

To Ercha Kol

# Orpheus. Eurydike. Hermes.

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Neue Gedichte (1907)

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Dark -  $\text{♩} = 48$

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

*pp*  
*pp*  
*pp*  
*ppp*  
*pp*  
*pp*

\*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.  
Hp.  
Cb.

*pp*  
*pizz*  
*pp*

**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 and 4/4 time signatures. The Flute and Clarinet parts are marked *pp* and *lontano*. The Horns, Violins, Viola, and Cello parts feature triplets and are marked *pp*. The Bassoon and Contrabass parts are marked *pp*. A double bar line is present at the end of measure 17.



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 six staves: Clarinet in A (C. A.), Bassoon (B. Cl.), Horns (Hr.), Flute (Fl.), Trombone (Tbn.), and Tuba (Tba.). The music is in 4/4 time signature. The Clarinet in A part is marked *mp* and *p*. The Bassoon, Horns, Flute, Trombone, and Tuba parts are marked *mp*. A double bar line is present at the end of measure 21.

**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

Clb. *p* pizz. arco *pp*



49

A. Fl. *mf*

C. A. *mf*

B. Cl. *mf*

Hn. *mp* *mp*

Hf. *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* *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

Vcl. *mp* arco

Cb. *mp* arco *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, numbered 57, features a complex orchestration. The top staves include Flute (Fl.), Alto Flute (A. Fl.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), and Euphonium (Tub. E.). The piano accompaniment (Hp.) is written in grand staff notation. The vocal line (Voice) includes German lyrics: "Und zwischen Wies - en, sanft und voller Lang - mut, erschien des ei - nen We - ges". The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamics such as *mp* (mezzo-piano) and *p* (piano), and includes performance directions like *lontano*. Rhythmic patterns are indicated by time signatures (3/4, 4/4, 3/4) and various ornaments like triplets and quintuplets.

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*

Vla.

Vc.

Cb.

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

**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*

Vcl. *f*

Cb. *f*

arco

Detailed description: This page of a musical score covers measures 76 to 79. It features a woodwind section with Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), and Bass Clarinet (B. Cl.), a brass section with Horn (Hr.), Trumpet (Trpt.), Trombone (Tbn.), and Tuba (Tba.), a piano (Hp.), a string section (Vln. I, Vln. II, Vla., Vcl., Cb.), and a voice part. The music is in 3/4 time and includes various dynamics such as *f* (forte) and *mf* (mezzo-forte). The voice part has lyrics in German: "der — stumm und un — ge — dul — dig vor sich — aus — sah". The score includes numerous musical notations such as slurs, accents, and triplets.

80

Fl. *f*

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hrn. *f*

Trp. *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*

Vla. *f*

Vcl. *f*

Cb. *f*



38

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*

Detailed description: This page of a musical score covers measures 38 to 41. The score is for a full orchestra and a voice. The instruments listed are Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (B. Cl.), Piano (H. p.), Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. Measure 38 starts with a dynamic of *mp*. Measure 39 has dynamics of *p* for the woodwinds and *mf* for the piano. Measure 40 has dynamics of *mf* for the woodwinds and piano, and *mp* for the voice. Measure 41 has dynamics of *mf* for the woodwinds and piano, and *mf* for the voice. The voice part has lyrics: "und wuß-ten nicht mehr von der leich-ten Lei-er, die in die Lin-ke ein-ge-wach-sen war wie". There are various musical markings such as slurs, accents, and dynamic hairpins throughout the score.



98

Fl. *f*

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hr. *f*

Trpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Hr. *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*

Detailed description: This page of a musical score covers measures 98, 99, and 100. The score is for a full orchestra and a vocal soloist. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line begins in measure 98 with the lyrics 'Sin - ne wa - ren wie ent - zweit:'. In measure 99, the vocal line continues with 'in - des der Blick ihm wie ein Hund vor -'. The orchestration includes Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hr.), Trumpet (Trpt.), Trombone (Tbn.), Tuba (Tba.), Harp (Hr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features numerous triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present for the string sections.

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 C (Cl.), Trumpet (Tpt.), Horns (Hf.), Voice, Violin I (Vln. I), and Violin II (Vln. II). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 106 is marked with a 'G' in a box. The flute part features a complex sixteenth-note pattern. The clarinet and violin parts have triplets. The voice part has lyrics: "stand,-" and "blieb sein Ge - hör". Dynamics include *p* (piano) and *mf* (mezzo-forte).



Musical score for measures 112-115. The score includes parts for Clarinet in A (C. A.), Clarinet in C (Cl.), Horns (Hf.), and Voice. The key signature is one flat and the time signature is 3/4. Measure 112 is marked with the number 112. The clarinet and voice parts have lyrics: "wie ein Ge - ruch zu - rück.". The horn part has a quintuplet in measure 115. Dynamics include *p* (piano) and *mf* (mezzo-forte).

118

Fl. *mf*

A. Fl. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mp*

Hn. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Hp.

Vcice *mf*  
 Manch-mal er shien 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* senza sord. *f*

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. arco *p* *f*

Cb. arco *p* *f*

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*

Trpt. *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*

Hn. *f* *mf*

Tpt. *f* *mp* *p* *mp*

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;

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

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

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Cb. *f* *p* *mf*

con sord.

pizz.

arco

*mp*

*3*

*3*

144

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (Tbn.), Bassoon (Tba.), Voice (Vcice), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 144-147 are marked with a common time signature (C) and a key signature of one flat (Bb). Measure 144 is marked with a mezzo-piano (*mp*) dynamic. Measure 145 is marked with a mezzo-piano (*mp*) dynamic. Measure 146 is marked with a mezzo-piano (*mp*) dynamic. Measure 147 is marked with a mezzo-piano (*mp*) dynamic.

The vocal line (Vcice) begins in measure 145 with the lyrics: "sag - te es laut\_ und hör - te sich ver - hal - len." The vocal line is marked with a forte (*f*) dynamic in measure 145 and a piano (*p*) dynamic in measure 146.

The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with a mezzo-piano (*mp*) dynamic in measure 144 and a forte (*f*) dynamic in measure 145. The woodwind parts (Fl., A. Fl., C. A., Cl., B. Cl., Tpt., Tbn., Tbn., Tba.) are marked with a mezzo-piano (*mp*) dynamic in measure 145.

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.

Tba.

Hp.

Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It covers measures 161 to 164. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line has lyrics: "furch - bar lei - se gin - gen. Dürf - te er sich ein - mal wen - den (wä - re das Zu -". The instrumental parts feature various textures, including trills in the woodwinds and strings, and triplets in the strings and woodwinds. Dynamics are marked with 'f' (forte) and accents. The piano part has a simple harmonic accompaniment. The woodwinds and strings play rhythmic patterns, often with triplets. The brass parts provide harmonic support with sustained notes and rhythmic figures.



**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*

Hr. *ff*

Tr. *ff*

Tbn. *ff*

Tbn. *ff*

Tba. *ff*

E. 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. *pp*

Cl. *p* *pp*

Tpt. *pp* senza sord.

Crol. *pp*

Vln. I *pp*

Vln. II *pp*

Vcl. *pp*

**K** Più Mosso ♩ = 96

183

Musical score for measures 183-186. The score is for a full orchestra. The instruments and their parts are: Flute 1 (Fl.), Flute 2 (Fl. 2), Clarinet (Cl.), Trumpet (Tpt.), Horns (Hr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 6/8. The dynamic marking is *mf*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.



187

Musical score for measures 187-190. The instruments and their parts are: Flute 1 (Fl.), Flute 2 (Fl. 2), Clarinet (Cl.), Horns (Hr.), Cello (Cel.), Violin I (Vln. I), and Violin II (Vln. II). The key signature is one sharp (F#) and the time signature is 6/8. The dynamic marking is *mf*. The music continues with complex rhythmic patterns, including a triplet in the Violin II part in measure 189.

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 has the lyrics "Den Gott des Gan - ges und der". The score includes 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.

Hr.

Voice

Cel.

Vln. I

Vln. II

Vla.

Vc.

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

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.: -

Tub. E.: *f*

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

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

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

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

Vla.: *ff*

Vc.: *ff*

Lyrics: *sie.* *sie.* *sie.*



210

Fl. 1: *mp*

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

Cl.: *mp*

Hr.: *mp*

Voice: *mp*, *sie.*

Vln. I: *mp*

Vln. II: *mp*



221

Fl. *mp*

A. Fl. *p* *poco*

C. A. *p* *poco*

Cl. *mp* *p* *poco*

B. Cl. *p* *poco*

Hr. *mp* *p* *poco*

Hr. *p* *poco*

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

Vln. I *p* *poco*

Vln. II *p* *poco*

Vla. *p* *poco*

Vc. *p* *poco*

Cb. *p* *poco*

Detailed description: This page of a musical score covers measures 221 to 224. It features a vocal line with German lyrics and a full orchestral accompaniment. The instruments include Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Horn (Hr.), Harp (Hr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (Bb and Eb) and a 2/4 time signature. The music is divided into four measures. Measure 221 starts with a mezzo-piano (*mp*) dynamic. Measure 222 continues with the same dynamic. Measure 223 begins with a piano (*p*) dynamic and includes a 'poco' marking. Measure 224 concludes with a piano (*p*) dynamic and a 'poco' marking. The vocal line has lyrics in German: 'mehr Kla - ge kam als je aus Kla - gen - frau - en; daß ei - ne Welt aus'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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'islesso tempo

229

FL. *f* *poco*

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

C. A. *f* *poco*

CL. *f* *poco* *mf*

B. CL. *f* *poco* *mf*

Hr. *f* *poco* *mf*

Trpt. *f* *poco*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Tub. E. *mp*

Hr. *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*

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

Vln. I *f poco*

Vln. II *f poco*

Vla. *f poco*

Vc. *f poco*

Cb. *f poco*

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 *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*



254

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Hn. *ff* *mp* *mf*

Tbn. *ff* *non dim.*

Tbn. *ff* *non dim.*

Tba. *ff*

Voice

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

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

Vla. *ff* *mp* *mf*

Vc. *ff* *mp* *mf*

Cb. *ff* *mp* *mf*

Die - se So - ge - lieb



259

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

te.

**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 Horn and Trumpet parts have more rhythmic patterns with triplets. The Euphonium part has a melodic line with *lontano* markings. The Harp part has a complex texture with triplets and quintuplets. The Violin and Viola parts have a steady accompaniment with triplets. The Violoncello and Contrabass parts have a simple 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 steady accompaniment with triplets. The Violoncello part has a simple 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 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



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*

Vla. arco *p*

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, numbered 296, features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Clarinet in A (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 and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is for a voice part, with lyrics in German: "We - ges der ins Le - - - - - ben auf - stieg...". The score is marked with dynamics such as *mp* (mezzo-piano), *p* (piano), and *fp* (fortissimo). It includes various musical notations like triplets, slurs, and hairpins.

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.P. *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. *mp* *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*

Tr. *mf*

Tbn. *mp*

Tba. *mp*

Hp. *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

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*

Hrpf.

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 two flats. 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 Bb (Cl.), Bass Clarinet (B. Cl.), Horn (Hr.), Trumpet (Trpt.), Trombone (Trbn.), and Bass Trombone (Trbn.). The brass section includes Horn (Hrpf.). 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 piece concludes with a double bar line at the end of measure 331.

**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*

Tbn. *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*

Hr. *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*

Vcl. *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*

B. Cl. *mp*

Tbn. *p*

Hr. *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*





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), and the time signature is 3/4. A rehearsal mark 'W' is placed above the first measure. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinet, Bassoon, Trumpet, Trombone, Tuba) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with a mezzo-piano (*mp*) dynamic. The piano part features a complex rhythmic pattern with many triplets. The voice part enters in measure 388 with the lyrics 'mehr. Sie war schon auf - ge - löst — wie lan - ges'. The score includes various musical notations such as slurs, ties, and dynamic markings.



399

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hn.

Trpt.

Tbn.

Tbn.

Tbn.

Hp.

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.

B. Cl.

H<sub>p.</sub>

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*p*

*pp*

recitativo *p*

Und als plötz-lich jäh der Gott sie an-hielt und

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

419

A. Fl.

Cl.

B. Cl.

H<sub>p.</sub>

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

spoken

mit Schmerz im Aus-ruf die Wor-te sprach Er hat sich umgewendet-

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

**Z** Innocent, simple ♩ = 48

424

Voice *p* be - griff sie nichts und sag - te lei - se:

Vln. I *p*

Vln. II *p*

Vlb. *p*

Vc. *p*



**A1** Suspended ♩ = 66

429

Fl. *p semplice*

A. Fl. *p semplice*

C. A. *p semplice*

Cl. *p semplice*

Hn. *con sord. pp*

Crot. *pp*

Tub. B. *pp*

Hp. *p semplice*

Voice *p* like an echo  
Wer? Wer?

Vln. I *p*

Vln. II *p*

436

Fl.

A. Fl.

C. A.

Cl.

B. Cl.

Hn.

Hr.

Vln. I

Vln. II

Vla.

*p*

*pp*

*p* *semplce*

senza sord.

arco

*p* *semplce*

**B1** Cold, hard (L'istesso tempo)

442

C. A.

B. Cl.

Hn.

Trpt.

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.

Voice

*mp* *very freely* *ten. ten.*

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

465

Voice

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

## D1

470 **Bleak** (♩ = 66)

C. A.

Hr.

Tbn.

Hp.

Voice

*mp*

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

*col legno* *mp*

Vla.

*col legno* *mp*

Vc.

*col legno* *mp*

Cb.

*mp*

474

Fl. *pp* *lontano*

Cl. *pp* *lontano*

Hrn. *p*

Trp. *p*

Tub. E. *pp* *lontano*

Harp. *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 music is in 3/4 time and features a variety of instruments. The Flute and Clarinet parts are marked *pp* and *lontano*. The Horn and Trumpet parts are marked *p*. The Trombone part is marked *pp* and *lontano*. The Harp part is marked *pp* and includes triplets and quintuplets. The Voice part has lyrics in German. The Violin I, Violin II, Viola, and Violoncello parts are marked *pp* and include triplets. The Contrabass part is marked *pp* and includes triplets. The score is written in a key signature of two flats and includes various musical notations such as slurs, accents, and dynamic markings.

E1

477

Fl. *mp* 5

A. Fl. *mp* 3

Cl. *p*

B. Cl. *p*

Hrn. *p*

Trpt.

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.

Hn.

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

H<sub>p.</sub>

pp

Voice

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

Vln. I

ppp

Vln. II

ppp



499

H<sub>p.</sub>

pp