

The page is framed by a highly decorative border. The outermost border is a wide, intricate floral and scrollwork pattern. Inside this is a narrower, repeating geometric border. The central area is a large, empty white rectangle.

Richard Strauss

VIER LETZTE LIEDER

für Sopran und Orchester

Partitur

Verlag • G. Henrichs • Leipzig

Orchesterbesetzung

Frühling (Hermann Hesse)

*2 Flöten, 2 Oboen, Englischs Horn, 2 Klarinetten in A, Baßklarinetten in A,
3 Fagotte, 4 Hörner in F, Harfe, Streicher*

Aufführungsdauer: ca. 4 min.

September (Hermann Hesse)

*3 Flöten, 2 Oboen, Englischs Horn, 2 Klarinetten in B, Baßklarinetten in B,
2 Fagotte, 4 Hörner in F & D, 2 Trompeten in C, Harfe, Streicher*

Aufführungsdauer: ca. 4.5 min.

Beim Schlafengehen (Hermann Hesse)

*2 Kleine Flöten, 2 Flöten, 2 Oboen, Englischs Horn, 2 Klarinetten in B,
Baßklarinetten in B, 2 Fagotte, 4 Hörner in F, 2 Trompeten in F, 3 Posaunen,
Tuba, Celesta, Streicher*

Aufführungsdauer: ca. 5.5 min.

Im Abendrot (Joseph Freiherr von Eichendorff)

*2 Flöten, 2 Oboen, Englischs Horn, 2 Klarinetten in B, Baßklarinetten in B,
2 Fagotte, Kontrafagott, 4 Hörner in F & Es, 3 Trompeten in Es, 2 Posaunen,
Baßposaune, Tuba, Pauken, Streicher*

Aufführungsdauer: ca. 8 min.

Uraufführung fand am 22. Mai 1950 in the Royal Albert Hall, London
mit Kirsten Flagstad und The Philharmonia Orchestra
unter Leitung von Wilhelm Furtwängler statt.

VIER LETZTE LIEDER

5

Dr. Willi Schuh und Frau gewidmet.

Frühling

(Hermann Hesse)

20. Juli 1948 in Pontresina

Richard Strauss

Allegretto 5

Flauti
I *p*
II *p*

Oboi
I
II

Corno inglese in Fa

Clarinetti in La
I *p* *pp*
II *p* *pp*

Clarinetto Basso in La
p *pp*

Fagotti
I *p* *pp*
II & III *p*

Corni in Fa
I & II
III & IV

Arpa

Voce
In dämm - ri-gen Gräf - ten

Violini I

Violini II
p

Violenze
p

Violoncelli
p

Contrabassi
p

5

A

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I and II, Oboes I and II, Cor Anglais I, Clarinets in A (I and II), Clarinet in B-flat, Bassoon I, and Bassoons II and III. The string section consists of Violins I and II, Violas, Violoncellos, and Contrabass. A vocal line is positioned above the strings. The score includes dynamic markings such as *p*, *pp*, *p espr.*, and *pizz.*. A rehearsal mark **A** is placed above the first measure of the woodwinds. A measure number '10' is indicated above the first staff of the woodwinds and the Violin I staff. The vocal line contains the German lyrics: 'träum - te ich lang von dei - nen Bäu - - men und blau - en Lüf - - -'. The woodwinds and strings play complex rhythmic patterns, often with slurs and ties, while the vocal line has a more melodic and sustained character.

15 **B**

Fl. I *p*

Fl. II

Ob. I *p espr.*

Ob. II

Cor. I. Fa

Cl. La I *p*

Cl. La II *p*

Cl. B. La

Fg. I *p*

Fg. II, III *p dim.*

Arp. *p*

Voce
ten, von dei - nem Duft und Vo

VI. I *espr.* *p dim.*

VI. II *p espr.* *p dim.*

Vle. *p dim.*

Vc. *p dim.*

Cb.

20

I Fl.
II
I Ob.
II
Cor. I. Fa
I Cl. La
II
Cl. B. La
I Fg.
II, III

p *cresc.* *pp* *mf* *p* *cresc.* *p* *cresc.*

Detailed description: This block contains the first system of the orchestral score. It includes parts for Flute I and II, Oboe I and II, Cor Anglais (Fa), Clarinet in A (La) I and II, Bass Clarinet in A (La), and Bassoon I, II, and III. The music features melodic lines with dynamic markings such as *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), and *mf* (mezzo-forte). A rehearsal mark '20' is placed above the first measure of the Flute I part.

Voce

gel - sang.

20

Detailed description: This block shows the vocal line for the first system. The lyrics are 'gel - sang.' The music is written in a single staff with a treble clef and a key signature of two flats.

VI. I
VI. II
Vle.
Vc.
Cb.

pp *p* *cresc.* *pp* *p* *cresc.* *pp* *p* *cresc.* *pp* *p* *cresc.* *pp* *p* *cresc.* *arco* *cresc.*

Detailed description: This block contains the second system of the orchestral score. It includes parts for Violin I and II, Viola I and II, Violin I and II, and Cello. The music features melodic lines with dynamic markings such as *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), and *arco* (arco). A rehearsal mark '20' is placed above the first measure of the Violin I part.

25 **C** 30

I Fl. *f* *dim.* *p*

II Fl. *f* *dim.* *p*

I Ob. *f* *dim.* *p*

II Ob. *f* *dim.* *p*

Cor. I. Fa *f* *dim.* *p*

I Cl. La *f* *dim.* *p*

II Cl. La *p* *dim.* *p*

Cl. B. La *f* *dim.* *p*

I Fg. *f* *dim.* *p*

II, III Fg. *f* *dim.* *p*

I, II Cor. Fa *f* *dim.* *p*

III, IV Cor. Fa *f* *dim.* *p*

Arp. *f* *p*

Voce Nun liegst du er - schlos - sen

25 30

VI. I *f* *dim.* *p espr.*

VI. II *f* *dim.* *p*

Vle. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

D

I Fl. *p* *cresc.*
 II Fl. *p* *cresc.*
 I Ob. *p* *cresc.*
 II Ob. *p* *cresc.*
 Cor. I. Fa *p* *cresc.*
 I Cl. La *p* *cresc.*
 II Cl. La *p* *cresc.*
 Cl. B. La *p* *cresc.*
 I Fg. *p* *cresc.*
 II, III Fg. *p* *cresc.*
 I, II Cor. Fa *[p]* *p* *cresc.*
 III, IV Cor. Fa *p* *p* *cresc.*
 Arp. *mf* *cresc.*
 Voce
 in Gleiß_____ und Zier,_____ von Licht_____ ü - ber - gos - sen
 VI. I *p* *p espr.* *cresc.*
 VI. II *p* *p* *cresc.*
 Vle. *p* *p* *cresc.*
 Vc. *p* *p* *cresc.*
 Cb. *p* *cresc.*

I Fl. *p* *pp* 40
 II Fl. *p* *pp*
 I Ob. *p* *pp* *cresc.*
 II Ob. *p* *pp* *cresc.*
 Cor. I. Fa *pp* *cresc.*
 I Cl. La *p* *pp* *cresc.*
 II Cl. La *pp* *pp* *cresc.*
 Cl. B. La *pp* *pp* *cresc.*
 I Fg. *p* *pp* *cresc.*
 II, III Fg. *p* *pp* *cresc.*
 I, II Cor. Fa *p* *pp*
 III, IV Cor. Fa *pp*
 Arp. *p* *p* *cresc.*
 Voce
 wie ein Wun - - - - - der vor
 VI. I *p espr.* *pp* *cresc.* 40
 VI. II *pp* *cresc.*
 Vle. *pp* *cresc.*
 Vc. *p* *pp* *cresc.*
 Cb. *pp* *cresc.*

E

Etwas ruhiger

The musical score is arranged in systems. The first system includes Flute I and II, Oboe I and II, Cor. I, Clarinet I and II, Bassoon, Fagott I, II, and III, Cor. II, III, and IV, and Arpeggio. The second system includes the Voice part with lyrics: "mir. Du kennst mich wie -". The third system includes Violin I and II, Viola, Violoncello, and Contrabasso. Dynamics include *p*, *cresc.*, *dim.*, *pp*, *mf*, and *f*. Performance markings include *a 2* and *>*. The tempo marking "Etwas ruhiger" is positioned at the top right.

F *pp subito*

I Fl. *p*
 II Fl. *p*
 I Ob. *cresc.* *pp* *cresc.*
 II Ob. *pp* *cresc.*
 Cor. I. Fa *pp* *cresc.*
 I Cl. La *cresc.* *pp* *cresc.*
 II Cl. La *cresc.* *pp* *pp*
 Cl. B. La *pp cresc.* *pp* *pp* *cresc.*
 I Fg. *cresc.* *pp* *pp* *cresc.*
 II, III Fg. *pp* *cresc.*
 I, II Cor. Fa *I.* *p*
 III, IV Cor. Fa
 Arp. *p*
 Voce
 - - der du lockst mich zart, es zit - tert doch all mei - ne
 50
 VI. I *cresc.* *pp* *cresc.*
 VI. II *cresc.* *pp* *cresc.*
 Vle. *cresc.* *pp* *cresc.*
 Vc. *cresc.* *pp* *pizz.* *arco* *pp* *cresc.*
 Cb. *cresc.* *pp* *pp* *cresc.*
pp cresc. *pp* *pp* *cresc.*

G *p subito*

55 *p subito* 60

Fl. I, II *p cresc.* *p* *cresc.* *p*

Ob. I, II *p* *cresc.* *p*

Cor. I. Fa *p* *cresc.*

Cl. La I, II *p cresc.* *cresc.* *p*

Cl. B. La *p* *cresc.* *p*

Fg. I, II, III *p* *cresc.* *p*

Cor. Fa I, II, III, IV *cresc.* *p*

Arp. *mf* *p*

Voce
Glie - der dei - ne se - li - ge, dei - ne se -

VI. I, II *p* *cresc.* *p*

Vle. *p* *cresc.* *p*

Vc. *p* *cresc.* *p*

Cb. *cresc.* *p*

I Fl. I
 II Fl. II
 I Ob.
 II Ob.
 Cor. I. Fa
 I Cl. La
 II Cl. La
 Cl. B. La
 I Fg.
 II, III Fg.
 I, II Cor. Fa
 III, IV Cor. Fa
 Arp.
 Voce
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

li - ge Ge - - - - - gen - wart!

Musical score for page 15, featuring various instruments and a vocal line. The score includes dynamic markings such as *p*, *f*, *mf*, and *cresc.*, and performance instructions like *dim.* and *65*.

Woodwind and string section score for measures 67-70. The woodwinds include Flutes I & II, Oboes I & II, Cor. I. Fa, Cl. La I & II, Cl. B. La, and Cor. Fa I, II, III, IV. The strings include Arp. and strings I & II. The score features a dynamic of *p* (piano) throughout. Measure 70 is marked with a rehearsal mark '70'.

String section score for measures 67-70. The strings include Violins I & II, Violas, Violas, Violas, Violas, Violas, Violas, and Cellos. The score features a dynamic of *p* (piano) for most instruments, with some parts marked *pizz.* (pizzicato) and *f* (forte) starting in measure 70. Measure 70 is marked with a rehearsal mark '70'.

September

(Hermann Hesse)

20. September 1948 in Montreux

Andante

Instrumentation:
Flauti I, II
III
Oboi I, II
Corno inglese in Fa
Clarinetto I in Si \flat
II
Clarinetto Basso in Si \flat
Fagotti I, II
Corni I & II in Fa
III & IV in Re
Trombe I & II in Do
Arpa
Voce
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Performance Instructions:
LEGGIO
p, *pp*, *espr.*, *pizz.*, *arco*

Tempo: **Andante**

A

I *pp*
 Fl. II *pp*
 III *pp*
 I
 Ob. II
 Cor. I. Fa
 I
 Cl. Sib *pp*
 II *pp*
 Cl. B. Sb *pp*
 I *pp*
 Fg. II *pp*
 Arp.
 Voce
 Der Gar - - - ten trau - ert, Kühl - - - sinkt in die Blu - - - - - men der
 VI. I *pp*
 VI. II *pp*
 Vle.
 Vc. *pp*
 Cb. *pp*
pizz.
arco

C

I
 Fl. II
 III
 I
 Ob.
 II
 Cor. I. Fa
 I
 Cl. Sib
 II
 Cl. B. Sb
 I
 Fg.
 II
 I, II Fa
 Cor.
 III, IV Re
 Arp.
 Voce
 ge - gen. Gol - den tropft Blatt um Blatt nie - - der vom ho - hen A -
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

pp *cresc.* *p* *pizz.* *arco*
pp *cresc.* *p* *pizz.* *arco*
pp *cresc.* *p* *pizz.* *arco*
pp *cresc.* *p* *pizz.* *arco*
pp *cresc.* *p* *pizz.*

5 3 3 3 5 3 3 3
 5 3 3 3
 3 3
 3

D *p subito*

25

Fl. I, II, III

Ob. I, II

Cor. I, Fa

Cl. Si^b I, II

Cl. B. Si^b

Fg. I, II

I, II Fa
Cor.

III, IV Re

Tr. I, II Do

Arp.

Voce

ka - - - zien - baum. Som - - - mer lä - chelt er -

VI. I

VI. II

Vle.

Vc.

Cb.

pp, *p cresc.*, *p*, *pp*, *tr*, *espr.*, *cresc.*, *p subito*, *arco*, *tr*, *3*

This page of a musical score covers measures 30 to 35. The score is for a large orchestra and a voice part. The instruments listed on the left are: Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet in A (Cl. Sib.), Clarinet in Bb (Cl. B. Sb.), Bassoon I (Fg. I), Bassoon II (Fg. II), Trumpet I and II (Tr. I, II Do), Arpeggiator (Arp.), Voice (Voce), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, trills, and dynamic markings. The voice part has the following lyrics: "staznt und matt in den ster - - - ben-den Gar - - - ten -".

Key musical details include:

- Measures 30-31: Flute II, Oboe I, Oboe II, Clarinet in A, and Bassoon I/II play triplets. The Clarinet in Bb and Bassoon I/II have trills.
- Measure 32: Flute II, Oboe I, Oboe II, Clarinet in A, and Bassoon I/II play triplets. The Clarinet in Bb and Bassoon I/II have trills.
- Measures 33-35: Flute II, Oboe I, Oboe II, Clarinet in A, and Bassoon I/II play triplets. The Clarinet in Bb and Bassoon I/II have trills.
- Measures 34-35: Flute II, Oboe I, Oboe II, Clarinet in A, and Bassoon I/II play triplets. The Clarinet in Bb and Bassoon I/II have trills.

I Fl. I *p* 5 *cresc.* *mf* 6 *f*
 II Fl. II *pp* *cresc.* *mf*
 III Fl. III *pp* *cresc.* *mf* *cresc.* *espr.*
 I Ob. I *pp* *cresc.* *mf* *cresc.* *p*
 II Ob. II *pp* *cresc.* *mf* *f espr.* *p*
 Cor. I Fa *pp* *cresc.* *mf*
 I Cl. Si *p* 5 *cresc.* 5 6 *f*
 II Cl. Si *p* *cresc.* 5 6 *f* *p*
 Cl. B. Sb *mf* *cresc.* *f*
 I Fg. *pp* *cresc.* *f* *p*
 II Fg. *pp* *cresc.* *mf* *f* *p*
 I, II Fa Cor. *mf*
 III, IV Re *pp* *mf* *f*
 Tr. I, II Do *pp* *cresc.* *mf* *f*
 Arp. *p* *cresc.*
 Voce *traum.* Lan - ge noch bei den
 VI. I *cresc.* 6 *f*
 VI. II *cresc.* 6 *f* *espr.*
 Vle. *cresc.* *f* *p*
 Vc. *cresc.* *f* *p*
 Cb. *cresc.* *arco* *mf* *f* *p*

This page of a musical score contains measures 45 through 50. The score is for a full orchestra and a vocal soloist. The instruments and parts are listed on the left side of the page: Fl. II, Fl. III, Ob. I, Ob. II, Cor. I. Fa, Cl. I. Sib, Cl. II, Cl. B. Sb, Fg. I, Fg. II, I. II Fa Cor., III, IV Re, Tr. I, II Do, Arp., Voce, VI. I, VI. II, Vle., Vc., and Cb. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into three systems of measures. The first system (measures 45-47) features a vocal line with the lyrics "Ro - - sen bleibt er - stehn," and various instrumental parts. The second system (measures 48-50) continues the orchestral accompaniment. The third system (measures 51-53) shows the continuation of the instrumental parts. Dynamics are indicated throughout, including *p espr.*, *pp*, *f*, *mf*, and *senza sord.*. The page number "24" is located in the top left corner. The measure numbers "45", "46", and "47" are placed above the first, second, and third measures of the first system, respectively. The measure numbers "48", "49", and "50" are placed above the first, second, and third measures of the second system, respectively. The measure numbers "51", "52", and "53" are placed above the first, second, and third measures of the third system, respectively.

This page contains the musical score for measures 48 through 51. The score is for a full orchestra and a voice part. The instruments listed on the left are: Fl. I, Fl. II, III, Ob. I, II, Cor. I (Fa), Cl. Sib I, II, Cl. B. (Sb), Fg. I, II, Cor. I, II (Fa), Cor. III, IV (Re), Arp., Voce, Vl. I, Vl. II, Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including dynamics (p), articulation (accents), and phrasing (slurs). The voice part has lyrics in German: "sehnt sich nach Ruh. Lang - sam tut er die müd - - ge - wor - den". The number 50 is printed above the first staff of the lower section.

This page of a musical score, numbered 55, features a variety of instruments and a vocal line. The instruments listed on the left are:

- I (Trumpet)
- Fl. II (Flute II)
- III (Flute III)
- I, II (Oboe)
- Cor. I. Fa (Cor Anglais)
- I, II (Clarinets in Si \flat)
- Cl. B. S \flat (Bass Clarinet)
- I, II (Fagotti)
- I, II Fa (Trumpets I & II)
- III, IV Re (Trumpets III & IV)
- Arp. (Arpeggiator)
- Voce (Vocalist)
- VI. I, II (Violins I & II)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The vocal line includes the lyrics "Au - - - - - gen zu." with a long note on "gen" and a shorter note on "zu." The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo), and performance instructions like *unis.* (unison). The page number 55 is also written above the violin I staff.

G

60

65

I
Fl. II
III
Cor. I. Fa
I
Cl. Sib
II
Cl. B. Sb
I
Fg.
II

p *pp*

I, II Fa
Cor.
III, IV Re

p *pp*

60

65

VI. I
VI. II
Vle.
Vc.
Cb.

p *pp*

Beim Schlafengehen (Hermann Hesse)

4. August 1948 in Pontresina

Andante

5

A

The musical score is arranged in systems. The top system includes:

- Ottavini I & II
- Flauti I & II
- Oboi I & II
- Corno inglese in Fa
- Clarinetti in Si \flat I & II
- Clarinetto Basso in Si \flat
- Fagotti I & II

The second system includes:

- Cori in Fa I & II, III, IV
- Corni in Fa I, II, III, IV
- Trombe I & II in Fa
- Tromboni I, II & III
- Tuba

The third system includes:

- Celesta
- Voce

The bottom system includes:

- Violini I & II
- Viole
- Violoncelli
- Contrabassi

The vocal line (Voce) begins at measure 5 with the lyrics: "Nun der Tag mich müd' ge-macht,". The instrumental parts for strings and woodwinds begin at measure 5 with a piano (*p*) dynamic marking.

Ott. I, II
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cor. I. Fa
 Cl. Sib I
 Cl. Sib II
 Cl. B. Sb
 Fg. I
 Fg. II
 Tr. I, II Fa
 Cel.
 Voce
 Vl. I
 Vl. II
 Vle.
 Vc.
 Cb.

soll mein sehn - - - - - li - ches Ver - lan - gen freund - lich die ge - stirn - te Nacht, wie ein mü - des

Musical score for page 10, featuring various instruments and a vocal line. The score includes parts for Oboe (Ott. I, II), Flute (Fl. I, II), Clarinet (Cl. Sib I, II), Bassoon (Cl. B. Sb), Trumpet (Tr. I, II Fa), Trombone (Cel.), Violin (Vl. I, II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (Voce) has the lyrics: "soll mein sehn - - - - - li - ches Ver - lan - gen freund - lich die ge - stirn - te Nacht, wie ein mü - des". The score includes dynamic markings such as *pp* and *p*, and articulation like slurs and accents. A rehearsal mark '10' is present above the Violin I staff.

B₁₅

Ott. I, II

Fl. I

Fl. II

Ob. I

Ob. II

Cor. I. Fa

Cl. Sib I

Cl. Sib II

Cl. B. Sb

Fg. I

Fg. II

I & II Cor. Fa

III Cor. Fa

IV Cor. Fa

Tr. I, II Fa

Tb. I

Tb. II, III

Cel.

Voce

Kind emp-fan-gen. Hän-de lasst ver-emp- von al-lem Tun, Stirn ver-giss du

VI. I

VI. II

Vle.

Vc.

Cb.

mf

p

tr

3

pizz.

I Fl. *p* *dim.*
 II Fl. *p* *dim.*
 I Ob. - - -
 II Ob. - - -
 Cor. I. Fa *dim.*
 I Cl. Sib *p* *dim.*
 II Cl. Sib *p* *dim.*
 Cl. B. Sb *p* *dim.*
 I Fg. *p* *dim.*
 II Fg. *p* *dim.*
 I & II Cor. Fa - - -
 III Cor. Fa - - -
 IV Cor. Fa - - -
 Tr. I, II Fa - - -
 I Tb. - - -
 II, III Tb. - - -
 Voce
 al - les Den - ken, al - le mei - ne Sin - - - ne nun wol - len sich in Schlum -
 VI. I *dim.*
 VI. II *dim.*
 Vle. *pizz.* *p*
 Vc. *pizz.* *p*
 Cb. *pizz.* *p*

C Sehr ruhig 25

I Fl. *pp*
 II Fl. *pp*
 I Cl. Sib *pp*
 II Cl. Sib *pp*
 Cl. B. Sbb *pp*
 I Fg. *pp*
 II Fg. *pp*
 I & II Cor. Fa *p* *dim.* *pp*
 III Cor. Fa
 IV Cor. Fa *pp*
 Voce
 - mer sen - ken.
 SOLO *p espr.* 25
 VI. I *pp*
 VI. II *pp*
 Vle. *arco* *pp*
 Vle. *arco* *pp*
 Vc. *pp* *arco* *pp*
 Vc. *pp* *arco* *pp*
 Cb. *pp* *arco* *pp*

D

30

Cl. B. Sb

I

Fg.

II

I & II

Cor. Fa

III

Cor. Fa

IV

VI. I

VI. II

Vle.

Vc.

Cb.

pp

pp

pp

solo

pizz.

arco

arco

arco

arco

35

Cl. B. Sb

I

Fg.

II

I & II

Cor. Fa

III

Cor. Fa

IV

VI. I

VI. II

Vle.

Vc.

Cb.

solo

3

3

3

3

F *pp subito*

45

The musical score is arranged in systems for various instruments and a voice part. The instruments include Oboes (I, II), Flutes (I, II), Clarinets (Soprano I, II, Bass), Bassoon (I, II), Cor Anglais (I, II, III, IV), Trumpets (I, II), Trombones (I, II, III), Tuba, Cymbals (Cel.), and strings (Violins I & II, Violas, Violoncellos, Contrabass). The voice part is for a soloist. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Measure 45 is marked with a forte 'F' and 'pp subito'. The dynamic markings throughout the score include *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), and *ppp* (pianississimo). The voice part has the lyrics: "will in frei - en Flü -". The string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

Ott. I, II
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cor. I. Fa
 Cl. Sib I
 Cl. Sib II
 Cl. B. Sb
 Fg. I
 Fg. II
 I & II
 Cor. Fa
 III
 Cor. Fa
 IV
 Tr. I, II Fa
 I
 Tb.
 II, III
 Tuba
 Cel.
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

Musical score for measures 65-70. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Fagotto, Horn, Trumpet, Trombone, Tuba, Cello, Violin, Viola, and Cello/Double Bass. Dynamics include *pp*, *p*, *mf*, and *pp*. The score features various musical notations such as triplets, slurs, and dynamic markings.

Im Abendrot

(Joseph Freiherr von Eichendorff)

6. Mai 1948 in Montreux

Andante

The musical score is arranged in systems. The first system includes Flauti (anche Ottavini) I & II, Oboi I & II, Corno inglese in Fa, Clarinetti in Sib I & II, Clarinetto Basso in Sib, Fagotti I & II, and Contrafagotto. The second system includes Corni I & II in Fa, III & IV in Mib, Trombe in Mib I & II, III, Tromboni I & II, Trombone basso, and Tuba. The third system includes Timpani and Voce. The fourth system includes Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante' and the dynamic is 'fp' (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

10 **A** 15 41

I Fl. (Ott.)
II
I Ob.
II
Cor. I. Fa
I Cl. Sib
II Cl. B. Sb
Fig. I, II
CFg.

I, II Cor.
III, IV Mib

I, II Tr. Mib
III

Tb. I, II
Tb. B.
Tuba

Timp.

VI. I
VI. II
Vle.
Vc.
Cb.

p
pp

B

I Fl. (Ott.)
 II
 I Ob.
 II
 Cor. I. Fa
 I Cl. Sib
 II
 Cl. B. Sb
 Fg. I, II
 CFg.
 I, II Fa
 Cor.
 III, IV Mi
 Tb. I, II
 Tb. B.
 Tuba
 Timp.
 Voce
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

Musical score for orchestra and voice, measures 42-45. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature is B-flat major. The score includes dynamic markings such as *p* (piano) and *f* (forte). A section marker **B** is located at the top right. The voice part includes the word "Wir" at the end of the line. The number 20 is written above the first measure of the Flute I part.

Fl. (Ott.) I, II
 Ob. I, II
 Cor. I, Fa
 Cl. Sib I, II
 Cl. B. Sb I, II
 Fg. I, II
 CFg.

I, II Fa
 Cor.
 III, IV Mib
 Tr. Mib I, II
 III
 Tb. I, II
 Tb. B.
 Timp.

Voce

— sind durch Not und Freu - - de ge - gan - gen Hand in Hand;... vor Wan -

Vi. I, II
 Vle.
 Vc.
 Cb.

C

I Fl. (Ott.)
 II Fl. (Ott.)
 I Ob.
 II Ob.
 Cor. I. Fa
 I Cl. Sib
 II Cl. Sib
 Cl. B. Sb
 Fg. I, II
 CFg.
 I, II Fa Cor.
 III, IV Mi
 I, II Tr. Mi
 III Tr. Mi
 Tb. I, II
 Tb. B.
 Tuba
 Timp.
 Voce
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

30 - dern ru - - - hen wir - - - nun ü-berm stil - - - len Land. 35 Rings - - - sich die

pp, *p*, *mf*, *dim.*, *ppp*

45 **Tempo primo**

Fl. (Ott.) I *calando* *tr* *pp*

Fl. (Ott.) II *tr* *pp*

Ob. I

Ob. II

Cor. I. Fa

Cl. Sib I

Cl. Sib II *p* *dim.* *pp*

Cl. B. Sb *dim.* *pp*

Fg. I, II

CFg.

I, II Fa

Cor. *pp*

III, IV Miß

Voce

- träu - mend in den Duft. Tritt her und lass sie schwir - ren, bald ist es schla - fens - zelt, -

45 *solo* *espr.*

VI. I *dim.* *pp*

VI. II *dim.* *pp* *p*

Vle. *dim.* *pp* *p*

Vc. *dim.* *pp* *p* *div.*

Cb. *dim.* *pp* *p* *arco*

noch ruhiger

55

50

E

Fl. (Ott.) I II

Ob. I II

Cor. I. Fa

Cl. Sib I II

Cl. B. Sib

Fig. I, II

CFg.

I, II Fa

Cor.

III, IV Miß

Voce

— dass wir uns nicht ver - ir - ren in die - ser Ein - sam - keit. — O wei -

50

(solo)

55

VI. I

VI. II

Vle.

Vc.

Cb.

unis.

div.

pp

TUTTI

rit. 75 Sehr langsam

H

Fl. (Ott.)
I, II: *dim.* *pp* *p*

Ob.
I, II: *dim.* *pp* *p*

Cor. I. Fa
p *dim.* *pp* *p* *p*

Cl. Sib
I, II: *dim.* *pp* *p*

Cl. B. Sbb
dim. *pp* *p*

Fg. I, II
dim. *pp* *p*

CFg.
dim. *pp* *p*

I, II Fa Cor.
dim. *pp* *p*

III, IV Miß
p

Tr. Miß
I, II: *con sord.* *pp*
III: *pp*

Tb. I, II
pp *con .sord.*

Tb. B.
pp *con .sord.*

Tuba
pp *con .sord.*

Voce
wa der Tod?

VI. I
dim. *pp* *p*

VI. II
dim. *pp* *p*

Vle.
dim. *pp* *p*

Vc.
dim. *pp* *div.* *pp* *div.*

Cb.
dim. *pp*

Sehr langsam
rit. muta in Ottavino I

This page of a musical score, page 51, covers measures 85 to 95. The tempo is marked 'Sehr langsam' (Very Slow) and includes a 'rit.' (ritardando) instruction. A key change is indicated by 'muta in Ottavino I' at measure 90. The score is arranged in systems for various instruments:

- Flutes (Fl.):** Fl. (Ott.) I and II. Both parts feature a melodic line with trills starting at measure 90. Dynamics include *pp* and *tr*.
- Oboes (Ob.):** I and II. Both parts are mostly silent, with some notes appearing later in the system.
- Cor Anglais (Cor. I. Fa):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Clarinets (Cl. Sib. I, II):** Parts I and II. Part I starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part II starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Bass Clarinet (Cl. B. Sb.):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Bassoon (Fg. I, II):** Parts I and II. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Contrabassoon (CFg.):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Cor Anglais (I, II Fa):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Cor Anglais (III, IV Mib):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Trumpets (Tr. Mib):** Parts I, II and III. Part I starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part II starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part III starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Trombones (Tb. I, II):** Parts I and II. Part I starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part II starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Tuba (Tb. B.):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Violas (Vl. I, II):** Parts I and II. Part I starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part II starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Violins (Vc.):** Parts I and II. Part I starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90. Part II starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.
- Cello (Cb.):** Part I. Starts at measure 85 with a *p* dynamic, then *dim.* and *pp* by measure 90.

Measure numbers 85, 90, and 95 are clearly marked above the staves. The score includes various musical notations such as slurs, trills, and dynamic markings.