

# Karl Amadeus Hartmann

## 1. Symphonie

(Versuch eines Requiems)  
nach Worten von Walt Whitmann  
für eine Altstimme und Orchester

Studien-Partitur  
ED 4577



*Herrn Franz André, Brüssel  
in Freundschaft und Verehrung zugeeignet*

## Orchester-Besetzung

3 große Flöten <small>auch kleine Flöten</small>	4 Trompeten in C
3 Oboen	3 Posaunen
1 Englisch Horn	1 Tuba
3 Klarinetten in B	3 Pauken
1 Baßklarinette in B	Schlagzeug
3 Fagotte	Klavier
1 Kontrafagott	Harfe
4 Hörner in F	Celesta

Streicher

★

Aufführungsdauer: 35 Minuten

# 1. Symphonie

(Versuch eines Requiems)

Karl Amadeus Hartmann

## Introduktion: Elend

**Allegro** (♩ = ca. 88)

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

- Baß-Kl. in C:** Bassoon part, marked *con forza*.
- Fg. I u. II:** Flute I and II parts, marked *con forza*.
- Kontr. Fg.:** Contrabassoon part, marked *con forza*.
- Tromp. in C:** Trumpets I, II, III, and IV parts, marked *ff*.
- Pos. I, II, III:** Trombones I, II, and III parts, marked *ff*.
- Tuba:** Tuba part, marked *ff*.
- 3 Pauk.:** Three snare drums part, marked *ff*.
- Klavier:** Piano part, marked *con forza*. The bass line is indicated by a dashed line labeled *8va basso*.
- Vcl.:** Violin part, marked *con forza*.
- K-Baß:** Violoncello part, marked *con forza*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *con forza*) throughout the piece.

B. Klar.

Fg.

Kontr.Fg.

I.

II.

III.

IV.

Hörner in F

I.

II.

III.

IV.

Trp.

I.

II.

III.

IV.

Pos. II.

I.

II.

III.

Tuba

PK.

kl. Tr.

gr. Tr.

Klav.

Vcl.

Baß

*ff*

*fff*

*trem.*

*tr.*

*8va bas.*

*8va*

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

**B.-Kl.**  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **1** *rit.*  
**Fg.** *ff*  
**K.-Fg.** *ff*  
**Hörner**  
I. *rit.* *pp*  
II. *fff*  
III. *fff*  
IV. *pp*  
**Trp.**  
I. **1** *rit.* *pp*  
II. *fff*  
III. *fff*  
**Pos. II**  
I. *fff*  
II. *fff*  
III. *fff*  
**Tuba**  
 $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *rit.* *pp*  
**Pk.** *rit.* *pp*  
**Kl. Tr.** *fff*  
**gr. Tr.** *fff* *rit.*  
**Harfe** *p*  
**Klavier**  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  **1** *rit.* *p*  
**Vcl.** *ff* *fff* *rit.*  
**Baß** *ff* *fff*

# Largo

Flöte I  
Engl. Horn  
Klar. I. in C  
Fg.

I. Hr.  
II. Hr.  
Trp. I  
Tub.

Xyl.  
gr. Tr.

Hf.

Klav.

Sing-stimme

Largo

Ich sit-ze und schaue aus auf al-le Pla-gen der Welt und auf al-le Bedrängnis und Schmach ich se-he die Mühsal der

Bratsche  
Vcl.  
Baß



Fl.

Engl. H.

Klar. I

Fg.

Hr. I

Trp. I

Xyl.

gr. Tr.

Hf.

Klav.

Sing-stimme

Schlacht, Pe-si-lenz, Tyrannei, sehe Märtyrer und Ge-jungene ich beobachte die Geringschätzung und Er-niedrigung, die die Armen von Hochmütigen zuer-

Br.

Vcl.

Baß

(pizz.)

Detailed description of the musical score: This page contains a full orchestral score for measures 15 through 19. The instruments listed on the left are Flute (Fl.), English Horn (Engl. H.), Clarinet I (Klar. I), Bassoon (Fg.), Horn I (Hr. I), Trumpet I (Trp. I), Xylophone (Xyl.), Grand Trombone (gr. Tr.), Harp (Hf.), Piano (Klav.), Singing Voice (Sing-stimme), Trombone (Br.), Violin (Vcl.), and Bass (Baß). The vocal line includes German lyrics: 'Schlacht, Pe-si-lenz, Tyrannei, sehe Märtyrer und Ge-jungene ich beobachte die Geringschätzung und Er-niedrigung, die die Armen von Hochmütigen zuer-'. The piano part includes a 'pizz.' (pizzicato) marking. The score is written in a standard musical notation with various clefs and time signatures.

Fl. I.

Engl. H.

Klar. I.

Fg.

Hr. I.

Trp. I.

Xyl.

gr. Tr.

Hf.

Klav.

Singstimme

Br.

Vcl.

Baß

(pizz.)

16

lei-den haben; auf — alle Gemein — heit und Qual ohne Ende, schau-e ich sitzend hin, se — he und hó — re. —

Detailed description: This is a page of a musical score, page 6. It contains staves for various instruments and a vocal line. The instruments listed are Flute I, English Horn, Clarinet I, Bassoon, Horn I, Trumpet I, Xylophone, Grand Trombone, Harp, Piano, Violin, and Bass. The vocal line includes the lyrics: "lei-den haben; auf — alle Gemein — heit und Qual ohne Ende, schau-e ich sitzend hin, se — he und hó — re. —". The score includes dynamic markings such as *f* and *pizz.*, and a rehearsal mark "16". The music is written in a key with one sharp (F#) and a 2/4 time signature.

2 Allegro (♩ - ca 88)

Boß-Kl. *pp* *ff*

Fg. *pp* *ff*

K.-Fg. *pp* *ff*

I. *senza sord.* *ff*

II. *senza sord.* *ff*

III. *senza sord.* *ff*

IV. *senza sord.* *ff*

I. *senza sord.* *ff*

II. *senza sord.* *ff*

III. *senza sord.* *ff*

IV. *senza sord.* *ff*

Hörner

Trp.

2 Allegro

I. *ff*

Pos. II. *ff*

III. *ff*

Tuba *ff*

PK. *pp* *ff*

kl. Tr. *ff*

gr. Tr. *ff*

2 Allegro

Klav. *pp* *ff*

*Sua bas*

Vcl. *ff* *fff*

Boß. *arco* *ff* *fff*

Baß -vl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 Fg. *ff*  
 K.-Fg. *ff*  
 I.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 II. *tr*  
 III. *tr*  
 IV. *tr*  
 I.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 II. *tr*  
 III. *tr*  
 IV. *tr*  
 I.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 II. *tr*  
 III. *tr*  
 Tuba *tr*  
 Pk. *tr*  
 Kl. Tr. *tr*  
 gr. Tr. *tr*  
 I.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 II. *tr*  
 III. *tr*  
 Klav. *ff*  
 Vcl. *ff* *fff*  
 Baß *ff* *fff*

B.-Kl.  $\frac{3}{4}$   $\frac{4}{4}$

Fg.

K.-Fg.

*immer ruhiger und breiter werden!*

I.

II.

III.

II.

I.

II.

III.

II.

Trp.

I.

II.

III.

Tuba

Pbs. II.

III.

*immer ruhiger und breiter werden!*

Ph.

kl. Tr.

gr. Tr.

Mfl.

Vcl.

Baß





3

immer langsamer werden

Fl. *a3*

Ob. *I/II. ff* *p*

Kl. *ff* *p*

B.-Kl. *marc.* *f* *mf* *p* *pp*

Eg. I. *marc.* *f* *mf* *p* *pp*

Eg. II. *f* *mf* *p* *pp*

Hr. I. *p* *pp*

Hr. II. *pp*

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

Pos. II. *mf* *pp*

III. *mf* *pp*

Tuba *mf* *p*

3

immer langsamer werden

Tom-Tom *mf* *f* *pp*

Kl. Tr. *mf* *f* *pp*

gr. Tr. *f* *ppp*

Vibr. *ff* *f* *p*

Hf. *f marc.* *ff* *mf* *pp*

3

immer langsamer werden

Klav. *f marc.* *ff* *mf* *pp*

Viol. I. *ff* *ff* *p* *ppp*

Viol. II. *ff* *ff* *p* *ppp*

Br. *ff* *ff* *p* *ppp*

Vel. *ff* *ff* *p* *ppp*

Boß *ff* *ff* *p* *pp*



Ob. I. Solo *p*

Engl. Hr. *p*

Klar. I. *p*

B.-Kl. *p*

Fg. I. *pp*

Fg. II. *pp*

Hr. I. *pp*

Hr. II. *pp*

Trp. I. *sfpp (dolce)*

Trp. II. *sfpp (dolce)*

Pos. I. *p*

Hf. *p*

Viol. I. *pp*, *sub-pp*

Viol. II. *p*, *sub-pp*

Br. *sfpp (dolce)*

Wcl. *sfpp (dolce)*

Baß *sfpp (dolce)*

Fl. I. *p*

Ob. I. *p*

Klar. I. *p*

Fg. I. *pp*

Fg. II. *pp*

Pk. *tr*, *ppp*

Vibr. *pp*

Celesta *pp*

Hf. *pp*

Klav. *pp*

Viol. I. *sub->pp*, *sub->pp*

**Largo**  $\frac{3}{4}$   $\frac{4}{4}$

Fl. *pp* *ppp-ppp* *tr*

Ob. I. II. *pp* *pp*

Klar. I. II. *pp*

Fg. I. II. *pp*

Trp. I. II. *pp*

Pos. I. *ppp*

Hl. Tr. *ppp* *tr*

gr. Tr. *pp* *(dampf)*

Xyl. *ppp*

Celesta *mf*

Hf. *ppp*

Singstimme **Largo**  $\frac{3}{4}$   $\frac{4}{4}$  *pizz.* Als — jüngst der Flie-der blüh-te vor der

Viol. I. *am Steg pp* *pizz.*

Viol. II. *am Steg pp*

Brätsch. *ppp*

Vcl. *pp* *pizz. pp*

Baß *pp* *3fach gel. pp*

5/4 4/4 3/4 5/4

Fl. *tr.*

Ob. I. *p*

Ob. II. *p*

Fg. I. *p*

Fg. II. *p*

K.-Fg. *p*

Hr. I. *con sord.*

Hr. II. *con sord.*

Trp. I. *p*

Trp. II. *p*

Kl. Tr. *ppp*

Sing-stimme

Tür

4

Und der Stern am Him-mel früh in die Nacht sank,

Br. *pizz. get.*

Vcl. *ppp*

BoB *ppp*

5/4 4/4 2/4 4/4 5/4

Fl. *tr.*

Ob. I. *pp*

Ob. II. *pp*

Fg. I. *p*

Fg. II. *p*

K.-Fg. *p*

Hr. I. *senza sord.*

Hr. II. *senza sord.*

Trp. I. *p*

Trp. II. *p*

Kl. Tr. *ppp*

Sing-stimme

trau - er-te ich, und wer-de trau-ern mit je-dem Frühling neu.

Br. *pizz. get.*

Vcl. *ppp*

BoB *ppp*

Molto espressivo

Fl. I. II.  $f$   $ff$

Ob. I. II. III.  $f$   $ff$

Klar. I. II.  $f$   $ff$

Fg. I. II.  $f$   $ff$

K.-Fg.  $f$   $ff$

Hr. I. II. III. IV.  $f$   $ff$

Tr. I. II. III.  $f$   $ff$

Pbs. I. II. III.  $f$   $ff$

Tuba  $f$   $ff$

Pk.  $f$   $ff$

Hf.  $f$   $ff$

Viol. I. II.  $f$   $ff$

Br.  $f$   $ff$

Vcl.  $f$   $ff$

Baß  $f$   $ff$

*sehr starkes cresc!*

*d. moll.*

*Schalltrichter hoch*

Fl.

Ob.

Kl.

Fg.

K-Fg.

I.

II.

III.

IV.

I.

II.

III.

Trp.

I.

II.

III.

Tuba

Pk.

Kl. Tr.

Mlov.

Sing-stimme

so — oft du, Früh — ling, ach Früh — ling, wie — der — kehrst,

I.

II.

Br.

Vol.

Bass.

*sfz*

*p*

*ff*

*sub. mf*

*f*

*tr*

*a2*

*3*

*V*

5

Fl. *ff*  
 Ob.  
 Kl. I, II *ff*  
 K.-Fg. *sfz*  
 Hr. I, II, III, IV *p*  
 Trp. I, II *f (ff)*, *sub. mf*  
 Pos. I, II *f (ff)*, *sub. mf*  
 Tuba *sfz*  
 Pk. *tr*, *sfz*  
 Klav.  
 Sing-stimme *f*  
 Viol. I, II *ff*  
 Br. *ff*  
 Vcl. *ff*  
 Baß *f*, *sfz*

Drei — heit — im — mer wirst uns brin —

*poco* ----- *a* ----- *poco* ----- *dim.*

Fl.  
Kl. I.  
Kl. II.  
B.-Kl.  
Fg. I.  
Fg. II.  
K.-Fg.

*poco* ----- *con sord.* ----- *poco* ----- *dim.*

Hr. I.  
Hr. II.  
Trp. I.  
Trp. II.  
Pos. I.  
Pos. II.  
Tuba

Pk.  
gr. Tr.  
großes Tom-Tom  
Celesta

*poco* ----- *a* ----- *poco* ----- *dim.*

Klav.  
Singstimme

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

Flie - der blüh - hend je - des Jahr, E - lend ach, gibst du uns

Viol. I.  
Viol. II.  
Br.  
Vcl.  
Baß

I. Klar. I. II. B.-Kl. I. II. Fg. I. II. K.-Fg. I. II. Hc. I. II. Trp. I. I. II. III. Pos. I. II. III. Tuba. Pk. gr. Tr. Becken mit Nadel. Vibr. Hf. Klav. Singstimme. Vcl. Baß.

Musical score for page 20, featuring various instruments and a vocal line. The score includes dynamic markings such as *dim.*, *ppp*, *pp*, *pppp*, *legato*, *all.*, *pizz.*, *arco*, and *p*. It also contains performance instructions like *tr* and *mit Nadel*. The vocal line includes the text "Und Ge-".



The musical score is arranged in systems. The first system includes Flutes I, II, and III, each with a *pp* dynamic marking. The second system includes Trumpets I, II, and III, with *pp* dynamics and the instruction *(consord.)*. The third system is for the Celesta, marked *pp*. The fourth system is for the Piano (Klav.), marked *pp*. The fifth system is for the Sing-stimme (voice), with the lyrics: *-dan-ken an den Tod, der uns nah'.* The sixth system includes Violins I and II, marked *p* and *arco*. The seventh system includes Brass instruments (Br.) and Violas (Vcl.), marked *p* and *arco*. The eighth system is for the Basses (Baß), marked *p*. The score concludes with a *ppp* dynamic marking.

# Thema mit vier Variationen

**Langsam** (♩ = 60-66) *Flatterzunge*

The score is for a piece in 4/4 time, marked 'Langsam' (slow) with a tempo of 60-66 beats per minute. The key signature has one flat (B-flat). The score is divided into two main sections, each with a 'Flatterzunge' (flutter-tongue) effect. The first section is marked 'gestopft' (stopped) and the second is marked 'gestopft.' (stopped). The instruments and their parts are as follows:

- Fl. I.**: Flute I, marked *sfz-pp*.
- Ob. I.**: Oboe I, marked *sfz-pp*.
- Horn I**: Horn I, marked *gestopft* and *sfz-pp*.
- Trp. I.**: Trumpet I, marked *con sord.* and *pp*.
- Trp. II.**: Trumpet II, marked *con sord.* and *sfz-pp*.
- Trp. III.**: Trumpet III, marked *con sord.* and *sfz-pp*.
- Fag. I.**: Bassoon I, marked *con sord.* and *pp*.
- Kl. Tr.**: Clarinet Tr., marked *pppp*.
- Becken**: Cymbals, marked *pppp* and *mit Schlägel* (with mallet).
- Tom-Tam**: Tom-tom, marked *pppp*.
- Vibr.**: Vibraphone, marked *pppp*.
- Viol. Solo I.**: Violin Solo I, marked *pp*.
- Viol. Solo II.**: Violin Solo II, marked *pp*.
- Bratsche Solo**: Viola Solo, marked *pp*.
- Vcl. Solo**: Violoncello Solo, marked *pp*.
- Baß Solo**: Bass Solo, marked *pp*.
- Viol. Tutti I.**: Violin Tutti I, marked *pizz.* and *pp*.
- Viol. Tutti II.**: Violin Tutti II, marked *pizz.* and *pp*.
- Bratsche Tutti**: Viola Tutti, marked *pizz.* and *pp*.
- Vcl. Tutti**: Violoncello Tutti, marked *pizz.* and *pp*.
- Baß Tutti**: Bass Tutti, marked *pizz.* and *pp*.

Thema **6**

Musical score for the first system, measures 1-6. The score includes parts for Horn (Hf.), Piano (Klav.), Violin I (Viol. Solo I.), Violin II (Viol. Solo II.), Trumpet Solo (Br. Solo), Violoncello Solo (Vcl. Solo), and Bass Solo (Baß Solo). The piano part features a melodic line with the instruction *leggiero!* and dynamic markings *pp* and *p*. The strings play a rhythmic accompaniment with dynamics *ppp* and *sfppp*. A box with the number **6** is placed above the Violin II staff.

Musical score for the second system, measures 7-12. The piano part continues with *leggiero!* and includes the instruction *p stacc. (secco)*. The strings maintain their accompaniment with dynamics *pp*, *sfppp*, and *p*. A box with the number **6** is placed above the Violin II staff.

Musical score for the third system, measures 13-18. This system shows the continuation of the piano and string parts. The piano part includes the instruction *p stacc. (secco)*. The strings continue with their accompaniment.

Viol. II  
Br.  
Vcl.

Viol. Solo I  
Viol. Solo II  
Br. Solo  
Vcl. Solo

Klav.

Viol. Solo I  
Viol. Solo II  
Br. Solo  
Vcl. Solo  
Baß Solo

1. Variation etwas schneller - schattenhaft (♩ = 66 - 72)

Ph.  
gr. Tr.  
Beck.  
Gong

Viol. I  
Br.  
Vcl.

7

nimmt Picc.

Fl. I. II. *p*

Ob. I. II. III. *pp*

Engl. Hr. *pp*

Klar. I. II. *p*

Trp. I. II. *p*

Pos. I. II. *pp*

Ph. *mf*

gr. Tr. *p*

Becken *p*

Xyl. *pp*

2 Pulte *pp*

VI. I. *mf*

2 Pulte *pizz.*

Tutti *mf*

1 Pult *arco 3 trem.*

Br. *pizz.*

1 Pult *arco 3 trem.*

1 Pult *mf*

Vcl. 1 Pult *mf*

Tutti *mf*



Musical score for Horns (I, III, II, IV), Trp. I., Pos. I, II, III, Tuba, gr. Tr., Becken, and Gong. The score includes various musical notations such as rests, notes, and dynamic markings like *ppp* and *p*.

Musical score for Klar. I, II, B.-W., Fg. I, II, and K.-Fg. The score includes musical notations and dynamic markings such as *pp* and *a2*.

Musical score for Horns (I, III, II, IV), Trp. I., Pos. I, II, III, Tuba, gr. Tr., Becken, and Vibr. The score includes musical notations and dynamic markings like *pp* and *string.*

Musical score for Viol. I, Viol. II, Br., Vcl., and Baß. The score includes musical notations and dynamic markings such as *con sord.*, *p*, and *pp*.

8 2. Variation bewegter (♩ = 78-84)

Kl. Fl. I  
 (Picc.)  
 I.  
 Ob. II.  
 III.  
 Engl. Hr.  
 I.  
 Klar.  
 II.  
 B.-Kl.  
 I.  
 Fg.  
 II.  
 K.-Fg.

Hr.  
 I.  
 II.  
 III.  
 IV.  
 Trp.  
 I.  
 II.  
 III.  
 IV.  
 Pos.  
 I.  
 II.  
 Tuba

gr. Tr.  
 Br.  
 Viol.  
 Baß



Viol. I *senza sord.* *pp*

Viol. II *senza sord.* *pp* *legato* *sfp legato* *legato* *sfp legato* *legato* *sfp legato* *legato* *sfp legato*

Br. *senza sord.* *legato* *sfp legato* *legato* *sfp legato* *legato* *sfp legato* *legato* *sfp legato*

Vcl. *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato*

Baß *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato* *sfp legato*

Fg. I. II. *a2* *pp*

H.-Fg. *pp*

Tuba *con sord.* *ppp*

Klav. *pp*

Viol. I. *pp*

Viol. II. *pp* *legato* *sfp legato* *pp*

Br. *sfp legato* *pp* *sfp legato* *pp*

Vcl. *sfp legato* *pp* *sfp legato* *pp*

Baß *sfp legato* *pp* *sfp legato* *pp*

9  $\frac{4}{4}$

Ob. I. II.  $ff$   $a3$

Engl. Hr.

Klar. I. II.  $ff$   $a2$

B.-Kl.

Fg. I. II.  $ff$   $a2$

K.-Fg.  $ff$

I.  $p$

II.  $p$

III.  $p$

IV.  $p$

Pos. II. III.  $ff$  *Ventilpos.*

Tuba  $ff$

kl. Tr.  $f$

gr. Tr.  $f$

9  $\frac{4}{4}$

Hf.  $fff$  *Adur. gliss.*

Klav.  $p$  *Sua*

Viol. I  $ppp$

Viol. II  $ppp$

Br.

Vcl. *legato!!*  $p$

Baß  $p$

## 3. Variation

 $\frac{12}{8}$  sehr bewegt (appassionato) (♩. = 96 - 102)

Ob. I.  
II.  
III.

Klar. I.  
II.

Trp. I.  
II.  
III.  
IV.

kl. Tr.  
gr. Tr.

Hf.

Klav.

Viol. I.  
II.

Br.

Vcl.

Boß

*ff*

*f* Flatterzunge

*mf* Flatterzunge

*f*

*fff* *f*

*sfz* *f* *col legno*

*sfz* *f* *col legno*

*sfz* *f* *col legno*

*sfz* *f* *col legno*

*sfz* *f*

*sfz*

*sfz*

This musical score page, numbered 32, features a variety of instruments. At the top, two Horns (Hr. I and II) play a melodic line starting with a forte (*f*) dynamic. Below them, four Trumpets (Tr-p. I, II, III, IV) play a more complex melodic line, also starting with *f*, and include markings for *cresc.* and *gliss.*. The Percussion (Perc.) section includes Xylophone (Xyl.) and Harp (Hf.). The Xylophone part begins with a forte (*f*) dynamic. The Harp part provides a steady accompaniment. The Keyboard (Klav.) section consists of two staves with a rhythmic accompaniment. The Violin section includes Violin I (Viol. I.) and Violin II (Viol. II.), both playing a rhythmic accompaniment. The Brass section includes a Baritone (Br.) playing a rhythmic accompaniment. The score is written in a standard musical notation with various dynamics and performance instructions.

B.-Hr. *ff*

Fg. *ff*

K.-Fg. *ff*

Hr. I. II. III. *ff*

Trp. I. II. III. *ff*

Pos. II. III. *ff*

Tuba *ff*

Pk. *ff*

Kl. Tr. *ff*

gr. Tr. *ff*

Xyl. *crescendo*

Hf. *ff*

Klav. *ff*

Viol. I. *ff*

Viol. II. *ff*

Br. *ff*

Vcl. *ff*

Boß *ff*

10

*rit.*

B.-Kl.  
 Fg.  
 K.-Fg.  
 Hr. I & II  
 I.  
 II.  
 III.  
 IV.  
 Trp.  
 Pos. I.  
 Tuba  
 Hl. Tr.  
 gr. Tr.  
 tiefer Gong

Musical score for brass instruments. The score includes parts for B.-Kl., Fg., K.-Fg., Hr. I & II, I., II., III., IV., Trp., Pos. I., Tuba, Hl. Tr., gr. Tr., and tiefer Gong. Dynamics include *ff*, *fff*, *sfz*, *p*, and *f*. The tempo marking *rit.* is present. The tiefer Gong part includes the instruction "Klingen lassen!" and dynamic markings *sfz*, *p*, and *f*.

10

*rit.*

Viol. I.  
 Viol. II.  
 Br.  
 Vcl.  
 Baß

Musical score for string instruments. The score includes parts for Viol. I., Viol. II., Br., Vcl., and Baß. Dynamics include *sfz*, *ppp*, and *p*. The tempo marking *rit.* is present. The Viol. I. part includes the instruction "gewöhnlich". The Baß part includes the instruction "Klingen lassen!".

$\frac{9}{8}$  frei (erregt)

Fl. I. *f* *mf* *p*

Ob. *p* Solo

I. *f* *mf* *p*

Mor II. *f* *mf* *p*

III. *f* *mf* *p*

I. *sfz* *pp* *sfz* *pp* *sfz* *pp* *pp*

II. *sfz* *pp* *sfz* *pp* *sfz* *pp*

III. *sfz* *pp* *sfz* *pp* *sfz* *pp*

IV. *sfz* *pp* *sfz* *pp* *sfz* *pp*

Glockenspi. *Glockenspiel mit Klaviaturlockenspiel; oder mit kleinen Metallschlägel schlagen!* *mf*

Vibr. *pp*

$\frac{9}{8}$  frei (erregt)

Hf. *f* *mf* *p*

Klav. *mf* *8va*

$\frac{9}{8}$  frei (erregt)

Viol. I. *f* *mf* *p* *sfz* *ppp*

Viol. II. *f* *mf* *p* *sfz* *ppp*

Vcl. *pp*

Boß *pp*

*im Tempo etwas nachlassen.*

Fl. III. *pp*  
Ob. I. *ppp*  
I. *pp*  
Klar II. *pp*  
III. *pp*  
Fg. I. *pp*

*im Tempo etwas nachlassen*

Hr. I.  
Becken *pp dolce*  
Tam-Tam *pp dolce*  
Xyl. *pp*  
Glockenspiel  
Vibr.  
Celesta *pp*  
Klav. *secco*

*im Tempo etwas nachlassen*

I. *sffz > ppp*  
Viol. II. *sffz > ppp*  
Vcl. Solo *p*



I.  
Fl. II.  
m.  
Klar. I. II.  
III.  
Fg.  
Becken  
Tm-Tm  
Xyl.  
Celesta  
Klav.  
Vcl. solo

12/8  
11 4/4 4. Variation (ca. 78) (Choral)  
I.  
Fl. II.  
III.  
Ob. I.  
II.  
III.  
Klar. I.  
II.  
III.  
Fg. I.  
II.  
III.  
Trp. III.  
Pos. I.  
Becken  
Tm-Tm  
Xyl.  
Celesta  
Klav.  
Vcl. Solo

Woodwind and Brass section score. Instruments include Oboe I, Oboe II, Bassoon I, Bassoon II, Trumpet III, and Trombone I. The score features a melodic line with triplets and dynamic markings of *p* and *mf*.

String and Percussion section score. Instruments include Violin I, Violin II, Viola, Violoncello I, Violoncello II, Trombone II, Trombone III, Trombone IV, Trombone I, Trombone II, Trombone III, Trombone IV, Kettledrum, Snare Drum, and Gong. The score includes the instruction *stringendo* and dynamic markings ranging from *pp* to *f*. Percussion parts include *con sord.*, *tr.*, and *molto* markings.

*a tempo* (♩ ca. 78)

Ob. I. *ff* *f* *mf* *p* *pp* *pp*

Ob. II. *ff* *f* *mf* *p* *pp* *pp*

Ob. III. *ff* *f* *mf* *p* *pp* *pp*

Fg. I. *ff* *f* *mf* *p* *pp* *pp*

Fg. II. *ff* *f* *mf* *p* *pp* *pp*

Fg. III. *ff* *f* *mf* *p* *pp* *pp*

*a tempo* (♩ ca. 78)

Trp. I. *ff* *f* *pp*

Trp. II. *ff* *f* *pp*

Trp. III. *ff* *f* *pp*

Pos. II. I. *ff* *f* *pp*

Pos. II. II. *ff* *f* *pp*

Pos. II. III. *ff* *f* *pp*

gr. Tr. *fff* (klingen lassen) (maillote)

Becken *fff* (klingen lassen)

Triangel *fff* (mit schwerem Metallstab)

Xyl. *fff* (klingen lassen)

Vibr. *fff* (klingen lassen)

*a tempo* (♩ ca. 78)

Celesta *fff* (klingen lassen)

Hf. *fff* (klingen lassen)

Klav. *fff* (klingen lassen)

Sva...!

Woodwind section:  
Ob. I. *pp* *p*  
Ob. II. *pp* *p*  
III. *pp* *p*  
Fg. I. *pp* *p*  
Fg. II. *pp* *p*  
III. *pp* *p*  
K.-Fg. *pp* *p*

Brass section:  
I. *pp* *p*  
II. *pp* *p*  
III. *pp* *p*  
IV. *pp* *p*  
Pk. *pp* *p* (trills)  
Baß *pp* *p*

Woodwind section:  
Ob. I. *mf* *p* *pp* *ppp*  
Ob. II. *pp* *ppp*  
III. *ppp*  
Fg. II. *ppp*  
III. *ppp*

Brass section:  
I. *pp* *ppp*  
II. *ppp*  
III. *ppp*  
IV. *ppp*  
Pk. *mf* (trills) *ppp*  
Baß *ppp*

# Tränen

Langsam (♩ ca. 80)

The musical score is arranged in a standard orchestral format. The top staves include:

- Flutes I and II
- Clarinet I
- Bassoon in C
- Horn I
- Trumpet in C (I and II)
- Trombone I
- Percussion (Pk.)
- Kleintrömel (kl. Tr.)
- Glockenspiel (Glockenspi.)
- Vibraphone (Vibr.)
- Harp (Hf.)

The bottom staves include:

- Violin I (4 parts)
- Violin II
- Viola
- Cello
- Double Bass (Baß)

Key performance instructions include:

- con sord.* (con sordina) for Trumpets and Trombones.
- gestopft* (stopped) for Horn I.
- Solo* for Percussion.
- Posaune nicht blasen! con sord!* (Trombone not play! con sordina) for Trombone I.
- pizz.* (pizzicato) for Violins, Viola, and Cello.
- Dynamic markings: *ppp* (pianissimo), *pp* (piano), *p* (piano), and *mf* (mezzo-forte).

1. Fl. II. *pp*

III. *pp*

Klar. I. *pp*

B.-Kl. *pp*

Fg. I. *p*

II. *pp*

Hr. I. *gestopft* *pp*

I. *(weicher Dämpfer) con sord. p*

II. *(weicher Dämpfer) con sord. pp*

III. *con sord. pp*

IV. *pp*

Pos. I. *(ohne gliss.) pp*

Kl. Tr. *ppp*

Becken *ppp*

Tam-Tam *ppp*

Vibr. *pp*

Hf. *pp*

Klav. *ppp*

Singstimme

Trä... nen,

Vcl. *arco pp*

Baß *pp*

This page of a musical score, numbered 43, contains the following parts and markings:

- Fl. II:** Flute II part with *pp* dynamic.
- Klar. I:** Clarinet I part with *pp* dynamic.
- B.-Kl.:** Bass Clarinet part with *pp* dynamic.
- Fg. I & II:** Bassoon I and II parts with *mf* and *p* dynamics.
- Hr. I:** Horn I part with *p* dynamic and a *gestopft!* (muted) instruction.
- Trp. I, II, III, IV:** Trumpet parts I, II, III, and IV with *pp* dynamics.
- Pos. I:** Trombone I part with *p* dynamic.
- kl. Tr.:** Snare Drum part with *pp* dynamic.
- Becken:** Cymbal part with *ppp* dynamic.
- Tam-Tam:** Tam-tam part with *ppp* dynamic.
- Vibr.:** Vibraphone part with *pp* dynamic.
- Hf.:** Harp part with *ppp* dynamic.
- Klav.:** Piano part with *ppp* dynamic and *Sva...* markings.
- Singstimme:** Singing voice part with lyrics: "Trä... nen,".
- Vcl.:** Violin part with *pp* dynamic.
- Baß:** Bass part with *pp* dynamic.

This page of a musical score, numbered 44, contains the following parts and markings:

- Flutes (Fl.):** Fl. I, II, and III. Fl. I and II have melodic lines with trills and grace notes. Fl. III has a rhythmic accompaniment.
- Clarinets (Klar.):** Klar. I and B.-Kl. (Bass Clarinet) with rhythmic accompaniment.
- Double Basses (Fg.):** Fg. I and II. Fg. I has a melodic line with triplets and dynamic markings *mf* and *p*. Fg. II has a rhythmic accompaniment.
- Trumpets (Trp.):** Trp. I, II, III, and IV. Trp. I has a melodic line starting with a *p* dynamic. Trp. II, III, and IV have sustained notes.
- Posaune (Pos. I.):** Pos. I. with a melodic line and triplets.
- Drums:** Kl. Tr. (Klein-Trommel), Becken (Cymbal), and Tam-Tam. All three have *ppp* markings.
- Vibraslap (Vibr.):** Vibr. with a melodic line.
- Percussion:** Hf. (Hi-hat) and Klov. (Kloppholz) with rhythmic accompaniment.
- Vocal:** Sing-stimme (Singer) with lyrics: "Trä... Sva... Sva... Sva...".
- Strings:** Violins (Viol.) and Basses (Baß) with sustained notes and *pp* markings.



I. *pp*

Fl. II. *pp*

III. *pp*

Klar. I. *pp*

II. *pp*

B.-kl. *pp*

Fg. I. *mf*

II. *p*

Hrn. I. *gestopft.* *pp*

II. *pp*

IV. *p*

Trp. I. *p*

II. *p*

III. *p*

IV. *p*

Pos. I. *p*

Kl. Tr. *pp*

Vibr. *pp*

Hf. *pp*

Klav. *p*

Sing-stimme - nen!

Viol. I. *arco* *p*

II. *p*

Vcl. *p*

Baß *p*

13

Fl. I. Flatterzunge *p*

Fl. II. Flatterzunge *p* *tr.*

B.-M. *p* *f*

Fg. I. *p* *f*

Fg. II. *p* *f*

Hr. I. *sfp*

Hr. II. *pp*

Hr. III. *pp*

Hr. IV. *pp*

Tuba *con sordino* *pp* aber deutlich

gr. Tr. *p* *mf* *pp*

Becken *pp*

13

Hf. *ff* *p*

Klav. *Solo* *f* *mf* gut hörbar *mf* *pp* *pp* *pp*

Singstimme *mf* *mf* *pp* *pp* *pp*

In der Nacht — in der Einsamkeit,

Viol. I. *sfp* *mp* *p* *f*

Viol. II. *sfp* *mp* *p* *f*

Br. *sfp* *mp* *p* *f*

Vcl. *pizz.* *mp* *p* *f*

BoB *pizz.* *mp* *p* *f*

Fl. I.

Fl. II.

Engl.Hrn.

Klar. I.

B.-Hr.

Hr. III.

Hr. IV.

Pos. II.

Tuba

gr. Tr.

Becken

Gong

Celesta

Hf.

Klav.

Sing-stimme

tro-pfend herab auf den weißen Strand einge-so-gen vom Sand nir-gends, nir-gends ein

Viol. I.

Viol. II.

Br.

Vcl.

Baß

*tr*

*sfz*

*pp*

*ppp*

*arco*

Fl. I. II.

Engl. Hr.

Klar.

B.-Kl.

K.-Fg.

I.

Pos. II.

III.

Tuba

gr. Tr.

Becken

Gong

Celesta

Klav.

Sing-  
stimme

Viol. I.

Viol. II.

Br.

Vcl.

Baß

*ppp*

*pp*

*p*

Stern, ein Stern!  
al-les, al-les ö-de und schwarz,

Fl. I. *ppp*

Engl. Nr. *ppp*

Fg. I. *pp*

K.-Fg. *pp*

I. *ppp*

II. *pp*

III. *pp*

IV. *pp*

Trp. I. *ppp*

II. *ppp*

Tuba *ppp*

Pk. *ppp* *tr*

gr. Tr. *ppp*

Becken *ppp*

Hf. *pp* *klingen lassen!*

Klav. *pp (stacc.)*

Singstimme  
nasse Trä — nen aus — ei — nes ver — mumm — ten Haup — tes Au — gen;

Viol. I. *ppp*

Viol. II. *ppp*

Bn. *ppp*

Vcl. *ppp*

Baß *ppp*

14 Più mosso (dramatico)

Fl. I. *p* Flatterzunge

Fl. II. *p* Flatterzunge

Ob. I. *p*

Klar. I. *sfz* *mp*

Hr. I. *sfz* *pp*

Trp. I. *con sord.* *sfz* *mf* Flatterzunge

Trp. II. *con sord.* *sfz* *mf* Flatterzunge

Pos. III. *sfppp*

Tuba *ppp*

14 Più mosso (dramatico)

Pk. *p*

kl. Tr. *ohne Schnarrsaite* *tr* *pp*

Triangl. *pp*

Sing-stimme

O — wer ist die — ser Geist?

Viol. I. *sfpp*

Viol. II. *sfpp*

Br. *mp* *p* *dir.*

Vcl. *mp* *p*

I. *pp*  
 Ob. I. *pp*  
 Engl. Hr. *pp*  
 Klon. I. *pp*  
 Klon. II. *pp*  
 B.-M. *pp*  
 Fg. I. *pp*  
 K.-Fg. *pp*  
 Hr. II. *p*  
 Posa. III. *ppp*  
 Tuba *pp*  
 Pk. *pp*  
 Trgl. *pp*  
 Xyl. *pp*  
 Vibr. *pp* *secco*  
 Hf. *p*  
 Klav. *pp (stacc)* *p* *secco*  
 Sing-stimme  
 Die — se Ge-stalt im Dun — keln, voll Trä — nen, voll  
 (non dir.)  
 Vcl. *pp* *pizz.* *p*

15 stringendo

Engl. Hr.  
 Klar. I.  
 Klar. II.  
 B.-kl.  
 Fg.  
 K.-Fg.

Hr.  
 Trp. I.  
 Trp. II.  
 Pos. I.  
 Pos. II.  
 Pos. III.  
 Tuba.  
 Pk.  
 gr. Tr.  
 Becken  
 Gong  
 Xyl.  
 Vibr.  
 Hf.  
 Klav.

alle Trompeten senza sord.  
 senza sord.  
 senza sord.  
 senza sord.  
 senza sord.  
 stringendo  
 großes tiefes Gong (klingen lassen)  
 freihängendes B.  
 mf  
 p  
 pp  
 p  
 p  
 p  
 p

Singstimme  
 I.  
 II.  
 Br.  
 Vcl.  
 Hob.

Ossia:  
 Trü... nen? Was für ein form — lo — ser Klumpen

15 stringendo  
 sfz → p  
 sfz → p  
 sfz → p



I.  
Ob. II.  
III.  
Klar. I.  
II.  
Fg. I.  
K.-Fg.  
I.  
II.  
III.  
Trp.  
I.  
II.  
III.  
Pos. II.  
III.  
Tuba  
Becken  
Xyl.  
Hf.  
Klav.  
Singstimme  
I.  
II.  
Viol.  
Br.  
Vcl.  
Baß

ge-beugt, ge-krümmt, dort auf dem

*ff*, *mf*, *ffp*, *pizz.*, *arco*, *trém.*

16 vorwärts

This musical score page contains measures 16, 17, and 18. It features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play complex rhythmic patterns. The brass section (Horns, Trumpets, Trombones, Tuba, Percussion) provides a powerful accompaniment. The vocal line is in German, with lyrics: "Sand? schluch zende Tränen,". The score includes dynamic markings such as *ff*, *fff*, *sffz*, *sfz*, and *ffmol*. Performance instructions like "Alle Hörner Schalltrichter hoch!" and "freihängendes Becken" are present. The key signature has one sharp (F#) and the time signature is 2/4. The page is numbered 54 in the top left corner.

Fl. I. II. *ff* *a2*

Ob. I. II. *sffz* *a3*

Klar. I. II. *fff* *sffz* *ff*

B.-Kl. *ff*

Fg. I. II. *ff* *a2*

K.-Fg. *ff*

*vorwärts*

Hr. I. II. III. IV. *ff* *sffz* *sfz* *sfz*

Alle Hörner Schalltrichter hoch!

Trp. I. II. III. IV. *ff* *sfz* *sfz*

Schalltrichter hoch!

Pos. I. II. *sffz* *a2*

Tuba *ff* *sfz* *sfz*

Pk. *sfz*

Besk. *freihängendes Becken* *sffz* *sfz*

Xyl. *sffz* *ff*

Hf. *sffz* *ff* *ffmol*

16 *Bva* *ff* *ff* *sfz* *ff*

Singstimme *vorwärts* Sand? schluch zende Tränen,

Viol. I. II. *arco* *ff* *ff*

Br. *arco* *ff* *ff*

Vcl. *dir* *ff* *ff*

Doß *ff* *ff*

Fl. I. II. *ff*

Ob. I. II. *ff*

Klar. I. II. *ff*

B.-Kl. *ff*

Fg. I. II. *ff*

K.-Fg. *ff*

Hr. I. II. III. IV. *sfz* *ff*

Trp. I. II. III. *ff*

Pos. I. II. III. *ff*

Tuba *ff*

Ph. *ff*

Xyl. *ff*

Hf. *ff*

Klav. *ff* *noch mehr steigern!*

Singstimme  
 wil — de Schrei — e vorn Jam — mersgeschüt — tel? *dir*

Viol. I. II. *ff* *dir*

Br. *ff*

Vcl. *ff*

Baß *ff*

Bva. *ff* *noch mehr steigern!*

Andante (♩)

Fl. I. II. *ff*

Ob. I. II. *ff*

Engl. Hr. *ff*

Klar. I. II. *ff*

B.-Hr. *ff*

Fg. I. II. *ff*

K.-Fg. *ff*

Hr. I. II. III. *ff*

Trp. I. II. III. *ff*

Pos. I. II. *ff*

Tuba *ff*

Beck. gr. Tr. Gong

(Höhepunkt) *pp* Klavier sehr kräftig *mf*

Klavier Solo

sehr kurz (Zeit lassen)

warten

Andante

Viol. I. II. *ff*

Br. *ff*

Vcl. *ff*

Boß *ff*

Engl.-Hr. *pp*

Klar. I. *pp*

Klar. II. *pp*

B.-Kl. *pp*

Flg. I. *pp*

Flg. II. *pp*

H.-Flg. *pp*

Hr. I. *pp*

Hr. II. *pp*

Hr. III. *pp*

Hr. IV. *pp*

Trp. I. *pp*

Poß. I. *pp*

Poß. II. *pp*

Poß. III. *pp*

Tuba *pp*

Pk. *pp*

gr. Tr. *pp*

Gong *p*

Klav. *pp*

8va

Singstimme

Schat—ten,— O— Schat—ten,— so ru— hig und wür— dig bei Ta— ge,

Bob. *pp*

*legato*

*pizz.*

Engl. Hr.

Klar. I. II.

B.-Kl.

Fg. I. II.

K.-Fg.

Hr. I. II. III. IV.

Trp. I.

Pos. I. II.

Tuba

Ph.

gr. Tr.

Beck.

Gang

Hf.

Klav.

Singstimme

Br.

Vcl.

Boß

mit ge-las — se — nem An-ge — sicht — und — ge — me — se — nem Schritt,

Wirbel *ppp*

*ppp* Wirbel ist auszuführen, indem man ein dünnes Eisenstäbchen (Stricknadel) an das Beck hält und dieses durch ein Filzpaukenschlägel in Schwingungen versetzt.

*pp* *F-moll*

*pp* *A-moll*

*ppp* *Streicher gleichmäßiges ppp*

*pizz* *pp*

I. Ob.  
 II. Ob.  
 Engl. Hr.  
 Ob. III.  
 Klar. I.  
 II.  
 I. Fg.  
 II. Fg.  
 K.-Fg.  
 Fg. III.  
 Hr. I.  
 Trp. I.  
 Pos. I.  
 II.  
 III.  
 Tuba  
 Pk.  
 gr. Tr.  
 Beck.  
 Gong  
 Vibr.  
 Celesta  
 Hf.  
 Klav.  
 I. Viol.  
 II. Viol.  
 Br.  
 Vcl.  
 Baß

*Engl. Hr. nimmt Ob. III.*  
*K.-Fg. nimmt Fg. III.*  
*pppp (kaum hörbar)*  
*(deutlich hörbar) pp*  
*pp*  
*pp*

18

Ob. I. II. pp

Klar. I. II.

Fg. I. II. pp

Trp. I. II. pp

Pos. II. I. III. pp

Tuba pp

18

Vibr. deutlich hörbar ppp

Singstimme

A — ber nun, — da du hin — fliest in Nacht,

Br. ppp

Vcl. ppp

Baß ppp

*brem.*









I.  
 Fl. II  
 III.  
 Klar. I.  
 B.-Kl.  
 Fg. I.  
 II.  
 I.  
 Trp. II.  
 III.  
 IV.  
 Pos. I.  
 Kl. Tr.  
 Beck.  
 Tam-Tam  
 Vibr.  
 Hf.  
 Hlav.  
 Sing-  
 stimme  
 Trä  
 Vcl.  
 Baß

Musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, with the number 19 appearing in a box at the top right of the first system and at the bottom center of the second system. The instruments listed on the left are: Flute II, Flute III, Clarinet I, Bass Clarinet, Flute I, Flute II, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Clarinet in E-flat, Snare Drum, Tam-Tam, Vibraphone, Horn I, Horn II, Singing Voice, Violin, and Bass. The score includes various musical notations such as notes, rests, dynamics (mf, p, pp, ppp), and articulation marks. The vocal line includes the word "Trä" and some notes with a "bva" marking. The string section (Violin and Bass) has long, sustained notes with dynamic markings.



This page of a musical score contains the following parts and markings:

- Woodwinds:** Flutes I, II, III; Oboes I, II; Clarinets I, II, III; Bassoons I, II. All parts are marked *ppp*.
- Brass:** Horns I, II; Trumpets I, II, III, IV; Trombones I, II, III. Horns are marked *p*; Trumpets and Trombones are marked *pp*.
- Percussion:** Gong, Vibraphone, Celeste, and Mallets. Gong is marked *ppp*; Vibraphone and Celeste are marked *ppp*; Mallets are marked *sfpp*.
- Other:** Tuba and Bass Drum (labeled "con sord. p") are marked *p*.
- Performance Instructions:** The word *attacca* appears at the end of the Tuba and Mallets staves.

## Epilog: Bitte

6.P. *string.* *Andante* (♩=66) *tr.*

Pk. *pp* *p* *p*

Kl. Tr. *pp* *pp* *p* *p*

gr. Tr. *pp* *pp* *p* *p*

Becken *pp* *pp* *p* *p*

Rührtr. *pp* *pp* *p* *p*

Gong *pp* *pp* *p* *p*

Singstimme *pp* *p* *p* *p*

Dieser Takt entspricht im Tempo dem letzten Takt vom Lied: „Tränen.“

*Leise sprechen:* Ich hör - te die All - mut - ter,

Pk. *p* *p* *p* *p*

Kl. Tr. *p* *p* *p* *p*

gr. Tr. *p* *p* *p* *p*

Becken *p* *p* *p* *p*

Rührtr. *p* *p* *p* *p*

Gong *p* *p* *p* *p*

Singstimme *p* *p* *p* *p*

als sie ge-dan-ken-voll auf all ih-re To-ten schaute, verzweifelt, auf all die ver-zerr-ten Lei-ber, all die im

Pk. *p* *p* *p* *p*

Kl. Tr. *p* *p* *p* *p*

gr. Tr. *p* *p* *p* *p*

Becken *p* *p* *p* *p*

Rührtr. *p* *p* *p* *p*

Gong *p* *p* *p* *p*

Singstimme *p* *p* *p* *p*

E-lend zugrunde ge-gan-ge-nen Menschen als ih-rer Er-de sie zu-rief mit kla-gen-der Stimme, in-des sie da hin-schritt:

Vcl. *p*

Boß *p*

Flattersunge

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes I & II, Oboes I & II, Clarinets in C I & II, Bassoon in C, and English Horn I & II), brass (Trumpets I & II, Trombones I, II, III, and IV, and Percussion including Snare Drum, Cymbals, and Tom-toms), and strings (Violins I & II, Violas, Cellos, and Double Basses). A vocal line is positioned above the strings, and a piano accompaniment is at the bottom. The score is marked with various dynamics and performance instructions. Key markings include 'Flattersunge' at the top, 'sfz = ppp' indicating a fortissimo-to-pianissimo transition, and 'Flautando' for the piano part. The vocal line includes the lyrics: 'Ach nimm sie wohl auf, o meine Erde, ich trage dir auf, meine Söhne, meine Schweslern nicht zu verlieren und ihr Schöne, nehmt sie wohl auf, nehmt'. The page number '21' is enclosed in a box at the top right and bottom right.



Fl. I. *tr* *pp*

Obl. I. *pp*

Obl. II. *pp*

Klar. I.

Klar. II.

B.-Kl.

Fg. I. *tr*

Fg. II. *pp*

H.-Fg.

Hr. I.

Hr. II.

Hr. III.

Hr. IV.

Trp. I.

Trp. II.

Pos. III. *senza sord.*

Tuba *senza sord.*

Pk. *tr*

Hf.

Klav.

Sing-stimme  
auf, nehmt auf ihr teu-res Blut, und ihr Stüt-ten hier und dort und Lüf-le, die ihr dro-ben un-fühl-bar schwimmt, und

Br.

Vcl.

BoB

äußerst starkes vibrato ppp

Fl. I. *tr*

Ob. I. *unmerklich atmen*

Ob. II.

Klar. I.

Klar. II.

B.-Kl.

Fg. I. *tr*

Fg. II. *unmerklich atmen*

K.-Fg. *unmerklich atmen*

Hr. I. *unmerklich atmen*

Hr. II. *unmerklich atmen*

Hr. III.

Hr. IV.

Trp. I.

Trp. II.

Pos. I. *senza sord.*

Pos. II. *unmerklich atmen*

Pos. III.

Tuba *unmerklich atmen*

Pk. *tr*

Hefe Glocke

ppp

Hf.

Klav.

Sing-stimme  
all ihr Säf-te von Erd-reich u. Wachstum! O meine To-ten! Hau — che sie aus, e-wi-ger süs-ser Tod, nach Jah-ren, Jahr-

Br.

Vcl.

Doß

Flatterzunge

Fl. I. Flatterzunge *fff* *(ppppp)*

Fl. II. *fff*

Ob. I. *fff*

Ob. II. *fff*

Klar. I. *fff*

Klar. II. *fff*

B.-Kl. *fff*

Fg. I. *fff*

Fg. II. *fff*

K.-Fg. *fff*

Hr. I. *fff*

Hr. II. *fff*

Hr. III. *fff*

Hr. IV. *fff*

Trp. I. *fff*

Trp. II. *fff*

Trp. III. *fff*

Trp. IV. *fff*

Pos. I. *fff*

Pos. II. *fff*

Pos. III. *fff*

Tuba *fff*

Kl. Tr. *fff*

gr. Tr. *fff*

Glocke *pp* *p* *mf* *f* *fff*

Vibr. *pppp*

Singstimme  
hun — der — ten.

Viol. I. *non divisi* *fff* *pppp* *fff*

Viol. II. *divisi* *fff* *pppp* *fff*

Br. *fff* *ppp*

Vcl. *fff* *ppp* *flautando*

DoB *fff* *ppp* *flautando*

II. Cord. (sul G) *fff* *pppp*

III. Cord. (sul G) *fff* *pppp*

Violinen etwas zurück, Brass. hervor

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