

To Ericha Kol

Orpheus. Eurydike. Hermes.

Rainer Maria Rilke
Neue Gedichte (1907)

Peter Seabourne
August 2004

Dark - $\text{♩} = 48$

Flute 2/Alto Flute
Alto Flute
Cor Anglais*
Oboe/Cor Anglais
Bass Clarinet
Tam-tam
Harp
Contrabass

*If the low E \flat is not available the cor anglais sections must be played on a bass oboe.



7

A. Fl.
C. A.
B. Cl.
B. D.
T.-t.
H.p.
Cb.

A

14

Fl. *pp* *lontano*

C. A.

Cl. *pp* *lontano*

Tub. B. *pp* *lontano*

Hr. *pp* 3 5

Vln. I *pp* 3

Vln. II *pp* 3

Vla. *pp* 3

Vc. *pp* 3

Cb. *pp*

Detailed description: This musical score covers measures 14 to 17. It features seven staves: Flute (Fl.), Clarinet in A (C. A.), Clarinet in C (Cl.), Bassoon (Tub. B.), Horns (Hr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and begins with a key signature of one sharp (F#). The Flute and Clarinet parts are marked *pp* and *lontano*. The Horns, Violins, Viola, and Cello parts feature triplet patterns, with the Horns and Violins marked *pp*. The Contrabass part is also marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.



18 **Cold**

C. A. *mp* *p*

B. Cl. *mp*

Hr. *mp*

Fl. *mp*

Tbn. *mp*

Tbn. *mp*

Tba. *mp*

Detailed description: This musical score covers measures 18 to 21. It features seven staves: Clarinet in A (C. A.), Bassoon (B. Cl.), Flute (Hr.), Piccolo (Fl.), Bassoon (Tbn.), Trombone (Tbn.), and Tuba (Tba.). The music is in 4/4 time and begins with a key signature of one sharp (F#). The Clarinet in A part is marked *mp* and *p*. The Bassoon, Flute, Piccolo, Trombone, and Tuba parts are marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

B

26

C. A.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Tbn.

Tba.

Hp.

Voice

Das war der See - len wun - der - li - ches Berg - werk. Wie stil - le Sil - ber - er - ze gin - gensie als A - dern durch sein Dun - kel.

Vc.

Cb.

32

Fl. *p* 5 *p*

A. Fl. *p* *p*

Cl. *p* 5 3

B. Cl. *p*

Hn. *lontano* 3 *pp*

T.-I. *pp*

Tub. B. *lontano* *pp*

Harp. *p* 3 5 3

Voice *mp* 3 3
Zwi - schen Wur - zeln ent - sprang das Blut, — das fort geht zu den Men - schen,

Vln. I *p* 3 3

Vln. II *p* 3 3

Vla. *p* 3 3

Vcl. *p* 3 3

Cb. *p* pizz. arco *pp*

37

Fl. *p*

A. Fl. *p*

C. A. *p*

B. Cl. *p*

Hn. *pp*

Tpt. *pp*

Voice *p* *4:3* *3* *ten. ten.*
und schwer wie Por - phyr sah es aus im Dun- kel. ... Sonst war nichts Ro - tes.

Clb. *pp*

C

43

A. Fl. *mp*

C. A. *p* *mp*

B. Cl. *mp*

Hp. *mp*

Voice *mp* *3* *5*
Fel - sen wa - ren da und we - sen - lo - se Wäl - der.

Vln. I *col legno mp*

Vln. II *col legno mp*

Vla. *col legno p mp*

Vc. *col legno p mp*

Clb. *col legno p mp*

49

A. Fl. *mf*

C. A. *mf*

B. Cl. *mf*

Hn. *mp*

Hp. *mp*

Voice *mf* *mp*
Brü cken ü - ber Lee - res und je - ner gro - ße grau - e blin - de Teich - der ü - ber sei - nem fer - nen Grun - de hing

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Fl. *p*

A. Fl. *p*

C. A. *p*

Cl. *lontano*
p
pp

B. Cl. *p*

T. Fl. *pp*

Tbn. *pp*

Tbn. *pp*

Tba. *pp*

Tub. E. *lontano*
pp

H. F. *mp*

Voice *mp*
wie Re - gen - him - mel ü - ber ei - ner Land - schaft.

Vln. I *mp*
arco

Vln. II *mp*
arco

Vla. *mp*
arco

Vc. *mp*
arco

Cb. *mp*
pizz. *pp*

57

Fl. *mp* 5 3

A. Fl. *mp*

C. A. *mp*

Cl. *mp* 5 3 3 *mp*

B. Cl. *mp*

Hn. *lontano* *p* 3 *mp*

Tub. E. *lontano* *p*

Hp. *mp* 3 5 3 5

Voice *mp*
Und zwi - schen Wies - en, sanft und vol - ler Lang - mut, er - schien des ei - nen We - ges

Vln. I *mp* 3 3

Vln. II *mp* 3 3

Vla. *mp* 3 3

Vc. *mp* 3 3

Cb. *mp*

Detailed description: This page of a musical score (page 57) features a complex orchestration. The woodwinds include Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), and E-flat Trombone (Tub. E.). The keyboard section consists of Harp (Hp.) and Cello/Double Bass (Vc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cb.). A vocal line is present with German lyrics. The score is divided into three measures with time signatures of 3/4, 4/4, and 3/4. Dynamics range from *mp* (mezzo-piano) to *p* (piano). Performance markings include *lontano* (slowly) and various articulations like slurs and accents. Fingerings and breath marks are indicated throughout.

60

Fl. *mp*

C. A. *mp*

Cl. *p*

Hn.

Tbn. *mp*

Tbn. *mp*

Tba. *mp*

Hf. *mp*

Voice

blas - ser Strei - fen, wie ei - ne lan - ge Blei - che hin - ge - legt.

Vln. I

Vln. II

Vla. *col legno*

Vc. *col legno pp*

Cb. *col legno pp*

pp

65

C. A. *pp*

Hf. *pp*

Voice *pp*

Und die - ses ei - nen We - ges - ka - men sie.

Vla.

Vc.

Cb.

D Pressing, faltering ♩ = 96

72

Fl. *mf*

A. Fl. *mf*

C. A.

Cl. *mf*

B. Cl. *mf*

Hn. *mf* con sord.

Trpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Hp. *mf*

Voice *mf* Vo - ran der schlan - ke Mann im blau - en Man - tel,

(raw - not too much vibrato)

Vln. I *f*

Vln. II *f*

Vla. pizz. *mf*

Vc. arco *mf* pizz. arco *mf*

Cb. *mf*

76

Fl. *f* *mf* *f*

A. Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

B. Cl. *f*

Hr. *f*

Trpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Hp. *f*

Voice
 der — stumm und un — ge — dul — dig vor sich — aus — sah

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

80

Fl. *f*

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hrn. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

Voice *f*
Oh - ne zu kau - en Fraß sein_ Schritt den Weg in gro - ßen Bis - sen;

Vln. I *f*

Vln. II *f*

Vln. *f*

Vc. *f*

Cb. *f*

34

Fl. *f*

A. Fl. *f*

C. A. *mf*

Cl. *mf*

B. Cl. *mf*

Hr. *f*

Trp. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Hr. *mf*

Voice *mf*

sei - ne Hän - de hin - gen schwer und ver - schlos - sen aus dem Fall der Fal - ten

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

f

f

f

f

f

88

Fl. *mp* *mf*

A. Fl. *p* *mf*

C. A.

Cl. *mp* *mf*

B. Cl. *p*

H. p. *mp* *mf*

Voice *mf* *mp* *mf*

und wuß-ten nicht mehr von der leich-ten Lei-er, die in die Lin-ke ein-ge-wach-sen war wie

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf* *mp*

Cb. *mf*

93

Fl. *mf*

A. Fl. *p* < *mf*

C. A.

Cl. *mf*

B. Cl. *mf*

Hr. *mf*

Tpt. *senza sord.* *p* < *con sord.* *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Hp.

Voice
Ro- sen- ran- ken in den Ast des Öl- baums. Und sei- ne

Vln. I *mf*

Vln. II *mf*

Vl. *mf*

Vc. *mf*

Cb. *mf*

98

Fl. *f*

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Hf. *mf*

Voice
 Sin - ne wa - ren wie ent - zweit: in - des der Blick ihm wie ein Hund vor -

Vln. I *f*

Vln. II *f*

Vla. *pizz.* *mf*

Vc. *pizz.* *f* *arco*

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

101

Fl. *f* *molto* *p*

A. Fl. *f* *molto* *p*

Hrn. *f*

Trpt. *f* *p*

Tbn. *f*

Tbn. *f*

Tbn. *f*

Hrp. *p*

Voice *mp*

aus - lief, um - kehr - te, kam — und im - mer wie - der weit und war - tend an der näch - sten Wen - dung

Vln. I *fp*

Vln. II *fp*

Vcl. *f*

Cb. *f*

G

Musical score for measures 106-111. The score includes parts for Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Trumpet (Tpt.), Horns (Hr.), Voice, Violin I (Vln. I), and Violin II (Vln. II). The key signature is one flat (Bb) and the time signature is 3/4. A dynamic marking of *p* (piano) is present. The voice part has the lyrics "stand,-" and "blieb sein Ge - hör".



Musical score for measures 112-115. The score includes parts for Clarinet in A (C. A.), Clarinet in Bb (Cl.), Horns (Hr.), and Voice. The key signature is one flat (Bb) and the time signature is 3/4. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The voice part has the lyrics "wie ein Ge - ruch zu - rück.".

118

Fl. *mf*

A. Fl. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mp*

Hn. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Hp.

Voice *mf*

Manch-mal er schien es ihm als reich-te es bis an das Ge-hen je-ner bei-den an- dern,

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

H

123

Fl. *p* *f* 5 *poco*

C. A. *p* *f* *poco*

Cl. *p* *f* *poco*

Hn. *p* *mf* *f*
senza sord.

Trpt. *f*

Tbn. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Hp. *f* 5

Voice
die_ fol - gen soll - ten die - sen gan - zen Auf - stieg.____

Vln. I *p* *f* 5 *poco*

Vln. II *p* *f* *poco*

Vla. *p* *f*

Vc. *p* *f*
arco

Cb. *p* *f*
arco

129

Fl. *mf*

A. Fl. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mp*

Tbn. *mp*

Hp. *mf* *mp*

Voice

Dann wie-der wars nur sei - nes Stei-gens

Vln. I *mf* *mp* *mp* *mp*

Vln. II *mf* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp*

Cb. *mf* *mp*

135

Fl. *mp* *f*

A. Fl. *f*

C. A. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

Hp. *mp* *f*

Voice
Nach- klang und sei- nes Man- tels Wind was hin- ter ihm war.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

139

Fl. *mp*

A. Fl. *mp*

Cl. *mp*

B. Cl. *mp*

Hr. *f*

Trpt. *f* *con sord.* *mp* *p*

Tbn. *f* *mp* *p* *mf*

Tbn. *f* *mp* *p* *mf*

Tba. *f* *mp* *p* *mf* *p*

Voice

Er a-ber sag-te sich, sie kä-men doch;

mp 3 3

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *f* *pizz.* *p* *arco* *mf*

Vc. *f* *pizz.* *p* *arco* *mf*

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

144

Fl. *mp*

A. Fl. *mp*

C. A.

Cl. *mp*

B. Cl. *mp*

Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

Tba. *mp*

Voice *f* *p*
sag - te es laut_ und hör - te sich ver - hal - len.

Vln. I *mp* *f* *p* *mp*

Vln. II *mp* *f* *p* *mp*

Vla. *fp*

Vc. *fp*

Cb.

150

Fl. *mf* *f*

A. Fl. *mf*

C. A. *f*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Hn. *mp* *mf* *f*

Tpt. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Tbn. *mp* *mf*

Tba. *mp* *f*

Vln. I *mf*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mp* *f* *mf* *f*

Cb. *mp* *f* *mf* *f*

156

Fl. *f* *mf*

A. Fl. *mf*

C. A. *f* *mf*

Cl. *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Trpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tbn. *mf*

Tba. *f* *mf*

Hp. *mf*

Voice *mf*
Sie kä - men doch, — nur wä - rens zwei die

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

161

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hr.

Trp.

Tbn.

Tbn.

Tbn.

Hp.

Voice

Vln. I

Vln. II

Vl.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

f

f

furch - bar lei - se gin - gen. Dürf - te er sich ein - mal wen - den (wä - re das Zu -

165

Fl. *ff*

A. Fl. *ff*

C. A. *f* *ff*

Cl. *ff*

B. Cl. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tbn. *ff*

Voice
rück - schau nicht die Zer - set - zung die - ses gan - zen Wer - kes, das erst voll - bracht wird),...

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

J Luminous (L'istesso tempo)

169

Fl. *ff* *mp*

A. Fl. *ff* *mp*

C. A. *ff* *mp* *pp* 7.6

Cl. *ff* *mp* *pp*

B. Cl. *ff* *mp* *pp*

Hn. *ff*

Trpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tba. *ff*

B. D. *ff*

Crol. *p*

Voice *ff*
müß - te er sie se - hen,

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p*

Vc. *ff*

Cb. *ff*

174

A. Fl. *pp*

C. A.

Cl.

Hp. *pp*

Voice *pp*
die bei - den Lei - sen, die ihm schwei - gend nach - gehn:

Vln. I

Vln. II



179

Fl. *p* *pp*

To flute

A. Fl.

Cl. *p* *pp*

Tpt. *pp* senza sord.

C.rol. *pp*

Vln. I *pp*

Vln. II

Vcl. *pp*

K Più Mosso ♩ = 96

183

Fl. *mf*

Fl. 2 *mf*

Cl. *mf*

Tpt. *mf*

Hp. *mf*

Cel. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This system contains measures 183 through 186. The music is in 6/8 time with a key signature of one sharp (F#). The flute parts (Fl. and Fl. 2) play a melodic line with slurs and accents. The clarinet (Cl.) and trumpet (Tpt.) parts have similar melodic lines. The piano (Hp.) and cello (Cel.) parts provide harmonic support with chords and moving lines. The violin (Vln. I and II) and viola (Vla.) parts also contribute to the texture. The double bass (Vc.) part is mostly silent. The dynamic marking *mf* is present throughout.

187

Fl. *mf*

Fl. 2 *mf*

Cl. *mf*

Hp. *mf*

Cel. *mf*

Vln. I *mf*

Vln. II *mf*

Detailed description: This system contains measures 187 through 190. The flute parts (Fl. and Fl. 2) continue their melodic lines. The clarinet (Cl.) and violin (Vln. II) parts have a triplet of eighth notes in measure 189. The piano (Hp.) and cello (Cel.) parts continue their harmonic support. The dynamic marking *mf* is present throughout.

191

Fl. 1

Fl. 2

Cl.

Trpt.

Harp.

Voice

Cel.

Vln. I

Vln. II

Vla.

Vcl.

mp

Den Gott des Gan - ges und der

Detailed description: This page of a musical score covers measures 191, 192, and 193. The score is for a full orchestra and a vocal soloist. The instruments and their parts are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Cl.), Trumpet (Trpt.), Harp (Harp.), Voice, Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The music is in a key with one sharp (F#) and a 3/4 time signature. The dynamic marking *mp* (mezzo-piano) is used throughout. The vocal line in measure 192 includes the lyrics "Den Gott des Gan - ges und der". The score features various musical notations such as slurs, ties, and dynamic markings.

195

Fl. 1

Fl. 2

Cl.

Tr.

Hp.

Voice

Cel.

Vln. I

Vln. II

Vla.

Vc.

mp

f

f

f

f

f

f

f

f

wei - ten Bot - schaft, die Rei - sen - hau - be ü - ber

198

Fl. 1

Fl. 2

Cl.

Hp.

Voice

cel-len Au-gen, den schlan-ken Stab her-tra-gend vor dem Lei-be und

Cel.

Vln. I

Vln. II

Vla.

Vcl.

7:6

3

3

3

201

Fl. 1

Fl. 2

Cl.

Hf.

Voice

flü - gel - schla - gend an den Fluß - ge - len - ken; und sei - ner lin - ken Hand ge - ge - ben;

Cel.

Vln. I

Vln. II

Vla.

Vc.

Ecstatic, but softening all the while
L ♩ = 66

204

Fl. 1: *ff*, *molto*, *mf*, *p*

Fl. 2: *ff*, *molto*, *mf*, *p*

Cl.: *ff*, *molto*, *mf*, *p*

Trpt.: *ff*, *molto*, *mf*, *p*

Corn.: *f*

Hr.: *ff*, *molto*, *mf*, *p*

Voice: *less than the instruments*, *like an echo mf*, *mp*
sie. *sie.* *sie.*

Vln. I: *ff*, *molto*, *mf*, *p*

Vln. II: *ff*, *molto*, *mf*, *p*

Vla.: *ff*

Vc.: *ff*



210

Fl. 1: *mp*

Fl. 2: *mp*, *To Alto Flute*

Cl.: *mp*

Hr.: *mp*

Voice: *mp*, *sie.*

Vln. I: *mp*

Vln. II: *mp*

M
217 Sombre - (L'istesso Tempo)

Fl. - Flute (rest)

A. Fl. - Alto Flute (p)

C. A. - Clarinet in A (mp)

Cl. - Clarinet (rest)

B. Cl. - Bass Clarinet (p)

Hr. - Horn (rest)

Hp. - Harp (mp, simile)

Voice - Voice (mp)
Die So - ge - lieb - te, daß aus ei - ner Lei - er

Vln. I - Violin I (mp)

Vln. II - Violin II (mp)

Vla. - Viola (mp)

Vc. - Violoncello (mp)

Cb. - Contrabasso (pizz., mp)

221

The musical score is arranged in a system with ten staves. The instruments and parts are: Flute (Fl.), Alto Flute (A. Fl.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Harp (Hp.), Voice (V.oice), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 221: Flute and Clarinet play a melodic line starting with a *mp* dynamic. The Bass Clarinet and Horn play a bass line with triplets. The Harp and Voice parts also begin with triplets. The tempo is 2/4.

Measure 222: The tempo changes to 5/4. The Flute and Clarinet continue their melodic line. The Bass Clarinet and Horn play a bass line with a triplet. The Harp and Voice parts continue with triplets. The tempo is 5/4.

Measure 223: The tempo changes to 6/4. The Flute and Clarinet continue their melodic line. The Bass Clarinet and Horn play a bass line with triplets. The Harp and Voice parts continue with triplets. The tempo is 6/4.

Measure 224: The tempo changes to 6/4. The Flute and Clarinet continue their melodic line. The Bass Clarinet and Horn play a bass line with triplets. The Harp and Voice parts continue with triplets. The tempo is 6/4.

Voice lyrics: mehr Kla - ge kam als je aus Kla - gen - frau - en; daß ei - ne Welt aus

225

Fl. *p*

A. Fl. *mp* *p*

C. A. *mp* *mp*

Cl. *mp* *mp*

B. Cl. *mp* *sub. p*

Hn. *mp* *sub. p*

Tbn. *mp*

Hp. *mp* *sub. p*

Voice *mp* *sub. p*
 Kla - ge ward_ in der al - les noch_ ein - mal da war:

Vln. I *mp* *sub. p*

Vln. II *mp* *sub. p*

Vl. *mp* *sub. p*

Vc. *mp* *sub. p*

Cb. *mp* *sub. p*

N

rit. Expansive - L'isesso tempo

229

FL. *f* *poco*

A. FL. *f* *poco* *mf*

C. A. *f* *poco*

CL. *f* *poco* *mf*

E. CL. *f* *poco* *mf*

Hr. *f* *poco* *mf*

Tpt. *f* *poco*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Tub. E. *mp*

Hp. *mf*

Voice *mf*
Wald und Tal und Weg und Ort - schaft, Feld und

Vln. I *f* *poco* *mf*

Vln. II *f* *poco* *mf*

Vla. *f* *poco* *mf*

Vc. *f* *poco* *mf*

Cb. *f* *poco* *mf* *arco*

233

ten.

Fl. *mf* *f*

A. Fl. *f poco*

C. A. *mf* *poco f*

Cl. *mf* *poco f*

B. Cl. *f poco*

Hn. *f poco*

Trpt. *f poco* *f*

Tbn. *poco f*

Tbn. *mf* *f poco*

Tba. *f poco*

Tub. E. *mp*

Hp. *f poco*

Viola *f*

Vln. I *f poco*

Vln. II *f poco*

Vla. *f poco*

Vc. *f poco*

Cb. *f poco*

Fluß und Tier; und daß um die se Kla - ge-Welt,

237

Fl. *f* *poco* *meno f*

A. Fl. *f* *meno f* *mf*

C. A. *f* *meno f* *mf*

Cl. *f* *meno f* *mf*

B. Cl. *f* *meno f* *mf*

Hn. *f* *meno f* *mf*

Trpt. *f* *poco* *meno f* *mf*

Tbn. *f* *meno f* *mf*

Tbn. *f* *meno f* *mf*

Tba. *f* *poco* *meno f* *mf*

Tub. B. *mf*

Hp. *f* *poco* *meno f* *mf*

Voice *f* *poco* *meno f* *mf*

ganz so wie um die an-dre Er - - - de, ei - ne Son - ne und ein ges - tirn - ter

Vln. I *f* *poco* *meno f* *mf*

Vln. II *f* *poco* *meno f* *mf*

Vla. *f* *poco* *meno f* *mf*

Vc. *f* *poco* *meno f* *mf*

Cb. *f* *poco* *meno f* *mf*

O

241

Fl. 1 *mf* *mp* *f* *mp*

To Flute

Fl. 2 *f* *mp*

C. A. *mp* *f* *mp*

Cl. *mf* *f* *mp*

E. Cl. *mf* *mp*

Hn. *mp* *f* *mf*

Tpt. *f*

Tbn. *f* *mf* *mf*

Tbn. *f* *mf* *mf*

Tba. *f* *mf* *mf*

Voice
 stil - ler Him - mel ging, ein Kla - ge-Him-mel mit ent - stell - ten Ster - nen:

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *pizz.* *arco* *f* *mf*

246

Fl. 1: *p*

Fl. 2: *mf* *5* *mp* To Alto Flute

C. A.

Cl.: *p*

B. Cl.: *p* *molto* *f* *molto* *f* *p*

Hn.

Trpt.:

Tbn.:

Tbn.:

Tba.:

Voice

Vln. I: *p* *molto* *f*

Vln. II: *p* *molto* *f* *p* *molto*

Vla.

Vc.

Cb.: *p* *molto* *f*

Detailed description: This page of a musical score covers measures 246 through 250. The instrumentation includes Flute 1, Flute 2 (switching to Alto Flute), Cor Anglais, Clarinet, Bass Clarinet, Horn, Trumpet, Trombone, Tuba, Voice, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *mp*, *p*, *molto*, and *f*, along with articulation like slurs and accents. A five-measure rest is marked in Flute 2 at measure 246. The bottom of the page shows the beginning of measure 251.

254

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Hn. *ff* *mp* *mf*

Tbn. *ff* *non dim.*

Tbn. *ff* *non dim.*

Tba. *ff*

Voice *mp* *mf* *f*
Die - se So - ge - lieb

Vln. I *ff* *mp* *mf*

Vln. II *ff* *mp* *mf*

Vla. *ff* *mp* *mf*

Vc. *ff* *mp* *mf*

Cb. *ff* *mp* *mf*



259

Voice *te.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

Musical score for measures 264-278. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Euphonium (Tub. E.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features dynamic markings such as *pp*, *poco*, *lontano*, and *p*. The Flute and Clarinet parts have long, sweeping lines with *lontano* markings. The strings play a rhythmic accompaniment with triplets and quintuplets. The Harp part features arpeggiated chords with triplets and quintuplets. The Euphonium part has a melodic line with *lontano* markings. The Violin and Viola parts have a rhythmic accompaniment with triplets. The Violoncello and Contrabass parts have a rhythmic accompaniment with triplets.



Musical score for measures 269-278. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Euphonium (Tub. E.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features dynamic markings such as *p* and *pp*. The Clarinet and Trumpet parts have melodic lines with triplets and quintuplets. The Euphonium part is mostly silent. The Violin and Viola parts have a rhythmic accompaniment with triplets. The Violoncello part has a rhythmic accompaniment with triplets.

Q Gentle - delicatly distorted - L'istesso tempo

275

Fl. *mp* 3 5 5 5

A. Fl. *mp* 3 3 3 3

Cl.

Tpt.

Voice *mp* 3
Sie a - ber ging an

Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz 3 3 3 3 arco 3

Vc. *mp* pizz 3 3 3 3 3 3 3 3

Cb. *mp* pizz



280

Fl.

A. Fl. 3 3 3 3 5 3 3 3

Voice
je - nes Got - tes Hand, den Schritt be - schränkt von lan - gen Lei - chen - bän - dern,

Vln. I 5 3 5

Vln. II 5 3 5

Vla. 3 3 5

Vc. 3 3 3 3 3 3 3

Cb. 3 3 3 3 3 3 3

284

Fl.

A. Fl.

Hn.

Tpt.

Tbn.

Tba.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

un - si - cher, sanft und oh - ne Un - ge - duld. Sie war in sich,

mp

pizz

288

Fl. *mp* *p*

Cl. *mp* *p*

B. Cl. *p*

Hf. *mp* *p*

Voice *mp* *p*
 wie Ei - ne ho - her Hoff - nung, und dach - - te

Vln. I *p*

Vln. II *p* arco

Vla. *p* arco

Vc. *mp* *p*

Cb. *mp* *p*



292

Fl.

A. Fl.

B. Cl.

Hf.

Voice *mp* *p*
 nicht des Man - - nes, der vo - ran - ging, und nicht des

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

296

Fl. *p*

A. Fl.

C. A. *p*

Cl.

B. Cl.

Hn. *mp* *fp* *mp* *mp*

Tbn.

Tbn.

Hp.

Voice *mp* *p*
We - ges der ins Le - - - - - ben auf - stieg...

Vln. I *mp* *fp*

Vln. II *mp* *fp*

Vla. *mp* *fp*

Vc. *mp* *fp*

Cb. *mp* *fp*

Detailed description: This page of a musical score covers measures 296 to 300. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Cor Anglais (C. A.), Clarinet (Cl.), and Bass Clarinet (B. Cl.). The brass section consists of Horns (Hn.), Trumpets (Tbn.), and Trombones (Tbn.). The keyboard section includes Harp (Hp.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The voice part is for a solo voice. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*fp*). The key signature has one flat, and the time signature is 4/4. The score is numbered 296 at the top left.

302

Fl. *mp*

A. Fl. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

Hp. *mp*

Voice *mp*
Sie war in sich. Und ihr Ge -

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

S

305

Fl. *p* *mp*

A. Fl. *mp*

C. A. *p*

Cl. *p* *poco*

H_F. *p*

Voice
stor - ben - sein er - füll - te sie wie Fül - le.

Vln. I *p* *poco* *mp*

Vln. II *p* *poco* *mp*

Vla. *p* *poco* *mp* *pizz*

Vc. *p* *poco* *mp* *pizz*

Cb. *mp*

311

Fl. *mp*

A. Fl. *mp*

Voice
Wie ei - ne Frucht von Sü - Big - keit und Dun - kel, so war sie

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *pizz*

Vc. *mp*

Cb. *mp*

315

Fl. *mf* *p*

A. Fl. *mf* *p*

Cl. *mf* *p*

Hn. *p*

Voice *mp*
voll von ih - rem gro - ßen Tode, — der al - so neu — war, daß sie

Vln. I *mf* *p*

Vln. II *mf* *p* pizz

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

319

Fl. *mp*

A. Fl. *mp*

Cl. *mp*

B. Cl. *mp*

Hn. *mp*

Voice *mp*
nichts — be - griff.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

322

Fl. *mp*

A. Fl. *mp*

C. A. *mp*

Cl. *mf* *mp* *mf*

B. Cl. *mf* *mp*

Hn. *mp*

Trp. *mf*

Tbn. *mp*

Tba. *mp*

Hp. *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

arco

arco

arco

328

Fl. *p* *mf*

A. Fl. *p* *mf*

C. A. *p* *mf* To Oboe

Cl. *p* *mf*

B. Cl. *p* *mf*

Hr. *p* *mp* *p* *mf*

Trpt. *mp*

Trbn. *mf*

Trbn. *f*

Trbn. *mp*

Hr. *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Detailed description: This page of a musical score covers measures 328 to 331. The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bass Clarinet (B. Cl.), Horn (Hr.), Trumpet (Trpt.), Trombone (Trbn.), and Euphonium (Eup.). The brass section includes Horn (Hr.), Trumpet (Trpt.), Trombone (Trbn.), and Euphonium (Eup.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs, and some performance instructions like 'To Oboe' and '(b) C.'. The measure numbers 328, 329, 330, and 331 are clearly marked at the top of each staff.

T Delicate, restrained - ♩ = 48

335

Fl. *f*

A. Fl. *f* *p*

Ob. *p*

Cl. *f* *pp*

B. Cl. *f* *pp*

Hr. *f* *pp*

Trp. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Harp. *p*

Voice

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vcl. *f* *pp*

Cb. *f* *pp*

344

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Hn.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

Sie war in ei - nem neu - en Mäd - chen - tum und un - be - rühr - bar;__

350

Fl. *mp* *f*

A. Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

Hn. *mp* *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

Hp. *mp* *f*

Voice *mf* *f*
ihr Ge schlecht war zu wie ei - ne jun - - - ge

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

354

Fl. *mp* *p* *p* *p*

A. Fl. *mf* *mp* *p* *p*

Cl. *mf* *p* *mp* *p*

Cl. *mf* *mp* *p* *p* *p*

B. Cl. *mf* *mp* *p*

Hr. *mf* *mp*

Hr. *mf* *mp* *p* *pp*

Voice
 Blu - - - - men ge gen A - - - - bend,

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Vc. *mf* *mp* *p* *pp*

Cb. *mf* *mp*

To Cor Anglais

U Come Prima ♩ = 66

359

Fl. *pp*

A. Fl. *pp* *mp*

C. A.

Cl. *p*

E. Cl. *mp*

Tba. *p*

H_F. *mp* *simile*

Voice *mp*
und ih - re Hän - de wa - ren

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *mp*

Vc. *mp*

Cb. *pizz.* *mp*

Detailed description: This page of a musical score covers measures 359 to 362. It features a full orchestra and a vocal soloist. The score is in 3/2 time and begins with a key signature of one flat. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play melodic lines with various articulations and dynamics. The vocal line enters in measure 361 with the lyrics 'und ih - re Hän - de wa - ren'. The score includes dynamic markings such as *pp*, *p*, *mp*, and *simile*, as well as performance instructions like *arco* and *pizz.* (pizzicato). Measure numbers 359, 360, 361, and 362 are indicated at the top of their respective staves.

366

Fl.

A. Fl. *mf* *poco*

C. A.

Cl.

B. Cl. *mf* *poco*

Hr.

Tba. *mf* *poco*

Hr.

Voice *mf*
 der Ver - mäh - lung — so sehr ent - wöhnt, — daß selbst des leich - ten Got - tes un - end - lich

Vln. I *mf* *poco*

Vln. II *mf* *poco*

Vl.

Vc.

Cb. *mf* *poco*

370

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hr.

Tba.

Hr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

p

mf

mp

p

lei - se, lei - ten - de Be - rüh - rung sie kränk - te wie zu sehr Ver - trau - lich - keit.

374

Fl. *mf*

A. Fl. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mf*

Hn. *mf*

Trp. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Tub. B. *mf*

Hp. *mf* *simile*

Voice *mf*

Sie war schon nicht mehr die - se blon - de Frau, die in des

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

378

Fl. *f*

A. Fl. *f*

C. A. *f*

Cl. *f*

B. Cl. *f*

Hn. *f*

Trpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Tub. E. *f*

Hp. *f*

Voice *f*

Dich - ters Lie - - - dern_ manch - mal_ an - klang, nicht mehr_ des brei - ten Bet - tes

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

arco

Cb. *f*

W

386

Fl. *mp*

A. Fl. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. *mp*

Hr. *mp*

Trpt. *mp*

Tbn. *mp*

Tbn. *mp*

Tba. *mp*

Tub. E. *mp*

Hp. *mp*

Voice *mp*
mehr. Sie war schon auf - ge - löst — wie lan - ges

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*
arco

Cb. *mp*

Detailed description: This is a page of a musical score, page 66, starting at measure 386. The score is for a full orchestra and a voice. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. A rehearsal mark 'W' is placed above the first measure. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in B-flat (Cl.), Bass Clarinet (B. Cl.), Horn (Hr.), Trumpet (Trpt.), Trombone (Tbn.), Bass Trombone (Tba.), and Euphonium (Tub. E.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The voice part has lyrics in German: 'mehr. Sie war schon auf - ge - löst — wie lan - ges'. The dynamic marking *mp* (mezzo-piano) is used throughout. The score features various musical notations such as triplets, slurs, and breath marks.

392

Fl. *poco* *mf* *mp* *p*

A. Fl. *poco* *mf* *mp* *p*

C. A. *poco* *mf* *mp* *p*

Cl. *poco* *mf* *mp* *p*

B. Cl. *poco* *mf* *mp* *p*

Hn. *poco* *mf* *mp* *p*

Tpt. *poco* *mf* *mp* *p*

Tbn. *poco* *mf* *mp* *p*

Tbn. *poco* *mf* *mp* *p*

Tbn. *poco* *mf* *mp* *p*

Hf. *poco* *mf* *mp* *p*

Veice *mp* *mp* *poco*

Haar— und hin-ge-ge - ben wie ge - fall-ner Re - gen und aus-ge - teilt wie hun - dert

Vln. I *poco* *mf* *mp* *p*

Vln. II *poco* *mf* *mp* *p*

Vla. *poco* *mf* *mp* *p*

Vc. *poco* *mf* *mp* *p*

Cb. *poco* *mf* *mp* *p*

399

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hr.

Trpt.

Tbn.

Tbn.

Tbo.

Hr.

Voice

Vln. I

Vln. II

Vla.

Vcl.

Cb.

poco

p

poco

p

pp

pp

pp

pp

pp

fa - cher Vor - rat. Sie war schon Wur - zel.

411

A. Fl. *p*

B. Cl. *p*

H_{p.} *pp*

Voice *recitativo p*
 Und als plötz-lich jäh der Gott sie an-hielt und

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

419

A. Fl. *pp*

Cl. *pp*

B. Cl. *pp*

H_{p.} *pp*

Voice *3*
 mit Schmerz im Aus-ruf die Wor-te sprach. spoken
 Er hat sich umgewendet-

Vln. I

Vln. II

Vla.

Vc.

Cb.

Z Innocent, simple ♩ = 48

424 *p*

be - griff sie nichts und sag - te lei - se:

Voice

Vln. I *p*

Vln. II *p*

Vlb. *p*

Vc. *p*



A1 Suspended ♩ = 66

429 *p semplice*

p semplice

p semplice

p semplice

con sord. *pp*

pp

p semplice

like an echo

p Wer? Wer?

p

p

Fl.

A. Fl.

C. A.

Cl.

Hn.

Crot.

Tub. B.

Hp.

Voice

Vln. I *p*

Vln. II *p*

436

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hn.

Hr.

Vln. I

Vln. II

Vla.

p

p *3 semplice*

pp

senza sord.

p *3 semplice*

arco



B1

Cold, hard (L'istesso tempo)

442

C. A.

B. Cl.

Hn.

Tr.

Tbn.

Tbn.

Tba.

B. D.

mp (non dim.)

mp (non dim.)

mp (non dim.)

mp (non dim.)

mp (non dim.)

mp (non dim.)

mp (non dim.)

p

p



452

C. A.

mp

mf

f

C1

459

C. A.

mp

very freely

ten. ten.

3

3

3

3

Fern a-ber, dun- kel vor dem kla- ren Aus- gang, stand ir- gend

465

je- mand, des- sen An- ge- sicht nicht zu er- ken- nen war.

D1

470 Bleak (♩ = 66)

C. A.

mp

Hr.

mp

Tbn.

mp

Hp.

mp

Voice

mp

3

Er stand und sah, wie auf dem Strei- fen ei- nes Wie- sen- pfa- des mit

col legno

Vla.

mp

col legno

Vc.

mp

col legno

Cb.

mp

474

Fl. *pp* *lontano*

Cl. *pp* *lontano*

Hrn. *p*

Trpt. *p*

Tub. E. *pp* *lontano*

Hrp. *pp*

Voice
trau - er - vol - lem Blick der Gott der Bot - schaft

Vln. I *pp*

Vln. II *pp*

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp* arco

Detailed description: This page of a musical score covers measures 474, 475, and 476. The score is for a full orchestra and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a slow, expressive style, with many notes tied across measures. The Flute and Clarinet parts are marked *pp* and *lontano*. The Horn and Trumpet parts are marked *p*. The Tub. E. part is marked *pp* and *lontano*. The Harp part is marked *pp* and features triplets and quintuplets. The Voice part has the lyrics: "trau - er - vol - lem Blick der Gott der Bot - schaft". The Violin I, Violin II, Viola, and Violoncello parts are marked *pp* and feature triplets. The Contrabass part is marked *pp* and features triplets. The score is written in a standard musical notation with various dynamics and articulation marks.

E1

477

Fl. *mp* 5

A. Fl. *mp* 3

Cl. *p*

B. Cl. *p*

Hr. *p*

Tpt.

Tub. E.

Voice
 sich schwei - gend wan - dte, der Ge - stalt zu fol - gen, die schon zu - rück - ging

Vln. I *poco mp*

Vln. II *poco mp*

Vla. *poco mp* arco 3

Vc. *poco mp* pizz 3

Cb. *pizz mp*

481

Fl. *pp*

A. Fl.

Cl. *pp*

B. Cl.

Hr.

Voice
die - ses sel - ben We - ges, —

Vln. I *legato* *pp* *colourless*

Vln. II *legato* *pp* *colourless*

Vla. *pizz.*

Vc.

Cb.



F1

Morendo ♩ = 48

488

Fl. *pp*

Cl. *pp*

Voice
den Scritt be - schränkt von Lei - chen - bän - dern.

Vln. I *pp*

Vln. II *pp*

493

Hf.

pp

Voice

un - si - cher, sanft und oh - ne Un - ge - duld.

Vln. I

ppp

Vln. II

ppp



499

Hf.

pp