

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 in the second.
- Oboi** (Oboes): Resting in the first measure, playing in the second with dynamics *f* and *fp*.
- Clarineti in B/Sib** (Clarinets in B/Sib): Resting in both measures.
- Fagotti** (Bassoons): Playing a rhythmic pattern of eighth notes with triplets in both measures, dynamics *f* and *p*.
- Corni in F/Fa** (Horns in F/Fa): Resting in the first measure, playing in the second with dynamic *f*.
- Trombe in F/Fa** (Trumpets in F/Fa): Resting in the first measure, playing in the second with dynamic *f* and *con sord.*
- Timpani** (Timpani): Resting in both measures.
- Voce** (Voice): Singing the vocal line with lyrics in German, English, and Italian. Dynamics include *ff*.
- 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, dynamics *f* and *p*.
- Contrabasso** (Double Bass): Resting in both measures.

Vocal Lyrics:

ff Der Gefangene The Prisoner
 Die Gedanken sind frei, wer kann sie er-
 Our thoughts they are free, they have no de-
 Leidenschaftlich, eigenwillig

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^a 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.*

Fl. *a2* *ff* *pp* *1.*

Ob. *a2* *ff* *p*

Cl. *b2:* *ff* *ff*

Fg. *fp* *f*

Cor. *ff* *fp* *fp* *fp*

Tr. *f* *con sord.*

Timp.

Voce
dankensind frei!
thoughts they are free!

Vl.I *ff* *dim.* *p* *mf*

Vl.II *ff* *mf* *p*

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

Vlc. *ff* *p*

Cb. *p*

10

1. *p*

Ob. *p*

Cl. *p* a2 *p*

Fg. *p* 1. *p*

Tr. 1. *fp*

Voce *p*

Das Mädchen The Maiden

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. *tr* *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. *pp*
senza sord.

Cb. *pp*

25

Fl. ^{a2} 30

Ob. 1.

Cl. ^{a2}

Fg. ^{a2} *f* ³ ^{a2} ²

Cor. ^{a2} *f* *fp*

Tr. ^{a2} *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 ^{4^a corda} *f* ³

Vl.II ^{4^a corda} *f* ³

Vla. *ff* *f*

Vlc. *ff* ³ ²

Cb. *div. pizz.* *arco* *ff* *f* ³ 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-

Vl.I *senza sord.*
fp

Vl.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 music is in a minor key with a 3/4 time signature. The score shows two measures of music. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The voice part has a melodic line with lyrics in German and Italian. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'senza sord.' (without mutes) and '4a corda' (fourth string).

Fl. *a2*
ff
 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
 Vla. *trem.* *fp* *molto cresc.* *ff*
 Vlc. *mf* *molto cresc.* *f*
 Cb. *mf* *molto cresc.* *ff*

The score features a vocal line with German and English lyrics. The instrumental parts include woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Coronet, Trumpets, Timpani), and strings (Violins I & II, Viola, Violoncello, Contrabass). Dynamics range from *pp* to *ff*, with *cresc.* and *molto cresc.* markings. The woodwinds and strings play a melodic line with a *a2* marking, while the brass and percussion provide harmonic support. The vocal line is in a 4/4 time signature.

35

Ob. *ff* a2

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

Fg. *fp* *fp* *ff* a2 3 3

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

VLI *fp* 3

VLI *ff* *fp.* *ff* 4^a corda

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

Vlc. *fp* *fp* *f* 3 3

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.** (Bassoon): *ff*, *a2*, *p*
- Cor.** (Cor Anglais): *f*, *ff*, *p*
- Tr.** (Trumpet): *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.** (Contrabass): *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* *pizz.* *pp*

Vic.

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*

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

VI.I

VI.II

Vla. *sempre pizz.*

Vlc.

45 *pp*

Fl. *3*

Ob. *3*

Cl. *p*

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

Fl. 1.

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-tunc

VI I *pp* *morendo* *ff*

VI II *ff*

Vla. *ff*

Vlc. *pp* *ff*

Cb. *ff* *div.*

Der Gefangene - The Prisoner

65

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.

The score is for a symphonic work. The woodwinds (Flute, Oboe, Clarinet, Bassoon) feature prominent triplets and dynamic contrasts. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide harmonic support, with the Violin I part including a tremolo section. The vocal line is simple and emphasizes the lyrics.

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^b* *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 score is arranged in a standard orchestral format with multiple staves. The instruments included 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 music is in 3/4 time. The Oboe and Clarinet parts are marked 'a 2' and 'ff'. The Bassoon part is marked 'ff'. The Cor Anglais part has a first staff that is mostly silent with some notes in the second measure, and a second staff with a rhythmic pattern marked 'mf' and 'ff'. The Timpani part is marked 'p'. The Voice part has the lyrics 'frei!' and 'free.'. The Violin I and II parts have some notes in the first measure. The Viola part is marked 'pizz.' and 'f'. The Violoncello and Contrabass parts are marked 'p' and feature triplet patterns. The page number '75' appears at the top right and bottom center.

Fl. *p* 1.

Ob. *ff* *a2* *p*

Cl. *ff* *a2* *p*

Fg. *ff*

Cor. *ff*

Tr. *ff* *a2*

Timp. *ff* *p*

Voce

Das Mädchen *p* 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

pp

arco

div.

pp

85

Fl. *a 2*

Ob. *1. p*

Cl. *a 2 p*

Fg. *pp*

Voce

Ich steh' so trau-rig bei
At pri - son door I stand

Vl.I *tr arco*

Vl.II *pizz. p pp arco pp*

Vla. *pizz. pp arco pp*

Vlc. *pizz. p*

Cb. *pizz. pp*

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is arranged in a standard format with staves for woodwinds, strings, and voice. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The string section includes Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The voice part is for a single voice. The music is in 3/8 time and features a key signature of one sharp (F#). The score is divided into three measures. The first measure is marked with a first ending bracket (1.) and a dynamic of *p*. The second measure has a dynamic of *pp*. The third measure has a dynamic of *pp*. The voice part enters in the third measure with the lyrics 'Ich steh' so trau-rig bei' and 'At pri - son door I stand'. The string parts include various techniques such as *pizz.* (pizzicato) and *arco* (arco). The Flute part is marked *a 2*. The Oboe part is marked *1.* and *p*. The Clarinet part is marked *a 2* and *p*. The Bassoon part is marked *pp*. The Violin I part is marked *tr* and *arco*. The Violin II part is marked *pizz.*, *p*, *pp*, and *arco*. The Viola part is marked *pizz.* and *pp*. The Violoncello part is marked *pizz.* and *p*. The Contrabass part is marked *pizz.* and *pp*.

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.*

VI.II *p*

Vla.

Vlc. *legg.*

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

VI. I

VI. II

Vla.

Vlc.

Cb.

f, *ff*, *p*, *sf*

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. *a2*
fp — *ff*

Ob. *a2*
fp — *ff*

Cl. *a2*
fp — *ff* *tr* *tr*

Fg. *a2*
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^a corda*

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

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

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

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

105 *p* *f* *p*

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^a 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 3/4 time signature. The vocal line begins with a rest, followed by the lyrics. The orchestral parts provide accompaniment, with some instruments playing sustained notes and others playing rhythmic patterns.