

Der Schildwache Nachtlied

The sentinel's night song

English version by
Addie Funk

Marschartig
Ritmo di marcia

Flauto piccolo

Flauti

Oboi

Corno inglese

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

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 $\left[\begin{array}{l} F B \\ Fa Sib \end{array} \right]$

Triangolo

Tamburo militare

Piatti *)

Gran Cassa

Arpa

Voce

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is written for a full orchestra and voice. It features a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Marschartig' (march-like) and 'Ritmo di marcia' (march rhythm). The score includes parts for woodwinds (flute piccolo, flutes, oboes, English horn, clarinets, bassoons), brass (cornets, trumpets), percussion (timpani, triangle, military drum, cymbals, snare drum), strings (violins I and II, viola, cello, double bass), and a vocal line. The vocal line includes the lyrics: 'Ich kann und mag nicht fröhlich sein!' and 'I cannot, will not cheerful be!'. The score is marked with various dynamics such as *p*, *ff*, *f*, and *pp*, and includes performance instructions like 'gedämpft temperato' and 'con sord.' (con sordina).

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* *mf*

Ob. *a2* *mf*

Cor. ingl. *mf*

Cl. *mf*

Fg. *5*

Cor. *a2 3+* *f* *p* *ppp*

Tr. *1.* *ppp*

Tbr. mil. *trm* *3*

Ptti. *pp*

Voce

so muß ich wa - chen! Ja wa - - chen!
 I must be wak - - ing, yes wak - - ing!

Vl. I *pizz.*

Vl. II *pizz.*

Vla. *mf* *pizz.*

Vlc. *5* *3* *3* *3* *3* *pizz.*

Cb. *pizz.* *3* *3* *3*

10 rit. - - -

Fl. picc. *f*

Fl. *a2* *f*

Ob. *a2* *pp*

Cor. ingl. *p*

Cl. *p*

Fg. *p*

Cor. *pp*

Tr. *pp* 1. *p* *aperto* *fp* *ppp*

Trgl.

Tbr. mil.

Ptti.

Gr.C. *pp*

Arp. *pp* *mf*

Voce

Muß traurig sein!
Must mournful be!

rit. - - -

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

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

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


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

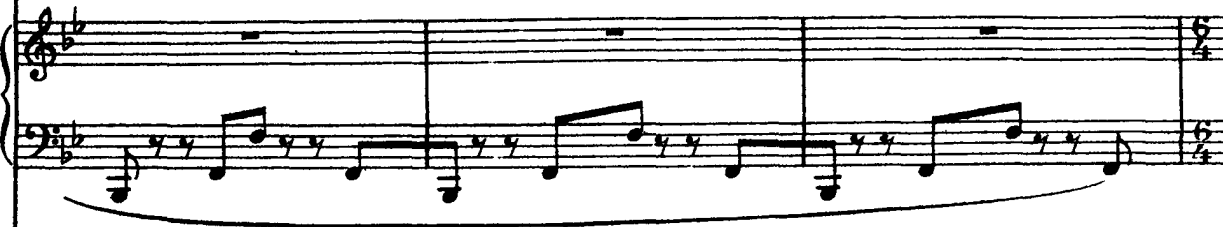
Ch. *mf* *arco* *pp*

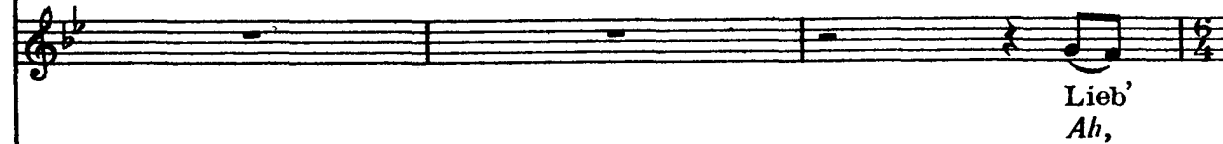
10

Etwas langsamer
Un poco piu lento

Cor. ingl. 

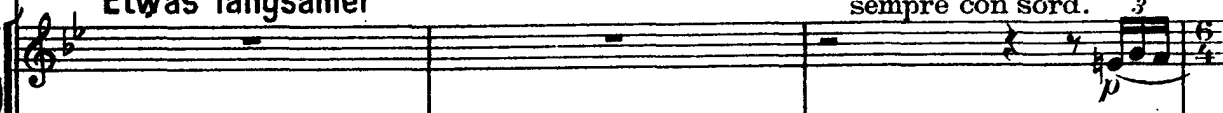
Cl. 

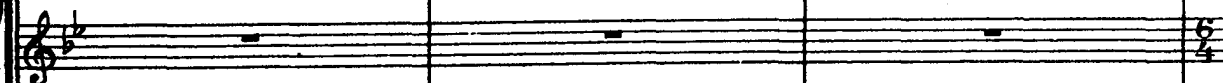
Arp. 

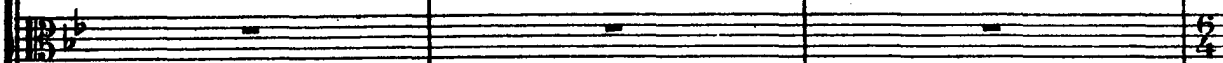
Voce 

Lieb'
Ah,

Etwas langsamer


VI.I 

VI.II 

Vla. 

Vlc. 

con sord.
arco
pp

Cb. 

(♩ ♩ ♩ 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

VI.II

Vla.

Vlc.

Cb.

mf

p

1.

div.

sempre con sord.

arco con sord.

div.

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.

poco rit. -

VI.I

VI.II

Vla.

Vlc.

ppp

ppp

div.

veloce

1.

Zögernd
25. *Esitando*

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

Ob. *veloce*

Cl. *pp*

Fg. *pp*

Cor. 1. *pp*

Timp.

Arp. *p*

Voce

Klee!
mead.
Zögernd

a tempo

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

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

Vla. *pp*

Vlc. *pp* *ff* *sich gänzlich verlierend 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* 3 3
Ob. *pp* — *ff* *p* *ff* 3 *a2* 3 3
Cor. ingl. *pp* — *ff* *p* *ff* 3 *a2* 3 3 *f* 3
Cl. *pp* — *ff* *p* *ff* 3 *a2* 3 3
Fg. *a2* 3 *ff* *a2* 3 *ff*

Cor. *f* 3 *fp* *f* 3 *fp*
Timp. *p* — *f*
Tbr. mil. *tr* *pp* — *f*
Gr.C. *p*

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

VI.I *f* *4^a 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* *sempre con sord.*
Cb. *f* *arco* *ff*

Etwas gemessener 35
Un poco più moderato

Fl.
Ob.
Cor. ingl.
Cl.
Fg.
Cor.
Tr.
Tbr. mil.
Gr.C.
Voce
Vl.I
Vl.II
Vla.
Vlc.
Cb.

1. 3. 3
p
1. 3. 3
p
p
mf
pp
a2
pp
3
ff
pp
ff
pp
ff
pp
ff
pp
pp
pp
Verzierungen sehr schnell
Gruppetti molto presto
pp
3
p
1. 3. 3
pp
tr
tr
tr
tr
tr
3
p
sempre pp
pp
Zum Waf - fen - gar - - ten
Have tryst full bit - - ter!
Voll Hel - le -
Where hal - berds

Etwas gemessener

pp
pp
pp
pizz.
f
pizz.
f
p
p
p
p

35

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*

Ob. *a 2* *p*

Cor. ingl. *p*

Cl. *a 2* *p*

Fg. *a 2* *p*

Cor.

Tr. *p* *pp*

Timp.

Trgl.

Tamb. mil.

Pfti.

Gr. C.

Voce
 stellt!
 post!
 Bin ich ge-stellt!
 There is my post!

*verklingend
spagnodosi*

*verklingend
spagnodosi*

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

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

Vla. *tr* *pizz.* *f* *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

VI. I *pp*

VI. II *sempre ancora con sord. veloce*

Vla. *immer noch mit Dämpfer pizz. pp*

Vlc. *pp*

Cb. *con sord. arco pp*

45 *pp*

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* *senza sord.*

VI. II *pp* *mf* *senza sord.*

Vla. *pp* *mf* *senza sord.*

Vlc. *ppp* *ff* *senza sord. pizz.* *arco*

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

60

sich gänzlich verlierend

perdendosi dell tutto

sich gänzlich verlierend

perdendosi dell tutto

arco

p

arco

p

Etwas gemessener
Un poco più moderato

65

FL. picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fg.

Cor.

Timp.

Trgl.

Tamb. mil.

Ptti.

Gr. C.

Voce

ist weit davon!
is far a-way!

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

Dizz.

65

ohne Nachschlag
senza aggiunzione
tr

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
tr

Vlc.

Cb.

Detailed description: This is a page of a musical score for 'Der Schildwache Nachtlied', page 17. The score is in G major (one sharp) and 2/4 time. It features a vocal line and several instrumental parts. The instruments include Clarinet in A (Cl. a 2), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Snare Drum (Tamb. mil.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line has the lyrics: 'Er ist ein Kö - nig! Er ist ein He is a rul - - - er! he is an'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *pp*. There are also performance instructions like 'ohne Nachschlag' and 'senza aggiunzione' with a trill symbol.

ohne Nachschlag
senza agguinzione

70

Fl. *ppp* *a 2* *tr* *p*

Ob. *ppp* *a 2* *tr* *p*

Cor. ingl. *p*

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

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

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

ff div. *unis.* *div.* *p* *ff* *p 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

VI I

VI 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 *ff*

* 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*

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

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

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

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

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*
Bleib mir vom Leib!
Stand off from me!

VI. I *f* *pizz.* *pp*

VI. II *f* *pizz.* *pp* *div.* *mf*

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

Vlc. *pp* *ppp* *ppp* *pizz.* *mf*

Cb. *pp* *ppp* *ppp* *ppp*

90 rit. Lento (♩ = ♩³)

Fl. picc. 1. *ppp*

Fl. *ppp* rit.

Ob. *pp* rit.

Cor ingl. *pp* rit.

Cl. *pp* rit.

Tr. 1. (*varkingend*) (*spegetidosi*) *ppp*

Timp. *tr.* *ppp*

Trgl.

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 (♩ = ♩³) *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. 1. *zart tenero* *pp*

Cl. 1. *zart tenero* *pp*

Cor. 1. *p*

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*

Vla. *arco* *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* *ppp*
*deutlich
distinto*

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

Vl. S. *pp* 3

Vl. I. *pp* 3

Vl. II. *pp* 3

Vla. *pp*

Vlc. *pp*

Cb. *pizz.* *pp*

100 *pp*

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 arranged in a standard orchestral format with staves for woodwinds, strings, and voice. The key signature is two sharps (D major) and the time signature is 3/8. The score includes various performance markings such as *mf*, *p*, *pp*, *acc.*, *veloce*, and *a tempo*. The woodwind parts (Oboe, Clarinet, Bassoon, Horn) feature melodic lines with accents and slurs. The string parts (Violin I, Violin II, Viola, Cello, Bass) provide harmonic support, with some parts using pizzicato and arco techniques. The voice part enters in the final measure with the lyrics 'Sie-She Büb-le... Laddie'. The score concludes with a measure number '5' at the bottom.

10 Etwas zurückhaltend

a 2

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A vocal line is also present. The score is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Etwas zurückhaltend' (slightly restrained). The woodwinds and strings play a rhythmic accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal line features a melody with lyrics in both German and English. The German lyrics are: 'wir! dear. Büb-le, wir wollen aus-se-ge-he! aus-se-ge-he!'. The English lyrics are: 'Laddie, you will go out with me, out with me!'. The score includes various performance instructions such as 'Zeit lassen Non affrettarsi' (allow time, do not hurry), 'Poco ritard.' (slightly ritardando), 'pizz.' (pizzicato), and 'arco' (arco). The number '10' appears at the beginning and end of the page.

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!

arco *mf* *arco* *pp* *mf*

VI. I *poco acc.* *p*

VI. II *pp* *mf*

Vla. *p* *mf* *f*

Vlc. *p* *mf* *f*

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

30 *p* *mf* 35 *f*

Detailed description: This is a page of a musical score for the opera 'Verlorne Müß'. The score is in G major (one sharp) and 3/4 time. It features a vocal line and an orchestral accompaniment. The vocal line, labeled 'Voce', has the lyrics 'Er-He 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!'. The orchestral parts include Flute (Fl.), Oboe (Ob. 1.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trgl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various dynamic markings such as *pp*, *p*, *mf*, *f*, and *arco*, as well as performance instructions like *poco acc.* and *a2*. Measure numbers 30 and 35 are indicated at the beginning and end of the section.

40
Tempo I

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *f*

Cor. *a2*

Trgl. *p*

Voce

Sie-She

Willst viel-leicht --
Would you then

Tempo I
pizz.

VI.I *ff* *acc.* *pp* *(veloce)*

VI.II *pp* *acc.* *(veloce)*

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

Vlc. *ff* *p*

Cb. *p*

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* *p*

Cl. *p* *p* *p*

Fg. *p* *pp*

Cor. *p*

Trgl. *p*

Voce *p ten.*

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

Hol'!
Get!

Tempo I

55

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

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

Vla. *p* *div. pizz.* *arco*

Vlc. *p* *pp*

Cb. *pp*

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. *p* *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*

Vlc. *pizz.*

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 - merwillst 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 of the musical score: The score is for page 85 of the opera 'Verlorne Müß'. It features a vocal line and an orchestral accompaniment. The vocal line is in German and English, with the German text 'Gelt? ich soll? Gelt! ich soll? Im - merwillst an mich — ge - den - ke' and the English translation 'Say, shall I? Say, shall I? Ev - er in your mem' - ry live — then?'. The orchestral parts include Flute, Oboe, Clarinet (first), Bassoon, Cor Anglais (first), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and the key signature has two sharps (F# and C#). The vocal line is marked with a first ending bracket. The orchestral parts are marked with 'arco' and 'p' (piano) dynamics. The page number '85' is printed at the top right and bottom right.

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. *pizz.* *arco*

Cb.

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 dynamic of *mf*. The Bassoon part has a dynamic of *p*. The Voice part has lyrics in German: "Im - mer! Ev - er," and "Im - mer! Im - mer! ev - er, ev - er?". The Voice part includes performance instructions: "(immer kläglicher) (sempre più lamentevole)" and dynamic markings *<sf>*. The Violin I and II parts have dynamic markings *<sf>*. The Viola part has dynamic markings *<sf>*. The Violoncello part has dynamic markings *pizz.* and *arco*. The Contrabass part has dynamic markings *pizz.*. The page number "90" appears at the top and bottom.

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

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,

VI.I
sf sf pp

VI.II
pp

Vla.
sf sf pp

Vlc.
p pizz.

Cb.

95 100

Cl. *poco acc. al Fine*

Fg. *p*

Cor. *a 2 p*

Trgl.

Voce
f Er-He
 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!

VI.I *poco acc. al Fine*

VI.II

Vla.

Vlc.

Cb.

105

110

Fl. picc. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *f*

Trgl. *ff*³

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
Clarineti in [A La]
Fagotti
Corni in [F Fa]
Trombe in [F Fa]
Timpani in [E A Mi La]
Triangolo
Tamburo militare
Voce
Violino I
Violino II
Viola
Violoncello
Contrabasso

ff *a2* *f* *mf* *p* *f* *mf* *p* *ff* *p*

Verwegen. Durchaus mit prägnantestem Rhythmus

5

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor. *mf* a 2

Tr. *mf* a 2

Timp.

Trgl. *f*

Tbr. mil.

VI.II *p* spring. Bog.

Vla. *p* saltando l'arco

Vlc. *p* spring. Bog.

Cb. *p* saltando l'arco

5

10

Fl. picc. *ff* a2

Fl. *mf* *ff*

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

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

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

Cor. 1. *f* a2 *ff*

Cor. 3. *f* a2 *ff*

Tr. *p* a2 *p*

Trgl.

Tbr. mil. *ff*

Voce

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*

Wohl - So

10

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

20

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Timp.

Voce

VI. I

VI. II

Vla.

Vlc.

Cb.

hab' mir's vor-ge - nom - men!
 set my mind on start - ing,

Ge - rit-ten muß es
 a - rid-ing I must

20

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

Vlc. 3 3

Cb. 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 *pizz. ff p div. 2*
VI.II *pizz. ff p div. 2*
Vla. *pizz. ff p div. 2 arco*
Vlc. *pizz. ff p arco*
Cb. *f*

This musical score page, titled "Trost im Unglück/ 53", features a full orchestral arrangement. The score is written in G major (one sharp) and 3/4 time. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the page.
- Oboe (Ob.):** Remains silent throughout the page.
- Clarinet (Cl.):** Remains silent throughout the page.
- Fagott (Fg.):** Plays a simple bass line, starting with a *p* dynamic and moving to *f* in the final measure. Includes a first octave (*a2*) marking.
- Cor Anglais (Cor.):** Plays a melodic line with a *p* dynamic, moving to *f* in the final measure. Includes a first octave (*a2*) marking.
- Trumpet (Tr.):** Plays a rhythmic, eighth-note pattern with a *p* dynamic, moving to *f* in the final measure. Includes a first octave (*a2*) marking.
- Trombone (Tbr. mil.):** Plays a rhythmic pattern of eighth notes with triplet markings.
- Violin I (Vl. I):** Plays a melodic line with triplet markings, starting *p* and ending *p*. Marked *arco*.
- Violin II (Vl. II):** Plays a melodic line with triplet markings, starting *p*, moving to *mf*, and ending *p*. Marked *arco*.
- Viola (Vla.):** Plays a melodic line with triplet markings, alternating between *p* and *f* dynamics, moving to *mf* and ending *p*.
- Violoncello (Vlc.):** Plays a melodic line with triplet markings, alternating between *p* and *f* dynamics, moving to *mf* and ending *p*.
- Contra Bass (Cb.):** Plays a melodic line with triplet markings, alternating between *f* and *mf* dynamics.

Ob. *espress*

Fg. *p*

Cor. *p*

Voce. *p*
 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

Vl.I

Vl.II

Vla. *pizz.* *p*

Vlc. *p*

Cb. *pizz.* *p*

55

Ob. *1. p* *espress.*

Cl.

Fg. *p* *mp*

Cor. *p* *espress.*

Voce. *p*
 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 -

Vl.I *pp*

Vl.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.

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. *ff*

Ob. *ff*

Cl. *ff*

Fg. *a2 mf* *ff* *a2*

Cor. *mf* *fp* *fp* *fp*

Tr. *mf* *fp* *fp* *fp*

Timp. *mf*

Trgl. *mf*

Tbr. mil. *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* *arco* *ff*

80

keck con arditezza

mf *fp* *fp* *fp*

3

3

3

3

3

3

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 *a2* *p*

VI. II *a2*

Vla. *a2* *p*

Vlc. *a2* *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!
 VI. I *2 arco* *2* *2* *2* *2* *2* *2* *pizz.* *ff*
 VI. II *2 arco* *2* *2* *div.* *2* *2* *2* *pizz.* *ff*
 Vla. *2 arco* *2* *2* *2* *2* *2* *2* *pizz.* *ff*
 Vlc. *2 arco* *2* *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 standard orchestral format with the following parts from top to bottom:

- Flauti**: Flutes, starting with a first ending (1.) and a second ending (a 2.). Dynamics include *f* and *p*.
- Oboi**: Oboes, starting with a first ending (1.). Dynamics include *p* and *f*.
- Clarineti in [B Sib]**: Clarinets in B-flat and Si-basso, starting with a first ending (1.). Dynamics include *mf*.
- Fagotti**: Bassoons, starting with a first ending (1.). Dynamics include *p* and *cresc.*
- Corni in [F Fa]**: Horns in F and Fa, starting with a first ending (1.). Dynamics include *p* and *cresc.*
- Triangolo**: Triangle, starting with a first ending (1.). Dynamics include *p* and *mf*.
- Voce**: Voice part, which is mostly silent in this section.
- Violino I**: Violin I, starting with a first ending (1.). Dynamics include *p* and *pp*.
- Violino II**: Violin II, starting with a first ending (1.). Dynamics include *p*.
- Viola**: Viola, which is mostly silent in this section.
- Violoncello**: Cello, starting with a first ending (1.). Dynamics include *p*.
- Contrabasso**: Double Bass, which is mostly silent in this section.

The score is in 3/8 time and features various dynamics and articulations such as accents (*acc.*) and first/second endings.

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*

Ob. *mf* hervor-
rile-
1.

Cl. *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
guk-ket ein feins, lieb's Mä-del her - aus. Es ist nicht dort da-
win-dow a dear, sweet las-sie I spy. 'Tis not her home up
VI.I *arco*
VI.II *arco*
Vla. *p arco*
Vlc. *p arco*
Cb.

25

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

VI.I
VI.II
Vla. *pizz.*
Vlc. *pizz.*
Cb. *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. *p*

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 *arco*

VI.II *pizz.* *arco* *div.*

Vla. *p pizz.* *arco*

Vlc. *p pizz.* *arco*

Cb. *p* *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.
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

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

Fagotti

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

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

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

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

*mit beängstigtem Ausdruck
con espressione straziante*

VI. I

VI. II

Vla.

Vlc.

10

Fl.
Ob.
Cor. ingl.
Cl.
Fg.
Cor.
Tr.
Voco
VI. I
VI. II
Vla.
Vlc.

p *a 2* *ff* *ff*
p *ff* *ff*
p *ff* *ff*
p *ff* *ff*
ff *ff*
p *f* *p* *f*
ff *ff*
 Gib mir Brot, sonst ster - be ich.
 give me bread or I shall die.^c

arco *pp* *f* *pp*
arco *pp* *f* *pp*
arco *pp* *f pizz.* *f pizz.*
div. *ff* *p* *ff*

15

Ob. *ff*

Cl. *p^v* *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 staves. From top to bottom, the staves are: Flute (Fl.), Clarinet (Cl.), Voice (Voce), Violin I (VI.I), Violin II (VI.II), and Violoncello (Vlc.). The Flute and Clarinet parts have a first ending (marked '1.') starting in measure 23, with 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 (Violins, Viola, and Cello) provide a rhythmic accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The page number '20' appears at the top left and bottom left of the score.

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. *p* *f* *pp*

Cor. ingl. *p*

Cl. *p* *f* *pp*

Tr.

Voce *(p)*
 „War-te nur! War-te nur, mein
 „Wait a while, wait a while, my

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

VI. II *f* *p* *f* *pp* *p*

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

Vlc. *pp*

50

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. *a2* *p*

Ob. *1.* *p*

Cor. ingl. *p*

Cl. *p*

Voce
schwind!“
go.“

VI. I *spr. Bogen saltando Parco*
p spr. Bogen saltando Parco

VI. II *p*

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 following 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*. The score is numbered 70 at the top and bottom.

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 3/4 time and features a vocal line and a full orchestral ensemble. The vocal line is in the key of B-flat major and contains the lyrics: 'Mut - ter, ach Mut - ter, es hun - gert mich, gib mir „Mot - her, o Mot - her, so hung - ry I, give me'. 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 includes various dynamic markings such as *f*, *ff*, *pp*, *sf*, and *espr.*, as well as articulation marks like accents and slurs. The page number '75' is printed 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!

V.I.

V.II

Vla.

Vlc.

Cb.

80

Detailed description: This is a page of a musical score for 'Das irdische Leben'. The page is numbered 80 at the top left and bottom center. It features a vocal line and a full orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Cl.), Bassoon (Fg.), and Trumpet (Tr.). The string section includes Violin I (V.I.), Violin II (V.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line has lyrics in German and English. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics range from fortissimo (ff) to pianissimo (pp). The woodwinds and strings play complex, rhythmic patterns, while the voice part is more melodic and expressive.

85

Fl. a 2

Ob. 1.

Cor. ingl. p

Cor. a 3 + ffp

Tr.

Voce (p)

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

VI. I pp spr Bogen saltando Parco

VI. II pizz. p 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* *f*

Vlc. *pizz.*

Cb.

Fl.

Ob.

VI. I

VI. II

Vla.

Vlc.

100

pp

pizz.

arco

pp

pp

pp

Detailed description: This page of the musical score covers measures 100 to 104. It features six staves: 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 Flute and Oboe parts have melodic lines with some rests. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts provide harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *pizz.* (pizzicato) for the strings. The number 100 is printed below the first measure.

VI. I

VI. II

Vla.

Vlc.

105

pp

pp

pp

pp

Detailed description: This page of the musical score covers measures 105 to 109. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The key signature remains three flats and the time signature is 4/4. All string parts continue with rhythmic patterns of eighth notes. Dynamic markings include *pp* (pianissimo) throughout. The number 105 is printed below the first measure.

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*

Ob. *ff*

Cor. ingl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Voce. *ff*

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

VI.I *ff*

VI.II *ff*

Vla. *ff*

Vlc. *f*

This musical score page, numbered 98, is for the piece 'Das irdische Leben'. It features a full orchestral arrangement with a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Cl.), and Bassoon (Fg.), all marked with 'a 2' and playing a melodic line with dynamics ranging from *ff* to *p*. The brass section consists of Cor Anglais (Cor.), Trumpet (Tr.), and Voice (Voce). The string section includes Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.), with various dynamics and playing techniques like *arco* and *4a corda*. The score is divided into two systems, with the first system ending at measure 125 and the second system beginning at measure 125. The key signature has two flats, and the time signature is 4/4.

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

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

Cor.

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

VLI

VLI.II

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)

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flauti, Oboi, Clarinetti in B and Si, 3 Fagotti, Corni in F and Fa), percussion (Timpani, Triangolo, Rute, Tamtam, Gran Cassa e Piatti), voice (Voce), and strings (Violino I, Violino II, Viola, Violoncello, Contrabasso). The score is in 3/8 time and B-flat major. The woodwinds and strings have various dynamics and articulations such as *p*, *mf*, *pp*, and *pizz.* The percussion parts are marked with *pp*. The voice part has a few notes at the end of the page. The score is numbered 5 at the top and bottom.

10

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

Vl. I

Vla. *pizz.*

Vlc. *pp*



15

Cl. *p*

Fg. *p*

Trgl. *p*

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

Vl. I

Vl. II *pizz.*

Vla. *p*

Vlc.

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

glän-zen, sie glän-zen, glän-zen!
 glea-ming, a - glea-ming, glea-ming!

Die Karpfen mit
 The carp something

Vl. I

Vl. II

Vla.

Vlc.

Cb.

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

pizz.

45

Fl.

Ob.

Cl.

Fg.

Voce

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

VI.I

VI.II

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. *b₂*

Vlc.

Cb.

50

Fl. *mf*

Ob. *ff*

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

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

VI.II *f*

Vla. *f* *ff*

Vlc. *f* *ff*

Cb. *p*

55

Fl. *p*

Ob. *p* 1.[^]

Fg. *p*

Timp. *pp*

R. *pp*

Voce

Spitz-
And
arco

VI.I *pp*

VI.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

VI.I

Vla.

Vlc.

Cb.

65

70

Ob. *mf*

Cl. *f*

Fg. 1. *f*
2. *f*

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

Timp. *mf*

Voce *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

Vl. I *f*

Vl. II *f* arco

Vla.

Vlc. *f*

Cb.

70

75

Cl.

Fg.

2.

Cor.

1.

2.

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.

f

p

Vlc.

p

Cb.

75

p

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 *tr* *tr* *tr* 1. *pp* 90

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

R.

Voce

den Stockfisch so gfall-en!
found ser-mon so pleasant!

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

mit Parodie
con parodia

85 90

Detailed description: This is a page of a musical score for the 'Fischpredigt' by Antonius von Padua. The score is for a full orchestra and a voice. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The voice part is labeled 'Voce'. The score is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The page is numbered 85 at the top left and 90 at the bottom right. The music features various dynamics such as *pp* (pianissimo) and *p* (piano), and includes trills (*tr*) and pizzicato (*pizz.*) markings. A section of the score is marked 'mit Parodie con parodia'. The lyrics for the voice part are 'den Stockfisch so gfall-en!' and 'found ser-mon so pleasant!'.

1. 95

Fl.

Ob. 1. *belobbe*

Cl. *belobbe*

Fg. 2.

Cor. 1. *stacc.* *p* *sf* *f* *f* *ff* *a 2*
2. *stacc.* *p* *sf* *sf* *f* *ff* *a 2*

Ptti. *ff*

Becken mit Schwammsch. (verklingen lassen)
Piatti con bacchette di spugna (lasci lentamente spegnere)

VI. I *arco* *div.* *ff* *div.* *arco*

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

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

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

Cb. *p* *ff* *arco*

95

Detailed description: This is a page of a musical score for an orchestra and percussion. The score is in G major and 4/4 time. It covers measures 85 to 95. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Percussion (Ptti.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The percussion part includes a bass drum (Becken) with a sponge mallet (Schwammsch.) and cymbals (Piatti) with sponge mallets (bacchette di spugna). The score features various dynamics such as piano (p), sforzando (sf), fortissimo (ff), and accents (A). There are also performance instructions like 'stacc.' (staccato), 'arco' (arco), and 'div.' (divisi). The page number 95 is printed in the top right and bottom right corners.

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. 2. *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 *ppp*

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 *(cantabile) p*

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. *pp*

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 g'fal-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. *mf*

Timp.

Trgl. *p*

R.

Ptti. *pp*

Voce

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

VI.I *p*

VI.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* *ffa₂*

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 *sempre stacc.*

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 - ened. 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. *f*
 Fg. *f*
 Cor. *f* *13.a 2* *2.4.a 2*
 Timp.
 Ptti. *mit Schwammschl. con bacchette di spugna*
 Voce
 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
 VI.I *cresc.* *f* *ff* *pizz.*
 VI.II *cresc.* *f* *ff* *pizz.*
 Vla. *f* *ff* *pizz.*
 Vlc. *f* *ff* *pizz.*
 Cb. *f*

190 a 2 195

Fl.

Ob.

Cl.

Fg.

Cor.

Trgl.

Ptti.

Voce

Al-len, die Predigt hat g'fallen, hat g'fallen!
pleasant, their faults are not lessened, not lessened!

VI. I

VI. II

Vla.

Vlc.

Cb.

13.a 2

2.4.a 2

4. in C-Do

mit Schwammschl.
 con bacchette di spugna

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] *sf p*

Voce

Gemächlich
Rit. a tempo

Violino I *p* *zart tenero*

Violino II *p* *gesungen cantando*

Viola *espress.* *p* *pizz.*

Violoncello *div.* *p* *pizz.*

Contrabasso

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*

10 *pp* 15

a tempo

Fl. *p*

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*

VI.II *pp*

Vla. *arco* *pp*

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. *arco* *mf*

Vlc. *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. *p* *ppp*

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* *pp(subito)*

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

Vla. *p* *pp(subito)*

Vlc. *pp*

45

(ohne Nachschlag *senza aggiunzione*)

a tempo

Fl. *mf* *tr*

Ob. *pp* *tr*

Cl.

Fg. *pp*

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

VI.I *pp*

VI.II *pizz. pp*

Vla.

Vlc.

Cb.

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 *sff* *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. *pp*

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
teneramente 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

p

p subito

pizz.

p subito

p

arco

p espr.

p

p subito

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 *pp*

VI.II *pp*

Vla. *pizz.*

Vlc. *arco* *pizz.*

Cb. *mf*

100

(ohne Nachschlag *senza agguazione*)

Fl. *tr* *p* *f* *tr* *p*

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* *mp*

VI. II *mp* *mp* *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

110

115

120

Fl. *mf* *ff*

Ob. *mf* *f*

Cl. *p* *f*

Fg. *p*

Cor. *pp* *mf*

Vl. I *div.* *mf* *p*

Vl. 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, English, and Italian.
- 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-

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.*

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) marking.
- Timp. (Trommeln):** Part 1.
- Voce (Voice):** Lyrics: *dankensind frei!* / *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) marking.
- Vlc. (Violoncello):** Part 1, marked *ff* and *p*.
- Cb. (Contrabasso):** Part 1, marked *p*.

The score includes dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *fp* (forzando piano), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). It also features performance instructions like *con sord.* and *pizz.*. The page number 142 is visible at the top left, and the measure number 10 is indicated at the bottom center.

1.

Fl.

Ob.

Cl.

Fg.

Tr.

1.

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

Detailed description: This is a page of a musical score for the song 'Das Mädchen The Maiden'. The score is in 6/8 time and G major. It features woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and a vocal line. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal line has two parts: German and English. The German lyrics are 'Im Sommer ist gut lustig sein auf', and the English lyrics are 'In summer it must pleasant be on'. The score includes various performance markings such as dynamics (p, pp, sf, fp), articulation (pizz., arco, tr), and phrasing (1., a2). The woodwinds and strings have first endings marked '1.' and 'a2'. The strings have specific techniques like 'Doppelgr. doppie corde div.' and 'pizz.'.

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin I (VLI), Violin II (VLI), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal part is for a single voice. The score is in G major and 4/4 time. The key signature has one sharp (F#). The piece is marked 'a2' at the beginning. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). The vocal line includes German and English lyrics. The string parts feature various textures, including tremolos and pizzicato.

Fl. *a2*

Ob. *p sf pp*

Cl. *1. p*

Fg. *p sf pp*

Cor. *sf p*

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 ³

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 ³

Vl.II ^{4^a corda} *f* ³ ³

Vla. *ff* *f*

Vlc. *ff* ³ ² 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'. It features a full orchestral arrangement with a vocal line. The woodwind section includes Oboe (a 2), Clarinet (a 2), Bassoon, and Cor Anglais. The string section includes Violin I, Violin II (with 4th string), Viola, Violoncello, and Contrabass. The vocal part has two lines of lyrics in German and Italian. The score is divided into two measures. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'senza sord.' and '4a corda'. There are several triplet markings in the string parts.

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

VI.I
 VI.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 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:

- Fl.** (Flute): *ff*, *a2*
- Ob.** (Oboe): *ff*, *a2*
- Cl.** (Clarinet): *ff*, *a2*
- Fg.** (Fagott): *ff*, *a2*, *p*
- Cor.** (Corni): *f*, *ff*, *p*
- Tr.** (Trombi): *senza sord.*, *f*, *ff*, *p*
- Timp.** (Timpani): *f*, *pp*
- Voce** (Vocal): *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*

The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo), along with articulation like *senza sord.* (without mutes) and *a2* (second octave). The vocal line features the lyrics "dan - ken sind frei!" and "thoughts they are free!" with the words "Im" and "In" appearing at the end of the phrase.

Fl. *a 2*

Cor. *pp*
1.2. \wedge
p

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

Vlc. *pizz.*
pp

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*). There are triplets in the woodwinds and strings. A double bar line with repeat dots is at the end of the page.

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 continues the orchestral and vocal parts from the previous page. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth notes. The vocal line continues with the same German and English lyrics. Dynamics include *p* and *pp*. The page ends with a double bar line.

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* *p*

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.

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*), as well as performance techniques like *div. sul ponticello* and *trem.* (trémolo). 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^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 page is numbered 160 at the top left and 75 at the top center and bottom center. The score is arranged in a system with ten staves. From top to bottom, the staves are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Voice (Voce), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), and Violoncello (Vlc.)/Double Bass (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* 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 have a dynamic of *p* (piano). The Viola part has a dynamic of *f* (forte) and is marked *pizz.* (pizzicato). The Violoncello and Double Bass parts are marked *p* (piano) and feature triplet markings. The score is divided into two measures by a vertical bar line, with the number 75 appearing above the bar line in the first measure and below the bar line in the second measure.

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

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

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

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

VI.II *f*

Vla.

Vlc. arco *pp*

Cb. *pizz.* *p*

90

Fl. *a 2*

Ob.

Cl.

Fg.

Cor. *pp*

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 pp*

Vla.

Vlc. *legg. pp*

Cb.

95

Fl. *a 2*

Ob. 1.

Cl. 1.

Fg. 1.

Cor. 1.

VI.I

VI.II *morendo*

Vla.

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* *tr* *fp* *arco* *pizz.* *f* *pizz.*

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

ohne Nachschlag
senza aggiunzione

105

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 includes various musical notations such as dynamics (ff, p, pp), articulation (accents), and performance instructions like '1. senza serd.'. The music is written in a key with one sharp (F#) and a common time signature (C). 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.

Wo die schönen Trompeten blasen

Where the beautiful trumpets blow

Verträumt. Leise
Sognando. Piano

Flauti

Oboi

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

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

Trombe in $\left[\begin{smallmatrix} F \\ Fa \end{smallmatrix} \right]$

Voce

Violino I
con sord.

Violino II
con sord.

Viola
con sord.

Violoncello
con sord.

Contrabasso
con sord.

5 10

Detailed description: This is a page of a musical score for a symphony. The title is 'Wo die schönen Trompeten blasen' (Where the beautiful trumpets blow). The tempo and mood are 'Verträumt. Leise' (Dreamily, Softly) and 'Sognando. Piano' (Dreaming, Piano). The score is in 2/4 time and B-flat major. It features parts for Flutes, Oboes, Clarinets in B-flat and Si-flat, Horns in F and F-augmented, Trumpets in F and F-augmented, Voice, Violin I and II with mutes, Viola with mutes, Cello with mutes, and Double Bass with mutes. The woodwinds and brass have melodic lines with dynamics like *pp* and *sf*. The strings are mostly silent, indicated by rests. Measure numbers 5 and 10 are marked at the bottom.

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.: Measure 15, melodic line; Measure 16, first ending with *pp* dynamic.
- Cl.: Measures 15-19, melodic line.
- Cor.: Measures 15-19, harmonic accompaniment with *pp* dynamic.
- Tr.: Measures 15-19, melodic line with *mf* dynamic and first ending with *1. con sord.* and *mf* dynamic.
- Vla.: Measures 15-19, melodic line with *sfp* dynamic.
- Vlc.: Measures 15-19, melodic line with *sfp* dynamic.

Measure numbers 15, 16, 17, 18, 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 *pp* dynamic and first ending.
- Cl.: Measures 20-24, melodic line with *pp* dynamic and first ending.
- Cor.: Measures 20-24, melodic line with *pp* dynamic and first ending.
- Tr.: Measures 20-24, melodic line with *pp* dynamic and first ending.
- Voce: Measures 20-24, vocal line with lyrics.
- Vla.: Measures 20-24, melodic line with *sfp* dynamic.

Measure numbers 20, 21, 22, 23, 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



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

1.
p espr.
espr.
pp
div.

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-

50

1.

Fl. *p*

Voce

*Mit Aufschwung
Con slancio*

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

1.

Fl.

Voce

pp

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 *div.* *unis.* *pp*

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

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

==

Fl. *p* *a2* *sf*

Ob. 1. *pp* *sf*

Cl. *sf*

Voce

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

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

VI. II *sf*

Vla. *pp* *sf*

80 85

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

VI II *pp*

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*

Musical score for measures 120-125. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr.), Voice (Voce), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Violoncello (Vlc.).

Measure 120: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice sings "nen an." with a triplet. Violins, Viola, and Cello play a triplet with *ppp*.

Measure 121: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice sings "be-gan." with a triplet. Violins, Viola, and Cello play a triplet with *ppp*.

Measure 122: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice has a rest. Violins, Viola, and Cello play a triplet with *ppp*.

Measure 123: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice has a rest. Violins, Viola, and Cello play a triplet with *ppp*.

Measure 124: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice has a rest. Violins, Viola, and Cello play a triplet with *ppp*.

Measure 125: Flute and Oboe have rests. Clarinet and Cor Anglais play chords with *con sord.* and *p*. Trumpet plays a triplet with *p*. Voice has a rest. Violins, Viola, and Cello play a triplet with *ppp*.

Musical score for measures 130-134. Instruments include Oboe (Ob.), Cor Anglais (Cor.), Voice (Voce), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 130: Oboe has a first ending. Cor Anglais plays with *p* (*sord. dim.*) and *ppp*. Voice has a rest. Violins, Viola, and Cello play with *ppp*. Contrabass plays with *div.* and *arco*.

Measure 131: Oboe has a first ending. Cor Anglais plays with *p* (*sord. dim.*) and *ppp*. Voice sings "Ach wei - ne nicht, du Lieb - ste mein, ach". Violins, Viola, and Cello play with *ppp*. Contrabass plays with *div.* and *arco*.

Measure 132: Oboe has a first ending. Cor Anglais plays with *p* (*sord. dim.*) and *ppp*. Voice sings "O weep not love, nor tears be thine, o". Violins, Viola, and Cello play with *ppp*. Contrabass plays with *div.* and *arco*.

Measure 133: Oboe has a first ending. Cor Anglais plays with *p* (*sord. dim.*) and *ppp*. Voice has a rest. Violins, Viola, and Cello play with *ppp*. Contrabass plays with *div.* and *arco*.

Measure 134: Oboe has a first ending. Cor Anglais plays with *p* (*sord. dim.*) and *ppp*. Voice has a rest. Violins, Viola, and Cello play with *ppp*. Contrabass plays with *div.* and *arco*.

Fl. *1. 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. *1. pp*

Ob. *1. p espr.*

Cl. *1. p*

Cor. *1. solo sord. pp*

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. pp*

Vlc. *arco pizz.*

Cb. *pizz.*

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* *1 senza sord.* *3*

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 Haid, 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 greensod

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 listed on the left are: Flauti, Oboi, Clarinetti in B♭ (Sib), Clarinetto in E♭ (Mi♭), Fagotti, Corni in F (Fa), Tromba in B♭ (Sib), Trombone, Tuba, Timpani, Triangolo, Voce, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time and G major. The first system includes dynamics like *f* and *p*, and articulation like accents (^). The second system includes first and second endings (1. and 2.) and dynamic markings like *sf* and *p*. The piece concludes with a double bar line and a fermata.

Fl. *a 2*
sf

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

Cl. *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

20
1

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* *a2* *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

Fg. *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*
 Cor. *p*
 Trgl. *p*
 Vl. I *p*
 Vl. II *p*
 Vla. *p*
 Vlc. *p*
 div. *ppp*
 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 *pp* *pizz.*

Vla. *p* *pp* *arco*

70

Fl. *p*

Cl. *f*

Fg. 1. *f*

Trgl. *p*

Voce lieb-lich aus!
sweet and clear, Der E-sel sprach: Du
the don-key spake: "Thy *l'arsch*
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

*m*achst mir's kraus! Du *m*achst mirskraus! I-ja! I-ja! Ich
*n*ote is *q*ueer, *t*hy *n*ote is *q*ueer! Yee-haw, Yee-haw, in -

VI.I

VI.II

Vla. *p*

Vlc. *arco*

Cb. *pizz. p*

80

Fl.

Ob.

Cl.

Fg.

Voce

Vla.

Cb.

85

a2

arco

p

sf

kann's in Kopf nicht brin - gen!
to my ear can't bring it!"

Der There-
div.

Fl.

Ob.

Cl.

Fg.

Voce

VI.I

VI.II

Vla.

Vlc.

90

p

f

p

p

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,

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 *f*



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.

Fg.

Cor.

Trb.
e Tb.

Voce

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

Vi. I

Vi. II

Vla.

Vlc.
e Cb.

pesante

p

mf

mf

mf

pesante

mf

115

Fl.

Ob.

Cl.

Fg.

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

Vi. I

Vi. II

Vla.

Vlc.
e Cb.

a2

ff

ff

p

p

p

p

Fl. *a2*

Ob. *a2*

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*

VI.II *pizz.* *f*

Vla. *pizz.* *f*

Vlc. *pizz.* *f*

120 *p*

Fl. *a2*

Ob. *a2*

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

Fg. *a2* *f*

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

VI.I *arco*

VI.II *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco* *f*

125 *f*

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

Marschierend. In einem fort

Violino I

Violino II

Viola

Violoncello
e Contrabasso

p

f

ff

1.2.a 2 *ff*

mf

mf

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) p

Timp. f p f

Tamb. mil. f

VI.I p

VI.II p

Vla. p

Vlc. e Cb. p

5

Tr. (B)

Timp.

Tamb. mil.

Gr.C.

Voce

Des Mor-gens zwi-schen drein' 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

2

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fg. *p*

Cfg.

Cor. (F) *p*

Tr. (B)

Timp. *p*

Tamb. mil. *p*

Gr.C.

Voce *p*

ab! Ach, Bru - der, jetzt bin ich ge - schos - sen, die

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. e Cb. *pp* *p*

Tr. (B)

Tamb. mil. *sf* *sf* *sf*

Gr.C.

Voce *sf* *pp* *sf* *pp* *sf* *pp*

Ku - gel hat mich schwe-re, schwer ge - trof - fen, trag' mich in mein - Quar-

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

VI.II *sf* *pp* *sf* *pp*

Vla. *sf* *pp* *sf* *pp*

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

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

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

Cfg. *ff*

Cor. (F) *1.2.a 2* *f* *p* *ff*

Tr. (B) *p* *dim.* *ppp*

Timp. *mf*

Tamb. mil. *p*

Ptti. e Gr.C. *mf*

Becken an der gr. Tr. befestigt von Einem geschlagen ¹⁾

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*

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

Ob. *p*

Cl. (B) *p*

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

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. *fp*
2.4. a2

Tamb. mil. *f*

Voce
schie-ren bis in Tod!

VI.I *f*
mf
p
mf
p

VI.II *f*
non div. *p*
mf
p
mf
p

Vla. *f*
non div. *p*
mf
p
mf
p

Vlc. *f*
non div. *p*
mf
p
mf
p

Cb. *f*
non div. *p*
mf
p
mf
p

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* *mf* *sf* *sf* *sf*

2. *1. 2.* *mf*

3.

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. *a2* *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.*

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. (B)
 Tamb. mil.
 Ptti. e Gr. C.
 Voce.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

nah, ihr tre-tet mir zu- nah!

70

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

3.

bleibt f*)

bleibt f*)

12.

p

sehr laut
f molto sonoro

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

1) sempre f

75

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.

a 2

tr

sempre p e stacc.

sempre p

sempre p

sempre f

1.

2. 3.

sempre f

p

f

p

sf

sf

sempre p

sempre p

sempre p

sempre p

sempre p

sempre p

80

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.

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. *ff* *a 2 *)*

Cfg. *ff* **)*

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

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

Voce
lie - gen wie ge - mäht.

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

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

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

Cfg. a 2

Cor. (F) 1. 3.

Tr. (B) a 2

Tamb. mil. *sempre f*

Vl. I *sempre ff*

Vl. II *sempre ff*

Vla. *sempre ff*

Vlc. e Cb. *sempre ff*

Fl. *tr tr tr tr*

Ob. *Schalltr. auf!* *ff sftr sftr sftr sftr*

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

Fg. *ff*

Cfg. *ff*

Cor. (F) *1.3. a 2* *offen* *ff* *fp*
aperto *2.4. a 2* *ff* *fp*

Tr. (B)

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

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

9

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*

Schalltr. auf!
 l'apertura in aria!

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

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

Cl. (B) *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

Vi. I *p*

Vi. II

Vla. *pp*

Vlc. 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.

Fl. *a2*
p *ff* *p* *ff* *tr*

Ob. *a2*
p *ff* *p* *ff* *tr*

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

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

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

Ptti. e Gr.C. *p*

VI. I *f* *tr*

VI. II *f* *tr*

Vla. *div.* *f* *tr*

Vlc. *f* *tr*

Cb. *f* *tr*

130

Sich merklich mäßigend
Moderandosi sensibilmente

Fl. *tr tr tr*

Ob.

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!

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

tr

tr

pp

pp

pp

pp

p

pp

p sempre col legno

p sempre col legno

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

(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. *p*

Picc. *p*

Ob. *a2* *p*

Cl. (B)

Fg. *a2* *fff*

Cfg. *fff*

Cor. (F) *a2* *offen aperto* *a2* *p*

Timp. *f* *ff* *p* *ff*

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

Vl. I *arco* *ff* *pp*

Vl. II *arco* *ff* *pp*

Vla. *arco* *ff* *pp*

Vlc. o Cb. *ff* *pp*

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

p ————— *ff*
p ————— *ff*
p ————— *ff*
a2
a2
p
p
p
p
p
p
p
p
p

li, tral - la - ley, tral - la - le - - - - ra, daß_
 (mit *f* (con

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 written in 2/2 time. The woodwind section (Oboi, Clarinets, Bass Clarinet, Bassoon, Contrabassoon) and the brass section (Horns, Tuba) play a melodic line starting in the fourth measure. The woodwinds are marked with *p* and *sf*, while the horns are marked with *p* and *sf*. The timpani part is marked *pp* and *trm*. The military drum, grand cassa, and tam-tam are also marked with *pp* and *trm*. The voice part is marked *pp* and *trm*. The cello and double bass parts are marked with *ppp* and *trm*. The score includes dynamic markings such as *pp*, *sf*, *ppp*, and *pp*. There are also performance instructions like "1. con sord." and "2." for the horns, and "ohne Nachschlag senza aggiunzione" for the cello and double bass. The score is numbered 5 *ppp* at the bottom right.

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.* *tr* *ff*

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

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

Cl. (B) *tr*

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

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

Cfg. *sf* *p* *ff* *p*

Cor. (F) 1. *sf* *p* *ff* *p* 1. 3. a2

2. *ff* *p*

3. 4. a2

4. *ff* *p*

Tb. *sf* *ff* *p*

Timp. *tr* *pp* *tr* *pp* *tr* *pp*

Tamb. mil. *tr* *p* *tr* *p* *tr* *p*

Tamt. *pp* *pp*

Voce *mit Grausen con orrore*
lie - gen! O Gal - gen, du ho - hes

Vlc. *b* *tr* *pp* *tr* *pp*

Cb. *pp* 30 *f* *p*

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.

d'ran! Wenn Sol - da - ten vor - bei - mar - schier'n, bei

55 *f* > *p* 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. *p* 2. *p*

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* *molto pp* *ff* *p* *p*

70 *sf* *p* 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. *tr* *tr*

Cb. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

80

Cl. (B) *a2* *pp*

Cl. b. (B) *dim.* *pp*

Fg. *1.* *dim.* *pp*

Cfg. *p* *pp*

Cor. (F) *1.3.a2* *pp*

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

85 90

Bedeutend langsamer
Molto più lento

getragen tenuto

Cor. ingl. *pp*

Cl. (B) *pp*

Cl. b. (B) *pp*

Fg. *pp*

Cfg. *pp*

Cor. (F) *pp*

Tb. *pp*



Timp. *pp*

Gr. C. *pp* *tacet*

Tamt. *pp*



Bedeutend langsamer
con sord.

Vlc. *div. pp* *sempre pp*

Cb. *pp* *pp pizz.* *sempre pp*

95



sehr klagend
molto flebile

Cor. ingl. *pp* *sehr klagend*

Fg. *sempre pp* *a2* *p*



Timp. *pp*

Tamt. *pp*



Vlc. *div.*

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

115

*ohne Ausdruck
a2 senza espressione*

pp

pp ohne Ausdruck

pp

*pp ausdruckslos
pizz.*

p

Nacht, ihr Mar - mel - stein', ihr Berg' und

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* *sf* *p* *pp*

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

Fg. *tr* *ff* *p* *pp*

Cfg. *ff* *p* *pp*

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

Tb. *pp* *sf* *p* *sf*

Timp. *p*

Gr.C. *pp* *pp*

Voce
Stimm': von euch ich Ur-laub nimm! —

Vlc. *tr* *sf* *p*

Cor. ingl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Tb.

Tamt.

Voce

Vlc.

Cb.

Von euch ich Ur - laub nimm!

150

11

2.

a2

Cor. ingl.

Cl. (B)

Fg.

Cfg.

Cor. (F)

Timp.

Tamt.

Voce

Vlc.

Cb.

155

160

pp

p

ff

dim.

pp dim. verklingend. spegnendosi

pp dim. verklingend

f

p

rein gestimmt - perfettamente accordati

pp dim. verklingend

ff

ff

sempre ff

ff

p

verklingend

ppp

Gu - te Nacht!

f

pp

ff ool legno

Cl. (B)

Cl. b. (B)

Fg.

Cor. (F)

Tbr. mil.

Voce

165

170

p

morendo

ppp

p

morendo

ppp

2.3.4.

pp

trm

trm

dim.

pp

mit gebrochener Stimme

con voce soffocata

Gu - te Nacht!