

Arthur Honegger

Zwei Lieder

~~"Sieste"~~

"Saltimbanques"

instrumentiert für Ensemble von  
Lukas Langlotz

## **Besetzung**

Flöte (auch Piccolo)

Oboe

Klarinette in B

Fagott

Horn in F

Trompete in B

Schellentamburin (nur "Saltimbanques")

Harfe

Mezzosopran-Solo

2 Violinen

2 Violen

Violoncello

Kontrabass (wenn möglich 5-Saiter; ansonsten in "Sieste" die klein gedruckten Noten weglassen)

Partitur notiert in C (Piccolo und Kontrabass oktavtransponierend, beim Kontrabass auch die Flageolets).

Natürliche Flageolets Kontrabass: Saite (römische Ziffer) und Oberton (arabische Ziffer) sind jeweils angegeben.

# Saltimbanques

aus "Six Poèmes de Guillaume Apollinaire"

Arthur Honegger  
Instrumentiert von Lukas Langlotz, Dez. 2017Tranquillement.  $\text{♩} = 72$ **A**

2

3

4

5

6

Flöte

Oboe

Klarinette in B

Fagott

Horn in F

Trompete in B

Schellen-Tamburin

Harfe

Mezzosopran

D $\flat$  C $\sharp$  B $\flat$  | E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$

près de la table

Dans la plai - ne les ba-la

Tranquillement.  $\text{♩} = 72$ **A**

Violine I

Violine II

Viola I

Viola II

Violoncello

Kontrabass

Il gettato (crini)

Il legno gettato

(arco)

pizz.

**B**

7 8 9 10 11

Fl. *p* muta in Picc.

Ob. *p*

Kl. *p*

Fg. *p*

Hn. *p* con sord.

Trp. *p* con sordino

Tamb.

Hfe.

M.-S.  
 dins S'é-loi - gnent au long des jar-dins De-vant'huis des au ber-ges gri - ses Par les vil la - ges sans é - gli-ses

**B**

VI.I III crini gettato *pizz.* legno gettato *p*

VI.II III crini gettato *pizz.* legno gettato *p*

Vla.I

Vla.II

Vc.

Kb.

Un peu plus vif

Tempo I

12 Piccolo 13 14 15 16

Picc. *p*

Ob. *pp*

Kl. *p*

Fg. *p* *pp*

Hn. (c.s.) *p*

Trp. (c.s.) *p*

Tamb. *mp*

Hfe. *mf* Cb | Eb Fb Gb Ab *ord.* *mp*

M.-S. Et les en-fants s'en vont de - vant Les au-tres sui - vent en rê-vant Chaque ar-bre frui-tier se ré - si-gne

Un peu plus vif

Tempo I

VI.I *arco ord.* *mp* *mp scherzando* *mp* *mp*

VI.II *arco ord.* *mp* *mp* *mp*

Vla.I *p* *pizz.* *p* *arco* *mf*

Vla.II *p* *pizz.* *p* *arco* *mf*

Vc. *poco pont.* *p* *pizz. (ord.)* *p* *sf*

Kb. *arco* *mp*

**C** **D**

17 18 19 20 21

Picc. *p*

Ob.

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

Fg. *pp* *p* *mp*<sup>3</sup> scherzando *pp*

Hn. (c.s.) *p* via sord. senza sord. *pp*

Trp. *pp* *p* *p* *p*

Tamb. *mp* *pp*

Hfe. *mf* p.d.l.t. C<sub>4</sub> | E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

M.-S. *mf*

Quand de très loin il lui font si - gne Ils ont des poids ronds ou car - rés Des tam - bours

**C** **D**

VI.I *sf* *mp* *sf* *mp* *mp* poco pont. *gliss.* poco pont. *gliss.*

VI.II *sf* *mp* *sf* *mp* *mp* poco pont. *gliss.* poco pont. *gliss.*

Vla.I *pp* *mp*<sup>3</sup> *sf* *p* *mp* *p* crini gettato

Vla.II *pp* *mp*<sup>3</sup> *sf* *p* *mp* *p* crini gettato

Vc. *mf* *p*

Kb. *p* pizz.

E

22 23 24 25

Picc.

Ob.

Kl.

Fg.

Hn.

Trp.

Tamb.

Hfe.

M.-S.

des cer-ceaux do-rés L'ours et le sin-ge a-ni-maux sa-ges Quê-tent des sous sur leurs pas-sa-ge

E

VI.I

VI.II

Vla.I

Vla.II

Vc.

Kb.

F

26 27 28 29 30 31

Picc. *pp*

Ob.

Kl. *pp* 3

Fg.

Hn. *pp*

Trp. *pp*

Tamb. *pp* (kein Abschlag!) *pp*

Hfe. *pp*

M.-S.

F

VI.I ord. *mp* poco pont. *pp* legno e crini batt. *pp*

VI.II ord. *mp* poco pont. *pp* legno e crini batt. *pp*

Vla.I (pizz.) *pp* *pp* *ppp* legno e crini batt.

Vla.II (pizz.) *pp* *pp* *ppp* legno e crini batt.

Vc. pizz. *pp* *pp* *ppp* legno e crini batt.

Kb. *pp*



# II. Cloche du soir

Score in C

Arthur Honegger,  
arr. Lukas Senn

**Modérément**

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Flöte**: Treble clef, 4/4 time. Features a melodic line with dynamics *p*.
- Oboe**: Treble clef, 4/4 time. Features a melodic line with dynamics *p*.
- Klarinette in B**: Treble clef, 4/4 time. Features a triplet-based melodic line with dynamics *p*.
- Fagott**: Bass clef, 4/4 time. Features a melodic line with dynamics *pp*.
- Horn in F (gestopft)**: Treble clef, 4/4 time. Features a melodic line with dynamics *p*.
- Klavier**: Treble and Bass clefs, 4/4 time. Features accompaniment with dynamics *pp*.
- Harfe**: Treble and Bass clefs, 4/4 time. Features accompaniment with dynamics *p* and the instruction "laisser vibrer".
- Mezzosopran**: Treble clef, 4/4 time. Features vocal line with lyrics: "Ah! ce soir la vrai - ment tout e -". Dynamics include *p* and *calme*.
- Viola**: Alto clef, 4/4 time. Features accompaniment with dynamics *p*.
- Violoncello**: Bass clef, 4/4 time. Features accompaniment with dynamics *p*.
- Kontrabass**: Bass clef, 4/4 time. Features accompaniment with dynamics *p*.

4

Fl.

Ob.

Kl.

Fg.

Hn.

Klav.

Hfe.

M.-S.

Vla.

Vc.

Kb.

tait si pai - si - ble que le Champ du Re - pos e - tait sur le che - min, et

*p*

8

Fl.

Ob.

Kl.

Fg.

Hn.

Klav.

Hfe.

M.-S.

Vla.

Vc.

Kb.

l'An-ge - lus du soir d'u-ne cloche in-vi - si - ble, croi - sai - nt deux beaux sons clairs sur le front des hu - mans.

12

Fl. *pp*

Ob. *pp* >

Kl. *pp*

Fg. *pp*

Hn. *pp*

Klav. *pp*

Hfe. *pp*

M.-S.

Vla. *pp* >

Vc. *pp* > *pp* >

Kb. *pp* > *pp* >

La lu - miè-re de l'om - bre et coha-lo de lu - ne les sons de l'An - ge -

15

Fl.

Ob.

Kl.

Fg.

Hn.

Klav.

Hfe.

M.-S.

lus et leur mys-tique a - pell \_\_\_\_\_ versaient \_\_\_\_\_ de cha - ri - tes dans l'a - - me

Vla.

Vc.

Kb.

18

Fl. *pp*

Ob.

Kl. *pp*

Fg. *pp*

Hn.

Klav. *pp*

Hfe. *pp*

M.-S.

O cré-pus - cu - le, un pe-tit ci - me - tière ouvre une heure é - ter - nel - le l'Ange lus va mourir que

Vla.

Vc.

Kb.

24

Fl. *pp*

Ob. *pp*

Kl. *p*

Fg.

Hn. *pp*

Klav.

Hfe. *pp*

M.-S.  
dis - je il est en - core c'est lui qui tremble au bord de ce nu a-ge d'or c'est lui qui tremble aussi dans le

Vla.

Vc. *pp*

Kb. *pp*

29

Fl.

Ob.

Kl.

Fg.

*p*

Hn.

Klav.

Hfe.

M.-S.

si - gne de croix que font ces deux rayons d'ar gent croi - sant leurs voies

Vla.

Vc.

Kb.



34

Fl. *p*

Ob. *p*

Kl.

Fg.

Hn.

Klav. 3

Hfe. *laisser vibre* *mp* 3

M.-S. Ah! ce soir là mourut de l'éternel bon - heur que le champ du re - pos offre sur le chemin

Vla.

Vc. *p*

Kb. *p*

38

Fl.

Ob.

Kl.

Fg.

Hn.

Klav.

Hfe.

M.-S.

Vla.

Vc.

Kb.

et l'An - ge - lus mou - rant vint plan - ter sur mon coeur sa blan - che croix mys -

41

Fl.  
Ob.  
Kl.  
Fg.  
Hn.  
Klav.  
Hfe.  
M.-S.  
Vla.  
Vc.  
Kb.

ti - que et si - gna mon des - tin.

*pp*  
*p*  
*p*  
*p*

Detailed description: This page of a musical score contains measures 41 through 44. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Keyboard (Klav.), Harp (Hfe.), Soprano (M.-S.), Violin (Vla.), Viola (Vc.), and Kontrabaß (Kb.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 41 shows the Flute and Oboe with rests. The Clarinet and Bassoon enter in measure 42 with eighth-note patterns. The Horns play a melodic line starting in measure 41. The Keyboard and Harp play arpeggiated chords with triplets. The Soprano part has the lyrics 'ti - que et si - gna mon des - tin.' across measures 41 and 42. The Viola, Violoncello, and Kontrabaß provide harmonic support with sustained notes and moving lines. Dynamics include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked in the Clarinet part in measure 43.

# Spruch (Mörrike)

Othmar Schoeck op. 51 No. 6

Aron Cäsar Salzmann

Recit.

Englishhorn

Bassklarinette in B

Fagott

Horn in F

Harfe

Klavier

Bariton

Oh - ne das Schö - ne, was soll der Ge - winn? Dem

mf

mf

mf

f

p

f

8

3

Englhrn.

Bassklar. B

Fag.

Hrn. F

Hrf.

Kl.

Bar

3

*p* *mp*

3

*p* *mp*

3

*p* *mp*

3

*p* *f*

3

*p* *f*

3

8

fei-ner-en Sinn nur duf-tet die Blü - te des Glücks. Heil dir, du kennst sie, o Freund.

# TROIS POÈMES DE CLAUDEL

## I. SIESTE (Partitur in C)

Arthur Honegger  
Orchestrierung: Benjamin Jermann

**Calme**

Flöte

Klarinette in B

Harfe

Bariton Solo

Klavier

Violine I

Violine II

Viola I

Viola II

Violoncello

Kontrabass

*pp*

*pp*

*p*

*p sempre*

*l.v.*

*l.v.*

Deux heures a-près di-ner Il est temps de se re-po-ser

*quasi lontano*

*pp*

*quasi lontano*

*pp*

*quasi lontano*

*pp*

*mit Dämpfer*

*ppp*

3

Fl.

*pp*

Kl.

Hfe.

*l.v.*

*l.v.*

Bar. Solo

Ni mou - ve - ment au - cun bruit Deux heures a - près mi di

Klav.

*pp*

VI.

VI.

Vla.

Vla.

*pp*

Vc.

Kb.

4

Fl. *pp* *p*

Kl. *pp*

Hfe. *mp* *mp*

Bar. Solo  
*Un chien pru-dent vient ins-pec-ter la ter-ras-se du ca-fé*

Klav. *pp* *pp*

VI. *pizz.* *mp* *pizz.*

VI. *mp*

Vla. *p*

Vc.

Kb.



5

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

VI.

VI.

Vla.

Vla.

Vc.

Kb.

*pp*

*pp*

*p*

*pizz.*

*pizz.*

Tout est fer-mé à la ma-ri-e i-tem à la gen-dar-me-ri - e Dans le vi-de de l'é-gli-se Le

7

Fl. *mp*

Kl. *pp*

Hfe.

Bar. Solo  
*Cru-ci-fix a go-ni - se Le jet d'eau chez le no-tai - re Suit son rê - ve*

Klav.

Vl. *f*

Vl. *f*

Vla. *arco pp arco*

Vla. *arco*

Vc. *pizz. pp*

Kb.

9

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

VI.

VI.

Vla.

Vla.

Vc.

Kb.

*pp*

*gliss.*

*l.v.*

*pp*

*l.v.*

*arco*

*arco*

*arco*

*arco*

*pp*

*pp*

pro-to-co-lai - re Mais la cham-bre si len-ci - eu - se Dé-gage-une o-deur om-breu-se De feuil

Detailed description of the musical score: This page of a musical score, numbered 6 at the top left and 9 at the beginning of the first staff, features a variety of instruments. The Flute (Fl.) and Clarinet (Kl.) parts begin with a melodic line consisting of two triplet eighth notes. The Horns (Hfe.) and Bassoon Solo (Bar. Solo) parts have a more complex rhythmic pattern, with the Bassoon Solo part including a glissando (gliss.) and a first-violin-like (l.v.) section. The Piano (Klav.) part provides harmonic support with chords and single notes. The Violins (VI.) and Violas (Vla.) parts include a section marked 'arco' (arco). The Cello (Vc.) and Double Bass (Kb.) parts also feature 'arco' markings and a first-violin-like section. The dynamic markings range from piano (pp) to piano-piano (ppp). The lyrics for the Bassoon Solo part are: 'pro-to-co-lai - re Mais la cham-bre si len-ci - eu - se Dé-gage-une o-deur om-breu-se De feuil'.

11

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

Vi.

Vi.

Vla.

Vla.

Vc.

Kb.

Fl.

Kl.

Hfe.

Bar. Solo

lage et de li - las De cire et de cho - co - lat

Klav.

Vi.

Vi.

Vla.

Vla.

Vc.

Kb.

*mp*

*p*

*pp*

*gliss.*

*trills*

*l.v.*

12

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

VI.

VI.

Vla.

Vla.

Vc.

Kb.

*p*

*mp*

*l.v.*

*3*

Dans la cor-beille à ou - vra - ge Le livre a - ban-don - né sur -

*pizz.*

*pizz.*

13

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

Vl.

Vl.

Vla.

Vla.

Vc.

Kb.

*pp*

*pp*

*pp*

*arco*

*arco*

na - ge Et l'oeil sous le long cil é-teint Te-nant sa main a-vec sa main In - sen -

Detailed description of the musical score: The score is for measures 13 and 14. The Flute (Fl.) part starts with a rest in measure 13 and enters in measure 14 with a melodic line, marked *pp*. The Clarinet (Kl.) part also starts with a rest in measure 13 and enters in measure 14 with a similar melodic line, also marked *pp*. The Horns (Hfe.) part has rests in both measures, with the Bass Horn (Bassoon) part entering in measure 14 with a low melodic line, marked *pp*. The Baritone Soloist (Bar. Solo) part has a melodic line with lyrics: "na - ge Et l'oeil sous le long cil é-teint Te-nant sa main a-vec sa main In - sen -". The Piano (Klav.) part has a sustained chord in measure 13 and a rest in measure 14. The Violin (Vl.) parts play a sustained chord in measure 13 and a melodic line in measure 14, marked *arco*. The Viola (Vla.) parts play a sustained chord in measure 13 and a melodic line in measure 14, marked *arco*. The Cello (Vc.) and Double Bass (Kb.) parts play a sustained chord in measure 13 and a melodic line in measure 14.

15

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

Vl.

Vl.

Vla.

Vla.

Vc.

Kb.

*sible à tra-vers le store Au ray-on qui la co-lo - re Som-meil-le dans le de mi so - leil*

*pp*

3

18

Fl.

Kl.

Hfe.

Bar. Solo

Klav.

Vl.

Vl.

Vla.

Vla.

Vc.

Kb.

U-ne jeu-ne fil - le ver-meil - le

l.v.

ppp l.v.

l.v.

l.v.

mit Dämpfer

pp mit Dämpfer

pp mit Dämpfer

pp



Arthur Honegger

Automne de Six Poèmes  
d'Apollinaire

Instrumenté par Damian Elmer

Orchestration:

Flute

Hautbois

Clarinette en Si

Cor en Fa

Harpe

Piano

Violon I, II

Altos I, II

Violoncelle

Contrebasse

Basson!



# Automne (Six Poèmes d'Apollinaire)

A. Honegger  
arr. D. Elmer

Très modéré ♩ = 63

Flute

Haut-bois

Clarinette en Si

Basson

Cor en Fa

Harpe

Piano

Chant

Violon

Violoncelle

Contrebasse

Très modéré ♩ = 63

*p*, *pp*, *ppp*

5

Handwritten musical score for piano and violin/viola. The score is written on ten staves. The top two staves are for violin and viola. The next two staves are for the right and left hands of the piano. The bottom four staves are for the piano's right and left hands, with the right hand playing in 3/8 time and the left hand in 4/8 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A section of the score is marked with a bracket and the number 5. The score concludes with a double bar line and a 4/4 time signature.

Dynamic markings: *pp*, *mf*, *pp*, *pp*, *pp*.

Performance instructions: *Solo*, *demi ped.*

Time signatures:  $\frac{12}{8}$ ,  $\frac{12}{8}$ ,  $\frac{3}{8}$ ,  $\frac{4}{8}$ .

Handwritten musical score for three staves. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*. The music consists of quarter notes and rests, with some notes beamed together.

Handwritten musical score for piano accompaniment. The top staff is in 12/8 time and contains eighth notes. The middle two staves are in 4/4 time and contain chords. The bottom staff is in 4/4 time and contains eighth notes. The music is written in treble and bass clefs.

Handwritten musical score with lyrics and piano accompaniment. The lyrics are: "Dans le brouillard s'en vont un pa-y-san ca-gneux Et son boef len-te-ment dans le brouillard d'au-". The music is written in treble and bass clefs. There is a triplet of eighth notes in the first staff of this section. The piano accompaniment consists of chords and eighth notes.

Handwritten musical score for a piece in 4/4 time. The score includes vocal lines and piano accompaniment. The lyrics are "tom - ne Qui cache les hameaux pau - vres et vergogneux". The score features various musical notations such as dynamics (*pp*), articulation (accents), and fingerings (10, 8, 3).

*En animant, très peu*

The first system of the musical score consists of five staves. The top three staves are vocal staves, each containing a whole rest. The fourth staff is the vocal line, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The fifth staff is the piano accompaniment, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff.

*En animant, très peu*

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The lyrics "En s'en al-lant là bas le pay san chanton-ne" are written below the vocal line. The piano accompaniment consists of four staves. The first staff is the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff. The second staff is the left hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff. The third staff is the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff. The fourth staff is the left hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff. The fifth staff is the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The dynamic marking *mp* is placed below the piano staff.

The musical score is written on ten staves. The first three staves are for a solo instrument, likely a flute or clarinet, with dynamics markings of *mp* and *Solo*. The next two staves are for a grand piano (G-clef and F-clef), with a key signature of one sharp (F#). The bottom four staves are for a vocal line with French lyrics: "U-ne chanson d'amour et d'in-fi-dé-li-té qui par-le d'u-ne bague et d'un". The score includes various musical notations such as notes, rests, slurs, and articulation marks.

*Sent*

20

Handwritten musical score for piano and voice. The score consists of several systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system includes a piano accompaniment staff with treble and bass clefs. The third system includes a piano accompaniment staff with treble and bass clefs. The fourth system includes a vocal line with lyrics "Oh - l'autom-ne l'automne à fait mourir l'E" and a piano accompaniment staff with treble and bass clefs. The score features various musical notations such as notes, rests, slurs, and dynamic markings like "pp" and "p". Time signatures include 12/8 and 4/4.



Mouv. du début

The first system of the musical score consists of five staves. The top three staves are vocal parts, each starting with a rest followed by a melodic phrase marked *pp*. The fourth staff is a bass line in 12/8 time, featuring a rhythmic pattern of eighth notes. The fifth staff is a grand staff (treble and bass clefs) with a 4/4 time signature, containing piano accompaniment with *pp* markings.

Mouv. du début

The second system of the musical score consists of six staves. The top staff is a vocal line with the lyrics "-té" and "Dans le brouillard s'en vont deux silhouettes". It includes a triplet of eighth notes. The second staff is a vocal line with *pp* markings. The third and fourth staves are a grand staff with piano accompaniment, also marked *pp*. The fifth staff is a bass line in 12/8 time with *pp* markings. The sixth staff is a grand staff with piano accompaniment, marked *pp*.

25

Handwritten musical score for a piano piece, consisting of multiple systems of staves. The score includes:

- System 1:** Four staves. The top three staves (treble clef) contain melodic lines with dynamic markings *pp*. The bottom staff (bass clef) contains a rhythmic accompaniment.
- System 2:** Two staves. The top staff (treble clef) has a *pp* dynamic marking and the instruction *senza ped.*. The bottom staff (bass clef) continues the accompaniment.
- System 3:** Four staves. The top staff (treble clef) has the lyrics "gri- - - ses" written below it. The second and third staves (treble clef) contain melodic lines with *pp* dynamics and a fermata. The bottom two staves (bass clef) continue the accompaniment.

# In der Herberge

Partitur ist in C notiert

Othmar Schoeck Op. 7 No. 3

♩=66

Sehr ruhig.

Flöte

Oboe

Klarinette in B

Fagott

Horn in F

Harfe

Mezzosopran

Bariton

Violine 1

Violine 2

Viola 1

Viola 2

Violoncello

Kontrabass

*p* Sehr ruhig.

*ppp*

*p* Sehr ruhig.

*ppp*

*p*

*ppp*

Sehr ruhig.

*p* Sehr ruhig.

*zart*

Vor mein Bett wirft der Mo-nd ei-nen gre-llen Schein. Ich wä- ne, es ist Früh-reif, was am

*pp* Sehr ruhig.

*ppp*

*pp* Sehr ruhig.

*ppp*

*pp*

*ppp*



14

Fl.

Ob.

Kl. *poco rit.* *zart hervortretend a tempo*

Fg. *poco rit.* *a tempo*

Hn. *poco rit.* *a tempo*

Hfe. *poco rit.* *a tempo*

MezS. *poco rit.* *a tempo*  
Haupt und denk an mein Hei - mat land.

Bar. *poco rit.* *a tempo*  
Haupt und denk an mein Hei - mat - land.

Vl. 1

Vl. 2

Vla.

Vla.

Vc. *poco rit.* *zart hervortretend a tempo*

Kb. *poco rit.* *a tempo*

18

Fl.

Ob.

Kl.

Fg. *dim.* *ritard.*

Hn.

Hfe. *ritard.* *dim.*

MezS.

Bar.

Vl. 1

Vl. 2

Vla. *dim.* *ritard.*

Vla. *dim.* *ritard.*

Vc. *dim.* *ritard.*

Kb. *dim.* *ritard.*

Detailed description: This page of a musical score covers measures 18 through 21. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), and Horn in F (Hfe.). The second system includes Mezzosoprano (MezS.) and Baritone (Bar.). The third system includes Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Flute, Oboe, Clarinet, and Baritone parts are mostly silent, indicated by rests. The Bassoon and Horn in F parts play a melodic line starting in measure 18, marked with a *dim.* (diminuendo) and *ritard.* (ritardando) in measure 19. The Horn part has a single note in measure 18. The Viola parts play a rhythmic pattern of eighth notes, marked with *dim.* and *ritard.*. The Violoncello and Kontrabaß parts play a similar rhythmic pattern, also marked with *dim.* and *ritard.*. The score concludes with a double bar line at the end of measure 21.

# Fragment

Paul Hindemith  
Aron Cäsar Salzmänn

Sehr langsam ♩ = 35

Flöte

Oboe

Klarinette in B  
*mf*

Fagott  
*mf*

Bariton  
*mf* Das An - ge-

Violine I  
*mf*

Violine II  
*mf*

Viola  
*mf*

Cello  
*mf*

Kontrabass  
*mf*

5

Fl. *p*

Ob. *p*

Klar. B

Fag. *p* *pp*

Bar *p*

neh-me die-ser Welt hab ich ge - nos - sen, *p* der Ju - gend Freu -

5

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *mp*



9

Fl.

Ob.

Klar. B

Fag.

Bar

VI. I

VI. II

Vla.

Vc.

Kb.

- den sind, wie lang! wie lang ver-flos - sen. A - pril und Mai —

Detailed description of the musical score: The score is for measures 9, 10, and 11. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Klar. B), Bassoon (Fag.), and Baritone (Bar). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The woodwinds and Baritone play melodic lines, while the strings provide harmonic support. Dynamics include p (piano) and pp (pianissimo). The lyrics are: '- den sind, wie lang! wie lang ver-flos - sen. A - pril und Mai —'

12

Fl.

Ob.

Klar. B

Fag.

Bar

und Ju - li - us sind fer - ne, ich

12

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

3

3

3

3

3

3

3

15

Fl.

Ob.

Klar. B

Fag.

Bar

15

\_\_\_ bin nichts mehr,      ich \_\_\_ bin \_\_\_ nichts mehr *p* ich le - be nicht mehr

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*mp* *p*

*mf*

*mf*

*mf*

19

Fl.

Ob.

Klar. B

Fag.

Bar

19

ger - ne.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*pp*

*mp*

*pp*