

Arnold Schoenberg Gurrelieder

I. TEIL.

Mässig bewegt.

I. Trompete Solo.

Glockenspiel 6/4

Xylophon 6/4

Triangel 6/4

Kl. Trommel 6/4

1 2 3 4 5 6 7 8 9

Becken 6/4

Gr. Trommel 6/4

Tam-Tam 6/4

Gr. Rührtrommel 6/4

Pauken 6/4

①.

②.

Einwenig bewegter.

③.

p. s.

29

1. Viol.

Gisp.

ppp.

molto rit.

Trgl.

pp

3 3 3

H.

Nach u. nach ein klein wenig bewegt.

etb. b.d.

Tempo.

3 poco rit.

3 poco rit.

PR.

3

6

ppp. < >

ppp. < >

Violen.

Vcl.

Fag.

immer mehr abnehmend. *Engl. Hr.* **8** *Pausle.*

pp *rit. p dim.*

9. *Die 4/4: was langsamer.*

6 **10.** **10.** **11** **10.**

12. **3** **7** **13** **5** **3**

Im Zeitmaß. **14.** **5** **5** **15** **10** *rit.*

16 **10.** **17** **10** **18** **9**

Sanft bewegt. *Solo Viol.* **19.** *Tove:*

O, wenn des Mon-des Strahlen mil-de

20 *gleiten und Friede ach und Ruh durch's All' ver-brei-zen,*

21 *Nicht Was-ser dünk't mich dann des Mee-res Raum, und*

je-ner Wald scheint nicht Ge-büsch und Baum. dass in nicht Wol-ken

4

22

die den Himmel schmücken, und Thal und Hügel nicht der Erde

1 23

Rücken. und Form und Farbenspiel nur eit-le Schäu-me

1 rit. 24

und Ab-tes Ab-glanz nur der Got-tes-bränne.

3 Solo Viol. 25

Solo Viol.

pppp dim.

26

Belebt nach und nach lebhafter.

FR. 27

FR. pppp pp p cresc.

FR. 27

FR. mf f ff cresc.

FR. 28

FR. ff ppp fp fp

Beck. u. Tr. 28

Beck. u. Tr. ff

FR. 28

FR. mf p mp

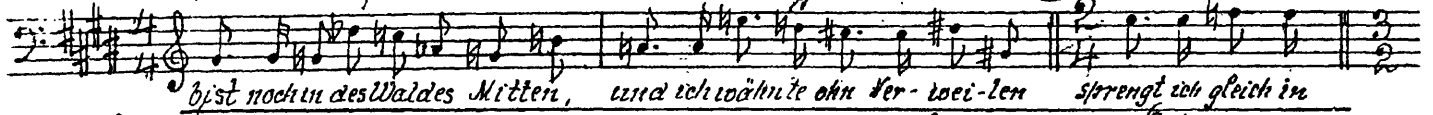
FR. 28

FR. mf p f

Die rascher als vorher die d.

Waldemar: 1

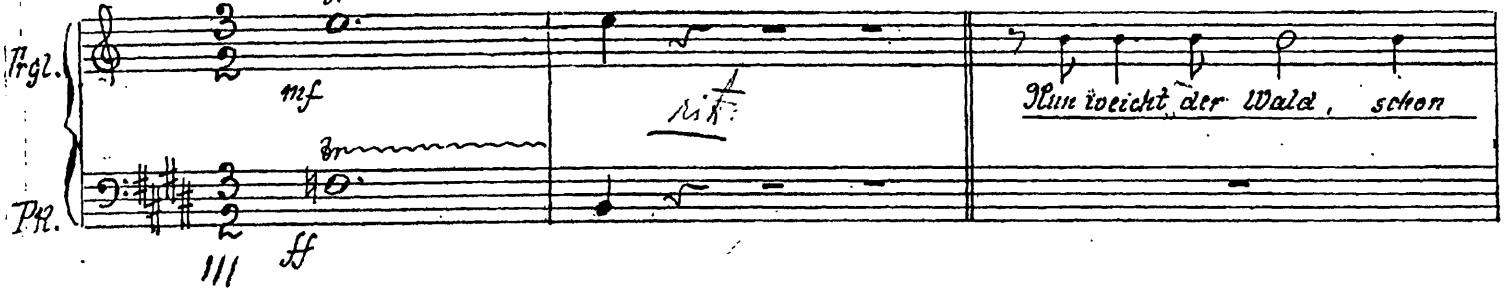
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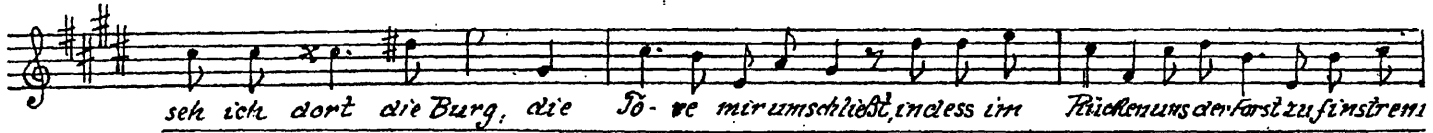
bist noch in des Waldes Mitten, und schloßte ohn Ver-wei-ten strengt ich gleich in

Erstes Zeitmaß.

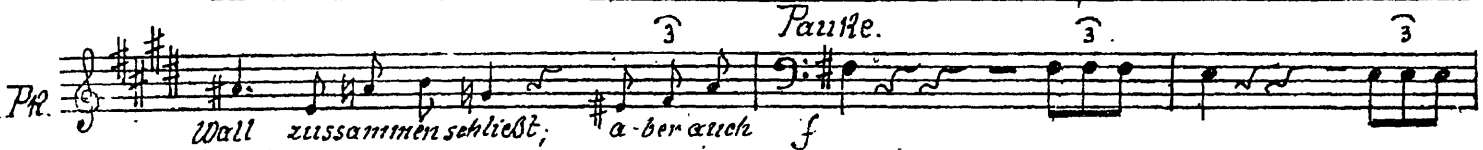
Viel langsamer 4



Trgl. mf rit. Flur weicht der Wald, schon
PR. f



seh ich dort die Burg, die Sö-we mir umschließt, in dem im Rücken uns der Forst zu finstern



PR. Wall zusammenschließt; a-ber auch f

30



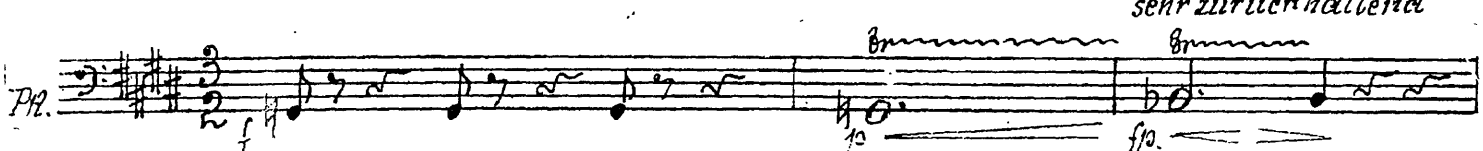
PR. rit. Brummen

Nicht zu rasch.

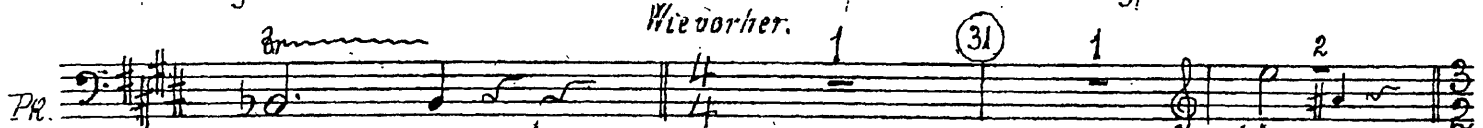
sehr rasch beschleunigen



Des Waldes Schatten deh-nen i-ber Flur sich weit und Moor!



PR. f. Brummen Brummen
sehr zurückhaltend

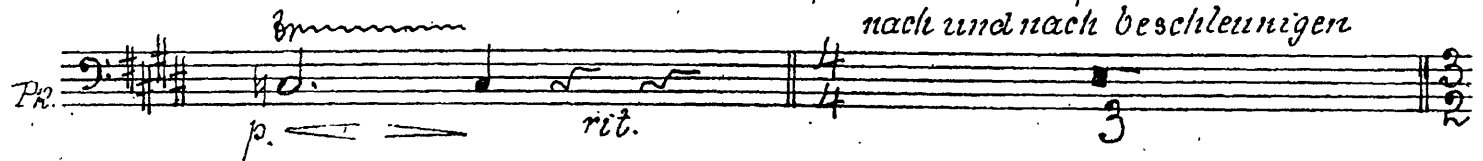


PR. Wie vorher. 1 31 1 2
zu tö-nen.

Erstes Zeitmaß.



PR. f. Brummen Brummen
sehr zurückhaltend



PR. p. rit. nach und nach beschleunigen

Rascher als das erste Zeitmass; immer beschleunigend.

32

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Glocksp., Trgl., III. Tr., Beck. Gr. Tr., and Pflz. The Glocksp. staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/2 time signature. The other staves use various clefs: Trgl. (treble), III. Tr. (treble), Beck. Gr. Tr. (bass), and Pflz. (bass). The music is marked with a dynamic of *mf* (mezzo-forte) at the beginning of each staff. A circled number '32' is placed above the first measure of the Glocksp. staff. The second measure of the Glocksp. staff contains the instruction *cresc.* followed by a dashed line. Similar *cresc.* markings are present in the Trgl., III. Tr., and Pflz. staves.

The second system of the musical score continues the five staves from the first system. The Glocksp. staff continues with its melodic line. The Trgl. staff features a rhythmic pattern of eighth notes, with two triplet markings (indicated by a '3' over a group of three notes) and a wavy line indicating a tremolo effect. The III. Tr. staff continues with its melodic line, also featuring a wavy line. The Beck. Gr. Tr. staff has a few notes. The Pflz. staff continues with its bass line, including two triplet markings and a sextuplet marking (indicated by a '6' over a group of six notes).

Wiefrüher beschleunigter. Dieselben

Flsp. *ff* *brmm*

Flgl. *ff* *brmm*

Vl. Sr. *ff*

Beckl. Gr. Sr. *ff*

Pfl. *ff*

Der Schatten dehnt sich, der Sonn ver. Klingt nur

Dieselben

Flsp. *mf*

Flgl. *mit.* *brmm*

Beckl. Gr. Sr. *mit.* *fp.*

Pfl. *mit.* *sp.* *brmm*

33 *Breit.*

Flsp. *mit.*

Flgl. *mit.*

Vl. Sr. *brmm*

Beckl. Gr. Sr. *mit.*

Pfl. *brmm* *ff* *brmm* *ff*

Handwritten musical score for the first system, measures 1-3. The score is in 3/2 time and G major. It features a vocal line and a piano accompaniment. The piano part includes a *ff* dynamic marking in the first measure. The vocal line has a *brum* marking above it. The piano accompaniment has a *ff* marking below it in the second measure.

Handwritten musical score for the second system, measures 4-6. The score continues in 3/2 time and G major. It features a vocal line and a piano accompaniment. The piano part includes a *rit.* marking in the second measure and a *ff* marking in the third measure. The vocal line has *brum* markings above it. The piano accompaniment has a *rit.* marking below it in the second measure and a *ff* marking below it in the third measure. A triplet of eighth notes is marked with a '3' in the sixth measure.

34

Flsp.
Trog.
Tr.
Beck.
Gr. Tr.
PR
PR

mit dem Frommelschlägel

Sehr lebhaft.

35

Ster- ne jübeln, das Meer, es leuchtet, presst an die Küste sein pochendes Herz.

36
Blätter, sie murmeln, es zittert ihr Thauschmuck, See- wind um-fängt mich in mutigem Scherz —

37
Flsp. Wetterhahn *f*

38 10. 39 1
Wald er-schließt seinen Baum zur Stell

1 3 2 3 4 steigend
Kord, in der Stadt nun Rinde-ge-bell Und die ster-gen-den

40

PR.

1

41

42

Vrgl.

PR.

43

Hr. Fr.

Beck.

Tr. Fr.

Tpr.

p

f

ff

molto crescendo.

ausklingen lassen

Glcksp.
Frgl.
Kl. Trml.
Beck.
Gr. Trml.
PR.

PR

48

Him - - mel-reichs Glanz una-be-läu-ben-den Schall und al-le der hei-li-gen

PR. 1. Viol. 49 Pause

16

rit 1 *rit* *rit* *molto rit.*

PR.

Langsam 4 (50) 10. (51) 2 *Etwas bewegter*

(52) *rit.* 1

Und sagst du: „Wohl bin ich solch ein Narr“, so sprech ich: „der

König hat Recht;“ doch sagst du: „Nein ich bin es nicht“, so sprech ich: „der König ist schlecht.“

(53) *molto rit.* *I. Zeitmass.*

ff *pp*

Denn all-meine Ro-sen küssst ich zu

rit. *molto rit.* *Pause.*

PR. *tot die weil ich der-ner ge-*

(54) *pp* *pp*

PR.

PR. *ppp.* *poco a poco molto*

(55) *mit dem Triangelstängel*

Beck.

Gr. Trüml.

Pr. *cresc.*

Sehr langsam.
mit dem Triangelschlägel

Beck.
Gr.
Trom.

1 (56) 6

Und der Wind schüttelt sie tend nie-der auf sie

Fl. Sp. I
Fl. Sp. II

Und sie schwin-den und senk-zen: „Uns-re

Beck.
Gr.
Trom.

59

Her-zens schlag Le-bei schwel-lend strömt auf-richte nie-der glü-hen-der Flüs-se

60

Für-pur-re-geit!

61

obere Pauken spielen *pp*

Pauken

untere Pauken spielen *ppp*

Pr. *ppp*

Pr. *rit.*

und sin - Ren, und seuf - zen:

Beck *pp*

Gr. Trm *pp*

mit dem Frglschlägel

Unsre Zeit ist um

1 3

Pr. *pppp*

pppp

3 4

65 *Sehrlangsam (♩)*

66 10

67 *rit. Etwas langsamer.*

Die leuch - tenden Ster - ne am Him - mel dort - ber

bleichen phloëns graut, doch lodern sie neu je - de Mitternachts - zeit, in e - wigiger Pracht, so Beizegt, steigend.

I^{tes} Leitmass.

68 *1-1/2*

Ruhr ist der Tod, wie ru - hi - ger Schlummer von Däm - rung zu Däm - rung. Und was die -

3

wächst: bei dir auf dem La - ger in neu - er *pp* *cresc*

rit. (69) 1 2 *Sehr breit* (♩)
PR. *Solassuns die goldene*

Schal- le lee- ren ihm, dem mächtig ver- schid- nen- den

PR. *f* 1 (70) *ppp*

PR. 1 *ppp* *f* *fp*

PR. 1 (71) 4

PR. *Violins.* *pp.* 3

PR. *Violini.* (72) *rit* *f* *ppp* *Ruhige Bewegung.* 7

(73) 10 (74) 10 (75) *Sehr ruhig.*

(76) *Es ist so still in mir, so seltsam still- le. Auf der Lippe weilt brü- cke-*

rit *schlagend das Wort, doch senkt es wieder zur Ruh! —*

Etwas bewegt. (77)

Dem mir ist's, als schlug in mei- ner Brust dei- nes Her- zens Schlag.

PR. *und als kö- be mein A- them- zug.* *f* (78)

rasch steigend und beschleunigend.

mit dem Schwertschlag

Beck.
Rühr.
u. Frm.
PR.

pp *p* *mp* *mf* *f* *ff*

mit dem Schwertschlag

95 *Sehr rasch* (♩) *Sehr langsam* ($\frac{4}{4}$) *Etwas rascher*

Flöte
Beck.
Gr.
u. Frm.
Gr.
Rühr.
u. Frm.
Tam-
Tam.
PR.

fff *fff* *fff* *fff* *fff* *fff*

3 2 3 2 3 2

Langsam

96

Tau-ben von Sur-ne! Sor-ge quält mich vom

G.P.

Weg ü-ber die In-sel hier! Kommet! Lauschet!

97

PR.

pp!

beschleunigend etwas rascher (98) *5* *steigern:* *1 rit.*

wieder langsamer (99) *8* *etwas bewegter.*

(100) *6.* *1*

Die des Königs wunden sich seltsam da hin,

(101) *Langsam*
suchen nach de- nen so - oes rit. fin - den sie nicht

I. Zeitmass.

Weit flog ich. Klage suchte ich, fand gar viel!

(102) *Langsam, (gehend.)* *3*

fl. Trm. gedämpft
pp

PR. gedämpft
pp

fl. Trm.
pp/p. p

PR.

1 ungedämpft *1* (103) *4*

mf *p* *ff*

Langsam.

Weit flog ich, Klage suchte ich, fand gar viel! Jez

Wieder wie vorher 3 (104) 3 *Etwas bewegter*

1. Trm. Impfst
pp *f*
ohne Dämpfer.

Pr. Impfst

Trm. Impfst
Pr.

Trm. Impfst
Pr.

pp. *rit.* *moltorit.*

2

(105) *a tempo* 2 *a tempo* 1 3

1 *moltorit.* *aber noch*

rit. 3 1

immer sucht er nach Wort und Blick *der Kö-nig of-fnet Fö-res*

Pr. (106) *Sehr langsam.*

pp

3 *Wieder wie früher*

Weit flog ich, Klage suchte ich, sand gar viel.

Kuhag (gehend)

Pr. (107) 1

pppp

Pr.

3 3 3 1

ff

II. TEIL.

Langsam.

Glockenspiel.

Triangel.

Kleine Trommel.

Becken.

Grosse Bühnentrommel.

Clarin.

PR.

steigernd. ① *2* *mollorit* *etwas bewegter*

steigernd u. beschleun.

sf *ff* *sf* *ff*

PR. *Paulke. 3m* *ff*

Breit.

PR. *Herr - gott weisst du was du tha - test. sf. cresc*

③ *etwas zurückhaltend.* 4

PR. *b b b b b d.*

PR. *Herr! du* *ff.* *ff.* *#d.* *mf*

Etwas belebter

Gr. Rühr. Trml. *p*

PR. *pppp*

Gr. Rühr. Trml. *f* *p* *ppp* *3* *3* *3*

PR. *f*

PR. *3* *1* *⑤* *1* *f* *sf*

Glspl. *ppp*

Trgl. *ppp* *ppp* *ppp*

Beck. *ppp* *ppp*

Gr. Rühr. Trml. *p*

PR. *ppp* *sf* *p* *mf*

mit den Tellern

⑥

Glckspt.
Trgl.
Beckl.
Gr. Rühr. Frühl.
Pfl.

mf
f

Und wer mag solches wagen? Laß mich Herr die Stra-ge deines Hof- wahn tra-

mit dem Schlägel ⑦

Beckl.
Gr. Rühr. Frühl.
Pfl.

p
f
p

rasch steigern (anschwellend und beschleunigend.)

Gr. Rühr. Frühl.
Pfl.

p

Rasch. 8

zurückhaltend bis in's Zeitmass „sehr breit“

Sehr breit

mit dem Schlägel

p
Ende des II. Teiles.

III. TEIL.

Sehr langsam.

The musical score is arranged in ten staves, each with a handwritten instrument name in cursive. The notation is as follows:

- Glockenspiel:** Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff contains a whole rest.
- Lylophone:** Treble clef, key signature of three flats, common time signature. The staff contains a whole rest.
- Triangel:** Treble clef, common time signature. The staff contains a whole rest.
- Kl. Trommel:** Treble clef, common time signature. The staff contains a whole rest.
- Ratschen:** Treble clef, common time signature. The staff contains a whole rest.
- Becken:** Bass clef, common time signature. The staff contains a melodic line starting with a *ppp* dynamic marking. The notes are: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4.
- Gr. Trommel:** Bass clef, common time signature. The staff contains a melodic line starting with a *ppp* dynamic marking. The notes are: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4.
- Gr. Rührtrommel:** Bass clef, common time signature. The staff contains a whole rest.
- Gr. Eisenkellen:** Bass clef, common time signature. The staff contains a whole rest.
- Tam-Tam:** Bass clef, common time signature. The staff contains a whole rest.
- Tamboren:** Bass clef, key signature of three flats, common time signature. The staff contains a whole rest.

Additional markings include *mit dem Triangelschlägel.* above the Becken and Gr. Trommel staves.

Fl. *pp*

Cl. *f*
mit Schwamschlägel, ausklingen lassen.

Bas. *pp*

Gr. *pp*

mp.

Viol. *f*

Gr. *f*

3. Weckt eurer Ro - se

Gr. *mf*

mo - dern - die Lei - chen, schmückt sie mit Gold und spornet ih - re

Handwritten musical score for the first system, measures 1-3. The score includes staves for Fl. sp. (Flute solo), Trgl. (Trumpet), Kl. Trml. (Clarinet), Beck. (Drum), Gr. Trml. (Gong), Gr. Rühr Trml. (Gong), and Pk. (Percussion). The Fl. sp. part features a melodic line with various accidentals. The Trgl. and Kl. Trml. parts play a rhythmic pattern of eighth notes with a forte (ff) dynamic. The Beck. part has a single drum stroke. The Gr. Trml. and Gr. Rühr Trml. parts play a rhythmic pattern of eighth notes with a forte (f) dynamic. The Pk. part has a single drum stroke with a forte (ff) dynamic. The key signature is three flats (B-flat major/C minor).

Handwritten musical score for the second system, measures 4-6. The score includes staves for Fl. sp., Tyl. sp. (Trombone solo), Trgl., Kl. Trml., Beck. Gr. Trml., Gr. Rühr Trml., and Pk. The Fl. sp. part continues its melodic line. The Tyl. sp. part has a melodic line with a forte (ff) dynamic. The Trgl. part has a rhythmic pattern of eighth notes with a forte (f) dynamic. The Kl. Trml. part has a rhythmic pattern of eighth notes with a forte (ff) dynamic. The Beck. Gr. Trml. part has a single drum stroke with a forte (ff) dynamic. The Gr. Rühr Trml. part has a rhythmic pattern of eighth notes with a forte (f) dynamic. The Pk. part has a rhythmic pattern of eighth notes with a forte (ff) dynamic. The key signature is three flats (B-flat major/C minor).

Cyp.
Trg.
Hr.
Beck
Gr. Rühr. Fül.
PR.

f
f
p
p
p
fff
fff
fff
fff
fff

*immer gleich leise.
ausklingen lassen*

6

Mässig.

PR.
Xyloph.
Ratsche
Xyloph.
Ratsche

pp
pp
pp
pp
pp
fff
fff
fff
fff

7

⑧

Lyph. Ratsche Gr. Rühr. Trml.

Lyph. Ratsche Gr. Rühr. Trml.

Lyph. Ratsche

⑨

Pr. Clar. sp. Frgl. Beck.

Contrabass.

Musical score for the first system, featuring Xylophone, Becken, and PR. The Xylophone part starts with a forte (*f*) dynamic and a melodic line. The Becken part has a *sf* dynamic and a wavy line. The PR part has a *f* dynamic and a melodic line.

Musical score for the second system, featuring Xylophone, Rl. Frml., and Metten. The Xylophone part has a *pp* dynamic and a melodic line. The Rl. Frml. part has a *p* dynamic and a melodic line. The Metten part has a *pp* dynamic and a wavy line. A circled number 10 is above the Xylophone staff.

Musical score for the third system, featuring Xylophone, Rl. Frml., Metten, and PR. The Xylophone part has a *f* dynamic and a melodic line. The Rl. Frml. part has a *p* dynamic and a melodic line. The Metten part has a wavy line. The PR part has a wavy line and the instruction *(Holzschlägel.)* below it.

Flöte
Klarinetten
Hörn.
Fagott

Spe- ber sausen vom Thurm und schreim,

Klarinetten
Gr. Horn
Fagott

(Kurz, aber bestimmt, hart.)

molto cresc.

Presto (rasched)

Klarinetten
Hörn.
Gr. Horn
Fagott

⑫ *rit* 2 1

Ratsch.
12.
Letten.

Br. Fm.
11.
Beck.

Jam-
Jam.

ff

PR.

Langsam. 6 ⑬ 6

So bin ich geschützt vor der

nächtlicher Mahr, vor El- fenschnib und Frols Gefahr. Zuletzt vor die Tür noch Stahlu.

⑭

PR. Stein, so kann mer nichts Bö- ses zur Tür he- pp

PR. pp

⑮ pp Br

Beck. pp

PR. pp

40

Allegro (♩)

(16)

Xyloph.
ff
Frgl.
Beck.

Xyloph.
f
Beck.
Gr. Rühr. Trml.
p

Xyloph.
Frgl.
Beck.
Kettel
Gr. Rühr. Trml.
Tam. Tam.
Pfl.
Schlaganfallen 4 PR.
ff
1
1
1
1
1
1
1

17

Musical score for measures 17-20. The score includes parts for Tympani (Tymph.), Triangle (Trgl.), Cymbals (Beck.), Snare Drum (gr. Trml.), Ketteln (Cymbals), Tam-Tam (Tam-Tam.), and Percussion (P.R.). The key signature is one flat (B-flat). Measure 17 is marked with a circled '17'. The Triangle part is marked with a wavy line and 'p' (piano). The Cymbals part is marked with a wavy line and 'p' (piano). The Snare Drum part is marked with a wavy line and 'p' (piano). The Ketteln part is marked with a wavy line and 'p' (piano). The Tam-Tam part is marked with a wavy line and 'p' (piano). The Percussion part is marked with 'ff' (fortissimo) and 'f' (forte). The instruction 'mit Schweinschlägel.' (with mallet) is written above the Cymbals part. The score shows a dynamic shift from piano to fortissimo in measure 18.

Musical score for measures 21-24. The score includes parts for Tympani (Tymph.), Triangle (Trgl.), Cymbals (Beck.), Snare Drum (gr. Trml.), and Percussion (P.R.). The key signature is one flat (B-flat). Measure 21 is marked with a circled '21'. The Triangle part is marked with a wavy line and 'p' (piano). The Cymbals part is marked with a wavy line and 'p' (piano). The Snare Drum part is marked with a wavy line and 'p' (piano). The Percussion part is marked with 'f' (forte) and 'sf' (sforzando). The instruction '(hart.)' (hard) is written above the Percussion part. The score shows a dynamic shift from piano to forte in measure 22.

(18)

Sehr lebhaft.

Musical score for the first system, measures 1-4. The instruments are Xylph., Trgl., Beck. u. Gr. Trml., and Pr. The key signature has one sharp (F#). The tempo is *Sehr lebhaft.* The score shows rhythmic patterns in the Xylph. and Pr. parts, with dynamic markings *f* and *sf*.

Musical score for the second system, measures 5-8. The instruments are Trgl., Beck., and Pr. The score continues the rhythmic patterns from the first system, with dynamic markings *ff* and *sf*.

Musical score for the third system, measures 9-12. The instruments are Trgl., Beck., and Pr. The score continues the rhythmic patterns from the first system, with dynamic markings *sf*.

19.

Musical score for measures 19-22, first system. Instruments: Glocksp., Bech., Pfl. The Glocksp. part has a circled measure number 19. Dynamics include *ff* and *sf*. The Pfl. part has a wavy line indicating tremolo.

Musical score for measures 19-22, second system. Instruments: Glocksp., Ergl., Bech., Pfl. Dynamics include *ff* and *f*. The Pfl. part has a wavy line indicating tremolo.

Musical score for measures 19-22, third system. Instruments: Glocksp., Ergl., Bech., gr. Strm., Pfl. Measure 20 is circled. Dynamics include *f*, *ff*, and *sf*. There are triplets in the Glocksp. and Pfl. parts.

Trgl.

kl. Trgl.

Beckl.

mit Schuammschlägel.

brum *brum* *brum*

Trgl.

kl. Trgl.

Beckl.

brum *brum* *brum*

(21)

poco rit.

Stellen

Gr. Rühr Trgl.

This page of the musical score for Schoenberg's *Gurrelieder* (page 45) features a complex orchestral arrangement. The score is divided into two systems of staves. The instruments included are:

- Flute (Fl. ph.)
- Violin (V. gl.)
- Trumpet (T. r.)
- Trombone (T. m.)
- Percussion (P. r.)
- Woodwinds (Bassoon, Clarinet, Flute)
- String Instruments (Violin, Viola, Cello, Double Bass)

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains several measures with triplets and dynamic markings such as *ff* (fortissimo) and *f* (forte). A circled number '22' is present in the woodwind section. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts provide a steady accompaniment with various rhythmic figures.

ff
ff
p
ff
molto cresc

etwas langsamer

pp
pp

ppp
ppp
Chor.
Hier ist das Schloss, wie einst vor Zer-Zer!

4 (Violini.) (24)

pp *altempo*

Beck.
u.
gr. Trm.

Tam.
Tam.

Pr.

pp *ff* *ff* *ff*

3 3

Gtspl.

ff *f* *f* *f*

Trgl.

f *f* *f* *f*

Beck.
u.
gr. Trm.

Pr.

(25)

Gtspl.

ff *ff* *ff* *f*

Trgl.

f *f* *f* *f*

Beck.
u.
gr. Trm.

Metten

Tam.
Tam.

Pr.

f *cresc* *ff* *ff*

Musical score for measures 24-27. The score includes staves for Fl. spl. (Flute), Trgl. (Trumpet), gr. Trml. (Trombone), Beck. (Cymbal), Ketten (Gong), Tam-Tam, and Pfl. (Piano). The Fl. spl. part features a tremolo. The Trgl. part has a melody starting with a forte (f) dynamic. The Beck. part has a tremolo. The Ketten part has a melody starting with a forte (f) dynamic. The Tam-Tam part has a triplet of eighth notes. The Pfl. part has a melody starting with a piano (p) dynamic.

Musical score for measures 28-31. The score includes staves for Fl. spl. (Flute), Trgl. (Trumpet), 2l. Trml. (Trombone), and Pfl. (Piano). A circled measure number 26 is above the Fl. spl. staff. The Fl. spl. part has a melody starting with a fortissimo (ff) dynamic. The Trgl. part has a melody starting with a piano (p) dynamic. The 2l. Trml. part has a melody starting with a forte (f) dynamic. The Pfl. part has a melody starting with a piano (p) dynamic.

Glspfl.
Frgl.
Bl.
Trml.
Beck.
gr.
Trml.
Tam-
Tam.
Pfl.

ff
ff
ff
ff
ff
f
ff

3 3

This system contains measures 24 through 27 of the score. It features ten staves: Glspfl., Frgl., Bl., Trml., Beck., gr. Trml., Tam-Tam., and Pfl. The music is in a key with one flat and a 3/4 time signature. The first three measures (24-26) show a rhythmic pattern of eighth and quarter notes. In measure 27, there is a significant increase in dynamics, with multiple *ff* markings. The Pfl. part has a *f* marking at the start of measure 27. Triplet markings are present in the Glspfl. and Frgl. parts in measure 27.

Frgl.
Hellen.
Pfl.

ff
ff
ff

3 3 3 3

This system contains measures 28 through 31. It features three staves: Frgl., Hellen., and Pfl. The Frgl. part has a *ff* marking in measure 28 and a circled measure number '27' in measure 31. The Hellen. part has a *ff* marking in measure 28. The Pfl. part has a *ff* marking in measure 28 and triplet markings in measures 28, 29, 30, and 31.

Musical score for measures 1-4 of Gurrelieder, page 50. The score includes parts for Fl. sop., Fl. ph., Kl. Grm., Beck., Ketten., Gr. Rühr., Grm., and P.R. The key signature is B-flat major. The Fl. sop. part begins with a *fff* dynamic. The Kl. Grm. part has a *f* dynamic. The Beck. part has a *ff* dynamic. The Ketten. part has a *ff* dynamic. The Gr. Rühr. part has a *ff* dynamic. The P.R. part has a *ff* dynamic. The Beck. part has a *Schlag.* marking in measure 4. The P.R. part has a triplet marking in measure 1.

Musical score for measures 5-8 of Gurrelieder, page 50. The score includes parts for Fl. ph., Fl. gl., Tam. Tam., P.R., Ketten., and P.R. The key signature is B-flat major. The Fl. ph. part begins with a *p* dynamic. The P.R. part has a *mf* dynamic. The Ketten. part has a *poco rit.* marking in measure 7. The P.R. part has a *p* dynamic. A circled number 28 is written above the Fl. ph. staff in measure 5.

poco rit ----- **(29)** *Langsam.*

Hettner
Pr.

pp

(30) 10 **(31)** 2 *Nicht zu langsam (gehend)* 8

(32) 6 *Etwas belebend.* **(33)** 1 1 *wieder langsam.* 6 3

poco rit 1 4 **(34)** 3 *rit* 1

Das tat te Herz es schwillt es dehnt sich So - ve!

So - ve! Wal - - - de-mar sehnt sich nach dir

5 **(36)** 10 **(37)** 2

Rasch (d)
(Holz) *f* *ff*

Xylophon. *f*

(38) 6 **(39)** 9 *(d = d von früher (gedehnt-))*

40 10 41 9 1 42 5

rit.

2 3 43 10 44 2

rit

1 2 3 (d.=d.) 1 3 45 1

rit

Frischer. Tempo I: (d.=d.)

2 3 1 6 1 1

poco rit. Und der König der von Sinnen stets

rit 46 Tempo

sobald die Eu - len Ra - gen und stets nach einem Mädchen ruft das

Frisch

3 3 3 3

Loß seiß Jahr und Jä - gen auch dieser verdient dient und muss von Rechtes wegen

47 2

F.H. ja - gen. p Und Vorsicht gibt es al - le -

mal und of - fnes Au - ge — für Ge -fahr. da er ja selber Hoffnarr war bei

48 (hart.) 5

F.H. p f

49 4

Doch das ich Klaus Harr von farum, ich der glaubte dass im

50

Grabe man voll - kommne Ru - he habe daß der Geist beim Staube blei - be

langsamer rit noch etwas langsamer.

friedlich dort sein we - den treibe, still sich sammle für das gros - se

51

Engl. Hof set, wo wie Bruder Hunt sagt, er- tö- *imm*

Beck. *p*

Engl. *(♩ = ♩)* *1* Sinder spei- sen wie Ka- paunen *2*

PR. *(Viol. I^o)* *accel.* *ff* *Pauke. imm* *1*

etwas rascher

sch. daß ich im Ritte rase ge- gen den Schwanz gedreht die Nase *molto rit.*

53 *p*

molto rit. *viel langsamer* *noch langsamer* *Fließend* *54* *(bewegt 10)*

55 *10* *56* *1*

Ja — wennes noch Ge- recht- igitheit

gibt dann muß ich ein- gehn ins Himmels- ga- den.

Becken. *57*

ff *Pauke.* *ff*

und dann — mag Gott sich

Flute (Fl.) and Clarinet (Cl.) parts. Flute has a first ending bracket (1) and a dynamic marking of *p*. Clarinet has a first ending bracket (1) and a dynamic marking of *ff*. Bassoon (Bass.) has a first ending bracket (1) and a dynamic marking of *ff*. Double Bass (D.B.) has a first ending bracket (1) and a dynamic marking of *f*. The Flute and Clarinet parts feature a complex rhythmic pattern of eighth and sixteenth notes.

Trumpet (Tr.) part with a dynamic marking of *mp.* and a circled measure number (58). Trombone (Tbn.) part with a dynamic marking of *mf*. Percussion (Perc.) part. The Flute (Fl.) and Bassoon (Bass.) parts are also visible in this system, with Flute having a dynamic marking of *mf*. The Flute and Trombone parts have a dynamic marking of *mf*. The Percussion part has a dynamic marking of *f*. The Flute and Trombone parts have a dynamic marking of *mf*. The Percussion part has a dynamic marking of *f*. The Flute and Trombone parts have a dynamic marking of *mf*. The Percussion part has a dynamic marking of *f*.

Flute (Fl.) part with a dynamic marking of *f*. Clarinet (Cl.) part with a dynamic marking of *f*. Double Bass (D.B.) part with a dynamic marking of *f*. The Flute and Clarinet parts have a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. The Flute and Clarinet parts have a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*.

59

Musical score for measures 58-60. The top staff is labeled 'Typh.' and contains a melodic line with a circled measure number '59'. The middle staff is labeled 'Beck.' and contains a drum pattern. The bottom staff is labeled 'PR.' and contains a bass line. A handwritten instruction 'm. d. Triangelschlägel' with a wavy line is written above the Beck. staff in measure 60, and a dynamic marking 'ff' is written below it.

Musical score for measures 61-65. The top staff is labeled 'Strgl.' and contains a melodic line with dynamic markings 'ff' and 'f'. The middle staff is labeled 'Beck.' and contains a drum pattern. The bottom staff is labeled 'PR.' and contains a bass line. Handwritten wavy lines are present above the Strgl. staff in measures 62, 64, and 65.

60

Musical score for measures 60-64. The top staff is labeled 'Glocksp.' and contains a melodic line with a circled measure number '60' and dynamic marking 'ff'. The second staff is labeled 'Tymp.' and contains a drum pattern. The third staff is labeled 'Strgl.' and contains a melodic line with a wavy line. The fourth staff is labeled 'Beck. u. gr. Trml.' and contains a drum pattern with dynamic marking 'ff'. The bottom staff is labeled 'Tam-Tam' and contains a melodic line with dynamic marking 'pppp'.

56

Mässig

PR. (61)

PR. *Du strenger Rich- ter*

PR. *dro- ben du lachst mei- ner Schmer- zen* (62) *Parte.*

Orgl. (63)

PR. (63)

PR. *Ich und To- re, wir sind* (63)

eins!
beschleunigend. *So zer- reiss auch unsre Seelen nie - zur*
viel rascher (steigern und beschleunigend)

Gr. u. Sp. *Hölle mich zum Himmel see* (64)

Orgl. *denn*

Orgl. (64)

brummm $d = d$ von früher

Handwritten musical score for three percussion parts: Snare Drum (Frgl.), Bass Drum (Beck), and Gong (gr. Frgl.). The notation is spread across three measures. The Snare Drum part begins with a *p* dynamic and a tremolo-like wavy line above the first measure. The Bass Drum part has a *p* dynamic and a rhythmic pattern of quarter notes. The Gong part has a *p* dynamic and a rhythmic pattern of quarter notes. A circled 'd' with a dot is placed above the first measure of the Snare Drum part, with the handwritten note "d = d von früher" above it. The instruction "m-d-Schlägel." is written above the Bass Drum part in the second measure.

Handwritten musical score for five percussion parts: Glockenspiel (Glocksp.), Xylophone (Xyloph.), Snare Drum (Frgl.), Bass Drum (Beck), and Gong (gr. Frgl.). The notation is spread across three measures. The Glockenspiel part has a key signature of one sharp (F#) and a rhythmic pattern of quarter notes, with a *f* dynamic. The Xylophone part has a key signature of one sharp (F#) and a rhythmic pattern of quarter notes, with a *f* dynamic. The Snare Drum part has a rhythmic pattern of quarter notes, with a *f* dynamic. The Bass Drum part has a rhythmic pattern of quarter notes, with a *f* dynamic. The Gong part has a rhythmic pattern of quarter notes, with a *f* dynamic. A circled 'b' with a flat sign is placed above the first measure of the Glockenspiel part in the third measure, with a *f* dynamic.

(65) *Etwas breiter* (♩)

The musical score is arranged in a standard orchestral format with staves for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures. The first measure contains the main melodic material, with dynamic markings of *p* and *fff*. The second measure shows a continuation of the melodic line with a *fff* marking. The third measure features a more rhythmic and dynamic variation, with a *fff* marking. The fourth measure concludes the phrase with a *fff* marking. The score includes parts for Glockenspiel, Xylophon, Trgl., Kl. Trmml., Ratsch., Beck., Gr. Trmml., gr. Rühr. Trmml., Helden, Tam-Tam, and Fag. The notation includes various rhythmic values, dynamic markings, and articulation marks.

Beck.
PR.
f
ff
p
pp

3
4
Chor:
Der Mann erhebt den Kopf zur
Kraft hat den Tag schon im Schna-bel! wird von un-serre
Schwierigen trifft erst-ge-rö-tet — der Mor-ge-täu! Die Zeit ver-

Hörn. Solo.
pp
Chor.
Der sin. Ret!

PR.
pp

Beck.
PR.
f
mf
pp

(BassPos. Solo.)
1
p
p
p

Sam.
Sam.
pp/opp
4
2. Holz
pp
(♩ = ♩)

60

(71)

(Horn.) (72) G.P.

(Holz.) Perc. ppppp

Perc. 2 (73) 10

Langsam (d) Holz p Pauke. pppp 3

Perc. 1 (75) 10 (76) 10

(77) 6 77 Pauke. pppp 1

Perc. p

2 (78) 1 (Clarinet 1.) (Bassclar.) ppp

(Clar. 1.) (Basscl.) ppp

Perc. *Mässige* 2 4

Perc. 2 3 4 (79) 5 6 7

PR. $\frac{2}{4} = \frac{6}{8}$ ($\text{♩} = \text{sehr langsam}$, $\text{♩} = \text{ziemlich rasch}$)

Becken. *Becken m-d. Trgl. schlägt.*
Bei den blättern Licht *pp.*

(Sprecher.)
und der schwere Wiesenre- bei ein Schattenbleich und toz.

Trgl. *pp.* $\frac{4}{4} = \frac{6}{8}$ ($\text{♩} = \text{♩}$) $\frac{6}{4} = \frac{4}{4}$
Welch Ringen und Sin- gen

($\text{♩} = \text{wie früher}$)
In die Aehren schlägt der Wind in lei- di- gem Sinne *accel* $\text{♩} = \text{etwas rascher}$
bebt! *pp.* Mit den Tringel

Becken. $\frac{6}{8}$
friedelt die Sonne und es *pp.* tö- nend rieselt der
noch rascher.

Trgl. $\frac{6}{8}$
Tan zu Thal, Ster- ne schiessen und schwinden zu, mal, flüchtend durchraschelt der
beschleunigend immer rascher

Trgl. $\frac{6}{8}$
fal- ter die Hecken. *pp.*

($\text{♩} = \text{♩}$) $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$
2. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$

($\text{♩} = \text{♩}$) $\frac{2}{4}$ $\frac{8}{8}$ $\frac{1}{4}$ $\frac{4}{4}$
2. $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$

viel bewegt (♩) $\frac{3}{4}$ $\frac{4}{4}$
A-ber hin- auf über die Bäu- me

schwingt er sich nun in lichtere Räume, denn dort oben wie Traum so fein, meint er müssten die
 Blüten sein. *pppp.* etwas langsamer **(88)**
 Fließend (mässige \downarrow) **(89)** 1 Sprecher.
 Schon tanzen die Wogen am Klippen -
 etwas belebend.
 ecke, schon schleift im Gra-se die dun-ke Schnecke. nun regt sich Waldes
 Vo-gel-schar, Man schüttelt die Blumen vom lo-ckigen Haar, und
 Gleichspz. *pp* nach u. nach beschleunigen.
 Fließspz. *rit.* *f* **(92)**
 Holzspz. *mf* *cresc.*
fp.

Mässige \downarrow (aber breit.)

Trgl. *f*
 Beol. *ff*
 PR₃ *f* *p cresc.*

Glcrspl. *f* 3 3 3 (93) *ff*

Trgl. *mf* (*frei hängend.*)

Beckl. *mf* *mf* *ff*

Pr. *mf* *ff*

Glcrspl. 2 1

Pr. *ppp.* 2 1

Glcrspl. (94) 1 *p* 2 3

Glcrspl. 1 1 (95) 3 1 *pp* 3

Glcrspl. 1 *mf* 3 3 *f* 3 *ff*

Trgl. 1 *f*

Pr. 1 (*weich*) *ff*

Glcrspl. 1 (96) 2

Trgl. 1 *p* 2 *pp*

Pr. 1 *p* 2

Bewegter steigend, ruhig beginnend.

ol. (Viol. I^a)

steigend.

cresc.

rit. *Noch rascher.*

GlcRsp.

Frgl.

PA.

ff

p

f

ff

*Etwas zurückhaltend.
(schwerer betont.)*

GlcRsp.

Frgl.

PA.

f

fp.

f

p

f

99

GlcRsp.

Frgl.

PA.

fp.

fp.

fp.

molto rit. *breit.*

Musical score for Glocksp., Trgl., Gr. Rühr. Trml., and PR. The score is in 3/4 time and features a tempo marking of *molto rit.* and a dynamic marking of *breit.* The Glocksp. part begins with a triplet of eighth notes (F#, G, A) followed by a half note (B) and a quarter note (C). The Trgl. part has a wavy line. The Gr. Rühr. Trml. part has a wavy line. The PR. part has a wavy line. The score is divided into three measures.

noch bewegter

Musical score for Trgl., Beckr., and PR. The score is in 3/4 time and features a tempo marking of *noch bewegter*. The Trgl. part has a wavy line. The Beckr. part has a wavy line. The PR. part has a wavy line. The score is divided into three measures.

(100)

Musical score for Glocksp., Trgl., and PR. The score is in 3/4 time and features a measure number of 100. The Glocksp. part has a wavy line. The Trgl. part has a wavy line. The PR. part has a wavy line. The score is divided into three measures.

Xyloph. Tam- Tam.

(101)

Musical score for Xyloph. and Tam- Tam. The score is in 3/4 time and features a measure number of 101. The Xyloph. part has a wavy line. The Tam- Tam. part has a wavy line. The score is divided into three measures.

poco rit

(Chor.)

aus den Fin - - ten

(102)

Fl. *p*

Cl. *pp*

Bass. *pppp*

P. *p*

Fl. *p*

Cl. *p*

Bass. *f*

P. *f* *mf*

(103)

Fl. *f*

Cl. *mf*

Bass. *mf*

P. *f*

Musical score for the first system, featuring Glocksp., Trgl., and Pfl. parts. The Glocksp. part has a treble clef and includes three triplet markings over groups of notes. The Trgl. part has a treble clef and contains sustained notes with a wavy line underneath. The Pfl. part has a bass clef and contains sustained notes with a wavy line underneath. Dynamics include *ff* and *mf*.

Musical score for the second system, featuring Glocksp., Trgl., Beckl., and Pfl. parts. The Glocksp. part has a treble clef and includes a circled measure number '104'. The Trgl. part has a treble clef and includes a *pp cresc* marking. The Beckl. part has a bass clef and includes a *p* marking. The Pfl. part has a bass clef and includes a *ff* marking and a *p cresc* marking. Dynamics include *fff*, *f*, *pp cresc*, *p*, and *ff*.

Musical score for the third system, featuring Glocksp., Trgl., Beckl., and Pfl. parts. The Glocksp. part has a treble clef and includes multiple *fff* markings. The Trgl. part has a treble clef and includes a *ff* marking. The Beckl. part has a bass clef and includes a *ff* marking. The Pfl. part has a bass clef and includes a *ff* marking. Dynamics include *fff* and *ff*.