce  
tra - gen, die Fein - de ha - ben uns ge - schla - gen! Helf' dir der lie - be

Vl. I

Vl. II

Vla.

Vlc.

Cb. *p*

35



Fl. *p* *dim.*

Ob.

Cl. (B) *p* *dim.* *fp* *fp*

Fg. *p* *dim.* *fp*

Cor. (F) *p* *dim.* *fp* 1.3.a 2 *p* 2.4.a 2

Voce  
Gott, helf' dir der lie - be Gott! Tral - la - li, tral - la -

Vl. I *dim.*

Vl. II *dim.*

Vla. *div.* *dim.* *unis.* *pp*

Vlc. *div.* *dim.* *pp* *unis.*

Cb. *dim.* *pp*

40

5



Ob. *p*

Cl. (B) *p*

Cor. (F) 1.3. a2 2.4. a2 *p*

Voce  
ley, tral-la-li, tral-la-ley, tral-la-le - ra, ich muß ich muß mar-

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

45

Fl. a2 *f*

Ob. a2 *f*

Cl. (B) a2 *f*

Fg. *f*

Cor. (F) 1.3. a2 *fp*

Tr. (B) 2.3. 2.4. a2 *fp*

Tamb. mil. *f*

Voce  
schie-ren bis in Tod!

VI.I *f* *mf* *p* *mf* *p*

VI.II *f* *mf* *p* *mf* *p*

Vla. *f* *mf* *p* *mf* *p*

Vlc. *f* *mf* *p* *mf* *p*

Cb. *f* *mf* *p* *mf* *p*

*non div.*

*non div.*

*non div.*

Fl. *a 2*

Ob. *a 2*

Cl. (B) *a 2*

Fg.

Cor. (F)

Tr. (B)

Tamb. mil.

Ptti. e Gr.C.

Vi.I

Vi.II

Vla.

Vlc.

Cb.

50

*fp* *sf* *sf* *sf* *sf*

*fp* *sf* *sf* *sf* *sf*

*fp* *sf* *sf* *sf* *sf*

*mf*

*f* *p* *sf* *p* *sf* *sf* *sf*

*p*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

Fl. *tr* *p* *pp* 1. >

Ob. *tr* *p* *pp* 1. >

Cl. (B) *tr* *p* *pp* 1. >

Fg. *a 2* *tr* *p* *pp*

Cor. (F)

Tr. (B)

Tamb. mil.

Ptti. e Gr.C.

Voce *mit Ausdruck*  
*con espressione*  
Ach, Brü - der, ach,

Vi. I *p* *pp*

Vi. II *p* *pp*

Vla. *p* *pp*

Vlc. *div.* *p* *pp*

Cb. *pp*

Fl. 1.  
Ob.  
Cl. (B)  
Fg.

Voce  
Brü - der, ihr geht ja - mir vor - ü - ber, als wär's mit mir vor -

VI.I  
VI.II  
Vla.  
Vlc. e Cb.

60 *pp sempre*

*non div.*  
*pp sempre non div.*  
*pp sempre*

Fl.  
Ob.  
Cl. (B)  
Cor. (F)  
Voce  
VI.I  
VI.II  
Vla.  
Vlc. e Cb.

bei, — als wär's mit mir vor - bei! Tral-la - li, tral-la-

1.3.a 2  
2.4.a 2

65 *pp sempre stacc.*

*p*  
*p*  
*p*  
*sf*  
*sf*

Fl.

Ob.

Cl.  
(B)

Cor.  
(F)

Voce  
ley, tral-la-li, tral-la-ley, tral-la-le - ra, ihr tre - tet mir zu

Vl.I

Vl.II

Vla.

Vlc.

Cb.

*sf*

*p*

*pp*

*rp*

Fl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Tr. (E)

Tamb. mil.

Ptti. e Gr. C.

Voce.

VI. I

VI. II

Vla.

Vlc.

Cb.

70

nah, ihr tre-tet mir zu- nah!

tr

p

sf

a 2

f

stacc.

2. 3.

f

mf

p

non div.

f

non div.

f

Fl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Tr. (B)

Tamb. mil.

Ptti. e Gr.C.

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

a2

p

sf

p

3.

bleibt f\*)

p

sehr laut  
f molto sonoro

Ich muß wohl mei-ne Trom-mel rüh - ren, ich

12.

75

1) sempre f

Fl.

Cl.  
(B)

Fg.

Cfg.

Cor.  
(F)

Tr.  
(B)

Timp.

Tryl.

Tamb.  
mil.

Ptti.  
eGr C.

Voce

muß mei-ne Trommel wohl rüh - ren, tral-la-li, tral-la-ley, tral-la-li, tral-la-ley, sonst

VI. I

VI. II

Vla.

Vlc.

Cb.

80



Fl.

Ob.

Cl.  
(B)

Fg.

Cfg.

Cor.  
(F)

Tr.  
(B)

Timp.

Trgl.

Tamb.  
mil.

Ptti.  
e Gr. C.

Voce

werd' ich mich ver - lie - ren, tra - la - li, tral - la - ley, tral - la -

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*a 2*

*p*

*sf*

Fl.

Ob.

Cl.  
(B)

Fg.

Cfg.

Cor.  
(F)

Tr.  
(E)

Trgl.

Ptti.  
e Gr.C.

Voce

la. Die Brü-der, dick ge-sät, die Brü-der, dick ge-sät, sie

VI.I

VI.II

Vla.

Vlc.

Cb.

85

Fl. *tr. trb tr tr trb* *ff* *a 2*

Ob. *tr. trb tr tr trb* *ff* *a 2*  
Schalltr. auf!

Cl. (B) *tr. tr tr tr tr* *ff* *a 2*  
l'apertura in aria!

Fg. *a 2 \*)* *ff*

Cfg. *\*)* *ff*

Cor. (F) *ff* *offen 1.* *f*  
*ff* *aperto 3.* *f*

Tamb. mil. *f (stark, aber nicht aufdringlich)*  
*(forte ma non troppo risaltato)*

Voce  
lie - gen wie ge - mäht.

Vl. I *pizz. ff* *arco \*)*

Vl. II *pizz. ff* *arco \*)*

Vla. *pizz. ff* *arco tr \*)*

Vcl. e Cb. *tr \*)* *fff*

\*) Vorschläge so schnell wie möglich  
l'appoggiature quanto più possibile presto

Fl. *a 2*  
 Ob. *a 2*  
 Cl. (B) *a 2*  
 Fg. *a 2*  
 Cf. *a 2*  
 Cor. (F) 1. *ff*  
 3. *ff*  
 Tr. (B) *a 2*  
 Tamb. mil. *sempre ff*  
 Vl. I *sempre ff*  
 Vl. II *sempre ff*  
 Vla. *sempre ff*  
 Vlc. e Cb. *sempre ff*

Fl. *tr tr tr tr*

Ob. *Schalltr. auf!* *tr tr tr tr*

Cl. (B) *l'apertura in aria!* *tr tr tr tr*

Fg. *a 2 ff*

Cfg. *ff*

Cor. (F) *1.3. a 2* *offen* *ff* *fp*

Tr. (B) *aperto* *2.4. a 2* *ff* *fp*

Trgl. *ff* *>? >? >? >?*

Tamb. mil.

Ptti. e Gr.C.

Voce *Sehr laut* *Molto sonoro*  
Er

VI. I *fff* *mf*

VI. II *fff* *mf*

Vla. *fff* *mf*

Vlc. e Cb. *fff* *mf*

95

Fl.

Cl. (B)

Cor. (F)

Tamb. mil.

Voce

VI. I

VI. II

Vla.

Vlc. e Cb.

1.3.a2

2.4.a2

*pp*

*p*

*tr*

*sf*

*tr*

*tr*

*tr*

schlägt die Trommelauf und nie - der, er wek - ket sei - ne stil - len

Fl.

Ob.

Cl. (B)

Cor. (F)

Tamb. mil.

Voce

VI. I

VI. II

Vla.

Vlc. e Cb.

1.3.a2

2.4.a2

*pp*

*p*

*tr*

*sf*

*tr*

*tr*

*tr*

**9**

Brü - der, tral - la - li, tral - la - ley, tral - la - li, tral - la - ley, sie

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

100

Fl. *a 2* *ff*

Ob. *f* *a 2* *ff*

Cl. (B) *ff*

Fg. *a 2* *f*

Cor. (F) *1. 3. a 2* *mf* *2. 4. a 2* *mf*

Tamb. mil. *mf*

Voce *sf* *sf* *sf* *sf* *sf*  
 schla-gen und sie schlagen ih - ren Feind, Feind, Feind, tral-la - li, tral-la-ley, tral-la-

VI. I

VI. II

Vla.

Vlc. e Cb.

105

Fl. *a 2* *tr* *sf* *tr* *sf* *ff*  
 Ob. *a 2* *btr* *sf* *tr* *sf* *ff*  
 Cl. (B) *a 2* *tr* *sf* *tr* *sf* *ff*  
 Fg. *a 2* *trm* *p* *sf* *trm* *sf*

Cor. (F) *1. 3.* *p* *a 2* *ff*  
*2. 4. a 2* *p* *a 2* *ff*

Trgl. *f*

Tamb. mil. *trm* *sf* *p* *trm* *sf* *p*

Voce *sf* *sf*  
 le - ral - la - la, ein Schrecken schlägt den Feind, ein Schrecken schlägt den Feind!

Vl. I *trm* *sf* *p* *trm* *sf* *fff*  
 Vl. II *trm* *sf* *p* *trm* *sf* *fff*  
 Vla. *trm* *sf* *p* *trm* *sf* *fff*  
 Vlc. e Cb. *trm* *sf* *p* *trm* *sf* *fff*



Fl. *tr* *tr* *tr* *tr* *sf tr* *sf tr* *sf tr* *sf tr*

Ob. *tr* *tr* *tr* *tr* *sf tr* *sf tr* *sf tr* *sf tr*

Cl. (B) *tr* *tr* *tr* *tr* *sf tr* *sf tr* *sf tr* *sf tr*

Fg. *f* *p*

Cor. (F) 1. 3. a 2 2. 4. a 2

Trgl. 3 3 3 3

Tamb. mil. *f* *pp*

Ptti e Gr.C. *p*

Voce Er schlägt die Trommel auf und nie der, da

Vl. I *p*

Vl. II

Vla. *pp*

Vcl. e Cb. *pp*

Fl. *a 2*  
*ff sf p f f*

Ob.  
*sf p f f*

Cl. (B) *a 2*  
*ff p f p f f*

Fg. *a 2*  
*ff f p sf* *trm*

Cor. (F) 1. *p* 1.2. *f* 3.4. *f*

Tamb. mil. *trm*

Voce  
 sind sie vor dem Nachtquartier schon wie - der, tral-la - li, tral - la - ley, tral - la -

VI.I *f p sf pp sf*

VI.II *pizz. arco p sf pp sf*

Vla. *pizz. arco ff p sf pp sf*

Vlc. e Cb. *trm sf pp sf*

Fl. *p f* *a 2* *f*

Ob. *p f* *f*

Cl. (B) *p f*

Fg. *a 2* *f*

Cor. (F) 1.2. 3.4.

Tamb. mil.

Ptti. e Gr.C. *p*

Voce *ff*  
 li tral - la - ley! Ins Gäß - lein hell hin - aus, hell hinaus,

VI. I *pp f p sf*

VI. II *pp f p sf*

Vla. *pp sf p sf*

Vlc. e Cb. *tr* *pp sf p sf*

115

Fl. *a 2*  
*p* *p*

Ob. *1.*  
*p* *p*

Fg. *sf* *sf*

Cor. (F) *p* *sf* *p* *p*

Tamb. mil. *pp*

Ptti. e Gr.C.

Voce  
 sie zieh'n vor Schätz-leins Haus, tral-la - li, tral-la-

Vl. I *sf* *p* *pp* *Doppelgriff*  
*non div.*

Vl. II *sf* *p* *pp* *Doppelgriff*  
*non div.*

Vla. *sf* *p* *pp* *Doppelgriff*  
*non div.*

Vlc. *sf* *p* *pp*

Cb. *sf* *p* *pp*  
 120

Fl. *a2*  
 Ob. *1.*  
 Cl. (B)  
 Fg.  
 Cor. (F)  
 Tr. (B) *in F-Fa* *1. Solo con sord.*  
 Tamb. mil.  
 Ptti. lib. *mit Schwammschlägel con bacchetta di spugna*  
 Voce  
 ley. tral-la-li, tral-la-ley, tral-la-le - - ra, sie  
 Vl. I  
 Vl. II  
 Vla.  
 Vlc.  
 Cb.

*p* *fp* *a2*  
*p* *fp* *a2*  
*tr* *tr* *fp* *tr*  
*ppp*  
*p*  
*p*  
*p*  
*pp* *pp* *pp* *pp* *pp*

Fl. *a2*

Ob. *a2*

Cl. (B) *ff*

Fg. *ff*

Cor. (F) *p* *fp* *ff*

Tr. (F) *p* *fp* *ff*

Tamb. mil.

Ptti. lib.

Ptti. e Gr.C. *f*

Voce *ff* *geschrieen* *gridando*

zie - hen vor Schät - ze - leins Haus, tral - la - li!

VI. I *pp* *ff* *sempre ff*

VI. II *pp* *ff* *sempre ff*

Vla. *pp* *ff* *sempre ff*

Vlc. *pp* *ff* *sempre ff*

Cb. *pp* *ff* *sempre ff*

Fl. *a2*  
*p* *ff* *p* *ff* *trn*

Ob. *a2*  
*p* *ff* *p* *ff* *trn*

Cl. (B) *a2*  
*p* *ff* *p* *ff* *trn*

Fg. *p* *ff* *p* *ff*

Cor. (F) *a2*  
*p* *f* *p*  
*a2* *f* *p*

Ptti. e Gr.C. *p*

VI. I *f* *trn*

VI. II *f* *trn*

Vla. *div.* *f* *trn*

Vlc. *f* *trn*

Cb. *f*

130

Sich merklich mäßigend  
*Moderandosi sensibilmente*

Fl. *tr tr tr*  
 Ob. *ppp* 1.  
 Cl. (B) *in A-La ppp*  
 Fg.

Sich merklich mäßigend  
 Vl. I *fff mf ppp*  
 Vl. II *fff mf ppp*  
 Vla. *fff mf ppp*  
 Vlc. *mf ppp pp*  
 Cb. *mf ppp pp*

Fl. *tr tr*  
 Ob. 1. *pp* 1) a2 *ff*  
 Cl. (A) *pp* *pp*  
 Fg. *p*  
 Cor. (F) *offen aperto* 2. *pp*  
 Vlc. *Hälfte meta*  
 Cb. *Hälfte meta espr.* *espr.*

1) Oboen grell schreiend! Schalltrichter heben!  
 Oboi stridendo nel acuto. L'apertura in aria!



Fl. *p* *a2* 1. *pp*

Ob. *a2*

Cl. (A) *a2* *dim.* *dim.* in B-Sib

Fg. *dim.* *dim.*

Cor. (F) 2.

Vla. *con sord.* *tr* *ppp* 1) Tutti *con sord.*

Vlc. *dim.* *ppp* 1) Tutti *con sord.*

Cb. *dim.* *ppp*

**||** Etwas gemessener als zu Anfang  
*Poco più moderato qu'al principio*

Tr. (B) *p* in B-Sib *con sord.* 2) von Einem geschlagen *battuto da uno*

Ptti. e Gr.C. *pp* Etwas gemessener als zu Anfang *pp*

Vl. I *col legno* *pp* *col legno*

Vl. II *pp*

Vla. *sempre pp* *tr* *tr* *spring. Bog. saltando l'arco*

Vlc. *sempre pp* *tr* *tr* *spring. Bog.*

Cb. 140 *sempre pp* *tr* *tr* *spring. Bog.*

- 1) Die 2. Spieler setzen ruhig die Dämpfer auf und treten unmerklich ein!  
 La 2<sup>a</sup> metà dei suonatori mettendo la sordina senza dare alcuno accorgimento cominciano a suonare!
- 2) Becken an der Trommel befestigt  
 Piatti attaccati alla cassa

Tr. (B)

Ptti e Gr.C.

VI.I

VI.II

Vla.

Vlc. e Cb.

*sempre col legno*

*sempre col legno*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

145

Fl.

Cl. (B)

Tr. (B)

Timp.

Trgl.

Ptti e Gr.C.

VI.I

VI.II

Vla.

Vlc.

Cb.

*a2*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*p sempre col legno*

*p sempre col legno*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

150

Fl.

Cl. (B)

Tr. (B)

Ptti.

Voce

Vi. I

Vi. II

Vla.

Vlc. e Cb.

*sempre pp*  
Becken mit Schwammschi.  
Piatti con bacchette di spugna

*pp*

*pp*

*sempre pp*

*sempre pp*

*(p)*  
Des

Fl.

Ob.

Cl. (B)

Cor. (F)

Tr. (B)

Timp.

Ptti.

Voce

Vi. I

Vi. II

Vla.

Vlc. e Cb.

1. 3. a2 con sord.

2. 4. a2 *p* con sord.

in D A - Re La

Mor-gens ste-hen da die Ge - bei - ne in - Reih' und Glied, sie steh'n wie Lei-chen-

Fl. Flauto II muta in Picc.

Ob. *pp* *tr*

Cl. (B) *pp* *tr* *sf*

Fg. *pp* *tr* *sf*

Tr. (B) *pp* *tr*

Timp.

Ptti.

Voce. stei - ne in - Reih', in - Reih' und - Glied. Die -

Vl. I *col legno*

Vl. II *arco* *tr*

Vla. *tr* *sf*

Vlc. e Cb. *tr* *sf*

---

Ob. *sf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. (B) *sf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Fg. *sf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Tr. (B) *ff* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Voce. Trom-mel steht vor-an, die - Trom-mel steht vor-an, daß - sie ihn se - hen

Vl. I *sempre col legno* *ff*

Vl. II *sempre col legno* *ff*

Vla. *pp* *tr* *sf* *tr* *pp* *col legno* *ff*

Vlc. *pp* *tr* *sf* *tr* *pp* *col legno* *ff*

Cb. *pp* *tr* *sf* *tr* *pp* *col legno* *ff*

160 *pp* *sf* *pp* *ff*

Fl.

Picc.

Ob.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Timp.

Voce

Vl. I

Vl. II

Vla.

Vlc. & Cb.

*fff*

*fff*

*a2*

*offen aperto a2*

*f*

*ff*

*pp*

*pp*

*pp*

*pp*

kann, tral-la - li, tral-la - ley, tral-la-

Fl.   
 Picc.   
 Ob.   
 Cor. (F)   
 Timp.   
 Voc.   
 VI. I   
 VI. II   
 Vla.   
 Vlc. e Cb.

*a2*   
*a2*   
*a2*   
*a2*   
*a2*   
*a2*

*p*   
*ff*   
*p*   
*ff*   
*p*   
*ff*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*   
*p*

*(mit f (con*

li, tral - la - ley, tral - la - le - - - - ra, daß\_

Fl. *p* *rit.* *tr.* *ppp*

Picc. *p* *tr.* *fff* *ppp*

Ob. *a 2* *p* *tr.* *fff* *ppp*  
Schalltr. auf!

Cl. (B) *p* *tr.* *fff* *ppp*  
L'apertura in aria!

Cf. *ppp*

Cor. (F) *a 2* *sf* *p* *fff* *ppp*

Tr. (B) *immer Sord. 1.* *fff* *ppp*

Timp. *tr.* *f* *dim.* *ppp*

Trgl.

Tamt. *f* *verclingend* *spgnendosi* *mf* *ppp*

Voce  
*Verzweiflung)*  
*disperazione)*  
sie ihn se - hen kann!

Vi. I *col legno* *pizz.* *rit.* *col legno*

Vi. II *col legno* *f* *pizz.* *col legno* *fff*

Vla. *col legno* *pizz.* *fff* *pizz.*

Vlc. e Cb. *f* *pizz.* *f*

170

# Der Tambourg'ssell

*The drummer-boy*

Poem from *Des Knaben Wunderhorn* / Setting by Gustav Mahler (August 1901)

Gemessen, dumpf (*nicht schleppen*)  
Misurato, cupo (*ma senza stentare*)

Oboi

Clarinetti in  $\left[ \begin{array}{l} B \\ Sib \end{array} \right.$

Clarinetto basso in  $\left[ \begin{array}{l} B \\ Sib \end{array} \right.$

Fagotti

Contrafagotto

Corni in  $\left[ \begin{array}{l} F \\ Fa \end{array} \right.$

Tuba

Timpani

Tamburo militare coperto

Gran Cassa coperta

Tam-tam

Voce

Violoncello

Contrabasso

The musical score is arranged in a system of staves. The top section includes Oboi, Clarinets in B and B-flat, Bass Clarinet in B and B-flat, Bassoon, and Contrabassoon. The middle section includes Horns in F and F-a, and Tuba. The percussion section includes Timpani (in A (La) C (Do)), Military Drum (Tamburo militare coperto), Grand Cassa coperta, and Tam-tam. The vocal part (Voce) is on a single staff. The bottom section includes Violoncello and Contrabasso. The score is marked with dynamics such as *p*, *sf*, *pp*, *ppp*, and *tr*. Performance instructions include "con sord." for the horns and "ohne Nachschlag senza aggiunzione" for the strings. The tempo/mood markings are "Gemessen, dumpf (nicht schleppen)" and "Misurato, cupo (ma senza stentare)".

5 *ppp*



Cl. (B)

Cl. b. (B)

Fg.

Cfg.

Cor. (F)

Timp.

Tamb. mil.

Tamt.

Voce

Vlc.

Cb.

10

*mit naivem Vortrag, ohne Sentimentalität*  
*Con narrante naività, senza sentimentalità*

*(p)*

Ich ar-mer Tam-bours-g'sell! Man

1

Fg.

Cfg.

Cor. (F)

Voce

Vlc.

Cb.

15 *pp* 20

1. *pp*

1. offen *p*

2. *p*

3. 4. a2 *p*

a2 *v*

führt mich aus dem G'wölb, — man führt mich aus dem G'wölb!

Ob. *p* *ff* *p* *p*

Cl. (B) *p* *ff* *tr*

Cl. b. (B) *mf* *cresc.* *ff*

Fg. *a 2* *cresc.* *mf* *cresc.* *ff* *tr*

Cfg. *cresc.* *mf* *cresc.* *ff* *tr*

Cor. (F) 1. *p* *f*  
2. *p*  
3. 4. *a 2* *p*

Tamb. mil. *tr* *pp* *sf*

Voce *steigernd string.* *ziehen portando* *ff* *p*  
Wär' ich ein Tam-bour blie-ben, dürft ich nicht ge-fan-gen

Vlc. *cresc.* *p*

Cb. *cresc.* *tr* *pp* *f* *p*

25

2

Cl. (B)

Cl. b. (B)

Fg.

Cfg.

Cor. (F)

Tb.

Timp.

Tamb. mil.

Tamt.

Voce

Vlc.

Cb.

lie - gen! O Gal - gen, du ho - hes

mit Grausen  
con orrore

pp 30

Cl. (B) *fff* *p* *ff* *p* *ff* *p*  
 Cl. b. (B) *fff* *p* *ff* *p* *p* *ff* *p* *p*  
 Fg. *ff* *p* *ff* *p* *p* *ff* *p* *p*  
 Cfg. *ff* *ff* *p* *p* *ff* *p* *p*  
 Cor. (F) 1. 3. a 2 *ff* *p* *ff* *p* *ff* *p*  
 2. *ff* *p* *f* *p* *f* *p*  
 4. *ff* *p* *f* *p* *f* *p*  
 Tb. *ff* *p* *ff* *f* *p* *f* *p*  
 Timp. *pp*  
 Tamb. mil. *f* *p* *f* *p* *f* *p*  
 Gr. C. *p* *p*  
 Voce Haus, du siehst so furchtbar aus! Ich  
 Cb. *p* *p*

35 40

Cl. b. (B) *ff* *p* *p*

Fg. *ff* *p* *p*

Cfg. *ff* *p* *p*

Cor. (F) *ff* *p* *p*

Ptti. *mf*

Voce  
schau dich nicht mehr an! ——— Ich schau dich nicht mehr an,

Vlc. *ff* *p*

Cb. *ff* *p* 45

Ob. 1. *p* a 2. *p* *molto ff* *p* 1. *p*

Cl. (B) a 2. *p* *cresc.* *molto ff* *p*

Cl. b. (B) *p* *cresc.* *molto ff* *dim.*

Fg. a 2. *p* *cresc.* *molto ff* *p*

Cfg. *p* *fp* *molto ff*

Cor. (F) 1. 3. a 2. *p* *sf* *ff* 3. 1. 3. *p*

Tamb. mil. *trum* *p*

Ptti. *pp*

Voce  
weil i weiß, daß i g'hör dran, ——— weil i weiß, daß i g'hör

Vlc. *pp*

Cb. *pp* *ppmolto ff* *pp*

steigernd string. ziehen portando

Schalltr. auf.  
l'apertura in aria!

Cl. (B)

Cl. b. (B)

Fg.

Cfg.

Cor. (F)

Timp.

Tamb. mil.

Tamt.

Voce

Vlc.

Ch.

55 *sf* > *p* *f* > *p* *pp* 60

Cl. (B) *p* *cresc.*

Cl. b. (B) *mf cresc.*

Fg. *tr*

Cfg. *f*

Cor. (F) 1. *p* *cresc.* 3.  
2. 4. *p* *cresc.*

Voce *steigernd string.*  
mir nit ein - quar - tier'n, wenn sie fra - gen, wer i g'we - sen bin:

Vlc. *mf* *p* *poco cresc.*

Cb. *mf* *tr* *p* *poco cresc.*

65

Ob. *p* *cresc.* *molto p* *ff* *p* *p espr.*

Cl. (B) *molto p* *ff* *ff* *p espr.*

Cl. b. (B) *tr* *molto p* *ff*

Fg. *a2* *ff* *tr* *molto p* *ff* *ff*

Cfg. *p* *molto p* *ff* *p*

Cor. (F) 1. *p* *poco cresc.* *f kurz stacc.*

3. *p*

4. 2. 2. 4. *p*

Tamb. mil. *tr* *pp* *poco cresc.* *tr* *ff* *molto cresc.*

Ptti. *tr* *p* *sf*

Voce *ff* *mit sehr erhobner Stimme alzando molto la voce* *schreiend gridando* *kläglich lamentevole (p)*

Tam-bour von der Leib-kom-pa-nie, — Tam-bour von der Leib-kom-pa-

Vlc. *tr* *sf* *p* *molto pp* *ff* *p* *p*

Cb. *tr* *sf* *p* *molto pp* *ff* *p* *p*

70 75



6

mutano in Cor. ingl.

1.

Ob. *sf* *pp* *sf* *pp*

Cl. (B) *ff* *p* *ff* *p* *ff* *p* *ff* *p* *mf*

Cl. b. (B) *ff* *p* *ff* *p* *ff* *p* *ff* *p* *mf*

Fg. *ff* *p* *ff* *p* *f* *mf*

Cfg. *mf* *sf* *pp* *mf*

Cor. (F) *sf* *p* *f* *sf* *p* *mf* *sf* *pp*

Voce  
nie!  
guard!

Vlc. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Cb. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

80

Cl. (B) *dim.* *pp* *a2*

Cl. b. (B) *dim.* *pp*

Fg. *1.* *dim.* *pp*

Cfg. *p* *pp*

Cor. (F) *1.3.a2*

Tamb. mil. *tr* *tr* *pp*

85 90

Bedeutend langsamer  
Molto più lento

getragen  
tenuto

Cor. ingl.

Cl. (B)

Cl. b. (B)

Fg.

Cfg.

Cor. (F)

Tb.

Timp.

Gr. C.

Tamt.

Bedeutend langsamer  
con sord.

Vlc.

Cb.

sehr klagend  
molto flebile

Cor. ingl.

Fg.

Timp.

Tamt.

Vlc.

Cb.

Cor. ingl.

Fg.

Timp.

Voce

Vlc.

Cb.

105

110

*tr*

*mit Gefühl  
con sentimento*

Gu - te

*espress.*

Cor. ingl.

Cl. (B)

Fg.

Tamt.

Voce

Vlc.

Cb.

7

ohne Ausdruck  
a2 senza espressione

pp

a2

pp ohne Ausdruck

pp

pp

Nacht, ihr Mar - mel - stein', ihr Berg' und

pp ausdruckslos  
pizz.

p

115

Cor. ingl. *a2 p molto espress.*

Cl. (B) *a2*

Cl. b. (B) *a2 p*

Fg. *a2*

Tb. *p*

Timp. *pp*

Tamt. *pp*

Voce *pp*  
 Hü - ge - lein! Gu - te Nacht, - ihr Of - fi - zier, - Kor - po -

Vlc. *poco cresc.*

Cb. *poco cresc.*

120

Cor. ingl. *a2*

Cl. (B) *a2*

Cl. b. (B) *a2*

Fg. *a2*

Cor. (F) *1.2. weich morbido*  
*3.4. p weich*

Tb. *pp*

Timp.

Voce  
 ral und Mus - ke - tier! - Gu - te Nacht! - Gu - te

Cb.

125

Cor. ingl. *p* *sf*  
 Cl. (B) *a2*  
 Cl. b. (B) *ff*  
 Fg. *p* *f*  
 Cfg. *pp*  
 Cor. (F) 1.2.  
 3.4.  
 Tb.  
 Voce *(p)*  
 Nacht! Ihr Of - fi - zier, Kor - po - ral und Gre - na -  
 Vlc. *pizz.* *p*  
 Cb.

130

9

Cor. ingl. *a2* *pp*

Cl. (B) *a2* *sf* *p* *ff* *sf* *p* *ff*

Cl. b. (B) *ff* *p* *ff* *p*

Fg. *tr* *ff* *p* *ff* *p*

Cfg. *p*

Cor. (F) *3.* *+* *+* *+* *+* *f* *p*

*4.* *+* *+* *+* *+* *ff* *pp* *ff* *pp*

Tb. *pp sempre*

Timp. *p*

Tamt. *pp*

Voce *(f)*  
dier! Ich schrei' mit hel-ler\_

Cb. *f*

135 *f* 140

Cor. ingl. *a2* *pp*

Cl. (B) *a2* *pp*

Cl. b. (B) *a2* *ff* *p*

Fg. *tr* *ff* *p* *pp*

Cfg. *ff* *p* *pp*

Cor. (F) *pp* *f* *p* *sf* *p* *sf*

Tb. *pp* *pp*

Timp. *p*

Gr.C. *pp* *pp*

Voce  
Stimm': von euch ich Ur-laub nimm!

Vlc. *tr* *sf* *p*

145

Cor. ingl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Tb.

Tamt.

Voce

Vlc.

Cb.

*mf* *p* *pp* *ff* *p*

*mf* *p* *pp* *ff* *p*

a 2 *ff*

*pp* *f* *p*

*pp* *pp*

*p* *ff* *p* *ff*

*p* *f* *p* *f*

*f* *p* *f* *p*

*pp*

*(p)*

Von euch ich Ur - laub nimm!

*pizz.* *f* *pp* *f* *pp*

*f* *f*

150



11

2.

a2

Cor. ingl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Timp.

Tamt.

Voce

Vlc.

Cb.

155

160

*ff* *p* *ff* *pp* *dim.* *pp dim. verklingend.*

*f* *p* *ff* *p* *pp dim. verklingend*

*rein gestimmt - perfettamente accordati*

*ff* *p* *verklingend* *ppp*

Gu - te Nacht!

*ff* *ool legno*

Cl. (B)

Cl. b. (B)

Fg.

Cor. (F)

Tbr. mil.

Voce

2.3.4.

165

170

*p* *morendo* *ppp*

*p* *morendo* *ppp*

*pp* *trm* *trm* *dim.* *pp*

*mit gebrochener Stimme*  
*con voce soffocata*

Gu - te Nacht!