

# Revelge

The dead drummer

Tempo di marcia

First system of the piano introduction. It features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a *pp* dynamic and includes markings for *grm* (grain) and *grm* (grain) above the notes.

Second system of the piano introduction. The treble clef staff has a whole rest. The grand staff continues the piano accompaniment, featuring a *f* dynamic marking and *grm* (grain) markings above the notes.

Third system of the piano introduction. The treble clef staff contains the vocal line with lyrics. The piano accompaniment continues in the grand staff. Dynamics include *p* for the vocal line and *pp* for the piano accompaniment. *grm* (grain) markings are present above the piano accompaniment notes.

Des Mor-gens zwischen drein und  
At break of day, ere cocks are

vie - - ren da müs-sen wir Sol-da - ten mar-schie - - ren das  
 crow - - ing, we sold-iers march to trum-pets' loud blow - - ing, we

Gäß - lein auf und ab, tral-la - li, tral-la - ley, tral-la -  
 shout, as we pass by: tral-la - lee, tral-la - ly, tral-la -

le - - ra, mein Schät - zel sieht her - - ab! Ach,  
 lay - - ra, 'My fair love, now Good - - bye!' Oh,

Bru - der, jetzt bin ich ge-schos - - sen, die Ku - gel hat mich schwere, schwere ge-  
 bro - ther, art deaf to my plead - - ing? A bul - let's pierced my heart, to death I'm

trof - - fen, trag' mich in\_ mein Quar - tier, tral-la -  
 bleed - - ing; help me, else I must die! Tral-la -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a forte 'f' dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are in German and English, with the English translation appearing below the German text.

li, tral-la - ley, tral-la - le - - - ra, es ist nicht weit von\_  
 lee, tral-la - ly, tral-la - lay - - - ra, the camp is\_ right close

The second system continues the vocal melody and piano accompaniment. The vocal line has a more complex rhythmic structure with some triplets. The piano accompaniment features a dense texture of chords and moving lines. Dynamics include 'f' and 'sf' (sforzando). The lyrics continue in both German and English.

hier!  
 by.

The third system shows the vocal line with a rest, indicated by a horizontal line. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include 'p' (piano) and 'ff' (fortissimo). The lyrics are 'hier!' and 'by.'.

Ach, Bru - - der, ach,  
 Ah, bro - - ther, if

*con espressione*

The fourth system features a vocal line with a melodic phrase, marked with 'con espressione'. The piano accompaniment is more active and expressive. Dynamics include 'p' and 'f'. The lyrics are 'Ach, Bru - - der, ach,' and 'Ah, bro - - ther, if'.

Bru - der, ich kann dich nicht tra - - gen, die Fein - de ha - ben uns ge -  
*I could, I'd help thee, ne'er doubt it! Our troupes are de - feat-ed and*

schla - - gen, helf' dir der lie - be Gott, helf' -  
*rout - - ed; be a prayer thy dy - ing breath, be a*

*dim.* dir der lie - be Gott! *sf* Tral - la - li, *sf* tral - la - ley, tral - la -  
*prayer thy dy - ing breath! Tral - la - lee, tral - la - ly, tral - la -*

li, tral - la - ley, tral - la - le - - ra, ich - muß, ich - muß mar - schie - ren - bis in  
*lee, tral - la - ly, tral - la - lay - - ra, I, a - las! I, a - las, must march in the face of*

Tod!  
death!

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

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

*p* *p*

*con espressione*

Ach, Brü - der, ach, Brü - der, ihr - geht ja - mir vor -  
Oh, com - rades, dear com - rades, why haste ye - so and

*cantabile*

*p*

ü - ber, als wär's mit mir vor - bei, als wär's mit mir vor -  
 pass me, as I were cold and dead? as if I were cold all and

bei! *sf* Tral - la - li, *sf* tral - la - ley, tral - la - li, tral - la - ley, tral - la -  
 dead? *sf* Tral - la - lee, *sf* tral - la - ly, *sf* tral - la - lee, tral - la - ly, tral - la -

le - ra, ihr tre - tet mir zu nah, *sf* ihr tre - tet mir zu -  
 lay - ra, ye hurt me, as ye tread. *sf* Ye hurt me, as ye -

nah!  
 tread.

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

*ff*

Ich — muß wohl mei ne Trommel rüh - - ren, ich  
*I'll — rise, and loud my drum shall rat - - tle; I'll*

muß mei-ne Trom-mel wohl rüh - ren, tral-la - li, tra - la-ley, tra - la-li, tra - la-ley, sonst  
*rise and my drum loud shall rat - tle, tral-la-lee, tral-la-ly, tral-la-lee, tral-la-ly, and*

werd' ich mich ver - lie - - ren, tral - la - li, tral - laley, tral - la -  
*call our trouns to bat - - tle, tral - la - lee, tral - la-ly, tral - la -*

la! Die — Brü - der, dick ge-sät, die — Brü - der, dick ge-sät, sie  
*la! The — dead lie round in heaps, com - rade by comrade sleeps: lo!*

*ff*

lie - gen wie ge - mäht.  
Death his har - vest reaps.

*tr* *b* *tr* *tr* *ff*

*m.d.* *m.d.* *m.d.*

*ff*

*ff*

Er schlägt die Trommel auf und nie - - - der, er  
He strikes the drum with death-like rat - - - tie, each

*tr* *tr* *tr* *tr*  
*sf* *sf* *sf* *sf* *p*



wek - - ket sei - ne stil - len Brü - - der, tral - la - li, tral - la - ley, tral - la -  
 si - - lent comrade calls to bat - - tle. Tral - la - lee, tral - la - ly, tral - la -

li, tral - la - ley, sie\_ schlagen und sie schlagen ih - ren Feind, Feind, Feind, tral - la -  
 lee, tral - la - ly, they beat, they beat the fast re - treat - ing foe, foe, foe! Tral - la -

li, tral - la - ley, tral - la - le - ral - la - la, ein Schrecken schlägt den Feind, ein  
 lee, tral - la - ly, tral - la - lay - ra! la - la! Dread ter - ror strikes the foe, dread

Schrek - ken schlägt den Feind! Er  
 ter - ror strikes the foe. He

schlägt die Trom-mel auf und nie - - der, da -  
*strikes the drum with death-like rat - - tle! They're*

*p*

sind sie vor dem Nachtquartierschon wie - - der, tral-la - li, tral - la-ley, tral-la-  
*back in camp, the dead have won the bat - - tle; tralla - lee, tral - la-ly, tralla-*

*ff sf sf*

*sf sf sf*

li, tral - la-ley! Ins Gäß - lein hell hin - aus, hell hin-aus,  
*lee, tral - la - ly! In - rank and file now march - ing they come.*

*ff f ff*

sie ziehn vor Schätz - leins Haus, tral-la - li, tral-la-  
*They halt at his las - sie's home, tralla - lee, tral-la-*

*p*

ley, tral - la - li, tral - la - ley, tral - la - le - - ra, sie  
 ly, tral - la - lee, tral - la - ly, tral - la - lay - - ra, they

zie - hervor Schät - ze - leins Haus, tral - la - li!  
 halt at his las - sie's home. tral - la - lee!

*con tutta forza* **ff**

*se moderare*

**ppp** **p** **ppp** **ppp**

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *m.d.* (moderato). The dynamic is *sempre ppp* (pianissimo). The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex bass line. There are trills (*tr*) and a triplet (*3*) in the right hand. The system ends with a *morendo* marking.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar rhythmic patterns and dynamics. The right hand has a melodic line with some grace notes. The bass line continues with a steady eighth-note pattern. The system concludes with a *tr* marking in the right hand.

Poco misurato

Third system of musical notation, starting with the tempo change *Poco misurato*. The key signature changes to two flats (Bb, Eb). The piano part is marked *sempre pp* (pianissimo). The right hand features a series of chords and eighth-note patterns, with some *tr* markings. The bass line is more active, with eighth-note patterns and some rests.

Fourth system of musical notation, continuing the piano accompaniment. It maintains the *sempre pp* dynamic and the *Poco misurato* tempo. The right hand continues with chordal textures and eighth-note patterns. The bass line provides a rhythmic foundation with eighth notes and some rests.

*p*

Des Morgens stehen da die Ge - bei - - ne in  
 'Tis roll-call, lo! the dead comrades mus - - ter, grim

Reih' und Glied, sie steh wie Leichen - stei - - ne in Reih', in Reih' und  
 skel - etons, all, come rushing fast and fast - er, they fall in - to rank and

Glied, *file.* Die Trom-mel steht vor-an, die Trom-mel steht vor-an, daß  
*The drum-mer heads the train, the drum-mer heads the train, that*

sie ihn se - hen kann, *tralla - li,* *tralla -*  
*she may see her swain, tral-la - lee, tralla-*

ley, *tralla - li, tral-la - ley, tralla - le - - ra, daß*  
*ly, tral-la - lee, tral-la - ly, tralla - lay - - ra, that*

*disperazione* sie ihn se - hen kann! *ff*  
*she may see her swain.*