

Fl.

Ob.

Cl.

B.-Cl.

Fg.

Hr.

Hfe.

Gfsp.

Vi.

Vla.

Sgst.

Vcll.

C.-B.

pp

p

molto espress.

pp

sempre pp

pp

sempre pp

Unglück, kein Un - glück — die Nacht — ge - scheh'n!

4

Fl. *p*

Ob. *pp ausdruckslos* *p* *a 2*

Cl. *p*

B.-Cl.

Fg. *p espress.*

Hr. *pp ausdruckslos*

Hfe.

Glasp.

Vl.

Vla.

Sgst. *p*
Das Unglück geschah nur mir allein!

Vcll.

C.-B.

4

Fl.

Ob.

Cl.

B-Cl.

Fg.

Hr.

Hfe.

Gisp.

VI.

Vla.

Sgst.

Vcll.

C-B.

sempre marcato

mit Dämpfer

pp

immer mit Dämpfer

pp aber ausdrucksvoll

pp

immer mit Dämpfer

pp ohne Ausdruck

Die Son - - ne, die Sonne, sie schei - - net

6

Fl. *sehr hervortretend*

Ob. *sf*

Cl. *a 2*

B.-Cl.

Fg.

Hr. *pp* *p* *pp*

Hfe.

Glsp. *p*

Vl.

Vla.

Sgst.

Vcll.

C.-B.

6

Fl. *f* *sf* *sf* *pp*

Ob. *p* *sf* *pp*

Cl.

B-Cl.

Fg.

Hr.

Hfe.

Gisp.

VI. *ohne Dämpfer*
pp mit großem Ausdruck

Vla.

Sgst. Du mußt nicht die Nacht in dir ver-schränken, mußt sie ins
ohne Dämpfer pizz.

Vcll.

C-B.

nicht schleppend

Fl.

Ob.

Cl.

B-Cl

Fg.

Hr.

Hfe.

Glsp.

VI.

Vla.

Sgst.

Vcll.

C-B

ew' - - ge Licht, ins ew' - - - ge Licht ver-

pp

pp

pp

f

p

pizz.

nicht schleppend

Detailed description: This is a page of a musical score for orchestra and voice. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B-Cl), Bassoon (Fg.), Horns (Hr.), Harp (Hfe.), Glass Harmonica (Glsp.), Violins (VI.), Viola (Vla.), Soprano (Sgst.), Violoncello (Vcll.), and Contrabass (C-B). The vocal line (Sgst.) has the lyrics: "ew' - - ge Licht, ins ew' - - - ge Licht ver-". The score includes various musical notations such as rests, notes, and dynamic markings. The tempo/mood instruction "nicht schleppend" is written above the first staff and below the vocal staff. Dynamic markings include *pp* (pianissimo) for the woodwinds and *f* (forte) for the harp. The harp part features a melodic line with a crescendo leading to a forte dynamic. The vocal line is marked with a slur over the first two phrases. The cello and contrabass parts have a *pizz.* (pizzicato) marking in the final measure.

Etwas bewegter: (Rubato)

Mit leidenschaftlichem Ausdruck.

8 *a 2* *sf* *sf* *sf* *a 2* *sf* *sf*

Fl.

Ob.

Cl.

B.-Cl.

Fg.

Hr.

Hfe.

Gsp.

Vl.

Vla.

Sgst.

Vcll.

C.-B.

f *pp* *a 2* *f* *ff* *p* *ff* *p* *ff* *p* *ff* *pp* *sf* *sf* *pp* *sf* *sf* *pp* *sf* *sf* *mit Dämpfer* *mf* *f* *p* *sf* *p* *ff* *p* *ff* *p*

sen - ken!

arco

8 *sf* **Etwas bewegter: (Rubato)** *f*
Mit leidenschaftlichem Ausdruck.

zurückkehrend

Fl. *f* *dim.* *p* *dim.* *pp*

Ob. *ff* *dim.* *p* *pp*

Cl.

B-Cl.

Fg. *ff* *p*

Hr. *f* *dim.* *p*

Hfe. *p*

Gsp. *mf* *p* *pp*

VI. *f*

Vla.

Sgst.

Vcll. *f*

C.-B.

I. Solo.

II. *p*

Ein

zurückkehrend

Fl.

Ob.

Cl.

B.-Cl.

Fg.

Hr.

Hfe.

Gisp.

Vl.

Vla.

Sgst.

Veil.

C.-B.

p

p

p

p

pp

pp

mit Erschütterung

Heil!

Heil ——— sei dem Freu - denlicht — der Welt,

p espr.

pp

11

2 Nun seh' ich wohl, warum so dunkle Flammen

Ruhig, nicht schleppend.

2 Flöten. I *p* II *p* *pp*

1 Oboe.

2 Clarinetten in A. *f* → *p* *f* → *pp* *pp*

2 Fagotte. *f* → *p* *f* → *pp*

1 Horn in F. *pp*

Pauke in B.

Harfe.

Violine I ohne Dämpfer. pizz.

Violine II ohne Dämpfer. pizz.

Viola ohne Dämpfer. (Doppelgr.) pizz. (Doppelgr.) arco *f* → *pp*

Singstimme. (pp) Nun seh' ich

Violoncell ohne Dämpfer. sul D (h) sul A nicht rit. *f* → *pp*

Baß ohne Dämpfer. pizz. arco *f* → *pp*

Ruhig, nicht schleppend.

1 a 2

Fl. *pp*

Ob.

Cl. *pp*

Fg.

Hr.

Pk.

Hfe. *p*

Vl.

Vla.

Sgst. wohl, war - um so dunk-le Flam-men ihr sprühet mir in manchem Au-gen-

Vcll. *pizz.* *pp*

C.-B. *pizz.* *pp*

1 *pp*

Fl.
 Ob.
 Cl.
 Fg.
 Hr.
 Pk.
 Hfe.
 Vl.
 Vla.
 Sgst.
 Vcll.
 C.-B.

arco geteilt
pp
sempre pp
arco
fp
pp
geteilt
p
fp
pp
pp
arco
p
f
p
pp
pp

bli - cke. O Au - gen! O Au - gen!

Fl. I *p*
 Ob.
 Cl. *p*
 Fg.
 Hr.
 Pk.
 Hfe.
 VI.
 Vla.
 Sgst. *p zart* *warm*
 Vcll.
 C.-B.

nicht geteilt
sf *p*

Gleich - sam, um voll in ei - nem Bli - cke zu drän - gen eu - re gan - ze Macht zu -

1a

Fl.

Ob.

Cl.

Fg.

Hr.

Pk.

Hfe.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

sah-men. Dort ahnt' ich nicht, weil Ne - bel mich um-

p *pp* *p espr.* *pp* *steigernd*

1a *pp*

2

rit.

Fl.

Ob.

Cl.

Fg.

Hr.

Pk.

Hfe.

Vi.

Vla.

Vc.

Cb.

p espr.

p

I.

p

f

f

pp

pp

geteilt

fp

fließend

rit.

schwammen, ge - wo - ben vom ver - blen - den - den Ge - schi - cke, daß sich der

fp

arco

fp rit.

2

fp rit.

Etwas bewegter.

a 2

Fl. *p*

Ob. *p*

Cl. I. *p*

Fg. I. *p*

Hr. *p*

Pk.

Hfe. *ff* *f*

Vl. *f* *p* *p*

Vla. *fp* *p* *p*

Sgst. **a tempo**
Strahl bereits zur Heimkehrschicke, dort - hin, dort - hin, von

Vcll. *fp* *fp* *f* *pizz.* *p*

C-B. *fp* *f* *p* *f* *p* *f*

Etwas bewegter.

2a

Fl.

Ob.

Cl.

Fg.

Hr.

Pk.

Hfe.

Vi.

Vla.

Sgst.

Vcll.

C-B.

wan-nen al-le Strah-len stam-men.

p *f* *sf* *p* *fp* *arco* *p* *sf* *p* *sf* *p* *arco* *fp* *fp*

2a

rit. **3** Tempo 1.

Fl. *p*

Ob.

Cl. *p*

Fg. *p* 1.

Hr.

Pk. *pp*

Hfe. *p*

Vi. *pp*

Vla. *pp*

Sgst. **zurückhaltend** Tempo 1. *warm*
 Ihr wolltet mir mit eu - rem Leuch - - ten sa - gen:

Vcll. *pp* pizz.

C-B. *pp* pizz.

3 Tempo 1.

a 2

Fl. *pp* *pp*

Ob.

Cl. *f* *p* *f*

Fg. *f* *p* *f*

Hr. *p* *f* *p* *f* *p*

Pk.

Hfe.

Vl. *sempre pp* *pp*

Vla. *pp*

Sgat. *pp* *sf* **nicht eilen**
 Wir möch-ten mah dir blei-ben ger-ne, doch ist uns

Vcl.

C-B.

4

Fl. I. *pp* *a 2*

Ob.

Cl. *a 2* *pp* *a 2* *pp*

Fg. *pp* *I.* *p* *ppp*

Hr. *p*

Pk.

Hfe. *pp*

Vl. *p* *ppp*

Vla. *a 2* *pp* *pp*

Sgst. das vom Schicksal ab-ge-schla-gen. Sieh' uns nur

Vcll. *pizz.* *pp* *arco* *pp* *espr.* *p*

C-B. *pizz.* *pp*

4 *pp*

Fl. *f* *p*

Ob. *p* *espr.*

Cl. *f* *p*

Fg.

Hr.

Pk.

Hfe. *f* *p* *f*

Vi. *sempre pp*

Vla. *sempre pp*

Sgt. *>*
an, denn bald sind wir dir fer - ne!

Vcll.

C-B.

Etwas bewegter.

a 2

Fl. *pp* *pp*

Ob. *pp*

Cl. *p* *pp*

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

Hr. *pp*

Pk.

Hfe. *p* *f* *p*

Vi. *rit.* *pp* *espr.* *pp* *pp* *pp*

Vla. *pp* *f*

Sgst. *rit.* *pp* **Etwas bewegter.**
 Was dir nur Au - gensind in diesen Ta - gen: in künft' - gen Näch - ten

Vcll. *pp* *pp*

C-B. *arco* *pizz.* *pp* *fpp* *p* **Etwas bewegter.**

6

nicht rit.

Fl.

Ob.

Cl.

Fg.

Hr.

Pk.

Hfe.

Vl.

Vla.

Sgt.

Vcll.

C-B.

pp

pp subito

pp

pp subito

p

molto espr.

f

f

p

pp

pp subito

f

pp

pp subito

f

a 2

pp

pp subito

pp subito

p

fp

f

p

sind es dir nur Ster - - - ne.

pp

pp subito

pp

pp subito

arco

pp subito

pp subito

fp

f

p

a 2

f

p

6

nicht rit.

Fl. *rit.* *I. pp* *a 2* *pp* *morendo*
 Ob. *ff* *p*
 Cl. *a 2* *f* *p* *pp* *morendo*
 Fg. *f* *p* *pp I.* *morendo*
 Hr.
 Pk.
 Hfe. *p* *dim.* *pp*
 Vl. *pp subito* *rit.* *pp* *morendo*
 Vla. *pp* *a 2* *pp pizz.*
 Sgst.
 Vcll. *geteilt* *pp* *pizz.* *pp*
 C-B. *pp* *pizz.*
rit. *pp*

3 Wenn dein Mütterlein

Schwer, dumpf.

2 Flöten.

1 Oboe.

1 Engl. Horn.

1 Clarinette in B.

1 Baß-Clarinette in B.

2 Fagotte.

2 Hörner in F.

Harfe.

Viola.

Singstimme.

Violoncell.

Baß.

pp

p

espr.

pizz.

p

Schwer, dumpf.

Fließender.

I.

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

- Fl.** (Flute): *pp ohne Ausdruck*
- Ob.** (Oboe): *pp espr.* and *pp ohne Ausdruck*
- K.H.** (Kornett/Horn): *pp*
- Cl.** (Clarinete)
- B.Cl.** (Bassclarinete)
- Fg.** (Fagott): *p* and *pp*
- Hr.** (Horn)
- Hfe.** (Hörnbläser)
- Vla.** (Viola)
- Sgst.** (Sopran): *Schwermütig*
Wenn dein Müt - ter - lein
- Vcll.** (Violoncello)
- C.B.** (Kontrabaß)

Fließender.

Fl.
 Ob.
 E.H.
 Cl.
 B.Cl.
 Fg.
 Hr.
 Hfe.
 Vla.
 Sgst.
 Vcll.
 C.B.

p molto espr.
p molto espr.
mp

tritt zur Tür her - ein,
 und den Kopf ich dre - he,

1

a 2

Fl.

pp

Ob.

dim.

molto espr.

R.H.

p

Cl.

pp

B.Cl.

p

Fg.

Hr.

Hfe.

p

Vla.

Sgst.

mp

ihr ent-ge-gen se - he,

fällt auf ihr Ge-sicht

Vcll.

C-B.

1

Detailed description: This is a page of a musical score for the song 'Wenn dein Mütterlein'. It features a full orchestral arrangement with woodwinds, strings, and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (R.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), and Bassoon (Fg.). The string section includes Horn (Hr.), Horn in E-flat (Hfe.), Viola (Vla.), Cello (Vcll.), and Double Bass (C-B.). The vocal part is for a Soprano (Sgst.) with German lyrics. The score is divided into three measures. The first measure shows the vocal line and woodwinds. The second measure is marked with a first ending bracket (1) and includes dynamics like 'dim.' and 'molto espr.'. The third measure is marked with a second ending bracket (a 2) and includes dynamics like 'pp' and 'mp'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Etwas bewegter.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Fg.

Hr.

Hfe.

Vla.

Sgst.

Vcll.

C-B.

p

p molto espr.

pp

erst der Blick mir nicht,

sondern auf die Stelle, näher,

mit Dämpfer

pp espr.

Detailed description: This is a page of a musical score for orchestra and voice. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Fg.), Horn (Hr.), Harp (Hfe.), Viola (Vla.), Saxophone (Sgst.), Violoncello (Vcll.), and Contrabass (C-B.). The music is divided into five measures. The first measure shows the Flute and English Horn playing. The second measure features the Bassoon and Horn with the instruction 'p molto espr.'. The third measure continues the Bassoon and Horn parts. The fourth measure shows the Saxophone and Violoncello/Contrabass with the instruction 'pp' and 'mit Dämpfer'. The fifth measure concludes the passage with the Saxophone and Violoncello/Contrabass. The voice part (Sgst.) has lyrics in German: 'erst der Blick mir nicht, sondern auf die Stelle, näher,'. The tempo/mood instruction 'Etwas bewegter.' appears at the top and bottom of the page.

Etwas bewegter.

I. **2**

Fl. *pp*

Ob.

E.H.

Cl.

B.Cl.

Fg.

Hr.

Hfe.

Vla.

Sgst. *steigernd* *f* *nicht eilen*
 nä - her nach der Schwelle, dort, dort, wo wür-de dein lieb' Gesichtchen sein,

Vcll. *sempre pp*

C.B.

2 *p*

a 2

Fl. *p espr.*

Ob.

K.H.

Cl.

B.Cl. *p*

Fg. *pp*

Hr.

Hfe.

Via. *p espress.*

Sgst. wenn du freu - den - hel - le trä - test mit her - ein, trätest mit her -

Vell. Dämpfer ab. *pp geteilt*

C.B.

rit. **3** Wie zu Anfang.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Fg.

Hr.

Hfe.

Via.

Sgst.

Vcll.

C.B.

p

p

pp

f

mf

dim.

pizz.

p

ein, wie sonst mein Töch - ter - lein!

rit. **3** Wie zu Anfang.

4 Etwas fließend.

Fl.

Oboe

Horn

Cl.

B.Cl.

Bassoon

Hr.

Hfe.

Vla.

Sgst.

Vcll.

C.B.

pp ohne cresc.

sempre pp

cresc. molto

pp

cresc. molto

p subito

p subito

a 2

p

cresc.

f

pizz.

p

p

1.

Wenn dein Mütterlein

4 Etwas fließend.

5

Fl.

Ob.

E.H.

Cl.

B.Cl.

Fg.

Hr.

Hfe.

Vln.

Sgst.

Vcll.

C.B.

klagend

p

pizz.

p

mp

tritt zur Tür her-ein

mit der Ker-ze Schim-mer,

5

6 ^{a 2}

Fl. *p*

Ob.

E.H. *pp*

Cl. *pp*

B-Cl.

Fg.

Hr. *pp*

Hfe. *mf*

Vla.

Sgst. *pp*

Vcll.

C.-B.

6

ist es mir als im - mer, kämst du mit her - ein huschtest hin - ter - drein.

Detailed description: This is a page of a musical score for the song 'Wenn dein Mütterlein'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B-Cl.), Bassoon (Fg.), Horn (Hr.), Horn in F (Hfe.), Viola (Vla.), Saxophone (Sgst.), Violin (Vcll.), and Cello (C.-B.). The music is in 3/4 time and features a key signature of two flats. The score is divided into measures by vertical bar lines. The first measure is marked with a '6' and a '2' above it. The second measure is marked with a '6' and an 'a 2' above it. The third measure is marked with a '6'. The fourth measure is marked with a '6'. The fifth measure is marked with a '6'. The sixth measure is marked with a '6'. The seventh measure is marked with a '6'. The eighth measure is marked with a '6'. The ninth measure is marked with a '6'. The tenth measure is marked with a '6'. The eleventh measure is marked with a '6'. The twelfth measure is marked with a '6'. The thirteenth measure is marked with a '6'. The fourteenth measure is marked with a '6'. The fifteenth measure is marked with a '6'. The sixteenth measure is marked with a '6'. The seventeenth measure is marked with a '6'. The eighteenth measure is marked with a '6'. The nineteenth measure is marked with a '6'. The twentieth measure is marked with a '6'. The twenty-first measure is marked with a '6'. The twenty-second measure is marked with a '6'. The twenty-third measure is marked with a '6'. The twenty-fourth measure is marked with a '6'. The twenty-fifth measure is marked with a '6'. The twenty-sixth measure is marked with a '6'. The twenty-seventh measure is marked with a '6'. The twenty-eighth measure is marked with a '6'. The twenty-ninth measure is marked with a '6'. The thirtieth measure is marked with a '6'. The thirty-first measure is marked with a '6'. The thirty-second measure is marked with a '6'. The thirty-third measure is marked with a '6'. The thirty-fourth measure is marked with a '6'. The thirty-fifth measure is marked with a '6'. The thirty-sixth measure is marked with a '6'. The thirty-seventh measure is marked with a '6'. The thirty-eighth measure is marked with a '6'. The thirty-ninth measure is marked with a '6'. The fortieth measure is marked with a '6'. The forty-first measure is marked with a '6'. The forty-second measure is marked with a '6'. The forty-third measure is marked with a '6'. The forty-fourth measure is marked with a '6'. The forty-fifth measure is marked with a '6'. The forty-sixth measure is marked with a '6'. The forty-seventh measure is marked with a '6'. The forty-eighth measure is marked with a '6'. The forty-ninth measure is marked with a '6'. The fiftieth measure is marked with a '6'. The fifty-first measure is marked with a '6'. The fifty-second measure is marked with a '6'. The fifty-third measure is marked with a '6'. The fifty-fourth measure is marked with a '6'. The fifty-fifth measure is marked with a '6'. The fifty-sixth measure is marked with a '6'. The fifty-seventh measure is marked with a '6'. The fifty-eighth measure is marked with a '6'. The fifty-ninth measure is marked with a '6'. The sixtieth measure is marked with a '6'. The sixty-first measure is marked with a '6'. The sixty-second measure is marked with a '6'. The sixty-third measure is marked with a '6'. The sixty-fourth measure is marked with a '6'. The sixty-fifth measure is marked with a '6'. The sixty-sixth measure is marked with a '6'. The sixty-seventh measure is marked with a '6'. The sixty-eighth measure is marked with a '6'. The sixty-ninth measure is marked with a '6'. The seventieth measure is marked with a '6'. The seventy-first measure is marked with a '6'. The seventy-second measure is marked with a '6'. The seventy-third measure is marked with a '6'. The seventy-fourth measure is marked with a '6'. The seventy-fifth measure is marked with a '6'. The seventy-sixth measure is marked with a '6'. The seventy-seventh measure is marked with a '6'. The seventy-eighth measure is marked with a '6'. The seventy-ninth measure is marked with a '6'. The eightieth measure is marked with a '6'. The eighty-first measure is marked with a '6'. The eighty-second measure is marked with a '6'. The eighty-third measure is marked with a '6'. The eighty-fourth measure is marked with a '6'. The eighty-fifth measure is marked with a '6'. The eighty-sixth measure is marked with a '6'. The eighty-seventh measure is marked with a '6'. The eighty-eighth measure is marked with a '6'. The eighty-ninth measure is marked with a '6'. The ninetieth measure is marked with a '6'. The hundredth measure is marked with a '6'. The hundred and first measure is marked with a '6'. The hundred and second measure is marked with a '6'. The hundred and third measure is marked with a '6'. The hundred and fourth measure is marked with a '6'. The hundred and fifth measure is marked with a '6'. The hundred and sixth measure is marked with a '6'. The hundred and seventh measure is marked with a '6'. The hundred and eighth measure is marked with a '6'. The hundred and ninth measure is marked with a '6'. The hundred and tenth measure is marked with a '6'. The hundred and eleventh measure is marked with a '6'. The hundred and twelfth measure is marked with a '6'. The hundred and thirteenth measure is marked with a '6'. The hundred and fourteenth measure is marked with a '6'. The hundred and fifteenth measure is marked with a '6'. The hundred and sixteenth measure is marked with a '6'. The hundred and seventeenth measure is marked with a '6'. The hundred and eighteenth measure is marked with a '6'. The hundred and nineteenth measure is marked with a '6'. The hundred and twentieth measure is marked with a '6'. The hundred and twenty-first measure is marked with a '6'. The hundred and twenty-second measure is marked with a '6'. The hundred and twenty-third measure is marked with a '6'. The hundred and twenty-fourth measure is marked with a '6'. The hundred and twenty-fifth measure is marked with a '6'. The hundred and twenty-sixth measure is marked with a '6'. The hundred and twenty-seventh measure is marked with a '6'. The hundred and twenty-eighth measure is marked with a '6'. The hundred and twenty-ninth measure is marked with a '6'. The hundred and thirtieth measure is marked with a '6'. The hundred and thirty-first measure is marked with a '6'. The hundred and thirty-second measure is marked with a '6'. The hundred and thirty-third measure is marked with a '6'. The hundred and thirty-fourth measure is marked with a '6'. The hundred and thirty-fifth measure is marked with a '6'. The hundred and thirty-sixth measure is marked with a '6'. The hundred and thirty-seventh measure is marked with a '6'. The hundred and thirty-eighth measure is marked with a '6'. The hundred and thirty-ninth measure is marked with a '6'. The hundred and fortieth measure is marked with a '6'. The hundred and forty-first measure is marked with a '6'. The hundred and forty-second measure is marked with a '6'. The hundred and forty-third measure is marked with a '6'. The hundred and forty-fourth measure is marked with a '6'. The hundred and forty-fifth measure is marked with a '6'. The hundred and forty-sixth measure is marked with a '6'. The hundred and forty-seventh measure is marked with a '6'. The hundred and forty-eighth measure is marked with a '6'. The hundred and forty-ninth measure is marked with a '6'. The hundred and fiftieth measure is marked with a '6'. The hundred and fifty-first measure is marked with a '6'. The hundred and fifty-second measure is marked with a '6'. The hundred and fifty-third measure is marked with a '6'. The hundred and fifty-fourth measure is marked with a '6'. The hundred and fifty-fifth measure is marked with a '6'. The hundred and fifty-sixth measure is marked with a '6'. The hundred and fifty-seventh measure is marked with a '6'. The hundred and fifty-eighth measure is marked with a '6'. The hundred and fifty-ninth measure is marked with a '6'. The hundred and sixtieth measure is marked with a '6'. The hundred and sixty-first measure is marked with a '6'. The hundred and sixty-second measure is marked with a '6'. The hundred and sixty-third measure is marked with a '6'. The hundred and sixty-fourth measure is marked with a '6'. The hundred and sixty-fifth measure is marked with a '6'. The hundred and sixty-sixth measure is marked with a '6'. The hundred and sixty-seventh measure is marked with a '6'. The hundred and sixty-eighth measure is marked with a '6'. The hundred and sixty-ninth measure is marked with a '6'. The hundred and seventieth measure is marked with a '6'. The hundred and seventy-first measure is marked with a '6'. The hundred and seventy-second measure is marked with a '6'. The hundred and seventy-third measure is marked with a '6'. The hundred and seventy-fourth measure is marked with a '6'. The hundred and seventy-fifth measure is marked with a '6'. The hundred and seventy-sixth measure is marked with a '6'. The hundred and seventy-seventh measure is marked with a '6'. The hundred and seventy-eighth measure is marked with a '6'. The hundred and seventy-ninth measure is marked with a '6'. The hundred and eightieth measure is marked with a '6'. The hundred and eighty-first measure is marked with a '6'. The hundred and eighty-second measure is marked with a '6'. The hundred and eighty-third measure is marked with a '6'. The hundred and eighty-fourth measure is marked with a '6'. The hundred and eighty-fifth measure is marked with a '6'. The hundred and eighty-sixth measure is marked with a '6'. The hundred and eighty-seventh measure is marked with a '6'. The hundred and eighty-eighth measure is marked with a '6'. The hundred and eighty-ninth measure is marked with a '6'. The hundred and ninetieth measure is marked with a '6'. The hundred and ninety-first measure is marked with a '6'. The hundred and ninety-second measure is marked with a '6'. The hundred and ninety-third measure is marked with a '6'. The hundred and ninety-fourth measure is marked with a '6'. The hundred and ninety-fifth measure is marked with a '6'. The hundred and ninety-sixth measure is marked with a '6'. The hundred and ninety-seventh measure is marked with a '6'. The hundred and ninety-eighth measure is marked with a '6'. The hundred and ninety-ninth measure is marked with a '6'. The hundredth measure is marked with a '6'.

Etwas bewegter. 7 *p espr.*

Fl.

Ob.

E.H.

Cl.

B.-Cl.

Fg.

Hr.

Hfte.

Vla.

Sgst.

Vcll.

C.-B.

innig
als wie sonst ins Zimmer!

0_

Etwas bewegter. 7

Fl.
 Ob.
 K. H.
 Cl.
 B-Cl.
 Fg.
 Hr.
 Hfe.
 Vla.
 Sgst.
 Vcll.
 C-B.

8
 8

p
a 2
p
f
pp espr.
pp espr.
f
mit ausbrechendem Schmerz
geteilt arco
p
arco
p

du, o du, des Va-ters Zel - - le, ach, zu schnell - le, zu

Fl.

Ob. *pp*

Cl. *pp*

Fg. *p espr.* *f*

Hr.

Hfe.

VI.

Vla. *p* *get.*

Sgst. *Schüch, aber warm.*
 Oft denk' ich, sie sind nur aus-ge-gan - gen! Bald

Vcl. *pp*

C-B.

1 2

Fl.

Ob.

Cl.

Fg.

Hr.

Hfe.

VI.

Vla.

Sgst.

Vcll.

C.-B.

1 2

pp

p

pp

a 2

f

mit Dämpfer

pp

mit Dämpfer

pp

molto espr.

unis.

pp

pp

wer - den sie wie - dernach Hau - se ge - lan - gen! Der Tag ist

geteilt arco

pizz.

Fl.

Ob.

Cl.

Fg.

Hr.

Hfe.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

ohne Dämpfer

p

p esp.

gliss.

cresc.

warm

arco

pizz.

unis.

arco

p

cresc.

arco

p

schön! O, — sei nicht bang! — Sie ma - chen nur ei - nen wei - ten Gang. —

poco rit. 3 a tempo

Fl.

Ob.

Cl.

Fg.

Hr.

Hfe.

VI.

Vla.

Sgst.

Vcll.

C-B.

Ja - wohl, sie sind nur aus ge-gan-gen und

poco rit. 3 a tempo

Fl.

Ob.

Cl.

Fg. *I.*
pp

Hr.

Hfe.

Vl. *espr.*

Vla. *espr.*
p

Sgst.
wer - den jetzt nach Hau - se ge - lan - gen!

Vcll. *geteilt*
p espr.

C.-B. *plzz.*

Fl. *pp*

Ob. *sf* *p espr.* I.

Cl.

Fg. *pp*

Hr.

Hfe. *f* *ppp*

Vl. *mit Dämpfer.* *pp* *geteilt*

Via. *pp* *geteilt*

Vla. *pp* *geteilt*

Sg. *zart pp*

Vcl. *pp*

C. B.

O, sei nicht bang, der Tag ist schön! Sie

rit.

Fl. *pp* *cresc.*

Ob. *pp* *cresc.* *sf* *p*

Cl. II. *f* *p* *dim.*

Fg.

Hr. *p espr.*

Hfe.

Vl. *Dämpfer ab.* Solo. *rit.* *p* *f* *p*

Vla.

Sgst. *warm*
ma - chen nur den Gang zu je - nen Höhn! —

Vcll. *geteilt arco*
pizz.

C.-B.

5 a tempo
Nicht eilen.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg.

Hr.

Hfe.

Vl. *pp*

Vla. *pp*

Sgst. *a tempo*
Nicht eilen.
Schlicht.
Sie sind uns nur vor-aus-ge-gan-gen und wer-den nicht

Vcll. *arco*
unis. p *pp*

C.-B.

5 Nicht eilen.

Fl.

Ob.

Cl.

Fg. *I.*
p

Hr. *p espr.*

Hfe.

Vl. *Tutti.*
pp espr.
pp

Vla. *pp*
p

Sgst. wie - der nach Haus — ver - lan - gen!

Vcll.

C.-B. *pizz.*

7 a 2.

Fl. *pp*

Ob. I. *f*

Cl. I. *f*

Fg. *pp*

Hr. *p*

Hfe. *f* *ppp* *pp*

Vi. *pp*

Vla. *pp*

Sg. *zart* *p* *espr. warm*

Wir ho - lensie ein - auf jenen Höhn im Son - - nen

Vcll. *sf* *unis.* *pizz.*

C.-B. *sf*

7

rit. a 2 a tempo rit.

Fl. *pp* *ff*

Ob.

Cl.

Fg. *p* *pp* *morendo*

Hr. *p molto espr.* *sf* *morendo*

Hfe.

Vl. *rit.* *a tempo* *rit.* *ppp* *morendo*

Vla. *p* *f* *ppp* *zögernd* *morendo*

Sgst. *steigernd*
schein! Der Tag — ist schön auf je — nen Höh'n!

Vcll. *arco* *p* *cresc.* *pp* *morendo*

C.-B. *pizz.*

poco rit. *pp*

Kl. Fl. *f*
 Fl. *trem.* *p* *ff* *p* *ff* *p*
 Ob. *a 2* *pp* *f* *f* *p* *I.* *sf* *sf*
 E.H. *pp* *sf* *f* *p*
 Cl. *p* *sf*
 B.-Cl. *pp* *sf* *f* *p*
 Fg. *a 2* *pp* *p*
 C.-Fg. *pp* *p*
 Hr. *gestopft* *f* *p* *a 2* *offen* *f* *p*
 Hfe. *f*
 Vl. *arco* *p* *sf* *sf*
 Vla. *sempre p* *f* *p* *p*
 Sgst.
 Vcll. *tr tr tr tr* *tr tr tr tr* *pizz.*
 C.-B. *arco* *f*

KI. Fl.
 Fl.
 Ob.
 E. H.
 Cl.
 B.-Cl.
 Fg.
 C.-Fg.
 Hr.
 Hfe.
 Vi.
 Vla.
 Sgst.
 Vell.
 C.-B.

Musical score for "In diesem Wetter!". The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: KI. Fl., Fl., Ob., E. H., Cl., B.-Cl., Fg., C.-Fg., Hr., Hfe., Vi., Vla., Sgst., Vell., and C.-B. The score includes dynamic markings such as *sf*, *p*, *f*, *ff*, *sfpp*, and *pizz.*. Performance instructions include "gestopft" (stopped) and "offen" (open) for the Horns, and "arco" (arco) and "pizz." (pizzicato) for the Violins. The score is divided into measures, with some measures containing rests or specific articulation marks. The overall structure is a multi-measure rest followed by a melodic phrase in the second measure, which then continues through the rest of the page.

Kl. Fl.
 Fl.
 Ob.
 E. H.
 Cl.
 B.-Cl.
 Fg.
 C.-Fg.
 Hr.
 Hfe.
 Vl.
 Vla.
 Sgst.
 Voll.
 C.-B.

p
a 2
pp
f
fp
ff
p
a 2
p
f
p
f
p
 I. III.
pp espr.
 gest.
 II. IV.
p
f
p
f
 geteilt
p
sf
p
f
 Braus, nie hätt' ich ge-sen - det die Kin - der hin - aus, man hat sie ge-
tr tr tr tr
nat.
p
f
fp
 arco
f
fp

Kl. Fl.
 Fl. *p* *f* *p* *f* *pp*
 Ob. *pp* *ff* *pp* *ff*
 E.H. *f* *p* *pp*
 Cl. *a2* *f* *p* *ff* *ff* *pp* *molto*
 B.-Cl. *p* *pp* *molto*
 Fg. *ff* *p* *ff* *p* *pp* *molto*
 C.-Fg.
 Hr *fp* *a2* *p* *sf* *sf*
 Hfe.
 Vl.
 Vla. *am Steg* *pp* *natürlich* *f* *p* *f* *p* *pp*
 Sgst. *tra-gen, ge-tra-gen hin-aus.* *f* *schmerzlich* *Ich* *durf-te nichts da-zu*
 Vcll. *am Steg* *natürlich* *ff* *ff* *pp*
 C.-B. *geteilt* *f* *p* *f* *p*

KL.Fl. Fl. Ob. E.H. Cl. B.-Cl. Fg. C.-Fg. Hr. Hfe. Vl. Vla. Sgst. Vell. C.-B.

sa - gen. In diesem Wet-ter, in diesem Saus, nie hätt'ich ge-

3 *f* *p* *pp* *f* *pp*

Kl. Fl.
 Fl.
 Ob.
 E.H.
 Cl.
 B.-Cl.
 Fg.
 C.-Fg.
 Hr.
 Hfe.
 Vl.
 Vla.
 Sgst.
 Vcll.
 C.-B.

tr tr tr tr
ff
p
 I.
tr tr tr tr
ff
p
 I.
sfz
 I.
p
p
tr tr tr tr
p
a 2
p
f
 gest. +
pp
a 2
 offen
 II. IV.
tr arco
f
tr arco
f
 D Saite.
pp
 G Saite.
pp
tr tr tr tr
ff
pp
ff
p klagend
 Wet-ter. in die-sem Graus. hätt' ich ge-las-sen die Kin-der hin-
p
tr tr tr tr
f
f
 5

Kl. Fl.
 Fl.
 Ob.
 E.H.
 Cl.
 B-Cl.
 Fg.
 C-Fg.
 Hr.
 Hfe.
 Vl.
 Vla.
 Sgst.
 Vcll.
 C.-B.

a 2
 p
 pp
 f
 I. f.
 p
 f
 p
 ff
 p
 f
 Hr.
 a 2
 p
 Vl.
 sempre pp
 sf
 Doppelgriff.
 sf
 pp
 Vla.
 f
 p
 pp
 Sgst.
 aus.
 Ich sorg-te, sie stür-ben mor - gen,
 Vcll.
 p
 p
 f
 pp
 C.-B.

Kl. Fl. Fl. Ob. E.H. Cl. B.-Cl. Fg. C. Fg. Hr. Hfe. VI. I. VI. II. Vla. Sgst. Veil. C. B.

I. offen *p* *f* *a 2* *pizz.* *ff* *ff*

Doppelgriff. *pp* *pp* *p* *p*

get. *p* *f* *pp* *pp* *p* *p*

p *f* *pp* *pp* *p*

f *p* *f* *f* *f*

das ist nun nicht zu be - sor - gen.

Kl. Fl.
 Fl. *a2.* *f*
 Ob. *ff* *Schalltr. auf.* *p* *ff* *p*
 E.H. *ff* *p* *ff* *p*
 Cl. *a2.* *Schalltr. auf.* *ff* *p* *ff* *p*
 B.Cl. *Schalltr. auf.* *ff* *p* *ff* *p* *ff*
 Fg. *Schalltr. auf.* *ff* *p* *ff* *p* *ff*
 C.-Fg. *ff* *p* *ff* *p* *a2.* *ff*
 Hr. *ff* *f* *ff* *f* *f* *f*
 Hfe. *sempre ff*
 Pk. *tr* *f* *p* *tr* *f* *p*
 Vl. I. *sempre ff*
 Vl. II. *ff* *p* *ff* *p* *ff*
 Vla. *ff* *p* *ff* *p* *ff*
 Sgst.
 Vcll. *tr tr tr tr* *tr tr tr tr* *tr tr tr tr* *tr tr tr tr* *tr tr tr tr*
ff pizz. *ff* *ff*
 C.-B. *ff* *ff* *ff*

Kl. Fl. *ff*
 Fl. *a2.* *p*
 Ob.
 R.H.
 Cl. *ff* *p* *ff* *p* *p*
 B.Cl. *f* *p* *f* *p*
 Fg. *ff* *p* *ff* *p*
 C-Fg. *f* *p* *f* *p*
 Hr. *ff* *p* *fp* *ff* *p*
 Hfe. *mf* *p* *f* *p*
 Hfe. *sempre ff*
 Pk. *p* *poco a poco cresc. al*
 Gl. Tamt. *p*
 VI. *f* *p* *f* *p* *f*
 VIa. *mf* *p* *mf* *p*
 Sgst. *(ff)*
 Vell. *ff* *ff* *ff*
 C-B. *ff* *p* *fp*

Flag. 8^o *ff* *ff* *ff*
 geteilt

nie hätt' ich ge- sendet die

7 *mf* *p* *ff* *p* *fp*

Kl. Fl.
 Fl. *sempre p*
 Ob. *f sf sf*
 E. H. *p espr.*
 Cl.
 B.-Cl.
 Fg. *f p f p*
 C. Fg.
 Hr. *fp ff p fp ff p*
 Hfe.
 Pk. *f*
 Gl. Tamt.
 Vi. *p sempre p p*
 Vla. *mf p p espr.*
 Sgst. *ff*
 Kin - der hin - aus. Man hat sie hinaus ge -
 Vcll. *f fp pizz.*
 C.-B. *mf*

Kl. Fl.
 Fl.
 Ob.
 E. H.
 Cl.
 B. Cl.
 Fg.
 C. Fg.
 Hr.
 Hfe.
 Pk.
 Gl.
 Tamt.
 Vl.
 Vla.
 Sgst.
 Vcll.
 C.-B.

tra-gen, ich darf - te nichts dazu sa - gen!

molto

arco

8

Allmählich langsamer.

Kl. Fl. *ff* \rightarrow *p* *ff* \rightarrow *p*
 Fl.
 Ob.
 E. H.
 Cl. *a²* $\gg \gg \gg$
 B.-Cl. *ff*
 Fg. *ppp* *pp*
 C.-Fg.
 Hr.
 Hfe. *p* *f*
 Pk. *tr. mmmmmmm*
dim. - - - pp
 Gl. Glöckchen. *p* *p*
 Tamt.
 Vl. *f* *p* *f*
 Vla. *ff* *geteilt* *p* *f* *pp*
 Sgst. *f* *pp*
 Vell. *ff* \rightarrow *p* *ff* \rightarrow *p*
 C.-B. *ff* \rightarrow *p* *ff* \rightarrow *p*

8

Allmählich langsamer.

Langsam. Wie ein Wiegenlied.

Kl. Fl. *p*

Fl.

Ob.

E. H.

Cl.

B.-Cl.

Fg.

C.-Fg.

Hr.

Hfe. *p*

Pk.

Gl. Tamt. *pp sempre*

Cel. Celesta. *pp*

Vl. *pp* *mf* *p* *pp* *p espr.*

Vla.

Sgst. *(leise bis zum Schluß)* *pp*

Vell.

C.-B.

In die - sem Wet - ter, in

Langsam. Wie ein Wiegenlied.

Kl. Fl. I.
 Fl. I.
 Ob.
 E. H.
 Cl.
 B.-Cl.
 Fg.
 C.-Fg.
 Hr. I. mit Dämpfer
 Hr. II.
 Hfe.
 Cel.
 Vl. I. *etwas hervortretend*
 Vla.
 Sgst.
 Vcll.
 C.-B.

die - - sem Saus, In die - sem Braus, sie ruh'n, sie

Kl.Fl.
 Fl.
 Ob.
 E.H.
 Cl.
 B-Cl.
 Fg.
 C-Fg.
 Hr.
 Hfe.
 Cel.
 Vl.
 Vla.
 Sgst.
 Vcll.
 C-B.

tr
p espress. etwas

ruhn als wie in der Mut - ter, der Mut - ter Haus,

Kl.Fl. Fl. Ob. E.H. Cl. B.-Cl. Fg. C.-Fg. Hr. Hfe. Cel. Vl. Vla. Sgst. Vcl. C.-B.

hervortretend *tr* *p* *espress.* *p*

pp *sempre pp* *morendo* *morendo*

von kei - nem Sturmer - schre - cket, von Got - tes Hand be -

Kl. Fl.
 Fl.
 Ob.
 E.H.
 Cl.
 B-Cl.
 Fg.
 C-Fg.
 Hr.
 Hfe.
 Cel.
 Vl.
 Vla.
 Sgat.
 Vcl.
 C-B.

de - cket, sie ruh'n, — sie ruh'n — wie in der Mut-ter Haus, wie

pp
ppp
pizz.
div.
ppp

Musical score for page 10, featuring various instruments including Flutes, Oboe, Horns, Violins, and Cello. The score includes dynamic markings such as *p* (piano) and *(weich)* (soft), and performance instructions like *arco* and *geteilt*. The lyrics "in der Mutter Haus!" are visible in the Sg. st. part.

Instrument list on the left:
Kl. Fl.
Fl.
Ob.
E. H.
Cl.
B.-Cl.
Fg.
C.-Fg.
Hr.
Hfe.
Cel.
Vi.
Vla.
Sgst.
Vcll.
C.-B.

Lyrics in Sg. st.:
in der Mutter Haus!

Performance markings:
Fg.: *(weich)*, *p*
Hr.: *p (weich)*
Vcll.: *arco*, *geteilt*, *p*

