



Introducción

WIDMUNG

FREISINN

DER NUSSBAUM

JEMAND

AUS DEM SCHENKENBUCH

DIE LOTOSBLUME

TALISMANE

LIED DER SULEIKA

LIED DER BRAUT n° 1

LIED DER BRAUT n° 2

AUS DEN HEBRÄISCHEN

RÄTSEL

VENETIANISCHES n° 1

VENETIANISCHES n° 2

HAUPTMANNS WEIB

NIEMAND

IM WESTEN

DU BIST WIE EINE BLUME

AUS DEN ÖSTLICHEN ROSEN

ZUM SCHLUSS

IN DER FREMDE

DIE ROTE HANNE

TALLER DE ORQUESTACIÓN DE LIEDER DE ROBERT SCHUMANN

MARCOS ANDRÉS VIERGE (coord.)

Introducción

WIDMUNG

FREISINN

DER NUSSBAUM

JEMAND

AUS DEM SCHENKENBUCH

DIE LOTOSBLUME

TALISMANE

LIED DER SULEIKA

LIED DER BRAUT n° 1

LIED DER BRAUT n° 2

AUS DEN HEBRÄISCHEN

RÄTSEL

VENETIANISCHES n° 1

VENETIANISCHES n° 2

HAUPTMANNS WEIB

NIEMAND

IM WESTEN

DU BIST WIE EINE BLUME

AUS DEN ÖSTLICHEN ROSEN

ZUM SCHLUSS

IN DER FREMDE

DIE ROTE HANNE

Título: *Taller de orquestación de lieder de Robert Schumann*
Coordinador: Marcos Andrés Vierge

Primera edición: 2013

Diseño: Pretexto
Fotografía cubierta: Iñaki Zaldua

© de las partituras: los autores

© Universidad Pública de Navarra / Nafarroako Unibertsitate Publikoa

Traducción al español de los lieder cedidas por la Fundación Juan March

ISBN: 978-84-695-8850-8

Coordinación editorial: Servicio de Publicaciones
Universidad Pública de Navarra
Campus de Arrosadia
31006 Pamplona
publicaciones@unavarra.es

Introducción

El Curso de Verano *Schumann para todos: Taller de orquestación: segunda edición* (2012) surgió como continuación del curso *Mahler para todos* que se desarrolló durante el verano de 2011. E igual que se hizo en la anterior ocasión, la Universidad Pública de Navarra, en su apuesta por poner a disposición del público un material que ha suscitado interés, ha editado en acceso abierto esta publicación que recoge una selección del trabajo realizado por el alumnado que asistió al taller de orquestación de lieder de Robert Schumann.

Por lo tanto, este trabajo supone un segundo volumen con un formato semejante al primero (*Taller de orquestación de lieder de Gustav Mahler*): partitura general y partes de las orquestaciones de los lieder de Robert Schumann, así como el enlace a You Tube del concierto fin de curso en el que se interpretaron las versiones originales de los lieder y las orquestaciones realizadas por el alumnado.

Como en el caso del curso *Mahler para todos*, cabe destacar la colaboración con el Conservatorio Superior de Música de Navarra, desde su Cátedra de Canto, aportando el trabajo de las estudiantes de dicha especialidad, así como la intervención de la catedrática de piano Maite Ascunce y la colaboración especial del barítono Iñaki Fresán. Pero hay que insistir nuevamente en que ninguna de las dos ediciones habrían sido posibles y hubieran obtenido resultados tan satisfactorios si no se hubiera contado con la

colaboración totalmente desinteresada de la Orquesta Sinfónica de Navarra, imprescindible para las proyecciones de las orquestaciones en los ensayos y definitivamente en los conciertos finales de curso, todo ello bajo la dirección musical de Joseba Torre.

No es objeto de estas notas describir los valores del repertorio trabajado, aunque como mínimo se pueda decir que se trata no solamente de uno de los mayores aportes del catálogo de Robert Schumann, sino de una de las joyas del patrimonio musical occidental. En concreto, el ciclo *Myrten, Op.25* fue un regalo de bodas para su esposa Clara y cuenta con textos de autores referenciales como Rückert, Goethe, Byron, Robert Burns o Heinrich Heine, reflejando el amor por la literatura propio de Schumann. Esta publicación presenta 20 lieder de este ciclo que se caracterizan por su especial brevedad, algo que lejos de suponer una facilidad para su orquestación, coloca al arreglista en situación de gran atención a todo tipo de detalles que cada lied presenta en su escritura original. La lectura de los textos, la audición de la obra original para canto y piano y por último la orquestación presentada como fruto del trabajo del curso de verano, supone una experiencia estética múltiple, como diverso fue el trabajo de todos aquellos que contribuyeron a que dicho curso y esta edición haya sido posible. Muchas gracias a todos.

Marcos Andrés Vierge

Director académico

Introducción

WIDMUNG

FREISINN

DER NUSSBAUM

JEMAND

AUS DEM SCHENKENBUCH

DIE LOTOSBLUME

TALISMANE

LIED DER SULEIKA

LIED DER BRAUT n° 1

LIED DER BRAUT n° 2

AUS DEN HEBRÄISCHEN

RÄTSEL

VENETIANISCHES n° 1

VENETIANISCHES n° 2

HAUPTMANNS WEIB

NIEMAND

IM WESTEN

DU BIST WIE EINE BLUME

AUS DEN ÖSTLICHEN ROSEN

ZUM SCHLUSS

IN DER FREMDE

DIE ROTE HANNE

Orquestaciones



Introducción

WIDMUNG

FREISINN

DER NUSSBAUM

JEMAND

AUS DEM SCHENKENBUCH

DIE LOTOSBLUME

TALISMANE

LIED DER SULEIKA

LIED DER BRAUT n° 1

LIED DER BRAUT n° 2

AUS DEN HEBRÄISCHEN

RÄTSEL

VENETIANISCHES n° 1

VENETIANISCHES n° 2

HAUPTMANN'S WEIB

NIEMAND

IM WESTEN

DU BIST WIE EINE BLUME

AUS DEN ÖSTLICHEN ROSEN

ZUM SCHLUSS

IN DER FREMDE

DIE ROTE HANNE

Widmung

WIDMUNG
Robert Schumann

Letra:
Friedrich Rückert

Orchestration:
Roberto Inglés
(2012)

Widmung

Du meine Seele, du mein Herz,
du meine Wonn', o du mein Schmerz,
du meine Welt, in der ich lebe,
mein Himmel du, darein ich schwebe,
o du mein Grab, in das hin-ab
ich ewig meinen Kummer gab!

Du bist die Ruh, du bist der Frieden,
du bist vom Himmel mir beschieden.

Dass du mich liebst, macht mich mir wert,
dein Blick hat mich vor mir verklärt,
du hebst mich liebend über mich,
mein guter Geist, mein bess'res Ich!

Dedicatoria

¡Tú, alma mía, tú, corazón mío,
tú, placer mío, oh, tú, dolor mío.
tú, mundo en el que yo habito,
tú, cielo en el que me elevo,
oh, tú, sepulcro mío,
donde enterré para siempre mi dolor!

Tú eres la calma, tú eres la paz,
tú me has sido enviada del cielo.

Que tú me ames me da valor,
tu mirada me ha transfigurado,
por tu amor me siento enaltecido,
¡mi buen espíritu, mi mejor yo!

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Widmung

ROBERT SCHUMANN

Orchestration:
ROBERTO INGLÉS
(2012)

Innig, lebhaft

Flute
mp

Oboe
mp

Clarinet in B \flat

Bassoon
a 2
mp

Horn in F

Trumpet in B \flat

Trombone

Timpani

Voice
f
Du mei-ne See - le, du mein Herz, du mei-ne

Violin I
mf *f*

Violin II
mf *f*

Viola
mf *f*

Violoncello
mf *f*

Contrabass
mf *f*

4

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Wonn', ____ o du mein Schmerz, du mei-ne Welt, ____ in der ich

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

7

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

le - be, mein Him - mel du, — dar - ein ich schwe - be, o du mein Grab, in das hin -

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1^a
mp

B♭ Tpt.

Tbn.

Timp.
mp

V.
8
ab ich e - wig mei - nen Kum - mer gab!

11 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Fl.

Ob.

B♭ Cl. *p*

Bsn. *mp* a 2

Hn.

B♭ Tpt.

Tbn.

Timp.

V. *p*

Du bist die Ruh', du bist _____ der Frie - den,

14

Vln. I *p* Détaché

Vln. II *p* Détaché

Vla. *p* Détaché

Vc. *p*

Cb. *p*

18

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

Ob. *p* *mp* *p* *mp*

B^b Cl.

Bsn.

Hn.

B^b Tpt.

Tbn.

Timp.

V. du bist vom Him - mel mir bes-chie - den. Dass du mich

18

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

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

Vla. *mp* *p* *mp*

Vc. *Détaché*

Cb. *Détaché*

22 *rit.*

Fl.

Ob.

B♭ Cl.

Bsn. a 2

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

liebst, macht mich mir werth, dein Blick hat mich vor mir verklärt, du hebst mich

22 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

rit.

Fl. *p*

Ob.

B♭ Cl. ^{1°} *mp*

Bsn. *p*

Hn. ^{a 2} *p*

B♭ Tpt.

Tbn.

Timp. *p*

V. ₈
 lie - bend ü - ber mich, mein gu - ter Geist, mein bess'-res Ich!

26

rit.

Vln. I

Vln. II

Vla. *p*

Vc. *mp*

Cb. *mp*

30 *a tempo*

Fl. *mf*

Ob. *mf*

B \flat Cl. *f*

Bsn. *f* a 2

Hn.

B \flat Tpt.

Tbn.

Timp.

V. *f*

Du mei-ne See - le, du mein Herz, du mei-ne Wonn', o du mein

30 *a tempo*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

33 *steigend und eilend*

Fl.

Ob.

B♭ Cl.

Bsn. *a 2* *mf*

Hn.

B♭ Tpt.

Tbn.

Timp.

V. *>*
Schmerz, du mei-ne Welt, in der ich le - be, mein Him - mel *>*

33 *steigend und eilend*

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

mf *rit.*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

du, _____ dar - ein ich schwe - be, mein gu - ter Geist, mein bess' - res

36

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 *rit.*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn.

B♭ Tpt.

Tbn.

Timp.

V. *8*
Ich!

39 *rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb. *p*

42 *rit.*

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Timp. *mp*

V. *8*

42 *rit.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Flute

Innig, lebhaft

The musical score for the Flute part of 'Widmung' by Robert Schumann, arranged by Roberto Inglés. The score is in 3/4 time and consists of 40 measures. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo and mood are 'Innig, lebhaft'. The score is divided into systems of five measures each. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 6 has a mezzo-piano (*mp*) dynamic. Measure 10 includes a *rit.* marking and a 4-measure rest. Measure 18 features a first ending (*1^a*) with dynamics *p*, *mp*, *mp*, and *mf*, and includes triplet markings. Measure 21 has a *p* dynamic. Measure 26 includes *rit.* and *a tempo* markings, with dynamics *p* and *mf*. Measure 34 is marked 'steigend und eilend' with a 2-measure rest and a mezzo-forte (*mf*) dynamic. Measure 39 includes *rit.* markings and dynamics *p* and *mp*.

Oboe

Innig, lebhaft

The musical score for the Oboe part consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked "Innig, lebhaft".

- Staff 1 (Measures 1-5):** Starts with a dynamic of *mp*. The melody is composed of dotted half notes and whole notes, with a fermata over the final measure.
- Staff 2 (Measures 6-12):** Measure 6 has a fermata. Measure 7 contains a triplet of eighth notes. Measure 8 has a first ending bracket (*1°*) over a quarter note. The dynamic is *mp*.
- Staff 3 (Measures 13-19):** Measure 13 is marked *rit.* and features a tremolo. Measure 14 has a fourth ending bracket (*4*). Dynamics range from *p* to *mp*.
- Staff 4 (Measures 20-25):** Measure 20 has a first ending bracket (*1°*) and is marked *rit.*. The dynamic is *p*.
- Staff 5 (Measures 26-30):** Measure 26 is marked *rit.*. Measure 30 is marked *a tempo*. The dynamic is *mf*.
- Staff 6 (Measures 31-36):** Measure 31 is marked *steigend und eilend*. Measure 32 has a second ending bracket (*2*).
- Staff 7 (Measures 37-40):** Measure 37 is marked *rit.*. Measure 39 has a dynamic of *p*. Measure 40 is marked *rit.*.
- Staff 8 (Measures 41-48):** Measure 41 is marked *rit.*. Measure 42 has a dynamic of *p*. Measure 47 has a dynamic of *mp*.

Clarinet in B \flat

Innig, lebhaft

8 *mf* 1°

11 *rit.*

14 *p* 7 *p*

25 *rit.* 1° *mp* *rit.*

29 *a tempo* 1° *f*

32

35 *steigend und eilend* *mf* *rit.*

38 *rit.* *p* *p* *mp*

Bassoon

Innig, lebhaft

a 2

mp

7

2 a 2 rit.

mf

14

3 a 2

mp

21

a 2 p rit.

26

rit. a tempo a 2 p f

32

steigend und eilend a 2 rit. mf

38

rit. rit. p p mp

Horn in F

Innig, lebhaft

10 *mp* *rit.* 1^a

14 *rit.* *p* a 2

28 *rit.* *a tempo* 5 *steigend und eilend* 2

37 *rit.* 2 *rit.* *rit.* *mp*

Detailed description: The score is written for Horn in F in 3/2 time. It consists of four staves of music. The first staff (measures 10-13) starts with a dynamic of *mp* and a *rit.* marking. It features a first ending bracket labeled '1^a' and a hairpin crescendo. The second staff (measures 14-17) begins with a key signature change to three sharps (F# major) and a dynamic of *p*. It includes a second ending bracket labeled 'a 2'. The third staff (measures 28-31) returns to the original key signature (two flats) and includes markings for *rit.*, *a tempo*, and a dynamic of 5. The final section (measures 37-40) features a dynamic of 2, *rit.* markings, and ends with a dynamic of *mp*.

Trumpet in B \flat

Innig, lebhaft

12 rit. 11 rit.

26 2 rit. a tempo 5 steigend und eilend 2

37 rit. 2 rit. rit. mp

Detailed description: This is a musical score for a Trumpet in B-flat. It consists of three systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. It contains measures 1 through 11. Measure 1 has a dynamic marking of **12**. Measures 2-10 are marked *rit.* (ritardando). Measure 11 has a dynamic marking of **11**. The second system starts at measure 26 and contains measures 26 through 36. Measure 26 has a dynamic marking of **2**. Measures 27-30 are marked *rit.*. Measure 31 has a dynamic marking of **5** and is marked *a tempo*. Measure 32 has a dynamic marking of **2** and is marked *steigend und eilend* (accelerando). The third system starts at measure 37 and contains measures 37 through 42. Measures 37-41 are marked *rit.*. Measure 42 has a dynamic marking of **mp** (mezzo-piano) and ends with a double bar line.

Trombone

Innig, lebhaft

12 *rit.* 11 *rit.*

Musical notation for Trombone, measures 12-14. Measure 12 has a fermata. Measure 13 has a fermata. Measure 14 has a melodic line with a fermata.

26 *rit.* *a tempo* 5 *steigend und eilend* 2

Musical notation for Trombone, measures 26-28. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 has a fermata. Measure 29 has a melodic line with a fermata. Measure 30 has a melodic line with a fermata.

37 *rit.* 2 *rit.* *rit.* *mp*

Musical notation for Trombone, measures 37-40. Measure 37 has a fermata. Measure 38 has a melodic line with a fermata. Measure 39 has a fermata. Measure 40 has a fermata. Measure 41 has a melodic line with a fermata. Measure 42 has a melodic line with a fermata. Measure 43 has a melodic line with a fermata. Measure 44 has a melodic line with a fermata. Measure 45 has a melodic line with a fermata. Measure 46 has a melodic line with a fermata. Measure 47 has a melodic line with a fermata. Measure 48 has a melodic line with a fermata. Measure 49 has a melodic line with a fermata. Measure 50 has a melodic line with a fermata. Measure 51 has a melodic line with a fermata. Measure 52 has a melodic line with a fermata. Measure 53 has a melodic line with a fermata. Measure 54 has a melodic line with a fermata. Measure 55 has a melodic line with a fermata. Measure 56 has a melodic line with a fermata. Measure 57 has a melodic line with a fermata. Measure 58 has a melodic line with a fermata. Measure 59 has a melodic line with a fermata. Measure 60 has a melodic line with a fermata. Measure 61 has a melodic line with a fermata. Measure 62 has a melodic line with a fermata. Measure 63 has a melodic line with a fermata. Measure 64 has a melodic line with a fermata. Measure 65 has a melodic line with a fermata. Measure 66 has a melodic line with a fermata. Measure 67 has a melodic line with a fermata. Measure 68 has a melodic line with a fermata. Measure 69 has a melodic line with a fermata. Measure 70 has a melodic line with a fermata. Measure 71 has a melodic line with a fermata. Measure 72 has a melodic line with a fermata. Measure 73 has a melodic line with a fermata. Measure 74 has a melodic line with a fermata. Measure 75 has a melodic line with a fermata. Measure 76 has a melodic line with a fermata. Measure 77 has a melodic line with a fermata. Measure 78 has a melodic line with a fermata. Measure 79 has a melodic line with a fermata. Measure 80 has a melodic line with a fermata. Measure 81 has a melodic line with a fermata. Measure 82 has a melodic line with a fermata. Measure 83 has a melodic line with a fermata. Measure 84 has a melodic line with a fermata. Measure 85 has a melodic line with a fermata. Measure 86 has a melodic line with a fermata. Measure 87 has a melodic line with a fermata. Measure 88 has a melodic line with a fermata. Measure 89 has a melodic line with a fermata. Measure 90 has a melodic line with a fermata. Measure 91 has a melodic line with a fermata. Measure 92 has a melodic line with a fermata. Measure 93 has a melodic line with a fermata. Measure 94 has a melodic line with a fermata. Measure 95 has a melodic line with a fermata. Measure 96 has a melodic line with a fermata. Measure 97 has a melodic line with a fermata. Measure 98 has a melodic line with a fermata. Measure 99 has a melodic line with a fermata. Measure 100 has a melodic line with a fermata.

Timpani

Innig, lebhaft

11 *mp* *rit.*

14 *rit.* *p*

28 *rit.* *a tempo* **5** *steigend und eilend* **2** *rit.*

38 **2** *rit.* *rit.* *mp*

Detailed description: The score is written on a single bass clef staff. It begins with a 3/2 time signature and a key signature of two flats. The first system (measures 1-13) features a 11-measure rest followed by a half note G2, a quarter note G2, and a half note G2, with a dynamic of *mp* and a *rit.* marking. The second system (measures 14-27) starts with a 14-measure rest, followed by a half note G2, a quarter note G2, and a half note G2, with a dynamic of *p* and a *rit.* marking. The third system (measures 28-37) begins with a 28-measure rest, followed by a half note G2, a quarter note G2, a 5-measure rest, a 2-measure rest, and a half note G2, with dynamics of *rit.*, *a tempo*, and *rit.*. The fourth system (measures 38-40) starts with a 38-measure rest, followed by a half note G2, a quarter note G2, and a half note G2, with dynamics of *rit.*, *rit.*, and *mp*. The piece concludes with a double bar line.

Voice

Innig, lebhaft

f

Du mei-ne See-le, du mein Herz, du mei-ne Wonn', o du mein

5
Schmerz, du mei-ne Welt, in der ich le - be, mein Him - mel du, dar - ein ich

9
schwe - be, o du mein Grab, in das hin - ab ich e - wig mei-nen Kum - mer

13
rit. *p*
gab! Du bist die Ruh', du bist der Frie - den, du bist vom

19
Him - mel mir bes - chie - den. Dass du mich liebst, macht mich mir

23
rit.
werth, dein Blick hat mich vor mir ver - klärt, du hebst mich

26
rit.
lie - bend ü - ber mich, mein gu - ter Geist, mein bess' - res Ich!

30
f a tempo
Du mei-ne See - le, du mein Herz, du mei-ne Wonn', o du mein Schmerz, du mei-ne

34
steigend und eilend *rit.*
Welt, in der ich le - be, mein Him - mel du, dar - ein ich schwe - be, mein gu - ter

38
rit. *rit.* **2**
Geist, mein bess' - res Ich!

Violin I

Innig, lebhaft

The musical score for Violin I consists of ten staves of music. The first staff begins with the tempo marking "Innig, lebhaft" and includes dynamic markings of *mf* and *f*. The second staff continues with *mf*. The third staff shows a transition to a *rit.* section followed by a *Détaché* section with triplets and a *p* dynamic. The fourth staff continues the triplet patterns with dynamics of *mp*, *p*, and *mp*. The fifth staff features a *rit.* section with a *mp* dynamic, followed by a *2* (second) section and another *rit.* section, ending with an *a tempo* section and a *f* dynamic. The sixth staff continues with *mf* dynamics. The seventh staff is marked "steigend und eilend" and features *mf* dynamics. The eighth staff includes *rit.* markings and a *p* dynamic. The final staff concludes with *rit.* markings and a *mp* dynamic.

Violin II

Innig, lebhaft

The musical score for Violin II consists of nine staves of music. The first staff (measures 1-3) is marked **Innig, lebhaft** and features a melodic line with dynamics *mf* and *f*, and accents (*V*). The second staff (measures 4-6) continues the melodic line with a *mf* dynamic. The third staff (measures 7-11) shows the melodic line with dynamics *f* and *mf*. The fourth staff (measures 12-16) begins with a *rit.* marking and a *p* dynamic, followed by a **Détaché** section with triplets and a *p* dynamic. The fifth staff (measures 17-20) continues the triplet pattern with dynamics *mp*, *p*, and *mp*. The sixth staff (measures 21-24) continues the triplet pattern with dynamics *mp* and *p*. The seventh staff (measures 25-30) includes a *rit.* marking, a *mp* dynamic, a **2** (second) marking, another *rit.* marking, and an *a tempo* marking with a *f* dynamic. The eighth staff (measures 31-33) continues the melodic line with dynamics *f* and *mf*. The ninth staff (measures 34-36) is marked **steigend und eilend** and features a melodic line with dynamics *f* and *mf*. The tenth staff (measures 37-40) concludes with a *rit.* marking and dynamics *p* and *mp*.

Viola

Innig, lebhaft

mf f f f

mf

rit.

Detaché
p

mp p mp

rit. mp

p rit.

a tempo
f

steigend und eilend
rit.

rit. rit. p mp

Violoncello

Innig, lebhaft

3

7

14

21

25

30

33

39

42

mf *f* *f* *f* *f* *mf* *p* *Détaché* *rit.* *mp* *a tempo* *f* *rit.* *steigend und eilend* *rit.* *mp* *rit.* *mp*

Contrabass

Innig, lebhaft

mf < *f* < *f* < *f* < *mf*

7 *rit.*

14 *p*

21 *Détaché*

25 *rit.* *mp* *rit.* *a tempo* *f*

31 *steigend und eilend* *rit.*

38 *rit.* *rit.* *p* *mp*

Freisinn

FREISINN
Robert Schumann

Letra:
Johann W. Goethe

Orchestration:
Roberto Inglés
(2012)

Freisinn

Lasst mich nur auf meinem Sattel gelten!
bleibt in euren Hütten, euren Zelten!
und ich reite froh in alie Ferne.
Über meiner Mütze nur die Sterne.
Er hat euch die Gestirne gesetzt
ais Leiter zu Land und See,
damit ihr euch darán ergózt,
stets blickend in die Höh'.
Lass mich nur auf meinem Sattel gelten!
bleibt in euren Hütten, euren Zelten!
Und ich reite froh in alie Ferne.
Über meiner Mütze nur die Sterne.

Espíritu de libertad

¡Dejadme montar en mi silla y quedaos
vosotros en vuestras cabañas y tiendas!
Y cabalgaré alegre muy lejos,
sobre mi cabeza solo las estrellas.
El os ha puesto a los astros como guías
en la tierra y en el mar,
para que os deleitéis con ellos,
mirando siempre hacia la altura.
¡Dejadme montar en mi silla y quedaos
en vuestras cabañas y tiendas!
Y cabalgaré alegre muy lejos,
sobre mi cabeza solo las estrellas.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Freisinn

ROBERT SCHUMANN

Orchestration:
ROBERTO INGLÉS
(2012)

Frisch

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Voice

Violin I

Violin II

Viola

Violoncello

Contrabass

Lasst mich nur auf mei-nem Sat-tel gel - ten!

5

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf*

Hn. *mf*

B \flat Tpt. *mf*

Tbn. *mf*

Timp. 3

V. *mf*

Bleibt in eu - ren Hüt-ten, eu-ren Zel - ten! Und ich

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

rei - te froh in al - le Fer - ne, ü - ber mei - ner Mü-tze nur die Ster - ne.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Er hat euch die Ge - stir - ne ge - setzt als Lei - ter zu Land und See;

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

Fl. *p* *a2 tr*

Ob. *p*

B \flat Cl. *p*

Bsn. *p*

Hn. *f*

B \flat Tpt. *f*

Tbn. *f* *a2*

Timp. *f*

V. *f*

da - mit ihr euch da - ran — er - götzt, stets blick - end in die H \ddot{o} h'.

18

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

26

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Timp. 3

V. 8

Bleibt in eu - ren Hüt-ten, eu-ren Zel - ten! Und ich

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

rei - te froh in al - le Fer - ne, ü - ber mei - ner Mü-tze nur die Ster - ne.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

Frisch

Musical score for Flute, measures 1-30. The score is in 4/4 time and B-flat major. It features various dynamics (mf, f, p) and articulations (trills, slurs, accents). Measure numbers 7, 12, 18, 26, and 30 are indicated at the start of their respective staves.

Measures 1-6: *mf*, 4-measure rest, *mf*

Measures 7-11: *f*

Measures 12-17: *p*, 2-measure rest

Measures 18-25: *p*, trill, 4-measure rest

Measures 26-29: *mf*, *mf*

Measures 30-31: *mf*, *f*

Oboe

Frisch

4

mf *mf*

7

f

12

p

18

p 4

26

mf *mf*

30

mf *f*

Clarinet in B \flat

Frisch

Musical score for Clarinet in B \flat , measures 1-31. The score is in 4/4 time and B-flat major. It features dynamic markings *f*, *p*, and *mf*, and includes trills and slurs. Measure numbers 9, 13, 18, and 31 are indicated. The score consists of four staves of music.

Bassoon

Frisch

4

mf

mf

7

a 2

f

12

4

p

20

4

mf

27

mf

31

a 2

mf

f

Horn in F

Frisch

f

4 *f* *mf* 3

10 *f* a 2 7

21 *f*

25 *f* *mf* 3

31 *mf* *f* a 2

Trumpet in B \flat

Frisch

5

12

23

27

f

mf

f

mf

f

4

7

4

4

Trombone

Frisch
a 2

5

12

23

27

Timpani

Frisch

The musical score for the Timpani part, titled "Frisch", is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece is marked with a forte (*f*) dynamic. The score consists of four staves of music, with measure numbers 4, 14, and 25 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) and a sextuplet (indicated by a '6' above the notes). The piece concludes with a double bar line at the end of the fourth staff.

Voice

Frisch

f

Lasst mich nur — auf mei - nem Sat - tel

4
gel - ten! Bleibt in eu - ren Hüt-ten, eu-ren Zel - ten! Und ich

9
rei - te froh in al - le Fer - ne, ü - ber mei - ner Mü-tze nur die

13
p
Ster - ne. Er hat euch die Ge - stir-ne ge-setzt als Lei-ter zu Land und See;

18
da-mit ihr euch da - ran — er-götzt, stets blick-end in die Höh'.

23
f
Lasst mich nur — auf mei - nem Sat - tel gel - ten!

27
Bleibt in eu - ren Hüt-ten, eu-ren Zel - ten! Und ich rei - te froh in al - le

31
Fer - ne, ü - ber mei - ner Mü-tze nur die Ster - ne.

Violin I

Frisch

The musical score for Violin I is written in 4/4 time with a key signature of two flats (B-flat major). The tempo and mood are indicated as 'Frisch'. The score consists of eight staves of music, with measure numbers 4, 8, 13, 18, 23, 27, and 31 marked at the beginning of their respective staves. The dynamics range from *f* (forte) to *p* (piano). The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several accents and slurs. The first staff starts with a *f* dynamic and includes three 'v' markings above the notes. The second staff continues with *f* dynamics and accents. The third staff also features *f* dynamics. The fourth staff begins with a *p* dynamic. The fifth staff returns to *f* dynamics. The sixth staff shows a dynamic shift from *mf* to *f*. The seventh staff continues with *f* dynamics. The eighth staff concludes with a *mf* dynamic followed by a *f* dynamic.

Violin II

Frisch

Musical score for Violin II, titled "Frisch" by Robert Schumann, arranged by Roberto Inglés. The score is in 4/4 time, key of B-flat major, and consists of 32 measures. The dynamics and markings are as follows:

- Measures 1-3: *f* (forte), with accents (>) on the first and second notes.
- Measures 4-7: *f* (forte), with accents (>) on the first and fourth notes.
- Measures 8-11: *f* (forte), with accents (>) on the first and fourth notes.
- Measures 12-16: *p* (piano), with a fermata over the first measure.
- Measures 17-21: *f* (forte), with accents (>) on the first and fourth notes.
- Measures 22-25: *mf* (mezzo-forte), with accents (>) on the first and fourth notes.
- Measures 26-29: *f* (forte), with accents (>) on the first and fourth notes.
- Measures 30-32: *mf* (mezzo-forte) and *f* (forte), with accents (>) on the first and fourth notes.

Viola

Frisch

4

8

12

17

22

26

30

f

f

f

p

f

mf *f*

mf *f*

Violoncello

Frisch

f

4

f

8

f

12

p

18

f

23

mf *f*

27

31

mf *f*

Contrabass

Frisch

The musical score for Contrabass consists of eight staves of music. The first staff begins with the tempo marking 'Frisch' and a dynamic of *f*. It features a series of eighth-note patterns with accents and slurs. The second staff continues with a similar pattern, marked *f*. The third staff shows a continuation of the eighth-note pattern, also marked *f*. The fourth staff features a change in dynamics to *p* and includes a slur over the first two measures. The fifth staff returns to a dynamic of *f*. The sixth staff starts with a dynamic of *mf* and includes a *f* dynamic marking later in the staff. The seventh staff continues with a dynamic of *f*. The eighth staff concludes the piece with a dynamic of *mf* and a final *f* dynamic marking.

Der Nussbaum

DER NUSSBAUM
Robert Schumann

Letra:
Julius Mosen

Orchestration:
Mikel Bikandi
(2012)

Der Nussbaum

Es grünert ein Nussbaum vor dem Haus,
duftig, luftig breitet er blatt'rig die Äste aus.
Viel liebliche Blüten stehen dran;
linde Winde kommen, sie herzlich zu umfah'n.
Es flüstern je zwei zu zwei gepaart,
neigend, beugend zierlich zum Kusse die
Hauptchen zart.
Sie flüstern von einem Magdlein, das dachte die
Nachte
und Tage lang, wüsste ach! selber nicht was!
Sie flüstern, wer mag versteh'n so gar leise
Weis?
Flüstern von Bräut'gam und nächstem Jahr.
Das Magdlein horchet, es rauscht im Baum;
sehndend, wahnend sink es lachelnd in Schlaf
und Traum.

El nogal

Verdea un nogal ante la casa,
airoso y perfumado extiende sus ramas
cuajadas.
Está cubierto por muy lindas flores;
y suaves céfiros las rodean amorosamente.
Susurran emparejadas de dos en dos,
inclinándose
y doblando delicadamente sus tiernas cabecitas
para besar.
Susurran de una doncella que piensa de día y
de noche sin saber, ay, en qué.
Susurran ¿quién podrá comprender tan delicada
melodía?
murmuran algo sobre el novio y el año que
viene.
La doncella escucha, se oye crujir el árbol;
se sumerge en sus sueños llena de anhelo y de
ilusiones.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON

HORN IN F

TROMBONE

TIMPANI/GONG/CHIMES

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

4

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

vor dem Haus, duf - tig, luf - tig

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

todos

la mitad

p *mp* *p*

8

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

brei - tet er blätt - rig die Ae - ste aus.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Fl. *p*

Ob. *a 2 p mp*

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

Bsn. *p*

Hn.

Tbn.

Timp.
Gong
Chm.

V. *p*
Viel lieb - li-che Blü - then ste - hen d'ran;

11

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

15

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

lin - de Win - de kom - men, sie

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

la mitad

p *mp*

p

23

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

flü - stern je zwei zu zwei ge-paart,

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 *ritenuto*

Fl.

Ob. *a 2*
p *mp* *p*

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. *a 2*
p *mp* *p*

Tbn.

Timp.
Gong
Chm. *chimes up*

V. *zart.* *p* Sie

30 *ritenuto*

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Fl.

Ob. 1° 2°

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1^a 2^a

Tbn.

Timp.
Gong
Chm.

V.
flü - stern von ei - nem Mägd - lein, das däch - te die

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

Näch - te und Ta - - - ge lang,

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 *ritardando*

Fl.

Ob. *a 2*

B \flat Cl. 1

B \flat Cl. 2

Bsn. *1 $^\circ$*

Hn. *1 a* *a 2*

Tbn. *1 $^\circ$* *2 $^\circ$*

Timp. Gong Chm.

V. *p*

wüss - te ach! sel - ber nicht was. Sie

39 *ritardando*

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. a 2

Hn.

Tbn.

Timp. timpani

Gong

Chm. timpani

V.

Flü - stern von Bräut' - gam und

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

ritardando

a 2

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

Tbn.

Timp. Gong Chm.

Gong

chimes down

p

V.

näch - stem Jahr, vom näch - stem Jahr.

53

ritardando div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Fl. *p* 1^a

Ob.

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. *p* 1^o

Hn.

Tbn.

Timp.
Gong
Chm.

V. *p*

Das Mägd - lein hor - chet, es rauscht im Baum;

57

Vln. I

Vln. II *p* la mitad Sul G V articulación similar

Vla. *p* la mitad articulación similar

Vc. *p* la mitad pizz.

Cb.

61

Fl. *pp* 1^a

Ob.

B♭ Cl. 1

B♭ Cl. 2 *p*

Bsn. *pp*

Hn.

Tbn.

Timp.
Gong
Chm.

V.
seh - nend, wäh - nend sinkt es lä - chelnd in Schlaf und

61

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

64

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

Tbn.

Timp.
Gong
Chm.

V.

Traum.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

Allegretto

10 *p* *p*

15 *mp* *p*

21 *a 2* *p* < *mp* *p* < *mp*

29 *p* *ritenuto* 7 *ritardando* 5

45 *1^a* *p* < *mp* 2 *1^a* *p* < *mp* *ritardando* *p*

51 *ritardando* 3 *a 2* 2

59 *1^a* *p* 2 *1^a* *pp* *p*

Oboe

Allegretto

10 a 2 p < mp 8

21 a 2 mp 2 a 2 mp 4

31 a 2 ritenuto p < mp > p 1° 2°

36 1° ritardando a 2 p < mp >

41 6 ritardando 1° p

52 ritardando 9 p

Clarinet in B \flat 1

Allegretto

p

5

12

17

23

p

30 *ritenuto*

36 *ritardando*

p

44 *ritardando*

51 *ritardando*

57

p *pp* *p*

Clarinet in B \flat 2

Allegretto

p

7

14

20

27

ritenuto

33

39

ritardando

p

44

ritardando

50

ritardando

58

p *p* *pp* *p*

3 2

Bassoon

Allegretto

6 ^{1°} *p*

11 *p*

17 *p* El D resuelve a G de abajo a 2

23 *p* *p*

30 *ritenuto* 4 ^{1°} ^{2°}

39 *ritardando* ^{1°} 4 ^{1°} *ritardando*
p *mp* *mf* *p*

50 a 2 *ritardando*

57 ^{1°} *p* *pp* *ppp* *p*

Horn in F

Allegretto
30

a 2 *ritenuto* *1ª* *2ª*
p *mp* *p*

35 *1ª* *1ª* *ritardando* *mp*

41 *a 2* **6** *ritardando* *1ª* *p* *mf*

52 *ritardando* **10**

Trombone

Allegretto
30

ritenuto **7**

ritardando 1° 2°

p *mp* *mf*

43 **6** *ritardando* 1° 2° *ritardando* **10**

The image displays two staves of music for the Trombone part. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a measure rest for 30 measures, followed by a measure rest for 7 measures. The music then begins with a first ending (1°) marked *ritardando* and a dynamic of *p*. The second ending (2°) is also marked *ritardando*. The dynamics progress to *mp* and then *mf*. The second staff starts at measure 43 with a measure rest for 6 measures, followed by a first ending (1°) marked *ritardando* and a dynamic of *p*. It then has a second ending (2°) marked *ritardando*, and concludes with a measure rest for 10 measures.

Timpani
Gong
Chimes

Allegretto
E, D, B, A **30**

ritenuto
chimes up

5 timpani

p

39 *ritardando*
Gong timpani Gong timpani Gong **6** *ritardando*
timpani

p *p* *p* *p*

51 Gong timpani Gong *ritardando*
chimes down **10**

p *p* *p* *p*

Voice

Allegretto

p **2**

Es grü - net ein Nuss - baum vor dem Haus,

7 *p*

duf - tig, luf - tig brei - tet er blätt - rig die Ae - ste aus. Viel

13 **2**

lieb - li - che Blü - then ste - hen d'ran; lin - de Win - de kom - men, sie herz - lich zu um -

20 *p* **2**

fahn. Es flü - stern je zwei zu zwei ge - paart,

27 *ritenuto* *p*

nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen zart. Sie

33

flü - stern von ei - nem Mägd - lein, das däch - te die Näch - te und Ta - ge lang,

39 *ritardando* *p*

wüss - te ach! sel - ber nicht was. Sie flü - stern, sie flü - stern,

46 *ritardando*

wer mag ver - steh'n so gar lei - se Weis'? Flü - stern von Bräut' - gam und

53 *p* *ritardando*

näch - stem Jahr, vom näch - stem Jahr. Das Mägd - lein hor - chet, es rauscht im

60 **2**

Baum; seh - nend, wäh - nend sinkt es lä - chelnd in Schlaf und Traum.

Violin I

Allegretto
todos

la mitad articulación similar

todos

6 la mitad

21 todos

27 *ritenuto*

34 *ritardando*

41

48 *ritardando*

53 *ritardando* div.

10

9

p, *mp*, *p*, *p*, *mp*, *p*, *p*, *mf*, *p*, *mp*, *p*, *p*, *p*, *p*, *p*

Violin II

Allegretto
la mitad

articulación similar

7

4

la mitad

$p < mp$

17

4

todos

$p < mp$

p

$< mp$

27

p

ritenuto

35

ritardando

p

mp

mf

43

p

p

ritardando

51

ritardando

la mitad

Sul G

p

59

articulación similar

pp

ppp

p

Viola

Allegretto
la mitad
articulación similar

7
10
todos
p < *mp*

23
p < *mp* *p*

31
ritenuto

39
ritardando
p < *mp* < *mf* > *p*

47
ritardando
p

55
ritardando
la mitad
articulación similar
p

61
ppp < *ppp* *p*

Violoncello

Allegretto
todos pizz.

7

14

21

29

36

43

51

59

Contrabass

Allegretto

26 *todos pizz.* *p* *ritenuto*

32

39 *ritardando* *p* *mp* *mf* **6** *ritardando* *todos pizz.*

51 *ritardando* **10**

Jemand

JEMAND
Robert Schumann

Letra:
Robert Burns

Orchestration:
Mikel Bikandi
(2012)

Jemand

Mein Herz ist betrübt ich sag' es nicht
mein Herz ist betrübt um jemand;
ich konnte wachen die langste Nacht,
und immer träumen von jemand.
O Wonne! von jemand;
o Himmel! von jemand;
durchstreifen konnt' ich die ganze Welt,
aus Liebe zu jemand.

Alguien

Mi corazón está afligido, y no digo nada,
mi corazón está afligido, a causa de alguien.
Podría permanecer en vela toda la noche,
soñando siempre con alguien.
¡Oh felicidad! de alguien.
¡Oh cielo! de alguien;
Podría recorrer todo el ancho mundo,
por amor hacia alguien.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Jemand

ROBERT SCHUMANN

Orchestration:
MIKEL BIKANDI
(2012)

Innig, auch leidenschaftlich

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani
E, D, F \sharp , G \sharp

Voice
p
Mein Herz ist be-trübt, ich sag' es nicht, mein —

Innig, auch leidenschaftlich

Violin I
pizz.
p

Violin II
pizz.
p

Viola
pizz.
p

Violoncello
pizz.
p

Contrabass
pizz.
p

8

Fl. *a 2*
p *mp*

Ob. *a 2*
p *mp*

B♭ Cl. *1° a 2*
mp

Bsn. *a 2*
mp

Hn.

B♭ Tpt.

Tbn.

Timp. *Tresillos de semicorchea*
p *mp*

V. Herz ist be - trübt _ um Je - mand; ich könn - te wa - chen die läng - ste Nacht, und

8

Vln. I *arco* *mp* *pizz.* *p*

Vln. II *arco* *mp* *pizz.* *p*

Vla. *arco* *mp* *pizz.* *p*

Vc. *arco* *mp* *pizz.* *p*

Cb. *arco* *mp* *pizz.* *p*

16 *ritard.*

Fl. *p mp f f*

Ob. *p mp f f*

B♭ Cl. *mp f f* 1° a 2

Bsn. *mp f*

Hn. *f f*

B♭ Tpt. *f f*

Tbn. *f f*

Timp. *p mp f f*

V. *f*

im-mer träu-men von Je - mand. O Won-ne von Je-mand! o Him-mel von Je-mand!

16 *ritard.*

Vln. I *arco mp f f*

Vln. II *arco mp f f*

Vla. *arco mp f f*

Vc. *arco mp f f*

Cb. *arco mp f f*

22 *ritard.*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Timp. *f*

V. *f*

durch - strei - fen könnt' ich die gan - ze Welt, aus Lie - be zu Je - mand. Ihr

22 *ritard.*

Vln. I *mf*

Vln. II *mf* Div.

Vla. *mf*

Vc. *mf*

Cb. *mf*

27 **Langsamer** *ritard.*

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

B♭ Tpt.

Tbn.

Timp. *p*

V. *p* *mp* *p*

Mäch - te, die ihr der Lie - be hold, o lä - chelt freund - lich auf Je - mand, be-

27 **Langsamer** *ritard.*

Vln. I *p*

Vln. II *p* Unis.

Vla. *p*

Vc. *p*

Cb. *p*

35 *ritard.*

Fl. *p mp p f*

Ob. *p mp p f*

B♭ Cl. *mp p f*

Bsn. *mp a 2 p f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f a 2*

Timp. *p*

V. *f*

schir-met ihn, wo Ge-fah-ren droh'n; gebt si-cher Ge-lei-te dem Je-mand. O

35 *ritard.*

Vln. I *mp f*

Vln. II *mp f*

Vla. *mp f*

Vc. *mp f*

Cb. *mp f*

43 **Lebhaft**

Fl. *sf sf sf p* a 2

Ob. *sf sf sf p*

B \flat Cl. *sf p*

Bsn. *sf p*

Hn. *sf sf*

B \flat Tpt. *sf sf*

Tbn. *sf sf*

Timp. *p*

V. *p*

Won-ne dem Je-mand, o Him-mel dem Je-mand, ich wollt', ich woll-te, was wollt' ich nicht für

43 **Lebhaft**

Vln. I *sf sf sf p*

Vln. II *sf sf sf p*

Vla. *sf sf sf p*

Vc. *sf sf sf p*

Cb. *sf sf sf p*

49

Fl. *mp*

Ob. *mp* a 2

B \flat Cl. *mp* a 2

Bsn. *mp*

Hn. *p* *mp*

B \flat Tpt.

Tbn.

Timp. *mp*

V. mei-nen, mei-nen Je-mand!

49

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* div.

Flute

Innig, auch leidenschaftlich

The musical score for the Flute part consists of five staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following markings and dynamics:

- Measures 1-4:** Marked with a **6** (sextuplet) and **a 2** (second ending). Dynamics range from *p* to *mp*.
- Measures 5-16:** Marked with a **4** (quadruplet). Dynamics range from *p* to *mp*.
- Measures 17-25:** Marked with *ritard.* (ritardando). Dynamics range from *mp* to *f*, with a **3** (triple) marking.
- Measures 26-38:** Marked **Langsamer** (slower) and *ritard.*. Dynamics range from *p* to *mp*, with a **4** (quadruplet) and a **3** (triple) marking.
- Measures 39-45:** Marked **Lebhaft** (lively) and *ritard.*. Dynamics range from *p* to *sf* (sforzando), with a **3** (triple) marking.
- Measures 46-50:** Marked with **a 2** (second ending) and a **4** (quadruplet). Dynamics range from *p* to *mp*.

Oboe

Innig, auch leidenschaftlich

Musical notation for Oboe, measures 1-18. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a fermata over the first measure, followed by a slur over measures 2-4 with a '7' above it. Dynamics are *p* and *mp*. There is an 'a 2' marking above measure 3. Measures 5-7 have a slur with a '5' above it. Measures 8-10 have a slur with 'ritard.' above it. The piece ends with a fermata over the final note.

Musical notation for Oboe, measures 19-25. The key signature changes to three sharps (F#, C#, G#) and the time signature is 2/4. Measures 19-20 have a slur with dynamics *f*. Measures 21-22 have a slur with dynamics *mf*. Measures 23-24 have a slur with a '3' above it and dynamics *mf*. Measure 25 has a slur with a '3' above it and dynamics *mf*, ending with 'ritard.' and a fermata.

Langsamer

Musical notation for Oboe, measures 26-40. The key signature changes to four sharps (F#, C#, G#, D#) and the time signature is 2/4. Measures 26-28 have a slur with a '5' above it and dynamics *p*. Measures 29-31 have a slur with 'ritard.' above it and dynamics *mp*. Measures 32-34 have a slur with a '5' above it and dynamics *p*. Measures 35-37 have a slur with 'ritard.' above it and dynamics *p*. The piece ends with a fermata.

Lebhaft

Musical notation for Oboe, measures 41-45. The key signature is four sharps and the time signature is 6/8. Measures 41-42 have a slur with dynamics *p*. Measures 43-44 have a slur with dynamics *f*. Measures 45-46 have a slur with dynamics *sf*. There are triplets marked with '3' above them.

Musical notation for Oboe, measures 46-50. The key signature is four sharps and the time signature is 6/8. Measures 46-48 have a slur with dynamics *p*. Measures 49-50 have a slur with dynamics *mp*. There is an 'a 2' marking above measure 49. The piece ends with a slur and a '4' above it.

Clarinet in B \flat

Innig, auch leidenschaftlich

8 1° a 2 6 ritard. mp mp

19 1° a 2 1° a 2 3 3 ritard. f f mf

26 Langsamer ritard. a 2 6 ritard. Lebhaft mp p mp p f

43 sf a 2 4 p mp

Bassoon

Innig, auch leidenschaftlich

The musical score for Bassoon consists of four staves of music. The first staff (measures 1-18) is in 2/4 time with a key signature of one sharp (F#). It features an 8-measure rest followed by a half note G4, then a quarter note A4, and a 6-measure rest. Dynamics include *mp* and *ritard.*. The second staff (measures 19-25) starts with a *f* dynamic, followed by a *mf* dynamic, and ends with a *ritard.* marking. The third staff (measures 26-43) begins with a 5-measure rest under the instruction 'Langsamer', followed by a *ritard.* marking, a *mp* dynamic, a *p* dynamic, a 6-measure rest, another *ritard.* marking, a *mp* dynamic, a *p* dynamic, a *f* dynamic, and finally a *sf* dynamic under the instruction 'Lebhaft'. The fourth staff (measures 44-48) starts with a 4-measure rest, followed by a *p* dynamic, a *mp* dynamic, and a 4-measure rest.

Horn in F

Innig, auch leidenschaftlich

16 *ritard.*

f f mf

22 *ritard.* **Langsamer** 5 *ritard.*

32 8 *ritard.* **Lebhaft** 3 3 3

f sf sf

46 3

p mp

Trumpet in B \flat

Innig, auch leidenschaftlich

16 *ritard.*

f *f* *mf*

22 *ritard.* **Langsamer** *ritard.* 5 8

ritard. **Langsamer** *ritard.*

40 *ritard.* **Lebhaft** *f* *sf* *sf* 8

ritard. **Lebhaft** *f* *sf* *sf*

Trombone

Innig, auch leidenschaftlich

16 *ritard.*

22 *ritard.* **Langsamer** 5 *ritard.* 8

40 *ritard.* a 2 **Lebhaft** 8

f f mf

The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three systems of music. The first system starts at measure 16 with a 16-measure rest, followed by a half note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The second system starts at measure 22 with a 22-measure rest, followed by a 5-measure rest, and then an 8-measure rest. The third system starts at measure 40 with a 40-measure rest, followed by a 2-measure rest, and then a 2-measure rest. The tempo markings are *ritard.*, **Langsamer**, and **Lebhaft**. The dynamics are *f*, *f*, and *mf*.

Timpani

Innig, auch leidenschaftlich

E, D, F#, G# **6**

Tresillos de semicorchea

4

17 *ritard.*

mp *f* *f* *f* *f*

ritard.

26 **Langsamer**

p *f* *f* *f* *f*

ritard.

33

p *f* *f* *f* *f*

40 *ritard.* **Lebhaft**

p *f* *f* *f* *f*

ritard.

46

p *mp* *mp* *mp* *mp*

Voice

Innig, auch leidenschaftlich

p

Mein Herz ist be - trübt, ich sag' es nicht, mein

7 Herz ist be - trübt — um Je - mand; ich könn - te wa - chen die läng - ste Nacht, und

15 *ritard.* *f* im - mer träu - men von Je - mand. O Won - ne von Je - mand! o Him - mel von Je - mand!

21 *f* durch - strei - fen könnt' ich die gan - ze Welt, aus Lie - be zu Je - mand. Ihr *ritard.*

Langsamer

26 *p* Mäch - te, die ihr der Lie - be hold, o lä - chelt freund - lich auf Je -

33 mand, be - schir - met ihn, wo Ge - fah - ren droh'n; gebt si - cher Ge - lei - te dem

40 *ritard.* *f* **Lebhaft** *p* Je - mand. O Won - ne dem Je - mand, o Him - mel dem Je - mand, ich

46 wollt', ich woll - te, was wollt' ich nicht für mei - nen, mei - nen Je - mand!

Violin I

Innig, auch leidenschaftlich

The musical score for Violin I consists of six staves of music. The first staff (measures 1-6) is marked *pizz.* and *p*. The second staff (measures 7-16) is marked *arco*, *mp*, *pizz.*, *p*, and *arco*. The third staff (measures 17-25) is marked *ritard.*, *mp*, *f*, *f*, and *mf*. The fourth staff (measures 26-37) is marked *Langsamer*, *p*, and *ritard.*. The fifth staff (measures 38-47) is marked *ritard.*, *Lebhaft*, *mp*, *f*, *sf*, *sf*, *sf*, and *p*. The sixth staff (measures 48-52) is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violin II

Innig, auch leidenschaftlich

pizz.
p

7 *arco* *pizz.* *arco*
mp *p*

17 *ritard.* *mp* *f* *f* *Div.* *mf* *ritard.*

26 **Langsamer** *Unis.* *ritard.*
p

37 *ritard.* **Lebhaft**
mp *f* *sf* *sf* *sf*

46 *p*

Viola

Innig, auch leidenschaftlich

pizz.
p

7 *arco* *mp* *pizz.* *p* *arco*

17 *ritard.* *mp* *f* *f* *mf* *ritard.*

26 **Langsamer** *p* *ritard.*

37 *ritard.* **Lebhaft** *mp* *f* *sf* *sf* *sf*

46 *p*

Violoncello

Innig, auch leidenschaftlich

The score is written for Cello in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six staves of music with various dynamics and performance markings.

- Staff 1:** Starts with *pizz.* and *p*. The melody is: G2, A2, B2, C3, B2, A2, G2.
- Staff 2:** Starts with *arco* and *mp*, followed by *pizz.* and *p*, and ends with *arco*. The melody is: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.
- Staff 3:** Starts with *ritard.* and *mp*, followed by *f*, *f*, and *mf*, and ends with *ritard.*. The melody is: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.
- Staff 4:** Starts with *Langsamer* and *p*, followed by *ritard.*. The melody is: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.
- Staff 5:** Starts with *ritard.* and *Lebhaft*. The melody is: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Dynamics include *mp*, *f*, *sf*, *sf*, and *sf*. The piece ends with a double bar line and a 6/8 time signature.
- Staff 6:** Starts with *p*. The melody is: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.

Contrabass

Innig, auch leidenschaftlich

pizz.
p

7 *arco* *mp* *pizz.* *p* *arco*

17 *ritard.* *mp* *f* *f* *mf* *ritard.*

26 **Langsamer** *p* *ritard.*

37 *ritard.* **Lebhaft** *mp* *f* *sf* *sf* *sf*

46 *p* *p* *div.*

Aus dem Schenkenbuch im Divan n° 1

AUS DEM SCHENKENBUCH IM DIVAN n° 1

Robert Schumann

Letra:

Johann W. Goethe

Orchestration:

Juan Antonio Gallastegui

(2012)

Aus dem Schenkenbuch im Divan n° 1

Sitz' ich allein, wo kann ich besser sein?
Meinen Wein trink' ich allein;
niemand setzt mich Schranken,
ich hab' so meine eignen Gedanken.
Sitz' ich allein, wo kann ich besser sein?

Diván occidental-oriental n° 1

Solitario estoy, ¿cómo podría estar mejor?
Mi vino, lo bebo en solitario;
así puedo pensar libremente.
Solitario estoy.
¿Cómo podría estar mejor?

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Aus dem schenkenbuch im Divan n° 1

ROBERT SCHUMANN

Orchestration:
JUAN ANTONIO GALLASTEGUI
(2012)

Munter

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Voice

Con sord.

p

Sitz' ich al - lein, wo kann ich bes - ser sein?

Detailed description: This block contains the musical notation for the woodwind section and voice in the 'Munter' section. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The woodwinds (Oboe, Clarinet in B-flat, Bassoon, Horn in F, and Trombone) play a melodic line starting with a piano (*p*) dynamic. The Horn and Trombone parts are marked 'Con sord.' (with mutes). The voice part enters with the lyrics 'Sitz' ich al - lein, wo kann ich bes - ser sein?'. The Flute and Trumpet parts are silent in this section. The Timpani part is also silent.

Munter

Violin I

Violin II

Viola

Violoncello

Contrabass

f

pizz.

Detailed description: This block contains the musical notation for the string section in the 'Munter' section. The score is in 2/4 time with a key signature of three sharps. All string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment starting with a forte (*f*) dynamic. The Violoncello part includes a 'pizz.' (pizzicato) marking. The Violin I and II parts have accents over their notes.

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

mein-nen Wein trink' ich al - lein; Nie - mand setzt mir Schrau-ken, ich

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

f

f

f

p

f

arco

pizz.

Détaché

Détaché

Détaché

12

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

hab' so mei-ne eig-nen Ge-dan-ken. — Sitz' ich al - lein, wo kann ich bes-ser sein?

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

18

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt. *p* Con sord.

Tbn. *p*

Timp. *p*

V. *>*
 wo kann es bes - ser sein, bes-ser sein, bes - ser sein?

18

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* Div. *arco*

Cb. *p*

26

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Bsn. *f*

Hn.

B \flat Tpt.

Tbn. Senza sord.

Timp.

V. Sitz' ich al - lein, wo kann ich bes - ser sein?

26

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mf* *p*

Vc. Unis. *p* *mf* *p*

Cb.

32

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

mei-nen Wein trink' ich al - lein; Nie - mand setzt mir Schrau - ken, ich

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

f

f

f

p

f

Détaché

Détaché

Détaché

pizz.

37

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Timp.
V.
Vln. I
Vln. II
Vla.
Vc.
Cb.

hab' so mei-ne eig-nen Ge-dan-ken. — Sitz' ich al - lein, wo kann ich bes-ser sein?

Détaché
p *mf*
Détaché
p *mf*
Détaché
p *mf*
p *mf*
p

43

Fl. *p*

Ob. *p*

B \flat Cl. *p*

Bsn. *p*

Hn. *p*

B \flat Tpt. *p*

Tbn. *p*
Con sord.

Timp. *p*

V. *p*
wo kann es bes - ser sein, bes-ser sein, bes - ser sein?

43

Vln. I *p* pizz. vib.

Vln. II *p* pizz. vib.

Vla. *p* pizz. vib.

Vc. *p* pizz. vib.

Cb. *p* pizz. vib.

Flute

Munter

8

f

3

14

5

p

26

2

f

2

f

35

3

3

f

44

p

Oboe

Munter

7

16

26

35

45

p

f

p

Clarinet in B \flat

Munter

7

16

26

35

45

p

f

p

Bassoon

Munter

2

p

8

4

p

16

p

26

2

3

f

35

4

3

f

45

p

Horn in F

Munter

Con sord.

p

p

p

p

Trumpet in B \flat

Munter

9

mf

13

4

Con sord.

p

26

9

mf

38

5

p

4

Trombone

Munter

Con sord.

7

16

26

35

p

p

p

p

Senza sord.

Con sord.

Timpani

Munter

9

mf

14

6

p

26

9

mf

39

6

p

Voice

Munter

Sitz' ich al - lein, wo kann ich bes - ser sein?

7
mein - nen Wein trink' ich al - lein; Nie - mand setzt mir Schrau - ken, ich

12
hab' so mei - ne eig - nen Ge - dan - ken. — Sitz' ich al - lein, wo kann ich bes - ser

17
sein? wo kann es bes - ser sein, bes - ser sein, bes - ser sein?

26
Sitz' ich al - lein, wo kann ich bes - ser sein? mein - nen

33
Wein trink' ich al - lein; Nie - mand setzt mir Schrau - ken, ich

37
hab' so mei - ne eig - nen Ge - dan - ken. — Sitz' ich al - lein, wo kann ich bes - ser

42
sein? wo kann es bes - ser sein, bes - ser sein, bes - ser sein?

Violin I

Munter

10

17

26

35

41

f

f

f

p

f

p

mf

p

f

mf

p

mf

p

Détaché

pizz. vib.

Violin II

Munter

10 *Détaché*

17 *f* *p*

26 *p* *mf* *p*

34 *f* *Détaché* *p*

41 *Détaché* *mf* *p* *pizz. vib.*

Viola

Munter

10

Détaché

17

26

35

41

Détaché

pizz. vib.

f

f

f

p

mf

p

f

p

mf

p

Violoncello

Munter

10 **Détaché**

17 **Div.**

26 **Unis.**

33 **Détaché**

38

44 **pizz. vib.**

Contrabass

Munter

The musical score for Contrabass consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a **Munter** marking, a *pizz.* (pizzicato) instruction, and a dynamic of *f* (forte). A fermata with a '2' above it covers the first two measures. The second staff starts at measure 10, with a 6/8 time signature, *pizz.*, and *f*. It transitions to *arco* (arco) and a dynamic of *p* (piano) at measure 14. The third staff starts at measure 17, with *pizz.*, *f*, and *arco* with *p*. The fourth staff starts at measure 26, with a fermata of 8 measures, *pizz.*, *p*, *f*, and *arco* with *p*. The fifth staff starts at measure 39, with a 2/4 time signature, *pizz. vib.*, and *p*. It features a fermata of 5 measures.

Die Lotosblume

DIE LOTOSBLUME
Robert Schumann

Letra:
Heinrich Heine

Orchestration:
Juan Antonio Gallastegui
(2012)

Die Lotosblume

Die Lotosblume angstigt
sich vor der Sonne Pracht,
und mit gesenktem Haupte
erwartet sie traumend die Nacht.
Der Mond, der ist ihr Buhle,
er weckt sie mit seinem Licht,
und ihm entschleiert sie freundlich
ihr frommes Blumengesicht.
Sie blüht und glüht und leuchtet,
und starret stumm in die Hoh':
sie duftet und weinet und zittert
vor Liebe und Liebesweh.

La flor de loto

La flor de loto teme
el esplendor del sol,
y con la cabeza inclinada
espera soñando la noche.
La luna es su amante,
la despierta con su luz
y a ella descubre dulcemente
su suave rostro de flor.
Florece y brilla y resplandece,
y mira embelesada y silenciosa hacia arriba;
exhala delicados aromas y llora y tiembla
de amor y penas de amor.

PARTITURA GENERAL

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Die Lotosblume

ROBERT SCHUMANN

Orchestration:
JUAN ANTONIO GALLASTEGUI
(2012)

Ziemlich langsam
p

Voice

Die Lo - tos - blu - me äng - stigt sich vor der Son - ne Pracht,

Ziemlich langsam
Détaché
p

Violin I
Div. Unis.

Violin II
p

Viola
p

Violoncello
p

Contrabass
p

6

V.

und mit ge - senk - tem Haup - te er - war - tet sie träu - mend die Nacht. Der

Vln. I
Div. *p*

Vln. II
p

Vla.
Div. *p* *mf*

Vc.
Div. *p*

Cb.
p

10

V. Mond der ist__ ihr Buh - le, er weckt sie mit sei - nem Licht, und

Vln. I *pp* Unis.

Vln. II *pp* Unis.

Vla. *pp*

Vc. *pp*

Cb. *pp*

14

V. ihm ent-schlei-ert sie freund-lich ihr from-mes Blu-men-ge - sicht. Sie blüht und glüht und nach und nach schneller

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

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

Vla. *p* Unis. *p* *mp*

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

Cb. *p*

19

V. leuch - tet, und star - ret stumm in die Höh'; — sie duf - tet und wei - net und

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

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

Vla. *mf* *mf* *f* Div.

Vc. *mf* *mf* *f*

Cb. *mf* *mf* *f*

23

V. *rit. p* *rit.*
zit - tert vor Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

Vln. I *ff* *p* *rit.*

Vln. II *ff* *p* *Unis.* *rit.*

Vla. *ff* *p* *p* *pp*

Vc. *ff* *p* *p* *pp*

Cb. *p* *pp*

Voice

Ziemlich langsam

Die Lo - tos - blu - me äng - stigt sich vor der Son - ne Pracht,



und mit ge - senk - tem Haup - te er - war - tet sie träu - mend die Nacht. Der



Mond der ist — ihr Buh - le, er weckt sie mit sei - nem Licht, und



ihm ent - schlei - ert sie freund - lich ihr from - mes Blu - men - ge - sicht. Sie blüht und glüht und



leuch - tet, und star - ret stumm in die Höh'; — sie duf - tet und wei - net und



zit - tert vor Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

Violin I

Ziemlich langsam

Détaché

1 *p*

5 *p* *pp*

11 *pp* *p*

15 *p* *mf* *p* *mp*

19 *mf* *mf* *f*

23 *ff* *rit.* *p* *rit.* 2

Violin II

Ziemlich langsam

1 *p*

5 *p* *pp*

11 *pp* *p*

15 *p* *mf* *p* *mp*

19 *mf* *mf* *f*

23 *ff* *p* *rit.* *Unis.* *rit.* **2**

Viola

Ziemlich langsam

The musical score for Viola is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/4. The tempo is marked "Ziemlich langsam".

Measures 1-4: A steady eighth-note pattern starting on G2, moving up stepwise to G3. Dynamics: *p*.

Measures 5-8: Continuation of the eighth-note pattern. Measure 6 includes a "Div." (divisi) marking over a pair of notes. Dynamics: *p* to *mf*.

Measures 9-12: A series of chords, starting with a dotted half note chord on G2 and moving up stepwise. Dynamics: *pp*.

Measures 13-16: A dotted half note chord on G2, followed by a whole note chord on G2. Dynamics: *pp* to *p*. A fermata is placed over the whole note chord. The tempo marking "nach und nach schneller" begins here.

Measures 17-18: A series of eighth notes starting on G2, moving up stepwise. Dynamics: *p* to *mp*.

Measures 19-22: Continuation of the eighth-note pattern. Dynamics: *mf* to *f*.

Measures 23: A series of eighth notes starting on G2, moving up stepwise. Dynamics: *ff* to *p*. A fermata is placed over the final note. The tempo marking "rit." (ritardando) is present above the staff.

Violoncello

Ziemlich langsam

p

6 Div.

10 **3** *pp* *p* *p*

16 Unis. **nach und nach schneller** *mf* *p* *mp* *mf*

20 Div. *mf* *f* *ff* *rit.* *p*

24 *rit.* *p* *pp*

Contrabass

Ziemlich langsam

Musical staff 1: Contrabass part, measures 1-5. Tempo: Ziemlich langsam. Dynamics: *p*.

Musical staff 2: Contrabass part, measures 6-10. Dynamics: *p*.

Musical staff 3: Contrabass part, measures 11-19. Tempo: nach und nach schneller. Dynamics: *p*.

Musical staff 4: Contrabass part, measures 20-24. Dynamics: *p*, *rit.*

Musical staff 5: Contrabass part, measures 25-30. Dynamics: *p*, *rit.*, *pp*.

Talismane

TALISMANE
Robert Schumann

Letra:
Johann W. Goethe

Orchestration:
Xabier Sarasa
(2012)

Talismane

Gottes ist der Orient! Gottes ist der Occident!
nord und südliches Geländen, Ruht im Frieden
seiner Hände.

Er der einziger Gerechte, will für jedermann das
Rechte.

Sei von seinen hundert Namen dieser
hochgelobet! Amen.

Gottes ist der Orient! Gottes ist der Occident!
mich verwirren will das Irren; Doch du weisst
mich zu entwirren.

Wenn ich handle, wenn ich dichte, gib du
meinem Weg die Richte!

Gottes ist der Orient! Gottes ist der Occident!
nord und südliches Gelände. Ruht im Frieden
seiner Hände. Amen.

Talismán

¡Es de Dios el oriente y también el occidente!
Las tierras de norte y sur descansan en la paz de
sus manos.

Él, que es el Único, el Justiciero, a todos da lo
que necesitamos.

¡De sus cientos de nombres sea éste por siempre
ensalzado! Amén.

¡Es de Dios el oriente y también el occidente!
Cuando mis errores me perturban, tú sabes
tranquilizarme.

¡Sé tú, Señor, quien me guíe en mis obras y
poemas!

¡Es de Dios el oriente y también el occidente!
Las tierras de norte y sur descansan en la paz de
sus manos. Amén.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Talismane

ROBERT SCHUMANN

Orchestration:
XABIER SARASA
(2012)

Feierlich, nicht zu langsam

Musical score for woodwinds, brass, and percussion. The score is in 4/4 time and features the following parts:

- Flute: *f*, *mf*, *f*
- Oboe: *f*, *mf*, *f*
- Clarinet in B♭: *f*, *mf*, *f*
- Bassoon: *f*, *mf*, *f*
- Horn in F: *f*, *mf*, *f*
- Trumpet in B♭: *f*, *f*
- Trombone: *mf*, *mf*, *mp*, *mf*
- Timpani: *f*, *f*, *mf*
- Voice: *f*

Lyrics: Got - tes ist der O - ri - ent! Got - tes ist der Oc - ci - dent!

Feierlich, nicht zu langsam

Musical score for strings and voice. The score is in 4/4 time and features the following parts:

- Violin I: *f*, *mf*, *f*, *mf*, *f*
- Violin II: *f*, *mf*, *f*, *mf*, *f*
- Viola: *f*, *mf*, *f*, *mf*, *f*
- Violoncello: *f*, *mf*, *f*, *mf*, *f*
- Contrabass: *f*, *mf*, *f*, *mf*, *f*
- Voice: *f*

Lyrics: Got - tes ist der O - ri - ent! Got - tes ist der Oc - ci - dent!

5

The image displays a page of a musical score for orchestra and voice, covering measures 5 through 8. The score is arranged in systems for various instruments and a vocal line. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin (V.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is positioned between the Violin and Viola parts. The music features dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). A rehearsal mark '5' is present at the beginning of the section. The vocal line includes the German lyrics: "Nord und süd - li - ches Ge - län - de ruht im Frie - den sei - ner Hän - de. Er, der".

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

Nord und süd - li - ches Ge - län - de ruht im Frie - den sei - ner Hän - de. Er, der

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *p*
mf *f* *mp*
mf *f* *p*
mf *f* *mp*
mf *f* *mf*
f *mf*
mf *p*
mf *f* *mp*
mf *f* *mp*

tr

pizz.

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 2^a 1^a

B♭ Tpt.

Tbn.

Timp.

V.

ein - zi - ge Ge - rech - te, will für Je - der - mann das Rech - te. Sei, von sei - nen hun - dert

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

arco

mp

p

p

p

p

p

14

Fl. *mp* *sfz* *f* *f*

Ob. *mp* *sfz* *f* *f*

B♭ Cl. *mp* *sfz* *f* *mf* *f*

Bsn. *sfz* *f* *mf* *f*

Hn. *f* *f*

B♭ Tpt. *f* *f*

Tbn. *p* *sfz* *mf* *mf*

Timpani *f* *mf*

V. *f*

Na-men die-ser hoch-ge-lo-bet! A-men. Got-tes ist der O-ri-ent!

14

Vln. I *sfz* *f* *mf* *f* Div. Unis.

Vln. II *sfz* *f* *mf* *f* Div. Unis.

Vla. *sfz* *f* *mf* *f* Div. Unis.

Vc. *sfz* *f* *mf* *f* Div. Unis.

Cb. *sfz* *f* *mf* *f* Div. Unis.

19

Fl. *(no dim.)* *pp*

Ob. *(no dim.)*

B♭ Cl. *(no dim.)* *pp*

Bsn. *(no dim.)* *pp*

Hn. *(no dim.)* *pp* 1^o Con sord. *mp*

B♭ Tpt. *(no dim.)*

Tbn. *(no dim.)* 1^o Con sord. *pp dolce*

Timp. *pp*

V. Got - tes ist der Oc - ci - dent! *p* Mich ver -

19

Vln. I

Vln. II

Vla. *(no dim.)* *pp p*

Vc. *(no dim.)* *pp p*

Cb. *(no dim.)* *pp p* pizz.

23

Fl. *p* 1^a

Ob.

B♭ Cl. 2^o *mp* 1^o

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V. wir - ren will__ das Ir - ren; doch du weisst__ mich zu__ ent - wir - ren. Wenn ich

23

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

27

Fl. *mp* *f*

Ob.

B♭ Cl. *mp* *f*

Bsn. *p* *f*

Hn.

B♭ Tpt.

Tbn. *pp* *mf*

Timp. *p* *f*

V. hand - le, wenn ich dich - te, gib du mei - nem Weg die Rich - te!

27

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Senza sord. *f*

2° Senza sord. *mf*

Open *pp*

Susp. Cymbal *f*

Div. *f*

31

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timpani

V.

Got - tes ist der O - ri - ent! Got - tes ist der Oc - ci - dent!

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.

Unis.

mf *f* *mf* *f*

35

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Nord und süd - li - ches Ge - län - de ruht im Frie - den sei - ner Hän - de.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mp* *pp* *ppp*

Con sord. *sempre ppp*

35

39

Fl. *sempre p*

Ob.

B♭ Cl. *sempre p*

Bsn. *sempre p*

Hn. 2^a

B♭ Tpt.

Tbn.

Timp. *ppp*

V. *p* A - men! *p* A - men!

39

Vln. I

Vln. II

Vla. Div. Unis. Div.

Vc. Div. *p* *p*

Cb. *sempre p* Div. *p* *p*

Flute

Feierlich, nicht zu langsam

The musical score for the Flute part is written in 4/4 time and consists of 40 measures. The tempo is 'Feierlich, nicht zu langsam'. The score is divided into systems of five measures each. The dynamics range from *pp* to *sfz*. The key signature changes from one flat to one sharp. The score includes various musical notations such as accents, slurs, and dynamic markings.

Measures 1-4: *f*, *f*, *mf*, *f*

Measures 5-9: *mf*, *f*, *p*

Measures 10-14: *p*, *mp*

Measures 15-20: *sfz*, *f*, *f*, (no dim.), *pp*

Measures 21-26: *p*, *1^a*

Measures 27-31: *mp*, *f*

Measures 32-36: *f*, *mf*, *f*, *mf*, *f*

Measures 37-40: *sempre p*, *2*, *2*

Oboe

Feierlich, nicht zu langsam

The musical score for the Oboe part consists of six staves of music. The first staff begins with a dynamic of *f* and includes accents. The second staff starts at measure 5 with dynamics *mf* and *f*, and features a four-measure rest. The third staff begins at measure 13 with dynamics *mp*, *sfz*, and *f*. The fourth staff starts at measure 17 with a dynamic of *f* and includes the instruction *(no dim.)*, followed by a six-measure rest. The fifth staff begins at measure 27 with a dynamic of *f* and includes a three-measure rest. The sixth staff starts at measure 34 with dynamics *mf* and *f*, and includes a six-measure rest. The score is marked with various dynamics (*f*, *mf*, *mp*, *sfz*, *p*) and articulations (accents, slurs).

Clarinet in B \flat

Feierlich, nicht zu langsam

The musical score for Clarinet in B \flat is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo/mood is 'Feierlich, nicht zu langsam'. The score consists of eight staves of music, numbered 1, 5, 10, 15, 21, 28, 33, and 37. The dynamics range from *pp* to *sfz*. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplet markings (3, 2°, 1°) and a final measure with a '2' above it. The dynamics are: *f*, *mf*, *f*, *mf*, *f*, *mf*, *p*, *mp*, *p*, *sfz*, *f*, *mf*, *f*, *pp*, *mp*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mp*, *sempre p*, *mp*.

Bassoon

Feierlich, nicht zu langsam

The musical score for the Bassoon part is written in 4/4 time and consists of 40 measures. The tempo is 'Feierlich, nicht zu langsam'. The score is divided into systems of five measures each. Measure numbers 5, 10, 15, 21, 27, 32, and 37 are indicated at the start of their respective systems. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f*, *mf*, *p*, *sfz*, and *pp*, along with articulation marks like accents and slurs. A first ending bracket is present in measures 27-31. The piece concludes with a double bar line and a second ending bracket in measures 37-40.

Horn in F

Feierlich, nicht zu langsam

Musical score for Horn in F, featuring a series of staves with notes, rests, and dynamic markings. The score is in 4/4 time and includes the following elements:

- Staff 1:** Starts with a *f* dynamic. Includes notes with accents and a *mf* dynamic marking.
- Staff 2:** Starts at measure 5. Includes notes with accents, a *mf* dynamic, and a *f* dynamic. A *2^a* marking is present.
- Staff 3:** Starts at measure 11. Includes notes with accents, a *p* dynamic, and a *f* dynamic. A *1^a* marking is present.
- Staff 4:** Starts at measure 18. Includes notes with accents, a *f* dynamic, a *pp* dynamic, and a *mp* dynamic. A *1^a Con sord.* marking is present.
- Staff 5:** Starts at measure 27. Includes notes with accents, a *f* dynamic, and a *f* dynamic. A *3* marking and *Senza sord.* marking are present.
- Staff 6:** Starts at measure 34. Includes notes with accents, a *mf* dynamic, and a *f* dynamic.
- Staff 7:** Starts at measure 38. Includes notes with accents, a *mp* dynamic, and a *sempre pp* dynamic. A *2^a* marking is present.

Trumpet in B \flat

Feierlich, nicht zu langsam

The musical score for the Trumpet in B \flat part consists of five staves of music. The key signature is one flat (B \flat), and the time signature is 4/4. The tempo/mood is 'Feierlich, nicht zu langsam'. The music is marked with a forte (*f*) dynamic throughout. The score includes several rehearsal marks: a first ending of 8 measures starting at measure 5, a second ending of 6 measures starting at measure 17, a third ending of 3 measures starting at measure 27, and a fourth ending of 7 measures starting at measure 34. The notation includes quarter notes, eighth notes, and rests.

Trombone

Feierlich, nicht zu langsam

5

16

21 1° Con sord.
pp dolce

27 2° Senza sord.
pp Open *mf* *mf*

33

37 *p* *sempre ppp* Con sord. 2

Timpani

Feierlich, nicht zu langsam

Musical score for Timpani, measures 1-40. The score is in bass clef with a 4/4 time signature. It includes dynamic markings (*f*, *mf*, *mp*, *p*, *ppp*), articulation (>), and performance instructions (Susp. Cymbal, Timpani, tr). The score is divided into systems with measure numbers 1, 5, 17, 27, 32, and 38. The first system (measures 1-4) starts with a *f* dynamic and includes a Susp. Cymbal instruction. The second system (measures 5-16) features a *mf* dynamic, a *tr* marking, and a 7-measure rest. The third system (measures 17-26) starts with a *mf* dynamic and includes a 6-measure rest. The fourth system (measures 27-31) begins with a *p* dynamic and includes a Susp. Cymbal instruction. The fifth system (measures 32-37) starts with a *f* dynamic and includes a *tr* marking. The sixth system (measures 38-40) begins with a *p* dynamic and includes a *ppp* dynamic marking.

Voice

Feierlich, nicht zu langsam

f

Got - tes ist der O - ri - ent! Got - tes ist der Oc-ci - dent!

5

Nord und süd - li - ches Ge - län - de ruht im Frie - den sei - ner Hän - de. Er, der

9

ein - zi - ge Ge - rech - te, will für Je - der - mann das Rech - te. Sei, von sei - nen hun - dert

14

Na - men die - ser hoch - ge - lo - bet! A - men. Got - tes ist der O - ri - ent!

19

Got - tes ist der Oc - ci - dent! Mich ver - wir - ren will ___ das

24

Ir - ren; doch du weisst mich zu ___ ent - wir - ren. Wenn ich hand - le, wenn ich

28

dich - te, gib du mei - nem Weg die Rich - te! Got - tes ist der O - ri - ent!

33

Got - tes ist der Oc - ci - dent! Nord und süd - li - ches Ge - län - de ruht im

37

Frie - den sei - ner Hän - de. A - men! A - men!

Violin I

Feierlich, nicht zu langsam

The musical score for Violin I consists of five staves of music. The first staff (measures 1-4) begins with a dynamic of *f*, followed by a crescendo to *mf* and then *f*. It includes markings for *Div.* and *Unis.*. The second staff (measures 5-14) starts with *mf* and *f*, followed by a decrescendo to *p*. It features a five-measure rest. The third staff (measures 15-20) begins with *sfz*, followed by *f*, *mf*, and *f*. It includes markings for *Div.* and *Unis.* and a two-measure rest. The fourth staff (measures 21-33) starts with a six-measure rest, followed by a three-measure rest, and then *f*, *mf*, and *f*. It includes markings for *Div.* and *Unis.*. The fifth staff (measures 34-37) begins with *mf* and *f*, followed by *mf* and *f*, and ends with a seven-measure rest.

Violin II

Feierlich, nicht zu langsam

Musical score for Violin II, measures 1-40. The score is in 4/4 time and features various articulations and dynamics. Measure 1 starts with a forte (*f*) chord. Measure 2 includes a dynamic marking of *mf* and a 'Div.' (divisi) instruction. Measure 3 has a 'Unis.' (unison) instruction and a forte (*f*) dynamic. Measure 4 has a *mf* dynamic. Measure 5 has a forte (*f*) dynamic. Measure 6 has a *mf* dynamic. Measure 7 has a forte (*f*) dynamic. Measure 8 has a *mf* dynamic. Measure 9 has a forte (*f*) dynamic. Measure 10 has a *mf* dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 starts with a *mp* dynamic and a 'pizz.' (pizzicato) instruction. Measure 13 has a *p* dynamic and an 'arco' instruction. Measure 14 has a *sfz* dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 has a *mf* dynamic. Measure 17 starts with a *mf* dynamic and a 'Div.' instruction. Measure 18 has a forte (*f*) dynamic. Measure 19 has a *mf* dynamic. Measure 20 has a forte (*f*) dynamic. Measure 21 has a *mf* dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a forte (*f*) dynamic. Measure 25 has a *mf* dynamic. Measure 26 has a forte (*f*) dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a forte (*f*) dynamic. Measure 31 has a *mf* dynamic. Measure 32 has a forte (*f*) dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a *mf* dynamic. Measure 36 has a forte (*f*) dynamic. Measure 37 has a *mf* dynamic. Measure 38 has a forte (*f*) dynamic. Measure 39 has a *mf* dynamic. Measure 40 has a forte (*f*) dynamic.

Viola

Feierlich, nicht zu langsam

Measures 1-4: *f*, *mf*, *f*, *mf*, *f*. Includes *Div.* and *Unis.* markings.

Measures 5-10: *mf*, *f*, *mf*. Includes *pizz.* marking.

Measures 11-16: *mp*, *p*, *sfz*, *f*. Includes *arco*, *Div.*, and *Unis.* markings.

Measures 17-22: *mf*, *f*, *pp*, *p*. Includes *Div.* and *Unis.* markings. Note: *(no dim.)*.

Measures 23-26: Continuation of the melodic line from measure 17.

Measures 27-31: *f*, *mf*. Includes *Div.* marking.

Measures 32-36: *f*, *mf*, *f*, *mf*, *f*. Includes *Unis.* marking.

Measures 37-38: *p*, *sempre p*. Includes *Div.*, *Unis.*, and *Div.* markings. Measure 38 features a triplet.

Violoncello

Feierlich, nicht zu langsam

The musical score for Violoncello is written in 4/4 time and consists of nine staves. The tempo and mood are indicated as "Feierlich, nicht zu langsam".

- Staff 1 (Measures 1-4):** Starts with a dynamic of *f*. Includes markings for *Div.* (divisi) and *Unis.* (unison). Dynamics range from *mf* to *f*.
- Staff 2 (Measures 5-8):** Dynamics include *mf*, *f*, and *mf p*. Includes a *pizz.* (pizzicato) marking.
- Staff 3 (Measures 9-15):** Dynamics include *p*. Includes an *arco* (arco) marking.
- Staff 4 (Measures 16-20):** Dynamics include *sfz*, *f*, *mf*, *f*, and *pp p*. Includes a *(no dim.)* (no diminuendo) marking.
- Staff 5 (Measures 21-24):** A continuous sixteenth-note passage.
- Staff 6 (Measures 25-28):** A continuous sixteenth-note passage.
- Staff 7 (Measures 29-33):** Dynamics include *f*, *mf*, and *f*. Includes markings for *Div.* and *Unis.*
- Staff 8 (Measures 34-37):** Dynamics include *mf*, *f*, *mf*, and *f*.
- Staff 9 (Measures 38-41):** Dynamics include *p* and *sempre p*. Includes a *2* (second ending) marking and a *Div.* marking.

Contrabass

Feierlich, nicht zu langsam

Measures 1-4: *f*, *mf*, *f*, *mf*, *f*.

Measures 5-8: *mf*, *f*, *mf*, *p*. Includes a 4-measure rest.

Measures 9-14: *sfz*, *f*, *mf*, *f*, *pp*, *p*. Includes a *pizz.* marking.

Measures 15-20: *arco*.

Measures 21-26: *f*, *mf*, *f*.

Measures 27-32: *mf*, *f*, *mf*, *f*.

Measures 33-36: *p*, *sempre p*.

Measures 37-40: *p*, *p*. Includes a 2-measure rest and a *Div.* marking.

Lied der Suleika

LIED DER SULEIKA
Robert Schumann

Letra:
Johann W. Goethe

Orchestration:
Xabier Sarasa
(2012)

Lied der Suleika

Wie mit innigstem Behagen,
lied, empfind' ich deinen Sinn!
liebepoll du scheinst zu sagen,
dass ich ihm zur Seite bin.
Dass er ewig mein gedenket,
seiner Liebe Seligkeit
immerdar der Femen schenket,
die ein Leben ihm geweiht.
Ja, mein Herz, es ist der Spiegel,
freund, worin du dich erblickt;
diese Brust, wo deine Siegel
kuss auf Kuss herein gedrückt.
Süsses Dichten, lautre Wahrheit
fesselt mich in Sympathie!
rein verkorpert Liebesklarheit,
im Gewand der Poesie.

Canción de Suleika

¡Con que íntima complacencia
recibo, canción, tu sentido!
Amorosamente, parece decirme
que yo estoy a su lado.
Que él siempre piensa en mí,
su amor y su felicidad,
que desde lejos le llega
la que le ha dedicado una vida.
¡Di, corazón mío! Esto es el espejo,
amigo, en el cual te miras,
este corazón, donde has dejado
tu sello, beso tras beso.
¡Tiernos versos, verdad real,
me atan por los pensamientos afines!
Pura corporalidad de la luz del amor
con el ropaje de la poesía.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Lied der Suleika

ROBERT SCHUMANN

Orchestration:
XABIER SARASA
(2012)

Ziemlich langsam

The score is for the song "Lied der Suleika" by Robert Schumann, orchestrated by Xabier Sarasa in 2012. The tempo is "Ziemlich langsam" (Moderately slow). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Voice, Violin I, Violin II, Viola, Violoncello, and Contrabass. The voice part has the lyrics: "Wie, mit in-nig-stem Be-ha-gen, Lied, em-pfind' ich dei-nen". The orchestration features a variety of dynamics, including *pp*, *p*, and *Con sord.* (Con sordina). The woodwinds and strings play a melodic line, while the voice part is a simple, expressive melody. The bassoon and horn parts have specific markings like "Open" and "1°". The string parts are marked with *pizz.* (pizzicato) in the lower register.

4

Fl. *p* *mf* *mf* 1^a

Ob. *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. 2^a Senza sord. 1^a bouché *pp* *mf*

B♭ Tpt.

Tbn.

V. Sinn! Lie-be - voll du scheinst zu sa - gen: dass ich

4

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mf*

Cb.

7 *ritard.*

Fl. *(p)*

Ob. *1° p*

B♭ Cl. *(p)*

Bsn. *p*

Hn. *p* Open

B♭ Tpt. *p*

Tbn. *1° pp*

V. ihm zur Sei - te bin, zur Sei - te bin. Dass er e - wig mein ge-

7 *ritard.*

Vln. I *pizz. p*

Vln. II *pizz. p*

Vla. *(arco) p*

Vc. *pizz. p*

Cb. *p*

10 *nach und nach schneller*

Fl. *mp*

Ob. *mp*

Bb Cl. *mf* *mp* *mp*

Bsn. *mf* *mp* *mp*

Hn. *mf* *mp* *mp*

Bb Tpt. *mf* *mp*

Tbn. *mp* *p* *mp*

V. *mf* *mp* *mp*

den - ket, sei - ner Lie - be Se - lig - keit — im - mer - dar der Fer - nen

10 *nach und nach schneller*

Vln. I *pp* *mf* *pp*

Vln. II *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp*

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

Cb. *mp* *mf* *p*

14

ritard.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

B♭ Tpt. *mp*

Tbn. *p* *mp*

V. *mp*

schen - ket, die ein Le - ben ihm ge - weiht.

14

cantabile *p* *mf* *pp* *mf*

Vln. I *mf* *pp* *mf*

Vln. II *mf* *pp* *mf*

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

Vc. *mf* *pp* *mf*

Cb. *arco* *mf*

17

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

V. *p*

Ja, mein Herz, es ist der Spie - gel, Freund, wo - rin du dich _____ er -

17

Vln. I *pizz.* *mp* *arco* *p*

Vln. II *pizz.* *mp*

Vla. *p*

Vc. *p*

Cb. *pizz.* *p* *arco*

20

Fl. *mf*

Ob. *mf*^{1°}

B♭ Cl.

Bsn. *mf*^{1°}

Hn. *mf* *mp* *mf*

B♭ Tpt. *mf*

Tbn. *mf* *mp* *mf*

V.

blickst; die - se Brust, wo dei - ne Sie - gel Kuss auf

20

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

Vln. II *mp* *mf* *mf* arco

Vla. *mp* *mf* *mf*

Vc. *mp* *mf* *mf*

Cb.

23

ritard.

Fl. *mf* *p*

Ob.

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

B♭ Tpt.

Tbn. *pp*

V. Kuss, Kuss auf Kuss her - ein ge - drückt. Sü - sses Dich - ten, lau - tre

23

Vln. I *pizz.* *ritard.* *arco* *p*

Vln. II *pizz.* *arco* *p*

Vla. *pizz.* *arco* *p*

Vc. *(arco)* *p*

Cb. *pizz.* *p*

26 *nach und nach schneller*

Fl. *p*

Ob.

B♭ Cl. *pp*

Bsn. *pp*

Hn. *mp* *pp* *Con sord.*

B♭ Tpt. *mp* *pp* *Con sord.*

Tbn. *mp* *pp* *Con sord.*

V. Wahr-heit fes-selt mich in Sym-pa-thie!_ Rein ver-kör-pert Lie-bes-

26 *nach und nach schneller*

Vln. I *mp*

Vln. II *mp* *Divisi pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp* *arco*

(ritard.)

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 2^a Senza sord. 1^a (Open) *mf*

B♭ Tpt. *mf*

Tbn. Senza sord. *mp*

V. klar - heit, im Ge - wand der Po - e - sie.

30 (ritard.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

V.

Wie, mit in-nig-stem Be-ha-gen, Lied, em-pfind' ich dei-nen

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

Open

Con sord.

1 $^{\circ}$

p

p

p

Unis. arco

p

arco

p

arco

p

pizz.

p

p

36

Fl. *p* *mf* *mf*

Ob. *p* *mf* *mf*

B♭ Cl. *p* *mf* *mf*

Bsn. *mf* *p* *mf*

Hn. 2ª Senza sord. *pp*

B♭ Tpt.

Tbn.

V. Sinn! Lie-be - voll du scheinst zu sa - gen: dass ich

36

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mf*

Cb.

39 *ritard.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

V.

ihm zur Sei-te bin, zur Sei-te bin.

39 *ritard.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

1°

1°

arco

arco

pizz.

pizz.

p

p

sf

sf

p

p

mp

pp

pp

pp

Flute

Ziemlich langsam

3

p \triangleleft *mf* *mf* ^{1^a}

7 *ritard.* *p* **2** *nach und nach schneller* *mp*

13 *mp* *ritard.* *mf*

17 *p* *p*

21 *mf* *ritard.* *mf* \triangleleft *p* **2**

27 *nach und nach schneller* *p* *(ritard.)*

33 **3** *p* \triangleleft *mf* *mf*

39 *ritard.* *p* \triangleleft *mp* \triangleleft *pp*

Oboe

Ziemlich langsam

The musical score for the Oboe part of 'Lied der Suleika' by Robert Schumann, orchestrated by Xabier Sarasa in 2012. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Ziemlich langsam' (Moderately slow). The score consists of seven staves of music, with measure numbers 5, 10, 14, 22, 33, and 37 indicated at the beginning of their respective staves. The music features various dynamics including *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include 'ritard.' (ritardando), '1°' (first ending), and 'nach und nach schneller' (rhythmically accelerating). There are also numerical markings for rests or specific rhythmic values: '4', '3', and '4'. The score includes several slurs and phrasing marks, and a double bar line at the end of the final staff (measure 40).

Clarinet in B \flat

Ziemlich langsam

The musical score for Clarinet in B \flat is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "Ziemlich langsam". The score consists of ten staves of music, numbered 1 through 42. The dynamics range from piano (*p*) to fortissimo (*sf*). Performance instructions include "ritard." (ritardando) and "nach und nach schneller" (ritardando and then accelerando). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' to indicate specific articulation or fingering. The piece concludes with a final measure marked *pp*.

Bassoon

Ziemlich langsam

pp

mf p

mf

p

ritard.

nach und nach schneller

mp

mf

ritard.

mp

mf

p

p

ritard.

1°

mf

mf

p

2

nach und nach schneller

pp

(ritard.)

31

pp

ritard.

37

mf p

mf

p

3

Horn in F

Ziemlich langsam Open

Con sord. *p* 2^a Senza sord. *pp*

6 1^a bouché *mf* ritard. *p* Open *mf* *mp*

11 *nach und nach schneller* *mp* 2^a ritard. *mf*

17 *p*

21 *mf* *mp* < *mf* ritard. 2 *mp*

27 *pp* *nach und nach schneller* Con sord. 2^a Senza sord. (ritard.) 1^a (Open) *mf*

33 Open 2^a Senza sord. *pp* ritard. 4

Con sord. *p*

Trumpet in B \flat

Ziemlich langsam

11 nach und nach schneller

23 ritard. 2 nach und nach schneller (ritard.)

Trombone

Ziemlich langsam

1°

4

ritard.

1°

p

pp

9

nach und nach schneller

mp

p

mp

14

ritard.

1°

p

mp

p

20

mf

mp

mf

ritard.

1°

pp

25

nach und nach schneller

Con sord.

(ritard.)

mp

pp

32

Senza sord.

1°

4

ritard.

4

mp

p

Voice

Ziemlich langsam

p

Wie, mit in - nig - stem Be - ha - gen, Lied, em - pfind' ich dei - nen

4 *ritard.*

Sinn! Lie - be - voll du scheinst zu sa - gen: dass ich ihm zur Sei - te bin, zur Sei - te

8 *nach und nach schneller*

bin. Dass er e - wig mein ge - den - ket, sei - ner Lie - be Se - lig -

12 *ritard.*

keit — im - mer - dar der Fer - nen schen - ket, die ein Le - ben ihm ge - weihet.

17 *p*

Ja, mein Herz, es ist der Spie - gel, Freund, wo - rin du dich — er - blickst; die - se

21 *ritard.*

Brust, wo dei - ne Sie - gel Kuss auf Kuss, Kuss auf Kuss her - ein ge - drückt. Sü - sses

25 *nach und nach schneller*

Dich - ten, lau - tre Wahr - heit fes - selt mich in Sym - pa - thie! — Rein ver -

29 *(ritard.)*

kör - pert Lie - bes - klar - heit, im Ge - wand — der Po - e - sie.

33 *p*

Wie, mit in - nig - stem Be - ha - gen, Lied, em - pfind' ich dei - nen Sinn! Lie - be -

37 *ritard.*

voll du scheinst zu sa - gen: dass ich ihm zur Sei - te bin, zur Sei - te bin. **3**

Violin I

Ziemlich langsam

Violin II

Ziemlich langsam

7 *ritard.* *pizz.* *p* **2** *nach und nach schneller*
Con sord. *arco* *pp* *mf*

13 *pp* *mf* *pp* *mf* *ritard.*

17 *pizz.* *mp* **2** *arco* *mp* *mf* *mf*

23 *pizz.* *ritard.* *arco* *p*

27 *Divisi* *pizz.* *mp* *nach und nach schneller*

30 *(ritard.)* *Unis.* *arco* *p*

35 *ritard.* *pizz.* *mf* **4**

Viola

Ziemlich langsam

1 *p*

5 *mf* *ritard.* (arco) *p* Con sord. *mf*

11 *pp* *mf* *pp* *mf* *pp* *ritard.*

16 *mp* *mf* *p*

21 *mp* *mf* *mf* *pizz.* *ritard.* *arco* *p*

25 *mp* *pizz.* *nach und nach schneller*

29 (ritard.) *arco* *p*

34 *p* *mf*

39 *ritard.* *pizz.* *arco* *1 viola arco* *sf* *pizz.* *pp*

Violoncello

Ziemlich langsam

The score for the Violoncello part is written in bass clef, 4/4 time, and A major. It begins with the tempo marking "Ziemlich langsam". The first staff (measures 1-6) starts with a dynamic of *p* and includes a crescendo to *p* and a decrescendo from *mf* to *mf*.
 The second staff (measures 7-10) begins with a *ritard.* marking, a *pizz.* instruction, and a dynamic of *p*, leading to a decrescendo from *mp* to *mf*. The instruction "Con sord." is placed above the staff.
 The third staff (measures 11-15) is marked "nach und nach schneller" and "arco". It features dynamics of *pp*, *mf*, *pp*, *mf*, and *pp*, with *ritard.* markings above the final measures.
 The fourth staff (measures 16-21) starts with a decrescendo from *mf* to *p*, followed by a crescendo to *mp*.
 The fifth staff (measures 22-26) begins with a dynamic of *mf*, followed by *mf*, and then a decrescendo to *p* with a *ritard.* marking above the staff.
 The sixth staff (measures 27-32) is marked "nach und nach schneller" and "pizz.", starting with a dynamic of *mp* and ending with a *ritard.* marking.
 The seventh staff (measures 33-39) is marked "arco" and starts with a dynamic of *p*, followed by a decrescendo to *p* and a crescendo to *mf* to *mf*. It ends with a *ritard.* marking and a *pizz.* instruction.
 The eighth staff (measures 40-44) is marked "1 cello arco" and starts with a dynamic of *p*, followed by a crescendo to *sf*, then a decrescendo to *p* to *mp*, and finally a *pizz.* instruction with a dynamic of *pp*.

Contrabass

Ziemlich langsam

Musical score for Contrabass, showing measures 1-40. The score includes dynamics (*p*, *mp*, *mf*, *pp*), articulation (*pizz.*, *arco*), and performance instructions (*ritard.*, *nach und nach schneller*).

Measure 1: *pizz.*, *p*, *2*
 Measure 7: *ritard.*, *p*, *mp*, *mf*
 Measure 11: *nach und nach schneller*, *p*, *ritard.*, *arco*, *mf*
 Measure 17: *pizz.*, *p*, *arco*
 Measure 22: *ritard.*, *pizz.*, *p*
 Measure 27: *nach und nach schneller*, *arco*, *mp*, *(ritard.)*
 Measure 33: *pizz.*, *p*, *2*, *ritard.*
 Measure 40: *p*, *pizz.*, *p*, *pp*

Lied der Braut n° 1

LIED DER BRAUT N° 1
Robert Schumann

Letra:
Friedrich Rückert

Orchestration:
Carlos Rodrigo
(2012)

Lied der Braut n° 1

Mutter, Mutter! Glaube nicht,
weil ich ihn lieb' allsosehr,
dass nun Liebe mir gebricht,
dich zu lieben, wie vorher.
Mutter, Mutter! Seit ich ihn liebe,
lieb' ich erst dich sehr.
Lass mich an mein Herz dich zieh'n,
und dich küssen, wie mich er!
Mutter, Mutter! Seit ich ihn liebe,
lieb' ich erst dich ganz,
dass su mir das Sein verlieh'n,
das mir ward zu solchem Glanz.

Canción de la novia n° 1

¡Madre, madre!
no creas que por amarlo tanto a él,
mi amor hacia ti se haya roto,
y no te quiera tanto como antes.
¡Madre, madre!
desde que le amo, te amo primero más a ti.
¡Déjame tirar de tu corazón
y besarte, como él a mí!
¡Madre, madre!
desde que le amo, te amo a ti totalmente,
tú me has dado tal semejante cosa
como es el juicio.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Lied der Braut n° 1

ROBERT SCHUMANN

Orchestration:
CARLOS RODRIGO
(2012)

Andantino
Sehr innig

Flute *p*

Oboe

Clarinet in B \flat

Bassoon

Horn in F *p*

Trumpet in B \flat

Trombone

Timpani

Voice *p nicht schnell*
Mut - ter, Mut - ter! glau - be nicht,

Andantino
Sehr innig

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass

7

Fl. *p* *mp* a 2

Ob. *p* *mp* a 2

B♭ Cl. *p* *mp* a 2

Bsn. *mp* 1°

Hn.

B♭ Tpt. *p* 1^a

Tbn. *p*

Timp. *mp*

V. weil ich ihn lieb' al - so sehr, dass nun Lie - be mir ge-

7

Vln. I *mp*

Vln. II *mp*

Vla. *mp* V

Vc. *mp* V

Cb. *mp* V

12

mf *mp* *ritard.* *schneller.*

Fl. ^{1^a}

Ob. ^{1^o}

B \flat Cl. ^{1^o}

Bsn. ^{1^o}

Hn. ^{1^a}

B \flat Tpt.

Tbn.

Timp. *mf* *mp*

V. *mf* *mp* *ritard.* *schneller.*

bricht, dich zu lie - ben, wie vor - her. Mut - ter, Mut - ter!

12

Vln. I *mf* *mp* *ritard.* *schneller.*

Vln. II *mf* *mp* *ritard.* *schneller.*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

16 *ritard.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

seit ich ihn lie - be, lieb' ich erst dich sehr, lass mich an ___ mein

16 *ritard.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

Herz dich zieh'n, und dich küs - sen, wie — mich er, wie mich er, wie

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

ritard.

mp.

a 2

25 **Tempo I**

Fl. *mf*

Ob. *mf* *p* 1°

B \flat Cl. *mf*

Bsn. *mf* *p*

Hn. *mf*

B \flat Tpt. *mf*

Tbn. *mf*

Timp. *mf*

V. *mf* *p*

er. Mut - ter, Mut - ter! seit ich ihn

25 **Tempo I**

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

31

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

lie - be, lieb' ich erst dich sehr, dass du mir das Sein ver

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

ritard. *rit.*

Fl. *a 2* *mf*

Ob. *a 2* *mf*

B \flat Cl. *mf*

Bsn. *mf*

Hn. *mf* *mp* *mf*

B \flat Tpt. *mf*

Tbn. *mf* *mp* *mf*

Timp. *p*

V. *mf* *mp* *mf*

lieh'n, das mir ward zu sol - chem Glanz, das__ mir ward zu sol - chem, sol - chem

36

ritard. *rit.*

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

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

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

41

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Glanz.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

45 *ritard.* **Adagio**
a 2

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

45 *ritard.* **Adagio**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Flute

Andantino
Sehr innig

11 *mf* *mp* *ritard.* *schneller.* *ritard.* *a 2*

20 *mf* *ritard.*

27 **Tempo I** *ritard.* *rit.* *a 2* *mf* *p*

43 *ritard.* **Adagio** *a 2* *p*

Oboe

Andantino

Sehr innig

6

p *mp* a 2

12 *mf* *mp* 1° *ritard.* *schneller.* 2° *ritard.*

20 *mf* *ritard.*

27 **Tempo I** 1° *p* *mp* *p* *mp*

35 3° a 2° *mf* *ritard.* *rit.* 2°

43 *p* *ritard.* **Adagio** *p*

Clarinet in B \flat

Andantino

Sehr innig

6 2° a 2

p *mp* *mf* *mp*

14 *ritard.* *schneller.* 1° *ritard.*

20 *ritard.* *mf*

27 **Tempo I** 11 *ritard.* *rit.* *p*

42 3 *ritard.* **Adagio** *p*

Detailed description: This is a musical score for Clarinet in B-flat, measures 1 through 42. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a 6-measure rest, followed by a melodic line starting on G4. The first staff includes dynamics *p*, *mp*, *mf*, and *mp*. The second staff (measures 14-19) features a triplet of eighth notes with dynamics *ritard.*, *schneller.*, and *ritard.*. The third staff (measures 20-26) continues the melodic line with a *ritard.* marking and a dynamic of *mf*. The fourth staff (measures 27-33) starts with a 11-measure rest, then a melodic line with dynamics *mf*, *ritard.*, *rit.*, and *p*. The fifth staff (measures 34-42) begins with a 3-measure rest, followed by a melodic line with dynamics *p* and *ritard.*, and a tempo change to **Adagio**. The score concludes with a double bar line.

Bassoon

Andantino

Sehr innig

8

1°

mp

mf

13

ritard.

1°

schneller.

ritard.

mp

20

ritard.

mf

Tempo I

27

p

mp *p* *mp*

38

ritard.

rit.

mf

p

45

ritard.

Adagio

p

Detailed description: This is a musical score for the Bassoon part of 'Lied der Braut n° 1' by Robert Schumann, orchestrated by Carlos Rodrigo. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of 'Andantino' and the instruction 'Sehr innig'. The first system (measures 1-8) features a melodic line starting on G4, moving to A4, B4, and C5, with a first ending bracket over measures 5-8. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The second system (measures 9-19) includes a ritardando (ritard.) marking, a first ending bracket, and a 'schneller.' (faster) instruction. The third system (measures 20-26) continues with a ritardando marking and a mezzo-forte dynamic. The fourth system (measures 27-37) marks the beginning of 'Tempo I' and features a piano (p) dynamic, followed by a crescendo to mezzo-piano (mp) and a decrescendo back to piano (p). The fifth system (measures 38-44) includes another ritardando marking and a decrescendo to piano (p). The sixth system (measures 45-50) begins with a final ritardando marking and a tempo change to 'Adagio', starting with a piano (p) dynamic.

Horn in F

Andantino

Sehr innig

The musical score for Horn in F is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of five staves of music. The first staff (measures 1-9) begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff (measures 10-19) includes first endings (*1^a*), dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*), and markings for *ritard.*, *schneller.* (with a triplet), and *ritard.* (with a 2-measure rest). The third staff (measures 20-26) features a first ending (*1^a*), dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*), and a *ritard.* marking. The fourth staff (measures 27-37) is marked **Tempo I** and **4** (quadruple meter), with dynamics of piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The fifth staff (measures 38-42) includes *ritard.*, *rit.*, a piano (*p*) dynamic, a triplet, and a **Adagio** section with a 3-measure rest.

Trumpet in B \flat

Andantino

Sehr innig

9

p *mf* *mp*

ritard. *schneller.*

3

18

mf

ritard.

3

Tempo I

27

p *mp* *p* *mp* *mf*

2

39

ritard. *rit.* *ritard.* **Adagio**

4

3

Trombone

Andantino
Sehr innig

9 *p* *mf* *mp* *ritard.*

15 *schneller.* **3** *ritard.* **4** *a 2* *ritard.* *mf*

27 **Tempo I** **4** *1°* *p* *mp* *p* *mp* *p* *mf* *mp*

38 *ritard.* *rit.* *mf* *p* **3** *ritard.* **Adagio** **3**

Timpani

Andantino

Sehr innig

ritard. schneller.

10

mp mf mp

18

ritard.

ritard.

mf

27

Tempo I

11

ritard. rit.

p

ritard.

Adagio

3

Voice

Andantino*Sehr innig*

2 *p nicht schnell*

Mut - ter, — Mut - ter! glau - be nicht, weil ich ihn lieb'

9 *ritard.*

al - so sehr, dass nun Lie-be mir ge - bricht, dich zu lie - ben, wie vor - her.

15 *schneller.* *ritard.*

Mut - ter, Mut - ter! seit ich ihn lie - be, lieb' ich erst dich sehr, lass mich an — mein'

20 *ritard.* *mf*

Herz dich zieh'n, und dich küs - sen, wie — mich er, wie mich er, wie er. —

27 **Tempo I** *p* *mp*

Mut - ter, — Mut - ter! seit — ich ihn lie - be, lieb' ich erst — dich sehr, dass du

35 *ritard.*

mir das Sein ver-lieh'n, das mir ward zu sol - chem Glanz, das — mir ward zu sol - chem,

40 *rit.* **3** *ritard.* **Adagio** **3**

sol - chem Glanz.

Violin I

Andantino

Sehr innig

6

10 *mp* *mf* *mp* *ritard.*

15 *schneller.* *ritard.*

20 *ritard.* *mf*

27 **Tempo I** *p* *mp* *p*

34 *mp* *mf* *mp* *mf* *ritard.* *rit.*

41 *p* *ritard.* **Adagio** *p*

Violin II

Andantino

Sehr innig

p
mp *mf* *mp*
ritard. *schneller.* *ritard.*
ritard. *mf*
Tempo I
p
mp *p* *mp* *mf*
mp *mf* *p*
ritard. *rit.*
ritard. **Adagio** *p*

Viola

Andantino
Sehr innig

The musical score for the Viola part of "Lied der Braut n° 1" by Robert Schumann, orchestrated by Carlos Rodrigo. The score is in 2/4 time with a key signature of one sharp (F#). It is divided into four systems of staves. The first system (measures 1-8) begins with a rest, followed by a series of notes with accents. The second system (measures 9-17) includes dynamics *mp*, *mf*, and *mp*, with markings for *ritard.* and *schneller.* The third system (measures 18-26) features *ritard.* markings and a *mf* dynamic. The fourth system (measures 27-37) is marked **Tempo I** and includes dynamics *p*, *mp*, *p*, *mp*, *mf*, and *mp*. The final system (measures 38-40) includes *ritard.*, *rit.*, *ritard.*, and **Adagio** markings, with dynamics *mf* and *p*.

Violoncello

Andantino

Sehr innig

10

18

27

Tempo I

38

Contrabass

Andantino

Sehr innig

ritard. *schneller.*

Musical notation for Contrabass, measures 9-16. The key signature is one sharp (F#) and the time signature is 2/4. Measure 9 is a whole rest. Measures 10-12 contain a melodic line starting on G4, moving to A4, B4, C5, B4, A4, G4. Measure 13 has a whole rest. Measure 14 has a half note G4. Measure 15 has a half note A4. Measure 16 has a half note B4. Dynamics: *mp* (measures 10-12), *mf* (measures 13-14), *mp* (measures 15-16).

Musical notation for Contrabass, measures 17-26. Measure 17 has a half note G4. Measure 18 has a half note A4. Measure 19 has a half note B4. Measure 20 has a half note C5. Measure 21 has a half note B4. Measure 22 has a half note A4. Measure 23 has a half note G4. Measure 24 has a half note F#4. Measure 25 has a half note E4. Measure 26 has a half note D4. Dynamics: *mf* (measures 17-26). *ritard.* markings are present above measures 17, 23, and 26.

Musical notation for Contrabass, measures 27-39. Measure 27 is a whole rest. Measures 28-32 contain a melodic line starting on G4, moving to A4, B4, C5, B4, A4, G4. Measure 33 has a half note G4. Measure 34 has a half note A4. Measure 35 has a half note B4. Measure 36 has a half note C5. Measure 37 has a half note B4. Measure 38 has a half note A4. Measure 39 has a half note G4. Dynamics: *mp* (measures 28-32), *mf* (measures 33-34), *mp* (measures 35-36), *mf* (measures 37-39). *ritard.* marking is present above measure 39. **Tempo I** is indicated above measure 27.

Musical notation for Contrabass, measures 40-47. Measure 40 has a half note G4. Measure 41 has a half note A4. Measure 42 has a half note B4. Measure 43 has a half note C5. Measure 44 is a whole rest. Measure 45 is a whole rest. Measure 46 has a half note G4. Measure 47 has a half note A4. Dynamics: *p* (measures 40-43), *p* (measures 46-47). *rit.* marking is present above measure 40. *ritard.* marking is present above measure 45. **Adagio** is indicated above measure 46.

Lied der Braut n° 2

LIED DER BRAUT N° 2
Robert Schumann

Letra:
Friedrich Rückert

Orchestration:
Carlos Rodrigo
(2012)

Lied der Braut n° 2

Lass mich ihm am Busen hangen,
mutter, Mutter! Lass das Bangen.
Frage nicht: wie soll sich's wenden?
Frage nicht: wie soll das enden?
Enden? Enden soll sich's nie,
wenden? Noch nicht weiss ich, wie!
lass mich ihm am Busen hangen, lass mich!

Canción de la novia n° 2

Déjame apoyar en su pecho,
¡madre, madre! Deja el miedo.
No preguntes: ¿cuándo va a cambiar?
No preguntes: ¿cómo va a terminar?
¿Terminar? Terminar eso nunca,
¿Cambiar? ¡Aún no sé como!
¡Déjame apoyar en su pecho, déjame!

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Lied der Braut n° 2

ROBERT SCHUMANN

Orchestration:
CARLOS RODRIGO
(2012)

Larghetto

The score is for the song "Lied der Braut n° 2" by Robert Schumann, orchestrated by Carlos Rodrigo in 2012. It is in 2/4 time and marked "Larghetto". The key signature has one sharp (F#). The instruments and their parts are:

- Flute:** Rests throughout.
- Oboe:** Rests until the final measure, then plays a melodic line starting on G4, marked *p*.
- Clarinet in B♭:** Rests throughout.
- Bassoon:** Rests until the final measure, then plays a melodic line starting on G2, marked *p*.
- Horn in F:** Plays a melodic line starting on G4, marked *p*. It has a first ending bracket labeled "1ª" in the final measure.
- Trumpet in B♭:** Plays a melodic line starting on G4, marked *p*.
- Trombone:** Plays a melodic line starting on G2, marked *p*. It has a first ending bracket labeled "1º" in the final measure.
- Voice:** Enters in the final measure with the lyrics "Lass mich ihm am Bu-sen han-gen, Mut-ter, Mut-ter!". The dynamic is *mf*.
- Violin I:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Violin II:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Viola:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Violoncello:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Contrabass:** Plays a rhythmic accompaniment of eighth notes, marked *p*.

11

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

V.

lass das Ban-gen. Fra - ge nicht: wie soll sich's wen-den? Fra - ge nicht: wie soll das

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

20 *ritard.*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf* a 2

V. *mf*

en-den? En-den? en - den soll sich's nie, wen - den? noch nicht weiss ich, wie!

20 *ritard.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

29 ritard.

Fl. *p*

Ob. *p*

B \flat Cl. *p*

Bsn. *p*

Hn. *p* \rightarrow *mf*

B \flat Tpt. *p* \rightarrow *mf*

Tbn. *p* \rightarrow *mf*

V. *p*

Lass mich ihm am Bu - sen han - gen, lass mich!

29 ritard.

Vln. I *p* \rightarrow *mf*

Vln. II *p* \rightarrow *mf*

Vla. *p* \rightarrow *mf*

Vc. *p* \rightarrow *mf*

Cb. *p* \rightarrow *mf*

Flute

Larghetto

16

p

22

mf

ritard.

29

p

3

ritard.

Oboe

Larghetto

Musical score for Oboe, measures 1-25. The score is in treble clef, key of D major (one sharp), and 2/4 time. It begins with a dynamic marking of *p* and a fermata of 8 measures. The tempo is marked *Larghetto*. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *ritard.* (ritardando). Measure 25 ends with a fermata of 3 measures.

Clarinet in B \flat

Larghetto

16

p

22

mf

ritard.

29

p

3

ritard.

Detailed description: This block contains three staves of musical notation for Clarinet in B \flat . The first staff (measures 16-21) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. A bar line with the number '16' is placed above the first measure. The music starts with a whole rest, followed by a series of eighth notes: G#4, A4, B4, C#5, B4, A4, G#4. A dynamic marking of *p* is placed below the first note. A slur covers the entire eighth-note sequence. The second staff (measures 22-28) starts with a treble clef and the same key signature. Measure 22 begins with a whole note G#4. A dynamic marking of *mf* is placed below the first measure. A slur covers the first two notes. The music continues with eighth notes: A4, B4, C#5, B4, A4, G#4. A dynamic marking of *mf* is placed below the first measure. A slur covers the eighth-note sequence. A *ritard.* marking is placed above the final note. The third staff (measures 29-30) starts with a treble clef and the same key signature. Measure 29 begins with a whole note G#4. A dynamic marking of *p* is placed below the first note. A slur covers the first two notes. The music continues with eighth notes: A4, B4, C#5, B4, A4, G#4. A dynamic marking of *p* is placed below the first note. A slur covers the eighth-note sequence. A *ritard.* marking is placed above the final note. The piece concludes with a final whole note G#4 and a double bar line.

Bassoon

Larghetto

The musical score for the Bassoon part is written on a single staff in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Larghetto'. The score is divided into three systems:

- System 1 (Measures 1-16):** Starts with a whole rest for 8 measures, followed by a melodic line starting on G2, moving up stepwise to D3, then down to G2. Dynamics include *p* (piano).
- System 2 (Measures 17-26):** Continues the melodic line. Measure 17 starts with a whole rest for 4 measures. Dynamics include *p* and *mf* (mezzo-forte).
- System 3 (Measures 27-30):** Continues the melodic line. Measure 27 starts with a whole rest for 3 measures. Dynamics include *p* and *ritard.* (ritardando).

Horn in F

Larghetto

The musical score for Horn in F consists of four staves of music. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Larghetto'.
- **Staff 1 (Measures 1-8):** Starts with a piano (*p*) dynamic. The melody is marked with a slur and a fermata. A '4' indicates a four-measure rest. The first ending is marked '1^a'.
- **Staff 2 (Measures 9-10):** Continues the melody with a slur and fermata. A '4' indicates a four-measure rest. The staff ends with an accent (>) and a fermata.
- **Staff 3 (Measures 11-18):** Starts at measure 22. The dynamic is mezzo-forte (*mf*). The melody is marked with a slur and a fermata. The word 'ritard.' (ritardando) is written above the staff.
- **Staff 4 (Measures 19-31):** Starts at measure 29. The dynamic is piano (*p*). The melody is marked with a slur and a fermata. The dynamic changes to mezzo-forte (*mf*) towards the end. The word 'ritard.' is written above the staff.

Trumpet in B \flat

Larghetto

1

15

25

p

8

4

mf

ritard.

4

p

mf

ritard.

Trombone

Larghetto

11

22

29

p

mf

a 2

ritard.

1°

p

mf

ritard.

Voice

Larghetto

4 *mf*

Lass mich ihm am Bu - sen han - gen, Mut - ter, Mut - ter!

11
lass — das Ban - gen. Fra - ge nicht: wie soll sich's wen - den? Fra - ge nicht: wie

19
soll das en - den? En - den? en - den soll sich's nie, wen - den? noch nicht

27 *ritard.* *p* **3** *ritard.*

weiss ich, wie! Lass mich ihm am Bu - sen han - gen, lass mich!

Violin I

Larghetto

The musical score for Violin I is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of four staves of music. The first staff begins with a *p* dynamic and a *V* marking above the first measure. The second staff starts at measure 10. The third staff starts at measure 19 and includes a *mf* dynamic and a *ritard.* marking. The fourth staff starts at measure 28 and includes a *p* dynamic, a *mf* dynamic, and a *ritard.* marking. The piece concludes with a double bar line.

Violin II

Larghetto

The musical score for Violin II consists of four staves of music in G major and 2/4 time, marked *Larghetto*.
- **Staff 1 (Measures 1-8):** Starts with a piano (*p*) dynamic. The melody begins with a dotted quarter note on G4, followed by quarter notes on A4, B4, and C5. A *V* (Violin) hairpin is placed above the staff. The piece concludes with a fermata on a dotted quarter note on G4.
- **Staff 2 (Measures 9-17):** Continues the melodic line with quarter and eighth notes, ending with a fermata on a dotted quarter note on G4.
- **Staff 3 (Measures 18-26):** Features a *mf* (mezzo-forte) dynamic. The melody includes a half note on G4 with a fermata, followed by quarter notes on A4, B4, and C5. A hairpin indicates a crescendo leading to the *mf* dynamic.
- **Staff 4 (Measures 27-30):** Marked with *ritard.* (ritardando) at the beginning and end. It starts with a piano (*p*) dynamic and a hairpin indicating a crescendo. The melody consists of quarter notes on G4, A4, B4, and C5, ending with a fermata on a dotted quarter note on G4.

Viola

Larghetto

The musical score for the Viola part is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Larghetto'. The score consists of four staves of music. The first staff (measures 1-9) begins with a piano (*p*) dynamic and includes a 'V' marking above the staff. The second staff (measures 10-18) continues the melodic line. The third staff (measures 19-27) features a crescendo leading to a mezzo-forte (*mf*) dynamic and includes a 'ritard.' marking. The fourth staff (measures 28-31) concludes with a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a final 'ritard.' marking.

Violoncello

Larghetto

The musical score for Violoncello is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked **Larghetto**. The score consists of four staves of music:

- Staff 1 (Measures 1-8):** Starts with a piano (*p*) dynamic. The melody begins with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A *V* marking is above the first measure.
- Staff 2 (Measures 9-17):** Continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. A *p* dynamic is indicated at the start.
- Staff 3 (Measures 18-27):** Features a *mf* dynamic. The melody includes a half note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F#7, a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8. A *ritard.* marking is at the end.
- Staff 4 (Measures 28-32):** Returns to a *p* dynamic. The melody includes a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, a quarter note A8, a quarter note B8, a quarter note C9, a quarter note D9, a quarter note E9, a quarter note F#9, a quarter note G9, a quarter note A9, a quarter note B9, a quarter note C10. A *mf* dynamic is indicated at the end, and a *ritard.* marking is above the final measure.

Contrabass

Larghetto

The musical score for Contrabass is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Larghetto'. The score consists of three staves of music:

- Staff 1 (Measures 1-14):** Starts with a piano (*p*) dynamic. It features a series of eighth notes, followed by a triplet of eighth notes (marked with a '3' and a 'V' above it), and then an 8-measure rest (marked with an '8').
- Staff 2 (Measures 15-25):** Begins at measure 15. It contains a triplet of eighth notes (marked with a '3') and a dynamic marking of mezzo-forte (*mf*) with a crescendo hairpin.
- Staff 3 (Measures 26-30):** Begins at measure 26. It starts with a *ritard.* (ritardando) marking and a piano (*p*) dynamic. It features a 4-measure rest (marked with a '4') and ends with a *ritard.* marking and a dynamic shift to mezzo-forte (*mf*) with a crescendo hairpin.

Aus den hebräischen Gesängen

AUS DEN HEBRÄISCHEN GESÄNGEN
Robert Schumann

Letra:
Lord Byron

Orchestration:
Ailín Rubio
(2012)

Aus den hebräischen Gesängen

Mein Herz ist schwer! Auf! von der Wand
die Laute, nur sie allein mag ich noch horen,
entlocke mit geschickter Hand
ihr Töne, die das Herz betoren!
kann noch mein Herz ein Hoffen nahen,
es zaubern diese Tone her,
und birgt mein trock'nes Auge Zahen,
sie fließen, und mich brennt's nicht mehr!
Nur tief sei, wild der Tone Fluss,
und von der Freude weg gekehret!
ja, Sänger, dass ich weinen muss,
sonst wird das schwere Herz verzehret!
denn sieh'! vom Kummer ward's genahret,
mit stummen Wachen trug es lang,
und jetzt, vom Aussersten belehret,
da brech' es oder heil' im Sang.

De «Cantos hebraicos»

¡Mi corazón está apenado! ¡Adelante!, en la
pared colgado
está mi laúd, que sólo entonces liberado,
puede transmitirme tañido por hábiles manos,
¡los sonos que seducen el corazón!
Si mi corazón puede aún alimentar alguna
esperanza,
se debe solamente a la magia de estos sonos,
y si mis ojos secos se llenan de lágrimas.
¡Qué caigan, y cese entonces mi martirio!
¡Qué profundo y violento sea la ola de sonos,
y que de la alegría permanezca alejada!
¡Sí, cantor, debo llorar,
para que mi corazón tan débil no se consuma!
¡Hélo aquí! De pena fue alimentado,
endureciéndose mucho tiempo velando en
silencio,
y ahora, instruido en el límite del dolor.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Aus den hebräischen Gesängen

ROBERT SCHUMANN

Orchestration:
AILÍN RUBIO
(2012)

Sehr langsam

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Timpani

Voice

Sehr langsam

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl. *sf*

Ob. *pp* *p*

B \flat Cl. *pp* *p*

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp. *pp*

V. *p*

Mein Herz ist schwer!

5

Vln. I *p* *pp* *pizz.*

Vln. II *p* *pp* *pizz.*

Vla. *p* *pp* *pizz.*

Vc. *p* *pp*

Cb. *p* *pp*

9

Fl. *p*

Ob. *sf* *p* *mf* *p*

B♭ Cl. *mf* 1°

Bsn. *p* *mf* *sf* *p* *mp*

Hn.

B♭ Tpt.

Tbn.

Timp. *mf* *pp* *mf*

V. *sf*
Auf! von der Wand die Lau - te, nur sie al - lein mag ich noch hö - ren,

9

Vln. I

Vln. II

Vla.

Vc. *pizz.* *arco* *p*

Cb. *pizz.*

13

Fl. *mf* > *p* *sf* > *p*

Ob. ^{1°} *mf*

B♭ Cl. *mp* *mf* *mp* *p*

Bsn. *sf*

Hn. *p*

B♭ Tpt.

Tbn. ^{2°} *pp*

Timp. *p*

V. ent - loc-ke mit ge - schick - ter Hand ihr Tö - ne, die das Herz be - thö - ren!

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. *p*

Ob. *p*

B \flat Cl. *p*

Bsn.

Hn. *pp*

B \flat Tpt. *p* *Con sord.* *pp*

Tbn. *pp*

Timp.

V. *p*
Kann noch mein Herz ein

17

Vln. I *p* *arco*

Vln. II *p* *arco*

Vla. *p* *arco*

Vc. *p*

Cb. *p* *arco* *Div.*

23

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Hof - fen näh - ren, es zau-bern die - se Tö - ne

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

her, und birgt mein trock - nes Au - ge Zäh - ren, sie

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

pp

pp

pp

pp

pp

pp

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

flie - ssen und mich brennt's nicht mehr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p* *mp* *mf*

1^a

37

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. *mf* *f* *mp*

B \flat Tpt. Senza sord. *f* *mf* *mp*

Tbn. *mf* *mf* *mp*

Timp. *mf* *p*

V.

37

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

42

Fl. *pp* 1ª

Ob. *pp* 1º

B♭ Cl. *pp* 1º

Bsn. *pp* 1º

Hn. *p* *pp*

B♭ Tpt. *p*

Tbn. *p*

Timp. *f*

V. *p*
Nur tief sei,

42

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *p* *pizz.*

Cb. *p* Unis.

47

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

wild der Töne Fluss, und von der

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

Fl. *mp* a 2

Ob. *mp* a 2

B♭ Cl. *mp* a 2

Bsn. *mp* a 2

Hn.

B♭ Tpt. *mf* *p*

Tbn. 1° *p* 2° *p*

Timp. *p* *f*

V. Freu - de weg - ge - keh - ret! Ja, Sän - ger, dass ich

51

Vln. I *sf* *p*

Vln. II

Vla. *mf* *p* arco

Vc. *mf* *f*

Cb. *sf*

55

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

wei - nen muss, sonst wird _____ das schwe-re Herz ver-zeh - ret.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *sf* *p* *mp*

mf *p*

p *sf* *p*

p *>* *p*

p *arco* *sf* *p* *pizz.*

p *sf* *p* *Div.*

59

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

Denn sieh', von Kum - mer

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Fl.

Ob. *a 2*
p

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.
ward's ge - näh - ret, mit stum - men Wa - chen trug ——— es

64

Vln. I

Vln. II *p*

Vla.

Vc.

Cb.

69 **nach und nach schneller**

Fl.

Ob.

B \flat Cl. *1 $^{\circ}$*
p *mf*

Bsn.

Hn.

B \flat Tpt.

Tbn. *p* *f*

Timp.

V.
lang, und jetzt, und jetzt, vom Aeu - sers-ten be - leh - ret,

69 **nach und nach schneller**

Vln. I

Vln. II *p* *f*

Vla. *p* *mf* *f*

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

Cb. *p* *mf* *f*

74

Fl. *f* *mf* a 2

Ob. *f* a 2

B♭ Cl. *f* *mf* a 2

Bsn.

Hn. *p*

B♭ Tpt.

Tbn.

Timp. *pp* *f* *sf*

V. *f*
da brech' es o - der heil' im Sang.

74

Vln. I *sf* *f*

Vln. II *sf* *f* *mp*

Vla. *sf* *mp*

Vc. *sf* *f*

Cb. *f* Unis.

78

Fl. *mp* *p*

Ob. *mf* *p* a 2

B♭ Cl. *mp* *p*

Bsn. *mf* *mf* *p* 1°

Hn. *mp* *p*

B♭ Tpt. *mf* *p*

Tbn. *mp* *p*

Timp. *p*

V.

78

Vln. I *mp* *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

Cb. *mp* *p*

Flute

Sehr langsam

10

17

30

37

54

nach und nach schneller

68

76

pp *p* *mf* *sf* *pp* *p* *mf* *p* *mp* *p* *pp* *mp* *f* *mf* *mp* *p*

a 2 *a 2* *1^a* *1^a* *a 2* *1^a* *a 2*

3 3 4 8 4 2 7 7 3 3 2

Oboe

Sehr langsam

8

17

26

37

48

53

70

78

p *sf* *p* *mf* *p* *mf*

pp *pp* *pp* *pp*

pp *mp* *p* *f* *p*

1° 1° 1° 1° a 2 a 2 a 2

2 2 5 4 3 7 12 4 2

nach und nach schneller

Clarinet in B \flat

Sehr langsam

1^o
p

5
pp 2 *p* 1^o *mf*

13 *mp* *mf* *mp* *p*

17 4 1^o *p* 5

29 *mp* *pp* *mp* 2

35 *mf* 7 1^o *pp*

46 *mp* a 2

54 15 1^o *p* *mf* *f* a 2

76 *mf* *mp* *p* 2

Bassoon

Sehr langsam

10

17

37

49

55

78

nach und nach schneller

Horn in F

Sehr langsam

The musical score for Horn in F is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked "Sehr langsam".

- Measure 12:** Starts with a dynamic of *p*. It features a 12-measure rest followed by a melodic line.
- Measure 17:** Starts with a dynamic of *pp*. It contains a 7-measure rest and a first ending (*1^a*) marked *pp*.
- Measure 30:** Starts with a dynamic of *pp*. It includes a first ending (*1^a*) and a 3-measure rest.
- Measure 37:** Starts with a dynamic of *mf*. It features a first ending (*1^a*) and dynamics of *f* and *mp*.
- Measure 42:** Starts with a dynamic of *p*. It includes a 26-measure rest and dynamics of *pp*, *pp*, and *mf*. The tempo marking "nach und nach schneller" begins here.
- Measure 73:** Starts with a dynamic of *p*. It includes a 4-measure rest and dynamics of *mp* and *p*.

Trumpet in B \flat

Sehr langsam

16 *Con sord.* *p*

20 *pp* *f* *Senza sord.*

39 *mf* *mp*

43 *mf* *p* *mf* *p* **13**

nach und nach schneller

70 *mf* *p* **8**

Detailed description: The score is written for a single trumpet in B-flat. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Sehr langsam'. The first system (measures 16-19) starts with a 16-measure rest, followed by a melodic line marked 'Con sord.' and 'p'. The second system (measures 20-23) continues the melodic line, marked 'pp' and 'f', with the instruction 'Senza sord.' above the staff. The third system (measures 39-42) shows a melodic line marked 'mf' and 'mp'. The fourth system (measures 43-55) features a melodic line marked 'mf' and 'p', with a 10-measure rest at the beginning and a 13-measure rest at the end. The fifth system (measures 70-73) is marked 'nach und nach schneller' and contains a melodic line marked 'mf' and 'p', with an 8-measure rest at the beginning.

Trombone

Sehr langsam

The musical score for Trombone consists of several systems of music. The first system starts at measure 14 with a dynamic of *pp* and a second-degree fingering (2°). The second system starts at measure 19 with a dynamic of *mf* and a first-degree fingering (1°). The third system starts at measure 40 with dynamics of *mf*, *mp*, and *p*. The fourth system starts at measure 44 with dynamics of *p* and *p*, and includes a second-degree fingering (2°). The fifth system starts at measure 56 with dynamics of *sf*, *p*, *p*, and *f*, and includes the instruction "nach und nach schneller". The sixth system starts at measure 74 with a dynamic of *mp* and a dynamic of *p*.

Timpani

Sehr langsam

10

17

37

53

61

70

nach und nach schneller

Voice

Sehr langsam

Mein Herz ist schwer! Auf! von der Wand die Lau-te,
 nur sie al-lein mag ich noch hö-ren, ent-loc-ke mit ge-schick-ter Hand ihr
 Tö-ne, die das Herz be-thö-ren! Kann noch mein Herz ein
 Hof-fen näh-ren, es zau-bern die-se Tö-ne her, und birgt mein trock-nes
 Au-ge Zäh-ren, sie flie-ssen und mich brennt's nicht mehr.
 Nur tief sei, wild der Tö-ne Fluss, und von der Freu-de
 weg-ge-keh-ret! Ja, Sän-ger, dass ich wei-nen muss, sonst wird—das schwe-re
 Herz ver-zeh-ret. Denn sieh', von Kum-mer ward's ge-näh-ret, mit
nach und nach schneller
 stum-men Wa-chen trug—es lang, und jetzt, und jetzt, vom
 Aeu-ssers-ten be-leh-ret, da brech' es o-der heil' im Sang.

Violin I

Sehr langsam

4 *p* *pp*

8 *pizz.* 7 4 *arco* *p*

22 4 6 *p* *p*

37 16 *sf* *p*

58 *p* 11 3 *sf* *f*

76 *mp* *p*

Violin II

Sehr langsam

4

pizz.

p

pp

10

7

arco

p

22

3

2

p

p

mp

30

pp

p

35

17

2

mp

58

8

p

p

70

nach und nach schneller

p

f

sf

f

76

mp

p

Viola

Sehr langsam

4 *p* *pp* pizz. 7

17 arco *p* 2

23 *p* 2 *mp* *pp*

31 *pp* *mp* *mf*

37 7 pizz. *p*

51 arco *mf* *p* *p*

58 *p*

64

69 nach und nach schneller *p* *mf* *f*

74 *sf* *mp* *p*

Violoncello

Sehr langsam

4 p *pp* pizz.

10 arco p 2

17 p p mp 4

27 pp p mp mf 6

37 p pizz. 6

47 mf

52 arco f p sf p

58 pizz. 2

69 arco nach und nach schneller p mf f sf f

77 mp p

Contrabass

Sehr langsam

5

p *pp* pizz.

12

arco Div. *p*

25

p *mp* *pp*

33

pp *mp* *mf* 5

43

Unis. 7 *p* *sf* *p* *sf* *p* Div.

58

66

nach und nach schneller *p* *mf* *f*

74

2 Unis. *f* *mp* *p*

Rätsel

RÄTSEL
Robert Schumann

Letra:
Lord Byron

Orchestration:
Ailín Rubio
(2012)

Rätsel

Es flüstert's der Himmel, es murt es die Hölle,
nur schach klingt's nacha in des Echos Welle,
und kommt es zur Flut, so wird es stumm,
auf den Hoh'n da horst du sein zwiefach
Gesumm.
Das Schlachtengewühl liebt's, fliehet den
Frieden,
es ist nicht Manner noch Frauen beschieden,
doch jeglichem Tier, nur musst du secieren.
Nicht ist in der Poesie sie zu erspüren,
die Wissenschaft hat es, die Wissenschaft hat es,
vor allem sie, die Gottesgelahrheit und
Philosophie.
Bei den Helden führt es den Vorsitz immer,
doch mangelt's den Schwachen auch innerlich
nimmer,
es findet sich richtig in jedem Haus,
denn liesse man's fehlen, so war es aus.
In Griecheland klein, an den Tiber Borden
ist's grosser, am grössten in Deutschland
geworden.
Im Schatten birgt sich's, im Blümchen auch,
du hauchst es täglich, es ist nur ein (Was ist'es?)
Es ist nur ein (Hauch).

Adivinanza

El cielo lo susurra, lo ruegue el infierno
débilmente resuena tan solo en la onda del eco
y cuando llega al torrente se torna mucha
y en las alturas escuchas su murmullo doble.
Ama el fragor de la batalla, pero huye de la paz
no ha sido dada ni a hombres ni a mujeres,
pero la poseen todos los animales, solo que has
de seccionarlos,
no está oculta en la poesía, pero la posee la
ciencia
ella sobre todo, y la teología.
Entre los héroes ostenta siempre presidencia
pero tampoco falta nunca en el fondo de los
débiles.
Tiene su sitio en todas las casas,
pues si se permitiera su falta no existiría.
En Grecia la encontramos pequeña, en las orillas
del
Tiber es mayor y donde se ha hecho más grande
es en Alemania.
Se oculta en la sombra y en la florecilla
tú la expiras a diario, es tan solo una (¿qué es?)
Solución: la (H).

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Rätsel

ROBERT SCHUMANN

Orchestration:
AILÍN RUBIO
(2012)

Gut zu deklamiren

Flute
fp

Oboe
fp
mf
1°

Clarinet in B \flat
fp
mf
1°

Bassoon
fp

Horn in F
fp

Trumpet in B \flat
fp

Trombone
fp

Timpani
f

Voice
mf
Gut zu deklamiren

Violin I
f
pizz.
arco
mf

Violin II
f
pizz.
arco
mf

Viola
f
pizz.
arco
mf

Violoncello
f
pizz.
arco
mf

Contrabass
f
pizz.
mf

Es flü-stert's der Him-mel, es murt es die Höl-le, nur schwach kling't nach in des

Gut zu deklamiren

5

1^a

Fl. *mf*

Ob.

B♭ Cl.

Bsn. 1^o *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *p* *mp*

Timp.

V. *E - cho's Wel-le, und kommt es zur Fluth, so wird es stumm, auf den Höh'n, da hörst du sein*

5

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

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

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Cb.

9

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl. *f* a 2

Bsn. *f* a 2

Hn. *f* a 2

B♭ Tpt. *f* a 2

Tbn. *f* a 2 1° *mf*

Timp. *f* *mf*

V. *f*

zwe - fach Ge - summ. Das Schlach - ten - ge - wühl liebt's, flie - het den Frie - den, es ist nicht Män - nern noch

9

Vln. I *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* arco

13

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Frau-en be-schie-den, doch jeg - li-chem Thier, nur musst du's se-ci-ren, doch jeg - li-chem Thier, nur

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

pizz.

pizz.

pizz.

pizz.

pizz.

musst du's se-ci - ren. Nicht ist's in der Po - e - sie zu er-spü-ren, die

21

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

Ob. *p*

B \flat Cl.

Bsn. *p* 1 $^\circ$

Hn.

B \flat Tpt.

Tbn.

Timp.

V. Wis-sen-schaft hat es, die Wis-sen-schaft hat es, vor al - lem sie, vor al - lem sie, der

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl. *a 2*

Ob. *mf* *f* *a 2*

B \flat Cl. *f* *a 2* *1°* *p*

Bsn. *f* *a 2*

Hn. *mf* *f* *a 2*

B \flat Tpt. *Senza sord.* *p* *f* *a 2*

Tbn. *p* *f* *a 2*

Timp. *p* *f*

V. *f*
Got - tes - ge - lahrt - heit und Phi - lo - so - phie. Beiden

25

Vln. I *arco* *mp* *f*

Vln. II *arco* *mp* *f*

Vla. *arco* *mp* *f*

Vc. *arco* *mp* *f* *arco*

Cb. *mp* *f*

29

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

Hel - den führt es den Vor - sitz im - mer, doch man - gelt's den Schwa - chen, auch in - ner - lich nim - mer, es

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pizz.

mp

p

mp

p

1^a

p

mp

p

33

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

fin - det sich rich - tig in je - dem Haus, denn lie - sse man's feh - len, so wär' es aus.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

col legno battuto

pizz.

37 a 2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

In Grie - chen - land klein, an des Ti - ber Bor - den ist's grö - sser, am gröss - ten in

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

1°

p

1°

p

p

ord

ord

ord

arco

41

Fl. *mp* a 2

Ob. *mp* \triangleleft *mf* \triangleright 1°

B \flat Cl.

Bsn. *mp* \triangleleft *mf* \triangleright *mp* a 2

Hn.

B \flat Tpt. *mp* \triangleleft *mf* \triangleright

Tbn. *p* \triangleleft *mp* *p* \triangleleft *mp* *p*

Timp. *p*

V.

Deutsch-land ge-wor-den.Im Schat - ten birgt sich's,im Blüm - chen auch, du hauchst es täg-lich, es

41

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

45 *rit.* **Adagio** **Presto**

Fl. *mf* *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *mf* *p* *f*

Hn. *p* *f*

B♭ Tpt. *f*

Tbn. *mf* *p* *f*

Timp. *mf* *p* *f*

V. *p* *f*

ist nur ein (was ist's?) Es ist nur ein _

45 *rit.* **Adagio** **Presto**

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

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

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

Flute

Gut zu deklamiren

Musical score for Flute, measures 1-40. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It includes various musical notations such as dynamics (*fp*, *mf*, *f*, *p*, *mp*), articulation (accents, slurs), and performance instructions like "Gut zu deklamiren", "rit.", and "Adagio Presto". Measure numbers 10, 16, 26, 31, and 40 are indicated at the start of their respective staves.

Oboe

Gut zu deklamieren

The musical score for Oboe is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is marked 'Gut zu deklamieren' (Good for declamation). The score consists of six staves of music, with measure numbers 10, 18, 26, 34, and 42 indicated at the beginning of their respective staves. The dynamics range from *fp* (fortissimo piano) to *f* (forte). The tempo markings include *rit.* (ritardando), *Adagio*, and *Presto*. The score features various musical notations such as first and second endings (1° and a 2), slurs, and fingerings (e.g., 5, 3, 5). The piece concludes with a double bar line.

Clarinet in B \flat

Gut zu deklamieren

Musical score for Clarinet in B \flat , measures 1-42. The score is in 3/4 time and B \flat major. It features various dynamics (*fp*, *mf*, *f*, *p*, *mp*), articulations (accents, slurs), and performance instructions (*rit.*, *Adagio*, *Presto*).

Measure 1: *fp*, dynamic marking.

Measure 2: *mf*, dynamic marking.

Measure 3: *mf*, dynamic marking.

Measure 4: *mf*, dynamic marking.

Measure 5: *mf*, dynamic marking.

Measure 6: *mf*, dynamic marking.

Measure 7: *mf*, dynamic marking.

Measure 8: *mf*, dynamic marking.

Measure 9: *f*, dynamic marking.

Measure 10: *f*, dynamic marking.

Measure 11: *f*, dynamic marking.

Measure 12: *f*, dynamic marking.

Measure 13: *f*, dynamic marking.

Measure 14: *f*, dynamic marking.

Measure 15: *f*, dynamic marking.

Measure 16: *f*, dynamic marking.

Measure 17: *f*, dynamic marking.

Measure 18: *f*, dynamic marking.

Measure 19: *f*, dynamic marking.

Measure 20: *f*, dynamic marking.

Measure 21: *f*, dynamic marking.

Measure 22: *f*, dynamic marking.

Measure 23: *f*, dynamic marking.

Measure 24: *f*, dynamic marking.

Measure 25: *f*, dynamic marking.

Measure 26: *f*, dynamic marking.

Measure 27: *f*, dynamic marking.

Measure 28: *f*, dynamic marking.

Measure 29: *f*, dynamic marking.

Measure 30: *f*, dynamic marking.

Measure 31: *f*, dynamic marking.

Measure 32: *f*, dynamic marking.

Measure 33: *f*, dynamic marking.

Measure 34: *f*, dynamic marking.

Measure 35: *f*, dynamic marking.

Measure 36: *f*, dynamic marking.

Measure 37: *f*, dynamic marking.

Measure 38: *f*, dynamic marking.

Measure 39: *f*, dynamic marking.

Measure 40: *f*, dynamic marking.

Measure 41: *f*, dynamic marking.

Measure 42: *f*, dynamic marking.

Bassoon

Gut zu deklamieren

6 *fp* *mf* *f* *a 2*

11 *mf* *a 2*

23 *p* *f*

29 *p* *mp*

35 *p* *mp* *mf*

44 *mp* *mf* *p* *f*

rit. **Adagio** **Presto**

Horn in F

Gut zu deklamieren

Musical score for Horn in F, measures 1-42. The score is in G major (one sharp) and common time. It features various dynamics (*fp*, *mf*, *f*, *p*, *mp*), articulations (accents, slurs), and performance markings (*rit.*, *Adagio*, *Presto*). Measure numbers 4, 9, 13, 25, 31, 35, and 42 are indicated. The piece concludes with a double bar line.

Trumpet in B \flat

Gut zu deklamieren

Musical score for Trumpet in B \flat , measures 1-42. The score is in 3/4 time and B \flat major. It features various dynamics (*fp*, *mf*, *f*, *p*, *mp*, *mf*, *f*), articulations (accents, slurs), and performance instructions like "Con sord." and "Senza sord.". Measure numbers 6, 7, 10, 11, 18, 29, and 42 are indicated above the staff.

Trombone

Gut zu deklamieren

Measures 1-4: *fp*, *p*, *mp*, *f*. Includes a 4-measure rest.

Measures 5-11: *mf*. Includes a 11-measure rest.

Measures 12-24: *p*, *f*. Includes a 6-measure rest.

Measures 25-34: *p*. Includes a 5-measure rest.

Measures 35-44: *p*, *mf*, *p*, *f*. Includes a 6-measure rest.

Tempo markings: *rit.*, *Adagio*, *Presto*.

Timpani

Gut zu deklamieren

7

f

11

mf

11

25

p

f

6

35

p

mf

5

p

44

mf

p

f

rit. Adagio Presto

Voice

Gut zu deklamieren

mf

Es flü - stert's der Him - mel, es murt es die Höl - le, nur

4 schwach kling't nach in des E-cho's Wel-le, und kommt es zur Fluth, so wird es stumm, auf den

8 *f*

Höh'n, da hörst du sein zwie-fach Ge-summ. Das Schlach-ten-ge-wühl liebt's, flie-het den Frie-den, es

12 ist nicht Män-tern noch Frau-en be-schie-den, doch jeg - li - chem Thier, nur musst du's se-ci-ren, doch

16 *mf*

jeg-li-chem Thier, nur musst du's se-ci-ren. Nicht ist's in der Po - e - sie zu er-spü-ren, die

21 Wis-sen-schaft hat es, die Wis-sen-schaft hat es, vor al - lem sie, vor al - lem sie, der

25 *f*

Got-tes-ge-lahrt-heit und Phi - lo - so - phie. Bei den Hel-den führt es den

30 Vor-sitz im-mer, doch man-gelt's den Schwa-chen, auch in-ner-lich nim-mer, es fin-det sich rich-tig in

34 je-dem Haus, denn lie-sse man's feh-len, so wär' es aus. In Grie-chen-land klein, an des

39 Ti - ber Bor-den ist's grö-sser, am grö-ss-ten in Deutsch-land ge-wor-den. Im Schat-ten birgt sich's, im

43 *rit.* *Adagio* *P* *Presto* *f*

Blüm - chen auch, du hauchst es täg-lich, es ist nur ein (was ist's?) Es ist nur ein

Violin I

Gut zu deklamieren

pizz. arco

f *mf*

6 *p* *mf* *mp* *f*

10 *mp* *f* pizz. 6 2

21

25 arco *mp* *f*

29 *p* 5 col legno battuto

37

40 ord

44 rit. Adagio Presto *mf* *p* *f*

Violin II

Gut zu deklamieren

pizz. arco

The musical score for Violin II is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is titled 'Gut zu deklamieren' and consists of 48 measures. The score is divided into systems of five measures each, with measure numbers 5, 10, 15, 20, 25, 30, 34, 38, and 42 marked at the beginning of their respective systems. The dynamics range from fortissimo (f) to pianissimo (p). Performance techniques include pizzicato (pizz.), arco (arco), and col legno battuto (col legno battuto). The tempo changes from a moderate pace to 'Adagio Presto' at measure 42, marked with 'rit.' (ritardando). The score ends with a double bar line at measure 48.

f *mf* *p* *mf* *mp* *f* *mf* *pizz.* *arco* *mp* *f* *p* *col legno battuto* *ord* *rit.* **Adagio Presto** *mf* *p* *f*

Viola

Gut zu deklamieren

pizz. *f* *arco* *mf*

5 *p* *mf* *mp*

9 *f* *mf*

14

18 *pizz.*

23 *arco* *mp* *f*

28 *p*

33 *col legno battuto*

38 *ord*

43 *rit.* *Adagio Presto* *mf* *p* *f*

Violoncello

Gut zu deklamieren

Violoncello score for the piece "Rätsel" by Robert Schumann, orchestrated by Alín Rubio (2012). The score is in C major, 2/4 time, and consists of 44 measures.

Key performance instructions include:

- Tempo/Style:** *rit.*, **Adagio**, **Presto**
- Articulation:** *pizz.* (pizzicato), *arco* (arco)
- Dynamic Markings:** *f*, *mf*, *p*, *mp*, *f*

The score is divided into systems of five measures each, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 44 indicated at the beginning of their respective lines.

Contrabass

Gut zu deklamieren

pizz.
f *mf* **2**

8
f arco **5**

17
 pizz. **2**

25
mp arco *f* *mp*

30
 pizz. **4**

39
5 arco rit. **Adagio Presto** *mf* *p* *f*

Venetianisches Lied n° 1

VENETIANISCHES LIED N° 1
Robert Schumann

Letra:
Thomas Mosen

Orchestration:
Laura Lledín
(2012)

Venetianisches Lied n° 1

Leis' rudern hier, mein Gondolier, leis', leis'!
die Flut vom Ruder sprüh'n so leise lass,
dass sie uns nur vernimmt, zu der wir zieh'n!
o konnte, wie er schauen kann,
der Himmel reden traun,
er sprachte vieles wohl von dem,
was Nachts die Sterne schau'n!
Leis', leis', leis'!
Num rasten hier, mein Gondolier, sacht, sacht!
ins Boot die Ruder! sacht, sacht!
auf zum Balkone schwing' ich mich,
doch du haltst unten Wacht.
O, woilten halb so eifrig
nur dem Himmel wir uns weih'n
ais schöner Weiber Diensten trau'n,
wir könnten Engel sein!
Sacht, sacht, sacht!

Canción veneciana n° 1

¡Boga con sigilo, Gondolero,
con sigilo, con sigilo!
¡Qué tu remo mueva el agua tan suavemente
para que sólo ella nos oiga llegar!
¡Si el cielo se atreviese a hablar
igual que mira, podría decir tantas cosas
de ¡o que ven por la noche las estrellas!
¡Con sigilo!
¡Detengámonos aquí, Gondolero, despacio,
despacio!
¡Al bote los remos! ¡Despacio, despacio!
Yo subiré al balcón,
pero tú mantén la guardia aquí abajo.
¡Si nos consagrásemos al cielo con la mitad da
hincos
con que servimos a una bella mujer,
podríamos ser ángeles!
¡Despacio!

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON 1

BASSOON 2

HORN IN F 1

HORN IN F 2

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Venetianisches Lied n° 1

ROBERT SCHUMANN

Orchestration:
LAURA LLEDÍN
(2012)

Heimlich, streng im Takt
♩ = 80

Flute
Oboe
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B \flat
Trombone
Timpani (2 timbales 29" y 26")
Voice
Violin I
Violin II
Viola
Violoncello
Contrabass

Leis' ru - dern hier, mein Gon - do -

9

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

B♭ Tpt. *mf* *p*

Tbn. *mf* *p*

Timp. *mf* *p*

V. *mf* *p*

lier, leis', leis'! Die Fluth vom Ru - der sprüh'n so lei - se lass, dass

9

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *p* *p*

Cb. *mf* *p* *p*

17 rit.

Fl. *pp* a 2

Ob.

B♭ Cl. 1 *pp*

B♭ Cl. 2

Bsn. 1 *pp*

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. *pp*

Timp.

V. *pp*

sie uns nur ver-nimmt, zu der wir zieh'n. O könn-te wie er schau-en kann, der Him-mel re-den, traun, er

17 rit.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

25 *rit.*

Fl. *a 2*

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *pp*

B \flat Tpt.

Tbn.

Timp.

V.

sprä - che vie - les wohl von dem, was Nachts die Ster - ne schau'n. Leis', leis', leis', leis'!

25 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Fl.

Ob. ^{1°} *p* ³ *mp* ³ *p* ^{2°} *mp* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

B♭ Tpt. *mp* ³ *mf* ³ *p* *mf*

Tbn. ^{1°} *p* *mf*

Timp. *p* *mf*

V. *p* *mf*
 Nun ra - sten hier, mein Gon - do - lier,

33

Vln. I

Vln. II

Vla. *mp* ³ *mf* ³ *p*

Vc.

Cb.

42

Fl. *mp* *mf*

Ob. *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. *p*

Tbn. *p*

Timp. *p* *mf*

V. *p*

sacht, sacht! In's Boot die Ru-der, sacht, sacht, auf zum Bal - ko - ne

42

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

50

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Timp.

V.

schwing' ich mich, doch du hältst un-ten Wacht; o woll-ten halb so eif-rig nur dem Him-mel wir uns weih'n, als

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 *rit.*

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

pp

Hn. 1

Hn. 2

B \flat Tpt.

Tbn.

Timp.

V.

schö - ner Wei - ber Dien - sten, traun, wir könn - ten En - gel sein! Sacht, sacht, sacht, sacht!

57 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

Heimlich, streng im Takt

♩ = 80

The musical score for the Flute part consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 80. The score includes various dynamics and articulations:

- Measures 1-6: *p* (piano), with a slur over the first six notes and two triplet markings (3).
- Measures 7-13: *mf* (mezzo-forte) and *p* (piano), with a slur over the first six notes of this section.
- Measures 14-19: *pp* (pianissimo), with a slur over the first six notes of this section.
- Measures 20-25: *pp* (pianissimo), with a slur over the first six notes of this section and a *rit.* (ritardando) marking.
- Measures 26-32: *pp* (pianissimo), with a slur over the first six notes of this section and a *rit.* (ritardando) marking.
- Measures 33-34: *mp* (mezzo-piano), with a slur over the first six notes of this section and a *mf* (mezzo-forte) marking.

Measure numbers 11 and 12 are also indicated within the score.

Oboe

Heimlich, streng im Takt

♩ = 80

1°

p

3

3

2

8

mf

p

21

1°

p

3

mp

3

p

36

4

2°

5

1°

mf

52

pp

58

rit.

Clarinet in B \flat 1

Heimlich, streng im Takt

$\text{♩} = 80$

1

8

16

24 *rit.*

33

41

49

57 *rit.*

64

Clarinet in B \flat 2

Heimlich, streng im Takt

 $\text{♩} = 80$

1 *p*

8 *mf* *p*

16 **11**

33 *p*

40 *mf* *p*

46 *mf*

52 *pp*

58 *rit.*

Bassoon 1

Heimlich, streng im Takt

♩ = 80

The musical score for Bassoon 1 consists of six staves of music in bass clef, key of D major, and 2/4 time. The tempo is marked as quarter note = 80. The score includes dynamic markings (p, mf, pp) and articulation (rit.).

Measure 1: *p*

Measure 12: *pp*

Measure 23: *rit.*

Measure 33: *p*, *mf*

Measure 44: *p*, *mf*, *pp*

Measure 56: *rit.*

Bassoon 2

Heimlich, streng im Takt

♩ = 80

The musical score for Bassoon 2 is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 80. The score consists of four staves of music:

- Staff 1 (Measures 1-10):** Features a rhythmic pattern of quarter notes and eighth notes. Dynamics range from *p* to *mf*. A breath mark (>) is present at the end of the staff.
- Staff 2 (Measures 11-22):** Continues the rhythmic pattern. Dynamics are *p*. Measure numbers 11 and 12 are indicated.
- Staff 3 (Measures 23-32):** Features a series of chords. Dynamics are *p*, *mf*, and *p*. Measure numbers 4 and 9 are indicated.
- Staff 4 (Measures 33-54):** Features a series of chords. Dynamics are *pp*. A *rit.* marking is present. Measure number 54 is indicated.

Horn in F 1

Heimlich, streng im Takt

♩ = 80

The musical score for Horn in F 1 consists of five staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Heimlich, streng im Takt' with a quarter note equal to 80 beats per minute. The dynamics range from piano (p) to pianissimo (pp), with a crescendo from p to mf in the first staff. The second staff begins at measure 11 and ends with pianissimo (pp). The third staff starts at measure 22 and includes two 'rit.' markings. The fourth staff starts at measure 33 and features a piano (p) dynamic. The fifth staff starts at measure 40 and includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The sixth staff starts at measure 47 and includes a mezzo-forte (mf) dynamic and a final measure rest of 12 measures.

Horn in F 2

Heimlich, streng im Takt

♩ = 80

The musical score for Horn in F 2 consists of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Heimlich, streng im Takt' with a quarter note equal to 80 beats per minute. The score includes various dynamics and articulations:

- Measures 1-4: A whole rest is marked with a '4' above it. The first note is marked *p*. The second measure has a *p* dynamic, and the third measure has a *mf* dynamic.
- Measures 5-9: A whole rest is marked with a '9' above it. The first note is marked *p*, and the second note is marked *pp*. The section ends with a *rit.* marking.
- Measures 10-25: A series of eighth notes with a *pp* dynamic and a *rit.* marking.
- Measures 26-32: A series of eighth notes with a *p* dynamic.
- Measures 33-39: A series of eighth notes with a *mf* dynamic, followed by a *p* dynamic.
- Measures 40-47: A series of eighth notes with a *mf* dynamic, followed by a *pp* dynamic.
- Measures 48-55: A series of eighth notes with a *rit.* marking.

Trumpet in B \flat

Heimlich, streng im Takt

$\text{♩} = 80$

The musical score for the Trumpet in B \flat consists of two staves. The first staff covers measures 31 to 35. Measure 31 is a whole rest. Measure 32 contains a half note G \sharp 4. Measure 33 begins a phrase with a half note G \sharp 4, followed by quarter notes A \sharp 4, B \sharp 4, and C \sharp 5, all beamed together. Measure 34 continues with quarter notes D \sharp 5, E \sharp 5, and F \sharp 5, also beamed together. Measure 35 is a half note G \sharp 4. Dynamics include *mp* at the start of measure 33, *mf* under the first triplet, and *p* under the second triplet. The second staff covers measures 36 to 40. Measure 36 is a whole rest. Measure 37 is a half note G \sharp 4. Measure 38 is a half note A \sharp 4. Measure 39 is a half note B \sharp 4. Measure 40 is a whole rest. Dynamics include *mf* under measure 37 and *p* under measure 39.

Trombone

Heimlich, streng im Takt

♩ = 80

1°

p

8

p *mf* *p*

17

pp *rit.*

25

rit.

33

1°

p *p*

41

mf *p* *p*

49

mf *pp* 1°

57

rit.

Timpani

Heimlich, streng im Takt

♩ = 80 (2 timbales 29" y 26")

The musical score for Timpani is written in bass clef with a 2/4 time signature. It consists of two systems of staves. The first system covers measures 1 to 32, with measure numbers 7 and 21 indicated above the staff. The second system covers measures 33 to 47, with measure numbers 33, 7, 4, and 15 indicated above the staff. The notation includes rests, chords, and dynamic markings (*p* and *mf*) with hairpins indicating crescendos and decrescendos.

Voice

Heimlich, streng im Takt

♩ = 80

Leis' ru - dern hier, mein Gon - do - lier, leis', leis'!

12 Die Fluth vom Ru - der sprüh'n so lei - se lass, dass sie uns nur ver - nimmt, zu der wir

20 zieh'n. O könn - te wie er schau - en kann, der Him - mel re - den, traun, er sprä - che vie - les

26 wohl von dem, was Nachts die Ster - ne schau'n. Leis', leis', leis', leis'!

33 Nun ra - sten hier, mein Gon - do - lier, sacht, sacht!

44 In's Boot die Ru - der, sacht, sacht, auf zum Bal - ko - ne schwing' ich mich, doch

51 du hältst un - ten Wacht; o woll - ten halb so eif - rig nur dem Him - mel wir uns weih'n, als

57 schö - ner Wei - ber Dien - sten, traun, wir könn - ten En - gel sein! Sacht, sacht, sacht, sacht!

Violin I

Heimlich, streng im Takt

♩ = 80

p

3

9

p

19

pp

rit.

26

rit.

33

12

p

mf

52

pp

58

rit.

Violin II

Heimlich, streng im Takt

♩ = 80

The musical score for Violin II consists of six systems of music. The first system (measures 1-18) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a 12-measure rest followed by a melodic line starting on G4, marked with a piano (*p*) dynamic. The second system (measures 19-25) starts with a *pp* dynamic and includes two accents (*V*) over measures 20 and 21, and a *rit.* marking at the end. The third system (measures 26-32) features a *rit.* marking at the beginning and two accents (*V*) over measures 28 and 31. The fourth system (measures 33-51) begins with a 12-measure rest, followed by a melodic line marked *p*, which then crescendos to a *mf* dynamic. The fifth system (measures 52-57) starts with a *pp* dynamic and includes two accents (*V*) over measures 53 and 54. The sixth system (measures 58-65) features a *rit.* marking at the beginning and three accents (*V*) over measures 59, 62, and 64.

Viola

Heimlich, streng im Takt

♩ = 80

The musical score for the Viola part of 'Venetianisches Lied n° 1' by Robert Schumann, orchestrated by Laura Lledín. The score is in G major and 2/4 time, with a tempo of quarter note = 80. The piece is marked 'Heimlich, streng im Takt'. The score consists of six systems of music, each starting with a measure number. The first system (measures 1-14) begins with a 14-measure rest, followed by a half note G4 (p), a quarter note A4, and a half note B4. The second system (measures 15-20) starts with a 2-measure rest, followed by a quarter note G4 (p), a quarter note A4, and a half note B4. The third system (measures 21-26) begins with a half note G4 (p), followed by quarter notes A4, B4, A4, G4, and a half note F#4. The fourth system (measures 27-32) starts with a half note G4 (p), followed by quarter notes A4, B4, A4, G4, and a half note F#4. The fifth system (measures 33-41) begins with a half note G4 (mp), followed by a triplet of quarter notes A4, B4, A4 (mf), and a half note G4 (p). The sixth system (measures 42-51) starts with a half note G4 (p), followed by quarter notes A4, B4, A4, G4, and a half note F#4. The seventh system (measures 52-57) begins with a half note G4 (pp), followed by quarter notes A4, B4, A4, G4, and a half note F#4. The eighth system (measures 58-60) starts with a half note G4 (p), followed by quarter notes A4, B4, A4, G4, and a half note F#4.

Violoncello

Heimlich, streng im Takt

♩ = 80

The musical score for Violoncello consists of seven staves of music. The first staff (measures 1-8) begins with a dynamic marking of *p* and features a series of quarter notes with accents. The second staff (measures 9-18) starts with *mf* and includes a crescendo leading to *p*. The third staff (measures 19-25) is marked *pp* and includes a *rit.* instruction. The fourth staff (measures 26-32) continues the *pp* texture with *rit.* markings. The fifth staff (measures 33-51) features a 12-measure rest followed by a dynamic shift from *p* to *mf*. The sixth staff (measures 52-57) returns to *pp*. The seventh staff (measures 58-60) concludes with *rit.* markings and a final cadence.

Contrabass

Heimlich, streng im Takt

♩ = 80

p

9 *mf* *p*

19 *pp* *rit.*

26 *rit.*

33 12 *p* *mf*

52 *pp*

58 *rit.*

Detailed description of the musical score: The score is for the Contrabass part of 'Venetianisches Lied n° 1' by Robert Schumann. It is in bass clef, 2/4 time, and D major. The tempo is marked as quarter note = 80. The score consists of seven staves of music. The first staff (measures 1-8) starts with a piano (*p*) dynamic and features a series of quarter notes with accents. The second staff (measures 9-18) begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and includes a slur over a sequence of eighth notes. The third staff (measures 19-25) starts with a pianissimo (*pp*) dynamic and includes a ritardando (*rit.*) marking. The fourth staff (measures 26-32) continues with a ritardando (*rit.*) marking and features a slur over a sequence of eighth notes. The fifth staff (measures 33-41) includes a 12-measure rest, followed by a piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic. The sixth staff (measures 42-57) begins with a pianissimo (*pp*) dynamic and includes a slur over a sequence of eighth notes. The seventh staff (measures 58-64) includes a ritardando (*rit.*) marking and features a slur over a sequence of eighth notes.

Venetianisches Lied n° 2

VENETIANISCHES LIED N° 2

Robert Schumann

Letra:

Thomas Mosen

Orchestration:

Laura Lledín

(2012)

Venetianisches Lied n° 2

Wenn durch die Piazzetta
die Abendluft weht,
dann weisst du, Ninetta,
wer wartend hier steht.
Du wusst, wer trotz Schleier
und Maske dich kennt,
wie Amor die Venus
am Nachtfirmament.
Ein Schifferkleid trag ich
zur selbigen Zeit,
und Zitternd dir sag' ich:
das Boot liegt bereit!
o komm, wo dein Monday
Noch Wolken umzieh'n
lass durch die Lagunen,
mein Leben uns flieh'n!

Canción veneciana n° 2

Cuando la brisa nocturna
sopla en la Piazzetta,
ya sabes, Ninetta,
quién te espera allí.
Ya sabes quien aun con velo
y máscara te conoce,
como el Amor a Venus
bajo el cielo estrellado.
Vestido de gondolero estaré
a esa misma hora,
y tembloroso te diré:
¡La barca está dispuesta!
¡Oh, ven allí donde las nubes
envuelven la luna,
huyamos, vida mía,
por las lagunas!

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Venetianisches Lied n° 2

ROBERT SCHUMANN

Orchestration:
LAURA LLEDÍN
(2012)

Munter, zart.
♩ = 120

Flute *a 2* *mf*

Oboe *1°* *mf*

Clarinet in B♭ *1°* *p*

Bassoon

Horn in F *1ª* *p*

Trumpet in B♭ *p* *Con sord.*

Trombone

Timpani (3 timbales 32", 29" y 26")

Voice *1. Wenn*

Munter, zart.
♩ = 120

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mp*

Contrabass *mp* *pizz.*

9

Fl.

Ob. ^{2°}
p

B♭ Cl.
p

Bsn.
p

Hn.

B♭ Tpt.

Tbn.
Con sord.
p

Timp.

V.
durch die Pi - a - zet - ta die A - bend-luft weht, dann weisst du, Ni - net - ta, wer

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

war - tend hier steht. Du weisst wer trotz Schlei - er und Mas - ke dich kennt, wie

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

21 *rit.* a 2

Fl. *mp*

Ob.

B \flat Cl. 1 $^\circ$ *p*

Bsn. *p*

Hn.

B \flat Tpt.

Tbn.

Timp.

V. A - mor die Ve - nus am Nacht - fir - ma - ment.

21 *rit.*

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *V*

Cb. *pizz.*

27

Fl.

Ob. *p* 1°

B♭ Cl.

Bsn. *p*

Hn.

B♭ Tpt. *p* Con sord.

Tbn.

Timp. *p om* *f*

V.

2.Ein

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Schif - fer-kleid trag' — ich zur sel - bi-gen Zeit, und zit — ternd dir sag' — ich: das

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Boot liegt be - reit. O komm, wo den Mond noch Wol - ken um - zieh'n, lass

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

45 *rit.* a 2

Fl. *mp* *p*

Ob.

B♭ Cl. 1° *p* *p*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V. durch die La - gu - nen, mein Le - ben, uns flieh'n!

45 *rit.*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *pizz.*

51

Fl. *mf* *f*

Ob. *mp* *mf* *mp* *f*

B \flat Cl. *mp*

Bsn. *mp*

Hn.

B \flat Tpt. *p*

Tbn.

Timp. *p* *f*

V.

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

Munter, zart.

♩ = 120

The musical score for the Flute part consists of four staves of music in G major and 2/4 time. The tempo is marked 'Munter, zart.' with a quarter note equal to 120 beats per minute. The score includes dynamic markings (*mf*, *mp*, *p*, *f*) and articulation marks such as accents (*a 2*) and slurs. Measure numbers 9, 29, and 50 are indicated at the start of their respective staves. The piece concludes with a final double bar line.

Oboe

Munter, zart.

♩ = 120

1°

mf

6

2°

p

12

10

27

p

33

18

1°

mp < *mf* > *mp* *f*

Clarinet in B \flat

Munter, zart.

$\text{♩} = 120$

The musical score for Clarinet in B \flat is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Munter, zart.' with a metronome marking of 120 quarter notes per minute. The score consists of four systems of music:

- Measures 1-8:** The first system starts with a first fingering (1°) and a piano (*p*) dynamic. It features a sequence of eighth notes with accents, followed by a series of eighth notes with slurs.
- Measures 9-16:** The second system continues with eighth notes, some with slurs, and a piano (*p*) dynamic.
- Measures 17-24:** The third system begins with a first fingering (1°) and a piano (*p*) dynamic. It includes a first ending bracket labeled '8' and a series of eighth notes with slurs.
- Measures 25-33:** The fourth system continues with a first fingering (1°) and a piano (*p*) dynamic. It includes a first ending bracket labeled '16' and a series of eighth notes with slurs.

Bassoon

Munter, zart.

♩ = 120

The musical score for the Bassoon part is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three staves of music. The first staff begins with a dynamic marking of *p* and contains a first ending bracket labeled '8' over measures 1-8. The second staff starts at measure 15 and includes a second ending bracket labeled '13' over measures 15-28, with a first-degree trill (^{1°}) and accents (>) above the notes in measures 29-30. The third staff begins at measure 37 and features a first-degree trill (^{1°}) and accents (>) above the notes in measures 39-40, with a dynamic marking of *mp* below the staff.

Horn in F

Munter, zart.

♩ = 120

1^a

p

9

24

p

37

16

Detailed description: The score is written for Horn in F in the key of D major (two sharps) and 2/4 time. It consists of three staves. The first staff (measures 1-8) features a melodic line with a first fingering (1^a) and a dynamic marking of piano (*p*). The second staff (measures 9-36) begins with a 24-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes, also marked piano (*p*). The third staff (measures 37-48) continues the rhythmic pattern and ends with a 16-measure rest.

Trumpet in B \flat

Munter, zart.

$\text{♩} = 120$

Con sord.
p

7

13

15

Con sord.
p

33

39

13

p

Detailed description: This is a musical score for a Trumpet in B-flat. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is 'Munter, zart.' with a metronome marking of quarter note = 120. The score consists of four staves of music. The first staff starts with a fermata over measure 7, followed by a double bar line and the instruction 'Con sord.' and 'p'. The second staff starts at measure 13, has a fermata over measure 15, and ends with 'Con sord.' and 'p'. The third staff starts at measure 33. The fourth staff starts at measure 39, has a fermata over measure 13, and ends with 'p'. The music features a mix of eighth and quarter notes, often beamed together, with some slurs and rests.

Trombone

Munter, zart.

♩ = 120

8 **16**

Con sord.

33 **16**

Timpani

Munter, zart.

♩ = 120 (3 timbales 32", 29" y 26")

8 8

p

21 *rit.* 5

p *f*

33 8

p

46 *rit.* 5

p *f*

Voice

Munter, zart.

♩ = 120



1. Wenn durch die Pi - a - zet - ta die A - bend-luft



weht, dann weisst du, Ni - net - ta, wer war - tend hier steht. Du weisst wer trotz



Schlei - er und Mas - ke dich kennt, wie A - mor die Ve - nus am Nacht - fir - ma - ment.



2. Ein Schif - fer - kleid trag' — ich zur sel - bi - gen Zeit, und



zit — ternd dir sag' — ich: das Boot liegt be - reit. O komm, wo den Mond — noch



Wol - ken um - zieh'n, lass durch die La - gu - nen, mein Le - ben, uns flieh'n!

Violin I

Munter, zart.

♩ = 120

The musical score for Violin I consists of five staves of music in G major and 2/4 time. The tempo is marked 'Munter, zart.' with a quarter note equal to 120 beats. The score includes dynamic markings such as *mp*, *p*, and *rit.*, as well as performance instructions like *V* (vibrato) and *>* (accent). Measure numbers 4, 7, 16, 23, 33, and 46 are indicated at the start of their respective lines. The piece concludes with a final four-measure rest.

Violin II

Munter, zart.

♩ = 120

The musical score for Violin II is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Munter, zart.' with a quarter note equal to 120 beats per minute. The score is divided into four systems:

- System 1 (Measures 1-17):** Starts with a 4-measure rest, followed by a melodic line starting on G4. Dynamics include *mp*. There are accents and slurs throughout.
- System 2 (Measures 18-26):** Continues the melodic line. Dynamics include *p*. A *rit.* (ritardando) instruction is present above measures 23-24.
- System 3 (Measures 27-45):** Features a 4-measure rest followed by a 9-measure rest, then resumes the melodic line. Dynamics include *p*.
- System 4 (Measures 46-54):** Continues the melodic line with a *rit.* instruction above measures 47-48. Ends with a 4-measure rest.

Viola

Munter, zart.

♩ = 120

mp

4 9

18

p

rit.

8 9

42

p

rit.

8

Violoncello

Munter, zart.

♩ = 120

mp

16 *p*

23 *p*

43 *rit.*

4 7

8 7

8

Contrabass

Munter, zart.

♩ = 120

pizz.

The musical score for the Contrabass part is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five systems of music:

- Measures 1-5:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *mp*.
- Measures 6-10:** A whole note rest (marked with a '9' above it) followed by a half note G2. The dynamic is *p*. The instruction *arco* is written above the staff.
- Measures 11-15:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*. The instruction *rit.* is written above the staff.
- Measures 16-20:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*.
- Measures 21-25:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*.
- Measures 26-30:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*.
- Measures 31-35:** A whole note rest (marked with a '9' above it) followed by a half note G2. The dynamic is *p*. The instruction *arco* is written above the staff.
- Measures 36-40:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*. The instruction *rit.* is written above the staff.
- Measures 41-45:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*.
- Measures 46-50:** A rhythmic pattern of eighth notes with stems pointing down, starting on G2. The dynamic is *p*.

Hauptmanns Weib

HAUPTMANN'S WEIB
Robert Schumann

Letra:
Robert Burns

Orchestration:
Patxi Damián
(2012)

Hauptmanns Weib

Hoch zu Pferd!
Stahl auf zartem Leibe,
Helm und Schwert
Ziemen Hauptmanns Weibe.
Tönet Tommelschlag
unter Pulverdampf,
siehst du blut'gen Tag
und dein Lieb im Kampf.
Schlagen wir den Feind,
küssest du den Gatten,
wohnst mit ihm vereint
in des Friedens Schatten.
Hoch zu Pferd!...

La mujer del capitán

¡Vamos, a cabalgar!
el acero sobre este tierno cuerpo,
casco y espada
a lomos de la mujer del capitán.
Resuena el tambor
en la polvareda del camino,
puedes ver el sangriento día
y a tu amado en el combate.
Si derrotamos al enemigo,
tus besos podrán llegar hasta el amado,
y vivirás junto a él
en la sombra de la paz.
¡Vamos, a cabalgar!...

PARTITURA GENERAL

PICCOLO

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN C

TROMBONE

TIMPANI/ SNARE/ TUBULAR

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Hauptmanns Weib

ROBERT SCHUMANN

Orchestration:
PATXI DAMIÁN
(2012)

Keck

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani
Snare drum
Tubular Bells

Voice

Hoch zu Pferd! Stahl auf zar - tem Lei - be, Helm und Schwert

Keck

Violin I

Violin II

Viola

Violoncello

Contrabass

7

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
S. Dr.
T. B.

V.

zie - men Haupt-manns Wei - be! Tö - net Trom-mel - schlag

mf

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

2^a Bouché

p

p

p

p

p

p

13 *rit.* *a tempo*

Picc.

Fl. *a 2*
mp *mf* *p*

Ob. *a 2*
mp *mf* *p*

B♭ Cl. *a 2*
mp *mf* *p*

Bsn. *mp* *mf* *p*

Hn. *2^a*

C Tpt. *Con sord. Straight* *p*

Tbn.

Timp.
S. Dr.
T. B.

V. *un - ter Pul - ver - dampf, siehst dublut' - gen Tag und dein Lieb im Kampf.*

13 *rit.* *a tempo*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

21 *rit.* *a tempo* *rit.*

Picc.

Fl. *1^a* *p* *mf* *p*

Ob. *1^o* *p* *mf* *p*

B♭ Cl. *1^o* *p* *mf* *p*

Bsn. *1^o* *p* *mf* *p*

Hn. *2^a* *p* *mf* *p*

C Tpt. *p*

Tbn. *p* *Con sord. Straight a 2*

Timp.
S. Dr.
T. B.

V. *p*
Schla-gen wir den Feind, kü - ssest du den Gat - ten, wohnst mit ihm ver - eint in -

21 *rit.* *a tempo* *rit.*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

27 *a tempo*

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
S. Dr.
T. B.

V.

— des Frie - dens Schat - ten. Hoch zu Pferd! Stahl auf zar - tem

27 *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
S. Dr.
T. B.

V.

Lei - be, Helm und Schwert zie - men Haupt - manns Wei - be!

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sin Bouché

mf

sf

f

a 2

sf

mf

mf

mf

mf

sf

sf

39

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
S. Dr.
T. B.

V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord.

Senza sord.

Timpani

mf

Muy rítmico, algo sucio.
Como si se tratase de un flautín militar.

45

Picc. *f*

Fl.

Ob.

B♭ Cl. *mf* *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn.

C Tpt.

Tbn.

Timp. Snare drum
Muy seco, sobre aro, como
si de tambor militar se tratara.

S. Dr. *fff* *fff*

T. B.

V. *f* *f*

Hoch zu Pferd! Stahl auf zar - tem Lei - be, Helm und Schwert

45

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

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

Vla. *f* *mp* *f* *mp* *f* *mf* *f*

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

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

51

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

S. Dr.

T. B.

V.

zie - men Haupt - manns Wei - be! Tö - net Trom - mel - schlag

Vln. I

Vln. II

Vla.

Vc.

Cb.

2^a Bouché

Parch

Ride cymbal grande

mf

fff

mp

f

p

mf

p

mf

p

p

mf

57 *rit.* *a tempo*

Picc.

Fl. *a 2*
mp *mf* *p*

Ob. *a 2*
mp *mf* *p*

B♭ Cl. *a 2*
mp *mf* *p*

Bsn. *mp* *mf* *p*

Hn. *Sin Bouché*
sf *sf*

C Tpt. *Con sord. Straight*
p

Tbn. *Glissando* *seco* *seco* *Con sord. Straight* *Gliss*
mf *sf* *sf* *mf*

Timp. *Timpani* *Ride cymbal grande* *Baqueta Timpani* *Timpani*
mf *fff* *mf*

S. Dr.
T. B.

V. *un - ter Pul-ver-dampf, siehst du blut'-gen Tag und dein Lieb im Kampf.*

57 *Div.* *Unis.* *rit.* *a tempo*

Vln. I *sfz* *p* *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

65 *rit.* *a tempo* *rit.*

Picc. *p* *mf* *p*

Fl. ^{1^a} *p* *mf* *p*

Ob. ^{1^o} *p* *mf* *p* *mf*

B♭ Cl. ^{1^o} *p* *mf* *p*

Bsn. ^{1^o} *p* *mf* *p*

Hn. *Bouché* *p* *Sin Bouché* *mf* *p*

C Tpt. *Con sord. Straight* *p* *p*

Tbn. *p* *a 2* *p*

Timp. S. Dr. T. B. *ff* *p*

V. *p*

Schla-gen wir den Feind, kü - ssest du den Gat - ten, wohnst mit ihm ver - eint in —

65 *rit.* *a tempo* *rit.*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

71 *a tempo*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *f*

B♭ Cl. *ff* *mf*

Bsn. *ff* *mf* *f*

Hn. *mf* *mp* *ff* *mf*

C Tpt. *mf* *mp* *ff* *mf*

Tbn. *mf* *mp* *ff* *mf*

Timp. S. Dr. T. B. *mp* *ff* *mf* *f*

V. *f* *f*

— des Frie - dens Schat - ten. Hoch zu Pferd! Stahl auf zar - tem

71 *a tempo*

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

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

Vla. *mf* *mp* *ff* *mf* *f*

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

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

77

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
S. Dr.
T. B.

V.

Lei - be, Helm und Schwert zie - men Haupt - manns Wei - be!

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sin Bouché

mf

sf

f

a 2

sf

mf

mf

sf

mf

sf

83 *accel.*

Picc.

Fl. *a 2* *f*

Ob. *a 2* *f*

B \flat Cl. *a 2* *f*

Bsn. *a 2* *f*

Hn. *f*

C Tpt. *Senza sord.* *f*

Tbn. *Senza sord.* *f*

Timp. *f* *Dejar resonando*

S. Dr.

T. B.

V.

83 *accel.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Piccolo

Keck

Muy rítmico, algo sucio.
Como si se tratase de un flautín militar.

The musical score for the Piccolo part consists of four staves of music in G major and 2/4 time. The first staff (measures 44-50) begins with a 4-measure rest, followed by a 2-measure rest, and then a series of eighth notes with accents, starting with a forte (*f*) dynamic. The second staff (measures 51-59) starts with a quarter note, followed by a 3-measure rest, then a triplet of eighth notes with a mezzo-piano (*mp*) dynamic, leading into a series of eighth notes with accents that reach a forte (*f*) dynamic, and ends with a 2-measure rest. The third staff (measures 60-69) begins with a 6-measure rest marked *rit.*, followed by a 3-measure rest marked *a tempo*, then a series of eighth notes with accents starting at a piano (*p*) dynamic, reaching a mezzo-forte (*mf*) dynamic, and ending with a piano (*p*) dynamic. The fourth staff (measures 70-71) starts with a 6-measure rest marked *rit.*, followed by a series of eighth notes with accents starting at a mezzo-forte (*mf*) dynamic, reaching a fortissimo (*ff*) dynamic, and ending with an 11-measure rest followed by a 3-measure rest marked *accel.*

Flute

Keck

14 *mp* *a 2* *rit.* *a tempo* *p* 2

21 *p* *1^a* *rit.* *a tempo* *p* *rit.*

28 *a tempo* *ff* 3 *sf*

37 4 *f* *a 2*

45 10 *mp* 2 *sfz* *sfz* *mp* *a 2*

60 *rit.* *a tempo* 2 *1^a* *rit.* *mf* *p* *mf*

68 *a tempo* *rit.* *a tempo* *1^a* *mf* *ff* 3

78 *sf* 4 *a 2* *accel.* *f*

Oboe

Keck

14 *mp* *a 2* *rit.* *a tempo* *mf* *p*

19 *rit. 1°* *a tempo* *rit.* *p* *mf* *p*

28 *a tempo* *f* *sf*

37 *a 2* *f* *a 2*

45 *14* *mp* *a 2* *rit.* *a tempo* *mf* *p* *3*

66 *rit. 1°* *a tempo* *rit.* *p* *mf* *p* *mf*

72 *a tempo* *f* *sf*

81 *4* *a 2* *accel.* *a 2* *f*

Clarinet in B \flat

Keck

8 *a 2* **6** *a 2* *rit.* *a tempo* **3** *rit.* *1°*

24 *a tempo* *rit.* *a tempo*

34 **4** *a 2* *a 2*

45 *1°* *a 2*

53 **6** *a 2* *rit.* *a tempo* **3** *rit.* *1°*

68 *a tempo* *rit.* *a tempo*

78 **4** *a 2* *accel.* *a 2*

Bassoon

Keck

9 **2** *f* *mp* *f* a 2

9 **6** *mp* *rit.* *a tempo* **3** *rit. 1°* *a tempo* *p* *mf* *p*

25 *rit.* *a tempo* *ff* *mf* *a 2* *f* *a 2*

35 *sf* **4** *f* *a 2*

45 **2** *f* *mp* *f* *a 2*

53 **6** *mp* *rit.* *a tempo* **3** *rit. 1°* *a tempo* *p* *mf* *p*

69 *rit.* *a tempo* *ff* *mf* *a 2* *f* *a 2*

79 *sf* **4** *f* *accel.* *a 2*

Horn in F

Keck

2^a Bouché

rit.

17 a tempo 2^a rit. a tempo

26 rit. a tempo a 2 Sin Bouché

39 a 2 f

45 2^a Bouché Sin Bouché rit.

62 a tempo 3 Bouché rit. Sin Bouché a tempo rit.

71 a tempo a 2 Sin Bouché 6

83 a 2 accel. a 2

Trumpet in C

Keck

12 Con sord. Straight *rit.*

18 *a tempo* 4 *rit.* 2 *a tempo* *rit.*

27 *a tempo* 13 Senza sord. *mf* *mp* *f*

45 12 Con sord. Straight 2 *rit.* *a tempo* 3

65 Con sord. Straight *rit.* 2 *a tempo* *rit.* *p* *mf*

72 *a tempo* 11 *accel.* Senza sord. *mp* *ff* *mf* *f*

Trombone

Keck

25 *rit.* *a tempo* Senza sord.

p *mf* *mp* *f*

45 *Glissando* *seco* *seco* *rit.* *a tempo*

mf *sf* *sf*

63 *Con sord. Straight* *Gliss* *rit.* *a tempo* *a 2* *rit.*

mf *p* *p* *mf*

72 *a tempo* *a 2* *a 2* *11* *accel.* Senza sord.

mp *ff* *mf* *f*

Timpani
Snare drum
Tubular Bells

Keck 25 rit. *a tempo*
Timpani

30 14 Timpani 2 Snare drum
Muy seco, sobre aro, como si de tambor militar se tratara.

51 *Parch Ride cymbal grande*

59 Timpani rit. Ride cymbal grande *a tempo*
Baqueta Timpani Timpani 2 rit. 2 *a tempo* 2

70 rit. *a tempo* Tubular Bells

81 2 *accel.* *Dejar resonando*

Voice

Keck

Hoch zu Pferd! Stahl auf zar-tem Lei-be, Helm und Schwert zie-men Haupt-manns
Wei-be! Tö - net Trom - mel - schlag un - ter Pul - ver - dampf, siehst du blut' - gen
Tag und dein Lieb im Kampf. Schla - gen wir den Feind, kü - ssest du den
Gat - ten, wohnst mit ihm ver - eint in _____ des Frie - dens Schat - ten.
Hoch zu Pferd! Stahl auf zar-tem Lei-be, Helm und Schwert zie-men Haupt - manns Wei-be!
Hoch zu Pferd! Stahl auf zar-tem Lei-be, Helm und Schwert zie - men Haupt - manns
Wei-be! Tö - net Trom - mel - schlag un - ter Pul - ver - dampf, siehst du blut' - gen
Tag und dein Lieb im Kampf. Schla - gen wir den Feind, kü - ssest du den
Gat - ten, wohnst mit ihm ver - eint in _____ des Frie - dens Schat - ten.
Hoch zu Pferd! Stahl auf zar-tem Lei-be, Helm und Schwert zie-men Haupt - manns Wei-be!

Violin I

Keck

The musical score for Violin I, titled "Keck" by Robert Schumann, is presented in ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamics and performance markings:

- Staff 1:** Starts with a forte (*f*) dynamic, followed by mezzo-piano (*mp*), then *f*, *mp*, *f*, *mf*, and *f*. It features accents and slurs.
- Staff 2 (measures 9-16):** Begins with piano (*p*) and includes a *rit.* (ritardando) marking at the end.
- Staff 3 (measures 17-25):** Starts with *mf*, then *p*, followed by *mf* and *p*. It includes *a tempo* and *rit.* markings.
- Staff 4 (measures 26-35):** Features *mf*, *mp*, *ff*, *mf*, *f*, and *sf* dynamics. It includes *rit.* and *a tempo* markings.
- Staff 5 (measures 36-44):** Starts with *mf* and ends with *f*.
- Staff 6 (measures 45-54):** Includes *f*, *mp*, *f*, *mp*, *f*, *mf*, *f*, and *p* dynamics.
- Staff 7 (measures 55-63):** Features *mf*, *sfz*, *p*, *mf*, and *p* dynamics. It includes *Div.* (divisi), *Unis.* (unison), *rit.*, and *a tempo* markings.
- Staff 8 (measures 64-71):** Includes *mf*, *p*, and *mf* dynamics. It features *rit.* and *a tempo* markings.
- Staff 9 (measures 72-79):** Starts with *mp*, followed by *ff*, *mf*, *f*, and *sf* dynamics. It includes an *a tempo* marking.
- Staff 10 (measures 80-87):** Features *mf*, *f*, and *accel.* (accelerando) markings.

Violin II

Keck

9 *f* *mp* *f* *mp* *f* *mf* *f*

17 *a tempo* *rit.* *a tempo*
mf *p* *mf* *p*

26 *rit.* *a tempo*
mf *mp* *ff* *mf* *f* *sf*

37 *mf* *f*

45 *f* *mp* *f* *mp* *f* *mf* *f* *p*

54 *rit.* *a tempo*
mf

63 *rit.* *a tempo* *rit.*
p *mf* *p*

71 *a tempo*
mf *mp* *ff* *mf* *f* *sf*

81 *accel.*

Viola

Keck

Measures 1-81 of the Viola part for 'Keck'. The score is written in 2/4 time with a key signature of one sharp (F#). The piece is characterized by its rhythmic drive and dynamic contrasts. Key markings include *f*, *mp*, *p*, *mf*, *ff*, and *sf*. Tempo markings include *a tempo*, *rit.*, and *accel.*. The score is divided into systems of measures: 1-8, 9-16, 17-25, 26-36, 37-44, 45-53, 54-62, 63-70, 71-80, and 81.

Violoncello

Keck

9 *f* *mp* *f* *mp* *f* *mf* *f* *rit.*

17 *mf* *p* *mf* *p* *rit.* *a tempo*

26 *mf* *mp* *ff* *mf* *f* *sf* *rit.* *a tempo*

36 *mf* *f*

45 *f* *mp* *f* *mp* *f* *mf* *f*

53 *p* *rit.*

61 *mf* *p* *mf* *p* *rit.* *a tempo*

70 *mf* *mp* *ff* *mf* *f* *sf* *rit.* *a tempo*

80 *mf* *f* *accel.*

Contrabass

Keck

Measures 1-7: *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* *f* \rightrightarrows *mf* *f*

Measures 8-15: *p*

Measures 16-24: *mf* \rightrightarrows *p* *mf* \rightrightarrows *p*

Measures 25-33: *mf* \rightrightarrows *mp* *ff* \rightrightarrows *mf* \rightrightarrows *f*

Measures 34-44: *sf* *f*

Measures 45-52: *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* *f* \rightrightarrows *mf* *f*

Measures 53-60: *p*

Measures 61-68: *mf* \rightrightarrows *p* *mf* \rightrightarrows *p*

Measures 69-77: *mf* \rightrightarrows *mp* *ff* \rightrightarrows *mf* \rightrightarrows *f*

Measures 78-93: *sf* *f* *accel.*

Niemand

NIEMAND
Robert Schumann

Letra:
Robert Burns

Orchestration:
Patxi Damián
(2012)

Niemand

Ich hab' mein Weib allein
und theil' es, traun!
Mit Niemand;
nicht Hahnrei mach' ich Niemand.
Ein Säckchen Gold ist mein,
doch dafür dank' ich Niemand;
nichts hab' ich zu verleih'n,
und borgen soll mir Niemand.
Ich bin nicht and'rer Herr,
und untertänig Niemand;
doch meine Klinge sticht,
ich fürchte mich vor Niemand.
Ein lust'ger Kautz bin ich,
kopfhängerisch mit Niemand;
schiert niemand sich und mich,
so scher' ich mich un Niemand.

Nadie

Tengo a mi mujer para mí solo,
y no la comparto con nadie,
no quiero ser cornudo
y no convierto en cornudo a nadie.
Tengo una bolsita llena de oro para mí sólo,
pero esto, no se lo debo a nadie,
no hay nada que quiera prestar,
ni nada que tomar prestado de nadie.
No soy el capataz de otros
y no dependo de nadie,
sin embargo, la hoja de mi cuchillo está
afilada,
y no tengo miedo de nadie.
Soy un alegre compañero,
no estoy contrariado con nadie,
nadie se preocupa por mí,
y yo no me preocupo por nadie.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON

HORN IN F

TRUMPET IN C

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Niemand

ROBERT SCHUMANN

Orchestration:
PATXI DAMIÁN
(2012)

Frisch

Flute *a 2*
Oboe
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon
Horn in F *Bouché 1ª*
Trumpet in C
Trombone
Timpani
Voice
Frisch
Violin I
Violin II
Viola
Violoncello
Contrabass

Ich hab' mein Weib al-lein, und theil' es, traun, mit Nie-mand,

5

Fl. *mf*

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. *Bouché*

C Tpt. *Con sord. Straight*

Tbn. *Con sord. Straight* *mf*

Timp. *p* *ff*

V. nicht Hahn-rei will ich sein, zum Hahn-rei mach' ich Nie - mand. Ein Säc-chen Gold ist mein, doch

5

Vln. I

Vln. II

Vla. *pizz.*

Vc.

Cb.

8

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

da - für dank' ich Nie - mand, nichts hab' ich zu ver-leih'n und bor-gen soll mir Nie - mand.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

arco

8

11

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1^a a 2

C Tpt.

Tbn.

Timp.

V.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

Bouché
1^a

mf

mf

mf

Ich bin nicht And - rer Herr, und un - ter - thä - nig Nie - mand, doch mei - ne Klin - ge sticht, ich

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

18

Fl.

Ob.

mf

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

p ————— *ff*

V.

fürch-te mich vor Nie - mand. Ein lust' - ger Kautz bin ich, kopf - hän - ge - risch mit Nie - mand,

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

schiert Nie-mand sich um mich, so scher' ich mich um Nie - mand.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. Sin Bouché 1^a a 2

C Tpt. Senza sord.

Tbn. Senza sord.

Timp.

V.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

mf

Ich hab' mein Weib al-lein, und theil' es, traun, mit Nie - mand,

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

mp

mp

mp

f

mp

31

Fl. *mp*

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2 *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

nicht Hahn-rei will ich sein, zum Hahn-rei mach' ich Nie-mand. Ein Säck-chen Gold ist mein, doch

31

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

34

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

da - für dank' ich Nie - mand, nichts hab' ich zu ver-leih'n und bor-gen soll mir Nie - mand.

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

1^a

1^o

Musical score for measures 37-40, including parts for Flute, Oboe, Clarinets (Bb Cl. 1 & 2), Bassoon, Horn, Trumpet, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f* and performance instructions like "Sin Bouché 1^a a 2" and "Con sord. Straight 1°".

41

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solista acompañando a voz
Con sord. Straight

mf

Con sord. Straight

mf

mf

Ich bin nicht And - rer Herr, und un - ter - thä - nig Nie - mand, doch mei - ne Klin - ge sticht, ich

41

mf

mf

mf

mf

mf

44

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. *Sin Bouché*

C Tpt.

Tbn. *Senza sord.*

Timp.

V.

fürch-te mich vor Nie - mand. Ein lust' - ger Kautz bin ich, kopf - hän - ge - risch mit Nie - mand,

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt. Senza sord.

Tbn.

Timp.

V.

schiert Nie - mand sich um mich, so scher' ich mich um Nie - mand.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1^a a 2

C Tpt.

Tbn.

Timp.

V.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Flute

Frisch

The musical score for the Flute part of Robert Schumann's *Niemand* is presented in a single system with ten staves. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo/mood is indicated as "Frisch".

Measure 1: Starts with a dynamic of *mf*, followed by a crescendo to *f*. A fingering of "a 2" is indicated above the first note. The measure ends with a fermata and a "2" rest.

Measure 6: Features a triplet of eighth notes. The dynamic is *mf*.

Measure 13: Includes a dynamic of *f* and a "2" rest.

Measure 18: Includes a dynamic of *f* and a "2" rest.

Measure 23: Includes a dynamic of *ff*.

Measure 27: Includes a dynamic of *mp* and rests of "2", "2", and "3".

Measure 37: Includes a dynamic of *f* and a "7" rest.

Measure 49: Includes a dynamic of *ff*.

The score concludes with a first ending bracket labeled "1^a" over the final measure.

Oboe

Frisch

mf < f

mf

7

3

13

f

mf

19

23

ff

27

2

4

mf

35

1°

39

f

mf

7

49

ff

Clarinet in B \flat 1

Frisch

The musical score for Clarinet in B \flat 1 consists of six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:

- Measures 1-10: Dynamics range from *mf* to *f*. Includes a slur over measures 1-10 and a fermata over measure 7.
- Measures 11-20: Dynamics range from *f* to *ff*. Includes a slur over measures 11-20 and a fermata over measure 16.
- Measures 21-30: Dynamics range from *ff* to *mp*. Includes a slur over measures 21-30 and a fermata over measure 26.
- Measures 31-40: Dynamics range from *f* to *ff*. Includes a slur over measures 31-40 and a fermata over measure 36.
- Measures 41-50: Dynamics range from *mf* to *ff*. Includes a slur over measures 41-50 and a fermata over measure 46.

Additional markings include "Solista acompañando a voz" above measures 27-30 and various slurs and fermatas throughout the piece.

Clarinet in B \flat 2

Frisch

7

11

6

21

ff

27

2

2

mp

33

5

f

41

9

ff

Bassoon

Frisch

The musical score for Bassoon is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Frisch'. The score consists of several systems of music, each with measure numbers and dynamic markings. The first system (measures 1-10) starts with a dynamic of *mf* and includes a crescendo to *f*. The second system (measures 11-14) features a dynamic of *f*. The third system (measures 15-21) includes a dynamic of *ff*. The fourth system (measures 22-26) features a dynamic of *mf*. The fifth system (measures 27-36) includes a dynamic of *f*. The sixth system (measures 37-48) features a dynamic of *ff*. The seventh system (measures 49-52) also features a dynamic of *ff*. The score includes various articulations such as accents, slurs, and breath marks.

Horn in F

Frisch

mf < f

Bouché 1ª

mf

mf

5

2

Bouché

10

1ª

a 2

Bouché 1ª

mf

16

7

Sin Bouché 1ª

a 2

ff

27

2

9

Sin Bouché 1ª

a 2

f

41

4

Sin Bouché

mf

48

1ª

a 2

ff

Trumpet in C

Frisch

4 Con sord. Straight
mf < *f* *mf*

8

11 2 10 Senza sord.
< *f* < *ff*

27 2 12 Solista acompañando a voz
Con sord. Straight
mf

43 2 Senza sord.

48 2 < *ff*

Trombone

Frisch Con sord. Straight

4 *f* *mf*

8 *f* *mf* **2**

13 *f* *ff* **10** Senza sord.

27 **2** **10** Con sord. Straight 1° *f* **2**

43 Con sord. Straight *mf* Senza sord.

47 *ff* **2**

Timpani

Frisch

The score is written in bass clef with a common time signature (C). The key signature has one flat (B-flat). The music is divided into four systems, each starting with a measure number in the left margin.

- System 1 (Measures 1-4):** Measure 1 is a whole rest. Measure 2 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *f*, with an accent (>) over the eighth notes. Measure 3 is a whole rest. Measure 4 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *p* (piano) and *ff* (fortissimo) with a hairpin crescendo.
- System 2 (Measures 5-8):** Measure 5 is a whole rest. Measure 6 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *mf* (mezzo-forte), with an accent (>) over the eighth notes. Measure 7 is a whole rest. Measure 8 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *f* (forte).
- System 3 (Measures 9-12):** Measure 9 is a whole rest. Measure 10 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *ff* (fortissimo). Measure 11 is a whole rest. Measure 12 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *f* (forte).
- System 4 (Measures 13-16):** Measure 13 is a whole rest. Measure 14 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *ff* (fortissimo). Measure 15 is a whole rest. Measure 16 starts with a quarter note G2, followed by eighth notes G2, A2, B2, and a quarter note C3. Dynamics: *f* (forte).

Voice

Frisch

2 *mf*
 Ich hab' mein Weib al-lein, und theil' es, traun, mit Nie-mand,
 5
 nicht Hahn-rei will ich sein, zum Hahn-rei mach' ich Nie-mand. Ein Säck-chen Gold ist mein, doch
 8
 da-für dank' ich Nie-mand, nichts hab' ich zu ver-leih'n und bor-gen soll mir Nie-mand.
 11 **4** *mf*
 Ich bin nicht And-rer Herr, und un-ter-thä-nig Nie-mand,
 17
 doch mei-ne Klin-ge sticht, ich fürch-te mich vor Nie-mand. Ein lust'-ger Kautz bin ich, kopf-
 20 **4**
 hän-ge-risch mit Nie-mand, schieht Nie-mand sich um mich, so scher' ich mich um Nie-mand.
 27 **2** *mf*
 Ich hab' mein Weib al-lein, und theil' es, traun, mit Nie-mand, nicht Hahn-rei will ich sein, zum
 32
 Hahn-rei mach' ich Nie-mand. Ein Säck-chen Gold ist mein, doch da-für dank' ich Nie-mand,
 35 **4**
 nichts hab' ich zu ver-leih'n und bor-gen soll mir Nie-mand.
 41 *mf*
 Ich bin nicht And-rer Herr, und un-ter-thä-nig Nie-mand, doch mei-ne Klin-ge sticht, ich
 44
 fürch-te mich vor Nie-mand. Ein lust'-ger Kautz bin ich, kopf-hän-ge-risch mit Nie-mand,
 47 **4**
 schieht Nie-mand sich um mich, so scher' ich mich um Nie-mand.

Violin I

Frisch

The musical score for Violin I, titled "Frisch" by Robert Schumann, is presented in a single system of ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a dynamic of *f* and a *pizz.* (pizzicato) marking. The first staff (measures 1-4) includes an *arco* marking and a dynamic of *mf*. The second staff (measures 5-11) continues with *mf*. The third staff (measures 12-15) features a dynamic of *f*. The fourth staff (measures 16-22) includes a triplet (3) and a dynamic of *mf*. The fifth staff (measures 23-26) features a dynamic of *ff*. The sixth staff (measures 27-32) includes a second (2) and a dynamic of *mp*. The seventh staff (measures 33-37) features a dynamic of *mf*. The eighth staff (measures 38-42) includes a second (2) and a dynamic of *f*. The ninth staff (measures 43-48) includes a second (2) and a dynamic of *mf*. The final staff (measures 49-50) features a dynamic of *ff*. The score is marked with various articulations, including accents, slurs, and breath marks.

Violin II

Frisch

The musical score for Violin II, titled "Frisch" by Robert Schumann, is presented in a single system with ten staves. The key signature is G minor (one flat) and the time signature is 2/4. The score begins with a piano (pizz.) section marked *f*, followed by an arco section marked *mf*. The piece is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* to *ff*, with a *mp* section between measures 27 and 32. Articulations include accents and breath marks. The score includes several triplet and double-measure rests, and concludes with a *ff* dynamic.

Viola

Frisch

The musical score for Viola, titled "Frisch", is written in bass clef with a common time signature (C). The piece begins with a piano (pizz.) section marked with a forte (*f*) dynamic. The first measure contains a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The sixth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The seventh measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The eighth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The ninth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The tenth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The eleventh measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The twelfth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The thirteenth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The fourteenth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The fifteenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The sixteenth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The seventeenth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The eighteenth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The nineteenth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The twentieth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The twenty-first measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The twenty-second measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The twenty-third measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The twenty-fourth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The twenty-fifth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The twenty-sixth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The twenty-seventh measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The twenty-eighth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The twenty-ninth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The thirtieth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The thirty-first measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The thirty-second measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The thirty-third measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The thirty-fourth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The thirty-fifth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The thirty-sixth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The thirty-seventh measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The thirty-eighth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The thirty-ninth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fortieth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The forty-first measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The forty-second measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The forty-third measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The forty-fourth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The forty-fifth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The forty-sixth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The forty-seventh measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The score includes various dynamics such as *f*, *mf*, *ff*, and *mp*, as well as articulation marks like accents (>) and slurs. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 6, 13, 19, 27, 32, 37, 42, and 47 are indicated at the start of their respective lines.

Violoncello

Frisch

The score is written for a single cello in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *mf* to *f* crescendo, then *mf*. Articulation: *V* (accents).
- Staff 2: *mf*. Articulation: *V* (accents).
- Staff 3: *f* to *mf* crescendo, then *mf*. Articulation: *V* (accents).
- Staff 4: *mf*. Articulation: *V* (accents).
- Staff 5: *ff*. Articulation: *V* (accents).
- Staff 6: *f* to *mp* crescendo, then *mp*. Articulation: *V* (accents).
- Staff 7: *mf*. Articulation: *V* (accents).
- Staff 8: *f* to *mf* crescendo, then *mf*. Articulation: *V* (accents).
- Staff 9: *mf*. Articulation: *V* (accents).
- Staff 10: *ff*. Articulation: *V* (accents).

Contrabass

Frisch

The musical score for Contrabass consists of eight staves of music, numbered 1 through 48. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- Measures 1-4: *mf* to *f*, *mf*. Includes accents and slurs.
- Measures 5-10: *pizz.* (pizzicato), *arco* (arco). Includes accents and slurs.
- Measures 11-15: *f*, *mf*. Includes accents and slurs.
- Measures 16-20: *f*, *mf*. Includes accents and slurs.
- Measures 21-26: *ff* (fortissimo). Includes accents and slurs.
- Measures 27-31: *f*, *mp* (mezzo-piano). Includes accents and slurs.
- Measures 32-38: *mf*. Includes accents and slurs.
- Measures 39-44: *f*, *mf*. Includes accents and slurs.
- Measures 45-48: *ff*. Includes accents and slurs.

Im Westen

IM WESTEN
Robert Schumann

Letra:
Robert Burns

Orchestration:
Pablo de la Merced
(2012)

Im Westen

Ich schau' über Forth hinüber nach Nord:
was helfen mir Nord und Hochlands Schnee?
Was Osten und Süd, wo die Sonne glüht,
das ferne Land und die wilde See?
Aus Westen winkt, wo die Sonne sinkt,
was mich im Schlummer und Traume beglückt;
im Westen wohnt, der mir Liebe lohnt,
mich und mein Kindlein ans Herz gedrückt.

En el oeste

Contemplo más allá de Forth, hacia el norte.
¿Qué es lo que puede interesarme del norte y la
nieve del altiplano?
¿O más bien el este y el sur donde brilla el Sol,
los países lejanos y el mar desencadenado?
Del oeste me atrae, dónde el sol languidece,
lo que en la noche, seduce mi ensueño;
en el oeste vive quien me colma de amor,
quien me estrecha a mí y a mi pequeño tesoro
sobre su corazón.

PARTITURA GENERAL

FLUTE 1

FLUTE 2

OBOE

ENGLISH HORN

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON 1

BASSOON 2

HORN IN F

TRUMPET IN C

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

In westen

ROBERT SCHUMANN

Orchestration:
PABLO DE LA MERCED
(2012)

Einfach

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F

Trumpet in C

Timpani

Voice

Ich schau' ü-ber Forth, hin - ü - ber nach Nord: was hel - fen mir Nord und Hoch - lands Schnee? Was

Einfach

Violin I

Violin II

Viola

Violoncello

Contrabass

5 rit. lebhafter

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Timp.

V.

O - sten und Süd, wo die Son - ne glüht, das fer - ne Land und die wil - de See? Aus

5 rit. lebhafter

Vln. I

Vln. II

Vla.

Vc.

Cb.

9 rit.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Timp.

V.

We - sten winkt, wo die Son - ne sinkt, was mich im Schlum-mer und Trau-me be-glückt. Im

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

rit. a tempo

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Timp.

V.

We - sten wohnt, der mir Lie - be lohnt, mich und mein Kind - lein an's Herz... ged-rückt! Ich

13

spicc. port. ord. rit. a tempo pizz. p

Vln. I

spicc. ord. spicc. ord. pizz. p

Vln. II

p port. ord. spicc. ord. pizz. p

Vla.

Div. non spicc. pp arco

Vc.

pizz. non div. mp p arco

Cb.

pizz. non div. mp p arco

17 ord.

Fl. 1 *p* *mp*

Fl. 2 *p* *mp* Piccolo non frullato

Ob.

E. Hn.

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p* *pp* *p*

Bsn. 2 *p* *pp* *p*

Hn. *mp*

C Tpt.

Timp. *mp*

V. 8 schau' ü-ber Forth, hin - ü - ber nach Nord: was hel - fen mir Nord und Hoch - lands Schnee? Was

17

Vln. I

Vln. II

Vla. Unis. pizz. *p*

Vc. pizz. *mp*

Cb. pizz. *mp*

21 *rit.* *lebhafter*

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn.
C Tpt.
Timp.

21 *rit.* *lebhafter*

V.
Vln. I
Vln. II
Vla.
Vc.
Cb.

O - sten und Süd, wo die Son - ne glüht, das fer - ne Land und die wil - de See? Aus

25 *rit.*

Fl. 1 *mp*

Fl. 2 *mp* Flauta

Ob. *mp*

E. Hn. *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *p*

C Tpt.

Timp.

V. *8*
We - sten winkt, wo die Son - ne sinkt, was mich im Schlum-mer und Trau-me be-glückt. Im

25 *arco spicc.* *p* *rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

29

Fl. 1 *mp* *mp* *p*

Fl. 2 *mp* *mp* *p*

Ob. *mp* *mp* *mp* *p*

E. Hn. *mp* *mp* *mp* *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p* *p* *p*

Bsn. 2 *p* *p* *p*

Hn. *p*

C Tpt.

Timp.

V.
We - sten wohnt, der mir Lie - be lohnt, mich und mein Kind-lein an's Herz — ged-rückt!

29

Vln. I *ord.* *p* *rit.*

Vln. II *ord.* *p*

Vla. *ord.* *p*

Vc. *p* *ord.*

Cb. *p*

Flute 1

Einfach

2

Frull.

p

5

12

ord.

p

mp

19

6

mp

mp

rit.

29

mp

mp

rit.

p

Flute 2

Einfach

2

Frull. *p*

5

12

Frull. *p* *mp*

Piccolo non frullato *mp*

20

4

Flauta *mp* *mp*

27

2 *rit.* *mp* *mp* *p* *rit.*

Oboe

Einfach

The musical score for the Oboe part is written in 6/4 time and consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a 6/4 time signature. The music starts with a whole rest, followed by a dotted half note, and then a series of eighth notes. The dynamic marking *p* is placed below the first eighth-note group. The second staff starts at measure 4 and continues the eighth-note pattern. It includes dynamic markings *p*, *mp*, and *p*, along with performance directions *rit.* and *lebhafter*. The third staff begins at measure 9 and features a repeat sign that extends to measure 12. The fourth staff starts at measure 24 and includes dynamic markings *mp* and *rit.*, with the *lebhafter* marking above the first measure. The fifth staff begins at measure 29 and includes dynamic markings *mp* and *p*, with *rit.* above the first measure. The score concludes with a double bar line.

English Horn

Einfach

The musical score for the English Horn part, titled "Einfach", is written in 6/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music starts with a whole rest, followed by a dotted half note, and then a series of eighth notes. The dynamic marking *p* is indicated. The second staff starts at measure 5 and includes a *p* dynamic, a *mp* dynamic, and a *p* dynamic. It features a *rit.* instruction and a *lebhafter* instruction. The third staff starts at measure 9 and includes a *mp* dynamic and a rehearsal mark "12". The fourth staff starts at measure 24 and includes a *lebhafter* instruction, a *mp* dynamic, and a *rit.* instruction. The fifth staff starts at measure 29 and includes a *mp* dynamic, a *rit.* instruction, and a *p* dynamic. The score uses various articulation marks (>) and slurs throughout.

Clarinet in B \flat 1

Einfach

2

pp < *p* > *pp* < *p* > *pp* < *p* > *pp*

5

p > *pp* < *p* > *p* > *pp* < *p* > *p* *rit.* *lebhafter*

9

p *p* 5

17

p *p*

21

p > *pp* < *p* > *p* > *pp* < *p* > *p* *rit.*

24

p *lebhafter* 2

28

rit. 3 *rit.* *p*

Clarinet in B \flat 2

Einfach

The musical score is written for Clarinet in B \flat 2 and consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 6/4. The piece is marked 'Einfach' (Simple). The score includes various dynamics such as *pp*, *p*, and *rit.*, and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 above notes. The score is divided into measures, with measure numbers 5, 8, 12, 20, 24, and 28 marked at the beginning of their respective staves. The first staff starts with a whole rest followed by a two-measure rest, then a series of eighth notes with a *pp* dynamic. The second staff begins at measure 5 with a *p* dynamic and includes a *rit.* marking. The third staff starts at measure 8 with a *lebhafter* marking and a *p* dynamic. The fourth staff begins at measure 12 with a five-measure rest, followed by a *p* dynamic. The fifth staff starts at measure 20 with a *p* dynamic and includes a *rit.* marking. The sixth staff begins at measure 24 with a *lebhafter* marking and a *p* dynamic. The seventh staff starts at measure 28 with a *rit.* marking and a *p* dynamic.

Bassoon 1

Einfach

1 *p* *p* *p* *p* *pp* *p*

4 *pp* *p* *pp* *p* *pp* *p* *rit.* *lebhafter*

9 *p* *pp*

14 *rit.* *a tempo* *p*

18 *p* *p* *pp* *p* *pp* *p* *pp* *p*

22 *pp* *p* *rit.* *lebhafter* *p*

26 *p* *2 rit.* *p*

30 *p* *p* *rit.*

Bassoon 2

Einfach

The musical score for Bassoon 2, titled "Einfach", is written in bass clef with a key signature of one flat and a 6/4 time signature. The score consists of seven staves of music, with measures numbered 1, 4, 9, 14, 18, 22, 26, and 30. The dynamics range from *pp* (pianissimo) to *p* (piano). Performance markings include *rit.* (ritardando) and *lebhafter* (more lively). The score features various note values, including quarter notes, eighth notes, and sixteenth notes, often with slurs and accents. The first staff begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The second staff starts with a half note G2, a quarter note F2, and a quarter note E2. The third staff begins with a half note G2, a quarter note F2, and a quarter note E2. The fourth staff starts with a half note G2, a quarter note F2, and a quarter note E2. The fifth staff begins with a half note G2, a quarter note F2, and a quarter note E2. The sixth staff starts with a half note G2, a quarter note F2, and a quarter note E2. The seventh staff begins with a half note G2, a quarter note F2, and a quarter note E2.

Trumpet in C

Einfach

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 6/4. The piece is titled 'Einfach'. The score consists of two lines of music. The first line starts with a 4-measure rest, followed by a melodic phrase: a half note G4, a quarter note A4, a quarter note Bb4, a quarter rest, a half note C5, a quarter note Bb4, and a quarter note A4. This phrase is repeated. The second line starts with a 14-measure rest, followed by the same melodic phrase, and ends with a 10-measure rest. Dynamics markings include *p* > *pp* < *p* with hairpins, and accents (>) are placed over the first notes of the melodic phrases.

Timpani

Einfach

1 *p* **2**

5 *mp* *mf* *mp* *mf* **10** *mp*

18 *mf*

22 *rit.* *lebhafter* **8**

Voice

Einfach*p*

8 Ich schau' ü - ber Forth, hin - ü - ber nach Nord: was hel - fen mir Nord und

4 Hoch - lands Schnee? Was O - sten und Süd, wo die Son - ne glüht, das

7 *rit.* *lebhafter* fer - ne Land und die wil - de See? Aus We - sten winkt, wo die Son - ne sinkt,

11 *rit.* was mich im Schlum - mer und Trau - me be - glückt. Im We - sten wohnt, der mir

14 *rit.* *a tempo* Lie - be lohnt, mich und mein Kind - lein an's Herz ged - rückt! Ich

17 schau' ü - ber Forth, hin - ü - ber nach Nord: was hel - fen mir Nord und

20 Hoch - lands Schnee? Was O - sten und Süd, wo die Son - ne glüht, das

23 *rit.* *lebhafter* fer - ne Land und die wil - de See? Aus We - sten winkt, wo die Son - ne sinkt,

27 *rit.* was mich im Schlum - mer und Trau - me be - glückt. Im We - sten wohnt, der mir

30 *rit.* Lie - be lohnt, mich und mein Kind - lein an's Herz ged - rückt!

Violin I

Einfach

The musical score for Violin I, titled "Einfach", is written in 6/4 time. It consists of nine staves of music. The score includes various dynamics and performance instructions:

- Staff 1:** Starts with a dynamic of *pp* and includes accents (*V*) and slurs. Dynamics range from *pp* to *p*.
- Staff 2:** Starts at measure 5. Dynamics include *p*, *mp*, *pp*, and *p*. Performance instructions include *rit.* and *lebhafter*. A portamento (*port.*) is indicated.
- Staff 3:** Starts at measure 9. Includes *spicc.* and *ord.* with a dynamic of *pp*. A portamento (*port.*) is also present.
- Staff 4:** Starts at measure 12. Includes *rit.*, *spicc.*, and *port.* with a dynamic of *p*.
- Staff 5:** Starts at measure 15. Includes *ord.*, *rit.*, *a tempo*, and *pizz.* with a dynamic of *p*.
- Staff 6:** Starts at measure 19. This staff contains a sequence of eighth notes.
- Staff 7:** Starts at measure 23. Includes *rit.*, *lebhafter*, *arco*, and *spicc.* with a dynamic of *p*. This staff contains a sequence of sixteenth notes.
- Staff 8:** Starts at measure 27. Includes *rit.*. This staff contains a sequence of sixteenth notes.
- Staff 9:** Starts at measure 30. Includes *ord.* and *rit.* with a dynamic of *p*. This staff contains a sequence of sixteenth notes.

Violin II

Einfach

The musical score for Violin II, titled "Einfach", is written in 6/4 time and consists of nine staves of music. The key signature has one flat (B-flat). The score includes various dynamics and performance instructions:

- Staff 1:** Starts with a *pp* dynamic, followed by *pp* and *p*. Includes accents and slurs.
- Staff 2 (measures 5-8):** Dynamics range from *p* to *mp* to *pp*. Includes *rit.* and *lebhafter* markings.
- Staff 3 (measures 9-11):** Features *spicc.*, *ord.*, *port.*, and *pp* dynamics.
- Staff 4 (measures 12-14):** Includes *rit.*, *spicc.*, *ord.*, and *port.* markings.
- Staff 5 (measures 15-18):** Features *ord.*, *rit.*, *a tempo*, and *pizz.* markings.
- Staff 6 (measures 19-22):** Continues the melodic line with various articulations.
- Staff 7 (measures 23-26):** Includes *rit.*, *lebhafter*, and *arco spicc.* markings.
- Staff 8 (measures 27-29):** Features a *rit.* marking over a series of eighth notes.
- Staff 9 (measures 30-33):** Includes *ord.*, *rit.*, and *p* markings.

Viola

Einfach

2

5

9

13

18

23

27

30

p

mp

pp

port.

p

pp

pp

p

p

rit.

lebhafter

spicc.

Div. ord.

rit.

Unis. spicc.

pp

pp

Div. rit. non spicc.

a tempo

Unis. pizz.

p

rit.

lebhafter

arco spicc.

p

rit.

ord.

rit.

p

Violoncello

Einfach

Musical score for Cello, titled "Einfach", in 6/4 time. The score consists of eight staves of music with various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a *p* dynamic. Includes markings for *pizz.*, *arco*, *Div.*, and *Unis.*.
- Staff 2 (Measures 5-8):** Features dynamics *p*, *mp*, and *pp*. Includes *rit.* and *lebhafter* markings.
- Staff 3 (Measures 9-12):** Starts with *pizz.* and *mp non div.*, then transitions to *arco* and *p*. Includes *rit.*.
- Staff 4 (Measures 13-17):** Starts with *pizz.* and *mp non div.*, then *arco* and *p*. Includes *rit.* and *a tempo*.
- Staff 5 (Measures 18-22):** Continues with a melodic line.
- Staff 6 (Measures 23-26):** Includes *rit.*, *lebhafter*, and *arco spicc.* markings. Dynamics include *p*.
- Staff 7 (Measures 27-29):** Includes *rit.* markings.
- Staff 8 (Measures 30-33):** Includes *rit.* and *ord.* markings. Dynamics include *p*.

Contrabass

Einfach

The musical score for Contrabass is written in 6/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The score includes various performance instructions and dynamic markings:

- Staff 1: Starts with a dynamic marking of *p*. It features a sequence of notes with accents and slurs. Performance instructions include *pizz.*, *arco*, *Div.*, and *Unis.*.
- Staff 2: Starts at measure 4. It includes dynamic markings *p*, *mp*, *p*, *mp*, and *pp*. Performance instructions include *pizz.*, *arco*, and *rit.*.
- Staff 3: Starts at measure 8. It includes the instruction *lebhafter*. Performance instructions include *pizz.* and *arco*. Dynamic markings include *mp* and *p*.
- Staff 4: Starts at measure 12. It includes the instruction *rit.*. Performance instructions include *pizz.* and *arco*. Dynamic markings include *mp* and *p*.
- Staff 5: Starts at measure 16. It includes the instruction *a tempo*. Performance instruction includes *pizz.*. Dynamic marking is *mp*.
- Staff 6: Starts at measure 20. It contains a sequence of notes with slurs.
- Staff 7: Starts at measure 23. It includes the instruction *rit.*. Performance instruction includes *lebhafter*. Dynamic marking is *p*.
- Staff 8: Starts at measure 28. It includes the instruction *rit.*. Dynamic marking is *p*.

Du bist wie eine Blume

DU BIST WIE EINE BLUME

Robert Schumann

Letra:

Heinrich Heine

Orchestration:

Pablo de la Merced

(2012)

Du bist wie eine Blume

Du bist wie eine Blume,
so hold und schön und rein;
ich schau? dich an, und Wehmut
schleicht mir ins Herz hinein.
Mir ist als ob ich die Hände
aufs Haupt dir legen sollt',
betend, dass Gott dich erhalte
so rein und schön und hold.

Eres como una flor

Eres como una flor,
tan dulce, hermosa y pura;
te miro y la melancolía
invade mi corazón.
Podría poner mis manos
sobre tu cabeza
y rogar a Dios que te conserve
tan pura, hermosa y dulce.

PARTITURA GENERAL

PICCOLO

FLUTE

OBOE

ENGLISH HORN

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON 1

BASSOON 2

HORN IN F

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Du bist wie eine Blume

ROBERT SCHUMANN

Orchestration:
PABLO DE LA MERCED
(2012)

Langsam

Musical score for woodwinds and voice. The score is in 2/4 time and B-flat major. The instruments listed are Piccolo, Flute, Oboe, English Horn, Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2, and Horn in F. The voice part is in the same key and time signature. The lyrics are: "Du bist wie ei - ne Blu - me, so schön, so rein, und". The tempo is marked "Langsam". Dynamics include *p*, *pp*, and *pp* < *p*.

Langsam

Musical score for strings. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and B-flat major. The tempo is marked "Langsam". Dynamics include *p*, *pp*, and *pp* < *p*. The strings play a rhythmic accompaniment of eighth notes. The Violoncello and Contrabass parts are marked *pp*.

5

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

V.

hold; ich schau' dich an und Weh-mut schleicht mir in's Herz hin-

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Picc. *mp* *tr*

Fl. *mp* 3

Ob.

E. Hn.

B♭ Cl. 1 *p mp p mp p*

B♭ Cl. 2 *p mp p mp p*

Bsn. 1 *p mp p mp p*

Bsn. 2 *p mp p mp p*

Hn. *p*

V. *p* 3
 ein. Mir ist, als ob ich die Hän - de auf's Haupt dir le - gen

9

Vln. I *ord. pp*

Vln. II *ord. pp* *port.*

Vla. *ord. pp*

Vc. *pizz. mf*

Cb. *pizz. mf*

13 rit.

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

V.

sollt', be - tend, dass Gott dich er - hal - te so schön, so rein und

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *p*, *mp*, *p*, *mp*, *p*, *mp*

mp, *p*, *mp*, *p*, *mp*

mp, *mp*

mp, *mp*

mp, *p*, *mp*

mp, *mp*

port., *arco*, *pp*

tr., *rit.*

17 *a tempo* *rit.*

Picc. *pp*

Fl. *pp*

Ob. *mp*

E. Hn. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn.

V. *hold.*

17 *a tempo* *spicc.* *rit.* *ord.*

Vln. I *ord.*

Vln. II *spicc.* *ord.*

Vla. *spicc.* *ord.*

Vc. *V*

Cb. *V*

Piccolo

Langsam

The musical score for the Piccolo part consists of two staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It starts with a whole rest for 9 measures, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note C5. The dynamic is marked *mp*. The second staff starts at measure 13. It begins with a quarter note G4, followed by a quarter note F4 with a trill (*tr*) above it. The next measure contains a whole rest. The third measure has a whole rest for 3 measures, with the tempo marking *rit.* above it. The fourth measure contains a triplet of eighth notes: G4, A4, and B4, with a trill (*tr*) above the notes. The dynamic is marked *pp*. The piece concludes with a final whole note G4.

Flute

Langsam

4

pp *p* *p* *mp* *p* *mp*

8

mp 3

14

3 *rit.* *pp*

Oboe

Langsam

p

rit. *a tempo* *rit.*

mp

10

5

The musical score for the Oboe part consists of two staves. The first staff begins with the tempo marking 'Langsam' and a dynamic marking of 'p'. The melody is written in a treble clef with a key signature of three flats and a 2/4 time signature. The second staff starts at measure 10, indicated by the number '10' above the staff. It includes a fingering '5' above the first measure, a dynamic marking of 'mp', and tempo markings 'rit.', 'a tempo', and 'rit.' above the staff. The piece concludes with a fermata over the final note.

English Horn

Langsam

5

p

rit. *a tempo* *rit.*

10

5

p

Clarinet in B \flat 1

Langsam

The musical score for Clarinet in B \flat 1 consists of four staves of music. The first staff (measures 1-7) begins with a treble clef, a key signature of two flats (B \flat major/D \flat minor), and a 2/4 time signature. It starts with a whole rest, followed by a quarter rest, a quarter note G \flat (p), and a quarter note F \flat (p). The second staff (measures 8-11) features a continuous eighth-note pattern starting on G \flat , with dynamics p, mp, p, and mp. The third staff (measures 12-15) continues the eighth-note pattern with dynamics mp, p, mp, p, mp, p, and mp. The fourth staff (measures 16-18) includes tempo markings: rit. (measures 16-17), a tempo (measure 18), and rit. (measures 19-20). It features a half-note G \flat (p) in measure 16, a quarter rest in measure 17, a quarter note G \flat (p) in measure 18, and a quarter note F \flat (p) in measure 19.

Clarinet in B \flat 2

Langsam

The musical score for Clarinet in B \flat 2 consists of four staves of music. The first staff (measures 1-7) begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. It features a half rest followed by a quarter rest, then a quarter note G \flat (marked *p*), followed by eighth notes G \flat , F \flat , E \flat , D \flat , and C \flat . The staff concludes with a half rest. The second staff (measures 8-11) contains sixteenth-note patterns starting on G \flat , with dynamics *p*, *mp*, and *p*. The third staff (measures 12-15) continues with sixteenth-note patterns, dynamics *mp*, *p*, *mp*, *p*, and *mp*. The fourth staff (measures 16-18) includes tempo markings *rit.*, *a tempo*, and *rit.*, with dynamics *p*, *mp*, and *p*. The piece ends with a double bar line.

Bassoon 1

Langsam

The musical score for Bassoon 1 consists of four staves of music. The first staff (measures 1-4) is in bass clef, 2/4 time, and begins with a rest followed by three measures of eighth-note triplets. Dynamics are *pp* < *p*. The second staff (measures 5-11) continues with eighth-note triplets, includes a triplet of eighth notes, and features dynamic markings *pp* < *p*, *p* < *mp* < *p*, and *mp* < *p*. The third staff (measures 12-14) shows a change in dynamics to *mp* < *p*, *mp*, and *mp*. The fourth staff (measures 15-18) includes dynamic markings *mp* and *p*, and tempo markings *rit.*, *a tempo*, and *rit.*. The score concludes with a double bar line.

Bassoon 2

Langsam

Musical score for Bassoon 2, measures 1-15. The score is in bass clef, 2/4 time, and B-flat major. It features various dynamics and articulations.

Measures 1-4: *pp* < *p*, *pp* < *p*, *pp* < *p*. Includes an accent (>) on the final note of measure 4.

Measure 5: *pp* < *p*. Includes a triplet (3) of eighth notes.

Measures 6-11: *p* < *mp* > *p* < *mp* > *p* < *mp* > *p*. Includes a key signature change to B-flat minor at measure 10.

Measures 12-15: *p* < *mp* > *p* < *mp* > *p* < *mp* > *p*. Includes a key signature change to B-flat major at measure 14. Performance markings include *rit.*, *a tempo*, and *rit.*.

Horn in F

Langsam

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a 9-measure rest, indicated by a large '9' above the staff. The first note of the melody is a half note G4, followed by a quarter rest. The melody continues with a half note A4, a quarter note B-flat4, a quarter note A4, and a quarter note G4. This is followed by a half note F4, a quarter note G4, a quarter note F4, and a quarter note E-flat4. The melody then moves to a half note D4, a quarter note E-flat4, a quarter note D4, and a quarter note C4. The final measure of the score is a 5-measure rest, indicated by a large '5' above the staff.

Voice

Langsam

p

Du bist — wie ei - ne Blu - me, so schön, so rein, — und

5
hold; ich schau' dich an und Weh-mut schleicht mir in's Herz hin -

9
p
ein. Mir ist, — als ob ich die Hän - de auf's Haupt dir le - gen sollt',

14
rit. *a tempo* **3**
be - tend, dass Gott dich er - hal-te so schön, so rein und hold.

Violin I

Langsam

spicc.
p

4

8

ord.
pp

15

rit. *a tempo* spicc.
rit. ord.

Violin II

Langsam
spicc.

p

4

8

ord.

pp

port.

port.

15

rit.

a tempo
spicc.

rit.

ord.

Viola

Langsam
spicc.

p

4

8

ord.
pp

15

rit.
a tempo
spicc.
rit.
ord.

Violoncello

Langsam

pp

8

pizz.

mf

arco

pp

15

rit.

a tempo

rit.

Contrabass

Langsam

The musical score for Contrabass consists of three staves. The first staff (measures 1-7) begins with a 2/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Langsam'. The dynamics start at *pp*. The second staff (measures 8-14) starts at measure 8 and includes a *pizz.* marking and a dynamic of *mf*. The third staff (measures 15-18) starts at measure 15 and includes *rit.*, *a tempo*, and *rit.* markings. The piece concludes with a fermata and a hairpin crescendo leading to a double bar line.

Aus den östlichen Rosen

AUS DEN ÖSTLICHEN ROSEN
Robert Schumann

Letra:
Friedrich Rückert

Orchestration:
Alberto de Ema
(2012)

Aus den östlichen Rosen

Ich sende einen Gruss wie Duft der Rosen,
ich send' ihn an ein Rosenangesicht,
ich sende einen Gruss wie Frühlingskosen,
ich send' ihn an ein Aug' voll Frühlingslicht.
Aus Schmerzensstürmen, die mein Herz
durchtosen,
send ich den Hauch, dich unsanft rühr' er nicht!
Wenn du gedenkest an den Frudelosen,
so wird der Himmel meiner Hächte licht.

Desde las rosas de Oriente

Mando un saludo de rosas perfumadas,
lo mando a una carita de rosa,
lo mando tal cual una caricia de primavera
o unos ojos repletos de luz primaveral.
¡Desde los tempestuosos dolores
desencadenados en mi corazón,
mando mi aliento para que te acaricie dulcemente!
Cuando sueñas en el que ignora la alegría,
entonces el cielo de mis noches se aclara.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

TIMPANI

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Aus den östlichen Rosen

ROBERT SCHUMANN

Orchestration:
ALBERTO DE EMA
(2012)

Ruhig, zart.

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Voice

Ich sen - de ei - nen Gruss wie Duft der Ro - sen,

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

ich send' ihn an — ein Ro - sen-an - ge - sicht.

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fl. *a 2*
p *mp*

Ob. *pp*

B♭ Cl. *p*

Bsn. *mf* *mp* *mp*

Hn. *pp*

B♭ Tpt. *pp*

Tbn. *mp* *con sord.* *pp*

Timp. *pp*

V. Ich sen - de ei - nen Gruss wie Früh - lings - ko - sen,

9

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc. *p* arco

Cb. *p*

13 *rit.* *A tempo*

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn. *p* *mp* *p*

B♭ Tpt. *p* *con sord.*

Tbn. *mf* *senza sord.*

Timp. *p*

V. *ich send' ihn an — ein Aug' voll Früh - lings - licht.*

13 *spicc.* *rit.* *A tempo*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p* *mp*

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

Cb. *mp* *pizz.* *mp*

17

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

Aus Schmer - zen - stür - men, die mein Herz durch - to - sen,

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

legato

p

mp

mf

3

ord.

mf

p

arco

sul pont.

p

arco

p

rit. *A tempo*

21

Fl.

Ob.

B \flat Cl. ^{1°}
mf *p* *mp*

Bsn. *p* *mp* a 2

Hn. *p* *mp* *mp*

B \flat Tpt. *mp* senza sord.

Tbn. *p* *mp* *mp*

Timp.

V. *mp*

send' ich den Hauch, dich un - sanft rühr' — er nicht!

21

rit. *A tempo*

Vln. I *mp*

Vln. II *sfz*

Vla. *p* *arco*

Vc. *pizz.* *mp* *arco*

Cb. *pizz.* *mp* *arco*

25

Fl. *mf* *pp* *mp*

Ob. *mf* *p* *mp* 1°

B♭ Cl. *mf* *p* *p* *simile*

Bsn. *mp* *mf* *p* *a 2* *p* *mp*

Hn. *mp* *mf* *pp* *mp*

B♭ Tpt. *mf*

Tbn. *mf* *pp*

Timp. 2 1 *tr*

V. *p*

Wenn du ge - den - kest an den Freu - de - lo - sen,

25

Vln. I *p* *p* *simile*

Vln. II *p* *p* *simile*

Vla. *mf* *p* *mp*

Vc. *mf* *mp* *pizz.*

Cb. *mf* *mp* *pizz.*

29

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

so wird der Him - mel mei - ner Näch - te licht,

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p* *mp* *p*

f

pp *p* *pp* *p* *mf* *pp* *mf* *pp* *p*

spicc. *spicc.* *sul La* *arco* *arco* *spicc.* *spicc.*

33 *rit.* *A tempo*

Fl. *mf* a 2

Ob. *p* *mp* *mf* a 2

B \flat Cl. *mf* a 2

Bsn. *mf*

Hn. *mf*

B \flat Tpt. *mp* *mf* *mf*

Tbn. *mf*

Timp. 2 3 *mf*

V. *mf*

— so wird der Him-mel mei-ner Näch-te licht.

33 *rit.* *A tempo*

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

Vln. II *ord.* *spicc.* *mp* *mf* *ord.*

Vla. *mp* *sul Re* *mf*

Vc. *spicc.* *mp* *ord.* *mf*

Cb. *mp* *ord.* *mf*

38

Fl. *p*

Ob. *p*

B♭ Cl. *p* a 2 *mp*

Bsn. *mf*

Hn. *p* *pp* *mp*

B♭ Tpt. *p* *pp* *mp*

Tbn. *p* *mp* a 2

Timp. 3 4 2 *p*

V. *mp*
 Ich sen - de ei - nen Gruss wie Duft der Ro - sen,

38

Vln. I *p* *ord.* *p* *ord.*

Vln. II *p* *pp* *ord.*

Vla. *p* *pp* *ord.*

Vc. *espress* *mf* *p* *ord.*

Cb. *p* *p* *ord.*

42

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

ich send' ihn an — ein Ro - sen - an - ge - sicht.

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

V.

Ich sen - de ei - nen Gruss wie Früh - lings - ko - sen,

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

50 *rit.* *A tempo*

Fl.

Ob. *mp* *p* *mp* *mp*

B♭ Cl. *mf* *p* *mf* *mf* *mp*

Bsn. *mf* *p* *mf* *mf* *mp*

Hn.

B♭ Tpt. *mp* *con sord.*

Tbn. *mf* *a 2*

Timp. *p*

V. *ich send' ihn an ein Aug' voll Früh - lings - licht.*

50 *rit.* *A tempo*

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

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

Vla. *mp* *p* *mp* *mp*

Vc. *ord.* *p* *mp* *mf* *pizz.* *mp*

Cb. *p* *mp* *mf* *mp* *pizz.*

54

Fl.

Ob.

B♭ Cl. *a 2*

Bsn. *a 2*

Hn. *1^a*

B♭ Tpt.

Tbn. *1^o*

Timp.

V.

Aus Schmer - zen - stür - men, die mein Herz durch - to - sen,

p *mf*

54

Vln. I

Vln. II

Vla. *sul pont.*

Vc. *arco* *sul pont.*

Cb. *arco* *pizz.*

pp *p* *mp*

58 *rit.* *A tempo*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V.

send' ich den Hauch, dich un - sanft rühr' er nicht!

58 *rit.* *A tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

Fl. *mp* *pp* *mp*

Ob. *mf*

B \flat Cl. *mp* *mf* *p*

Bsn.

Hn.

B \flat Tpt.

Tbn.

Timp.

V. *p*

Wenn du ge - den - kest an den Freu - de - lo - sen,

62

Vln. I *jeté* *p* *mp* *p*

Vln. II *jeté* *p* *mp* *p*

Vla. *mf* *p* *mp*

Vc. *mf* *mp* *pizz.*

Cb. *mf* *mp* *pizz.*

66

Fl. *mp*

Ob. *p* *mp* *p* a 2

B♭ Cl.

Bsn. *p* *mp* *p*

Hn.

B♭ Tpt. *pp* *senza sord.*

Tbn. *pp*

Timp. *pp* *en el borde del aro*

V. *f*
so wird der Him - mel mei - ner Näch - te licht,

66

Vln. I *ord.* *p*

Vln. II *ord.* *p*

Vla. *p* *mf* *sul La*

Vc. *arco* *mf* *p*

Cb. *arco détaché* *p*

70 *rit.*

Fl.

Ob. *molto legato*
mp

B♭ Cl. *p*

Bsn. *mp*

Hn. *1^a*
p *mp* *mf* *simile*

B♭ Tpt. *p* *mp* *mf*

Tbn. *p* *mp* *mf*

Timp. *p* *mp* *mf*

V. — so wird der Him - mel mei - ner Näch - te

70 *rit.*

Vln. I

Vln. II

Vla. *sul Re*

Vc. *mp* *mf*

Cb. *mp*

73 *A tempo* *rit.*

Fl. *f* *a 2* *p* *mf*³

Ob. *p* *mf*³

B♭ Cl. *a 2* *p* *mf*

Bsn. *mf* *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf* *a 2*

Timp. *mf*

V.

licht.

73 *A tempo* *rit.*

Vln. I *mf* *p* *mf*³

Vln. II *mf* *p* *mf*³

Vla. *p* *mf*

Vc. *mf* *mf*

Cb. *mf* *p* *mf*

Flute

Ruhig, zart.

The musical score for the Flute part is written in G major and 2/4 time. It consists of several systems of staves, each containing measures with various musical notations and performance instructions.

- Measures 1-9:** Starts with a whole rest. The first staff contains notes with dynamics *pp* and *mp*. The second staff contains a triplet of eighth notes with dynamics *p* and *mp*, followed by a half note with dynamics *mp* and *p*. Tempo markings include *rit.* and *A tempo*.
- Measures 17-29:** The first staff contains a sextuplet of eighth notes with dynamics *mp*, *mf*, and *pp*. The second staff contains a half note with dynamics *mf* and *p*. Tempo markings include *rit.* and *A tempo*.
- Measures 29-47:** The first staff contains a sextuplet of eighth notes with dynamics *mf* and *p*. The second staff contains a half note with dynamics *p*. Tempo markings include *rit.* and *A tempo*.
- Measures 47-60:** The first staff contains a half note with dynamics *p*. The second staff contains notes with dynamics *p*, *mp*, *pp*, *mp*, and *mp*. Tempo markings include *rit.* and *A tempo*.
- Measures 60-68:** The first staff contains a quarter note with dynamics *f*. The second staff contains notes with dynamics *p* and *mf*. Tempo markings include *rit.* and *A tempo*.

Oboe

Ruhig, zart.

3
a 2
2
a 2
mp
p

10
pp
mp
rit.
A tempo
p

17
6
rit.
A tempo
mp
mf

28
1°
3
rit.
p
mp

36
A tempo
a 2
6
1°
2
mf
p
mf

49
a 2
rit.
A tempo
6
mp
mp
p
mp
mp

60
rit.
A tempo
a 2
4
a 2
p
mf
p
mp
p

70
molto legato
rit.
A tempo
rit.
a 2
mp
mp
mf
p
mf³

Clarinet in B \flat

Ruhig, zart.

The musical score for Clarinet in B \flat consists of ten staves of music, numbered 1 through 64. The key signature is one flat (B \flat) and the time signature is 2/4. The tempo is marked 'Ruhig, zart.' (Calm, delicate). The score includes various dynamic markings: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *rit.* (ritardando), *A tempo*, and *simile*. The score features several measures with accents and slurs. Measure 11 includes a *rit.* marking and a change to 4/4 time with the instruction *A tempo*. Measure 21 includes a first ending bracket (*1°*) and a *rit.* marking. Measure 33 includes a *rit.* marking and a change to 2/2 time with the instruction *A tempo a 2*. Measure 38 includes a *a 2* marking. Measure 46 includes a *a 2* marking and a *rit.* marking. Measure 54 includes a *a 2* marking and a *3* (triple) marking. Measure 64 includes a *7* (sevens) marking and a *rit.* marking. The score concludes with a fermata over the final note.

Bassoon

Ruhig, zart.

Musical score for Bassoon, measures 1-70. The score is in bass clef with a key signature of two flats and a 2/4 time signature. It includes various dynamics (p, mp, mf, pp), articulations (accents, slurs), and performance instructions (rit., A tempo, molto legato). Measure numbers 9, 17, 25, 36, 45, 55, and 69 are indicated at the start of their respective staves.

Horn in F

Ruhig, zart.

mf \rightrightarrows pp \langle mp \rangle pp \langle mp \rangle

9 pp \rightrightarrows p \rightrightarrows mp \rightrightarrows p rit. A tempo

18 2 1^a mf \rightrightarrows p \langle mp \rangle mp \rightrightarrows mp mf rit. A tempo

26 pp \langle mp \rangle 6 rit. A tempo mf \rightrightarrows p

39 pp \langle mp \rangle mp \langle mp \rangle 3 mf \rightrightarrows p

48 rit. A tempo p 1^a p

56 rit. A tempo mp 9

71 1^a p \rightrightarrows mp rit. simile mf A tempo rit. mf

Trumpet in B \flat

Ruhig, zart.

4 *con sord.*
mp > *pp* *mp*

10 *pp* *rit.* *A tempo con sord.*
p

19 *legato* *rit.* *A tempo senza sord.*
p < *mp* > *mp* < *mf* > *mp*

30 *rit.* *A tempo*
p < *mp* > *p* *mp* < *mf* > *mf* > *p* *pp*

40 *3*
mp < *mp* > *p*

50 *rit.* *A tempo con sord.*
mp *p*

59 *rit.* *A tempo senza sord.*
mp > *pp* *p*

71 *rit.* *A tempo rit.*
mp *mf* *mf*

Trombone

Ruhig, zart.

Measures 1-8: *mf* *a 2* *2* *1° con sord.* *mp > pp*

Measures 8-15: *mp con sord.* *pp* *rit.*

Measures 16-26: *A tempo senza sord.* *mf* *4* *p* *mp* *mp* *mf* *pp* *rit.* *A tempo*

Measures 27-36: *mp > p < mp >* *rit.* *A tempo* *mf*

Measures 37-48: *p* *2* *a 2* *mp* *3* *mp* *p*

Measures 49-55: *rit.* *A tempo* *a 2* *mf* *p* *p* *1°*

Measures 56-68: *mp* *7* *rit.* *A tempo*

Measures 69-71: *pp* *p* *mp*

Measures 72-82: *mf* *A tempo* *rit.* *a 2* *mf*

Timpani

Ruhig, zart.

9

3 2 4

pp

14 *rit.* *A tempo* 2 3 5 *rit.* *A tempo* 2 1 *trm*

p

26 *rit.* *A tempo* 2 3 2 3 4 2

mf *p* *mp*

43 2 *trm*

p *p* *p*

51 *rit.* *A tempo* 5 *rit.* *A tempo* 6

p

68 *en el borde del aro*

pp *p*

71 *rit.* *A tempo* *rit.* *trm*

mp *mf* *mf*

Voice

Ruhig, zart.
mp

Ich sen-de ei-nen Gruss wie Duft der Ro-sen, ich send' ihn an ein
 7
 Ro-sen-an-ge-sicht. Ich sen-de ei-nen Gruss wie Früh-lings-ko-sen,
 13
 ich send' ihn an ein Aug' voll Früh-lings-licht. *rit.* *A tempo* Aus Schmer-zen-stür-men,
 19
 die mein Herz durch-to-sen, *rit.* *A tempo* send' ich den Hauch, dich un-sanft rühr' er nicht!
 25
 Wenn du ge-den-kest an den Freu-de-lo-sen, *p* *f* so wird der Him-mel mei-ner Näch-te
 32
 licht, *rit.* *A tempo* *mp* so wird der Him-mel mei-ner Näch-te licht. Ich sen-de ei-nen
 40
 Gruss wie Duft der Ro-sen, ich send' ihn an ein Ro-sen-an-ge-sicht. Ich sen-de ei-nen
 48
 Gruss wie Früh-lings-ko-sen, *rit.* *A tempo* ich send' ihn an ein Aug' voll Früh-lings-licht. Aus
 55
 Schmer-zen-stür-men, die mein Herz durch-to-sen, send' ich den Hauch, dich
 60
 un-sanft rühr' er nicht! *rit.* *A tempo* *p* *f* Wenn du ge-den-kest an den Freu-de-lo-sen, so
 67
 wird der Him-mel mei-ner Näch-te licht, *rit.* *A tempo rit.* **3** so wird der Him-mel mei-ner Näch-te licht.

Violin I

Ruhig, zart.

Measures 1-6: *p*, *p*, *simile*

Measure 7: *p*, *spicc.*

Measures 14-19: *rit.*, *mp*, *A tempo ord.*, *p*

Measures 20-25: *rit.*, *A tempo*, *mp*

Measures 26-31: *p*, *p*, *simile*

Measures 32-38: *spicc.*, *pp*, *p*, *mp*, *rit.*, *A tempo ord.*, *mf*, *> p*

Measures 39-46: *ord.*, *p*

Measures 47-53: *spicc.*, *p*, *ord.*, *p*, *mp*, *mp*, *rit.*, *A tempo*

Measures 54-65: *6*, *rit.*, *A tempo*, *p*, *mp*, *jeté*, *p*, *mp*, *p*

Measures 67-71: *ord.*, *p*, *2*, *rit.*, *A tempo*, *mf*, *rit.*, *> p*, *mf*³

Violin II

Ruhig, zart.

8

15

21

27

34

42

49

59

67

p *p* *p* *simile*

p *spicc.*

rit. *A tempo* *ord.* *p*

rit. *A tempo* *sfz* *p* *p*

simile *p* *pp* *spicc.* *ord.*

spicc. *rit.* *ord.* *A tempo* *ord.* *mp* *mf* *p* *pp*

mp *rit.* *A tempo* *jeté* *p* *mp* *p*

ord. *2* *rit.* *A tempo* *rit.* *p* *mf* *mf* *3*

Viola

Ruhig, zart.

Musical score for Viola, measures 1-72. The score is in 2/4 time and B-flat major. It features various dynamics (p, mp, mf, pp) and articulations (accents, slurs, staccato). Performance instructions include "Ruhig, zart.", "détaché", "spicc.", "rit.", "A tempo", "ord.", and "sul pont.". Measure numbers 8, 17, 26, 34, 42, 48, 54, 61, and 69 are indicated at the start of their respective lines.

Violoncello

Ruhig, zart.

arco pizz.

10 arco *p* *mp* *spicc.* *rit.* *A tempo* *pizz.* arco *p*

20 *pizz.* *mp* *rit.* *A tempo* arco *pizz.* *mf* *mp*

30 arco *mf* *spicc.* *p* *rit.* *A tempo* ord. *mf*

38 *espress* *ord.* *mf* *p*

47 *spicc.* *ord.* *p* *rit.* *mf*

53 *A tempo* *pizz.* arco *sul pont.* *rit.* *A tempo* *mf* *mp* *mf*

63 *pizz.* *mp* arco *mf*

71 *rit.* *A tempo* *rit.* *mp* *mf* *mf*

Contrabass

Ruhig, zart.

10

20

30

39

47

58

68

pizz.
mp

arco
p

spicc.
mp

rit.
mp

A tempo
pizz.
mp

arco
p

pizz.
mp

rit.
A tempo
arco
mp

pizz.
mf

mp

arco spicc.
pp p

rit.
mp

A tempo
ord.
mf

p

ord.
p

rit.
A tempo
pizz.
p

arco
pizz.
pp

mp

rit.
arco
A tempo
mf

pizz.
mp

mf

arco détaché
p

rit.
mp

A tempo
mf

rit.
p

mf

Zum Schluss

ZUM SCHLUSS
Robert Schumann

Letra:
Friedrich Rückert

Orchestration:
Alberti de Ema
(2012)

Zum Schluss

Hier in diesen erdbeklomm' nen Lüften,
wo die Wehmut taut,
hab' ich dir den unvollkomm' nen Kranz
geflochten, Schwester Braut!
Wenn uns droben aufgenommen
gottes Sonn' entgegen schaut,
wird die Liebe den vollkomm' nen Kranz
uns flechten, Schwester, Braut!

Como conclusión

Aquí abajo en este terrestre aire opresivo,
dónde se expande la melancolía,
he trenzado para ti una corona
imperfecta, ¡hermana, novia!
Cuando en lo alto seremos acogidos
frente a la mirada del Hijo de Dios,
el amor nos trenzará una corona
perfecta, ¡hermana, novia!

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN Bb

TROMBONE

XYLOPHONE

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Zum Schluss

ROBERT SCHUMANN

Orchestration:
ALBERTO DE EMA
(2012)

Adagio

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Xylophone

baquetas blandas

pp dolce mp mp

Voice

Hier in die - sen erd - bek-lomm - nen Lüf - ten, wo die

Violin I

Div. p dolce sul tasto ord. sul tasto

Violin II

pp dolce sul pont.

Viola

pp dolce

Violoncello

Div. p dolce sul tasto ord. sul tasto

Contrabass

sul tasto mp

4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

V.

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *dolce*

pp *p dolce*

mf *mf* *p* *p dolce* *pp* *p dolce* *sul tasto* *sul tasto*

Weh - muth thaut, hab' ich dir den un - voll - komm - nen

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Xyl.

V.

Kranz ge - floch - ten, Schwe - ster Braut! Wenn uns, dro - ben auf - ge - nom - men,

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

pp

p

p

p

con sord.

p

sul tasto

p

p dolce

sul pont.

ord.

pp

ord.

p

sul tasto

p

ord.

p

11 rit. a 2 A tempo 1^a

Fl. *mp* *mp dolce*

Ob.

B♭ Cl. *mp* *pp* 1°

Bsn. *mf* *mp* *pp* 1°

Hn. *sfz* 1^a *pp*

B♭ Tpt. *con sord.* *sfz* *pp* *senza sord.*

Tbn. *sfz* *pp* *senza sord.*

Xyl. *p* *mp > p*

V. *8*
 Got - tes Sonn' ent - ge - gen schaut, wird die Lie - be

11 rit. A tempo *sul tasto*

Vln. I *tutti sul pont.* *p subito* Div. *p*

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

Vla. *sul pont.* *p subito* *pp* *pp* *sul tasto*

Vc. *p subito* *pp* *pp* *p*

Cb. *mf* *mp* *pp* *p*

14

Fl.

Ob. *mp dolce*

B \flat Cl.

Bsn. *pp*

Hn.

B \flat Tpt.

Tbn.

Xyl. *p dolce* *mp* *mp* *pp*

V. *8*
den voll - komm - nen Kranz uns flech - ten, Schwe - ster Braut!

14

Vln. I Div.

Vln. II

Vla.

Vc.

Cb.

17

Fl. *mp* *espress.* *p* *mp* *espress.* *a 2* *mf* *pp*

Ob. *p* *p* *mp* *pp*

B♭ Cl. *p* *p* *mp* *pp*

Bsn. *mp* *pp*

Hn. *pp* *mp* *pp*

B♭ Tpt. *pp* *espress.* *mp* *f* *pp*

Tbn. *pp* *mp* *pp*

Xyl. *mp* *pp*

V. *pp*

17

Vln. I *tutti* *ord.* *espress.* *mp* *simile* *Div.* *mf* *pp*

Vln. II *con legno* *mp* *simile* *non div.* *sul A* *mf* *pp*

Vla. *non div.* *ord.* *pp* *mf* *pp*

Vc. *non div.* *ord.* *pp* *Div.* *mp* *mf* *pp*

Cb. *pizz.* *pp* *arco* *mp* *mf* *pp*

Flute

The musical score for the Flute part is written in 4/4 time and consists of two staves. The first staff begins with the tempo marking **Adagio** and a **rit.** (ritardando) instruction. It features a ten-measure rest followed by a half note, then a two-measure rest, and finally a first ending (1^a) of two measures. Dynamics include *mp* and *mp dolce*. The second staff starts at measure 16 and includes first (1^a) and second (a 2) endings. It contains sixteenth-note passages marked *espress.* (espressivo) and *mp*, as well as a *mf* (mezzo-forte) section. The piece concludes with a *pp* (pianissimo) dynamic. Performance markings include hairpins for crescendo and decrescendo, and slurs for phrasing.

Oboe

The musical score for Oboe consists of two staves. The first staff begins with the tempo marking "Adagio" and a 4/4 time signature. It features a 10-measure rest followed by a 2-measure rest, then a first ending marked "1°" with the dynamic "mp dolce". The second staff starts at measure 16 with the dynamic "pp", followed by a crescendo leading to a "p" dynamic. It includes a second ending marked "a 2" with a repeat sign, followed by a "mp" dynamic and another crescendo leading to a final "pp" dynamic.

Clarinet in B \flat

Adagio

1°
pp *dolce* *p* *p* *dolce*

8
p *mp* *pp* *A tempo* 1°

15
pp *p* *p* *mp* *pp* *a 2* *a 2*

Bassoon

Adagio

1°
pp dolce *p* > *p* dolce

7
rit. a 2 A tempo 1°
> *p* ————— *mf* *mp* > *pp*

15
a 2
pp > *mp* > *pp*

Horn in F

The musical score for Horn in F consists of two staves. The first staff begins with the tempo marking **Adagio** and a 4/4 time signature. Measure 10 is a whole rest. Measure 11 contains a quarter note G4 with a first fingering (+ 1^a) and a **sfz** dynamic marking. Measure 12 is a whole rest. Measure 13 contains a whole note chord (G4, Bb4) with a **pp** dynamic marking. Measure 14 is a whole rest. The second staff begins at measure 17. Measure 17 contains a whole note chord (G4, Bb4) with a **pp** dynamic marking. Measure 18 is a whole rest. Measure 19 contains a half note chord (G4, Bb4) with a **mp** dynamic marking. Measure 20 contains a half note chord (G4, Bb4) with a **pp** dynamic marking. Measure 21 contains a half note chord (G4, Bb4) with a **pp** dynamic marking. Measure 22 contains a half note chord (G4, Bb4) with a **pp** dynamic marking. The score concludes with a double bar line.

Trumpet in B \flat

Adagio **10** *rit.* *con sord.* *senza sord.* **A tempo** **4**

17 *pp* *mp* *f* *pp*

Trombone

The image displays two staves of music for the Trombone part. The first staff, labeled 'Adagio' and measure 9, is in a bass clef with a key signature of three flats and a 4/4 time signature. It begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The dynamic is *p*. The second measure has a whole rest. The third measure features a half note D2, a quarter note C2, and a half note B1, with a *rit.* marking. The dynamic is *sfz*. The fourth measure has a whole rest. The fifth measure features a half note G2, a quarter note F2, and a half note E2, with a *senza sord.* marking. The dynamic is *pp*. The second staff, labeled 'A tempo' and measure 13, is also in a bass clef with a key signature of three flats and a 4/4 time signature. It begins with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2, with a *pp* dynamic. The second measure has a whole rest. The third measure features a half note D2, a quarter note C2, and a half note B1, with a *mp* dynamic. The fourth measure features a half note G2, a quarter note F2, and a half note E2, with a *pp* dynamic. The fifth measure features a half note G2, a quarter note F2, and a half note E2, with a *pp* dynamic. The sixth measure features a half note G2, a quarter note F2, and a half note E2, with a *pp* dynamic.

Xylophone

Adagio

baquetas blandas

1 *p dolce* *mp* *mp*

4 *pp* *p dolce* *mp* *mp*

8 *pp* *p* *mp* *p* *rit.*

13 *A tempo* *p dolce* *mp* *mp*

16 *pp* *mp* *pp*

Voice

Adagio
dolce
mp

Hier in die-sen erd - bek-lomm-nen Lüf - ten, wo — die Weh - muth thaut,

5
hab' ich dir den un - voll-komm - nen Kranz ge - floch - ten, Schwe - ster Braut!

9
Wenn uns, dro - ben auf - ge-nom - men, Got - tes Sonn' ent - ge - gen schaut,

13 *A tempo*
wird die Lie-be den voll-komm-nen Kranz uns flech-ten, Schwe-ster Braut!

Violin I

Adagio

Div. *p dolce* *sul tasto ord.* *sul tasto* *mp*

5 *p* *sul tasto* *sul tasto*

9 *p* *rit. tutti sul pont.* *p subito* *Div.*

13 *A tempo sul tasto* *p* *Div.*

17 *tutti ord. espress.* *mp* *simile* *Div.* *mf* *pp*

Violin II

Adagio

The musical score for Violin II is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Adagio'. The score consists of three staves of music:

- Staff 1 (Measures 1-8):** Starts with a half note G2, followed by a half note F2, a quarter note G2, a quarter note F2, a half note G2, a half note F2, a quarter note G2, and a quarter note F2. Dynamics include *pp dolce*, *p*, and *p dolce*.
- Staff 2 (Measures 9-16):** Measures 9-11 are marked *rit.* and measure 12 is marked *A tempo*. The notes are: G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2. Dynamics include *p dolce*, *mf*, *mp*, *pp*, and *p*.
- Staff 3 (Measures 17-19):** Measure 17 is marked *con legno*. The notes are: G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2, G2, F2. Dynamics include *mp*, *simile*, *mp*, *mf*, and *pp*. Performance markings include *non div.*, *sul A*, and a *V* (vibrato) marking.

Viola

Adagio

sul pont.

pp dolce *pp* *p*

5

pp

9

pp *p subito* *pp*

sul pont. *ord.* *rit.* *sul pont.* *non div.*

13

pp

A tempo *sul pont.*

17

pp *mf* *pp*

non div. *ord.*

Violoncello

Adagio
Div.

p dolce

sul tasto ord.

sul tasto

mp

p dolce

6

sul tasto

sul tasto

ord.

p

11

rit.

p subito

pp

non div.

A tempo

sul tasto

p

17

non div.

ord.

pp

Div.

mp

mf

pp

Contrabass

Adagio

The musical score for Contrabass is written in bass clef with a key signature of two flats and a 4/4 time signature. It consists of three staves of music. The first staff (measures 1-8) begins with a dynamic of *mp* and includes a fermata over the final note. Above the staff, there are markings for a 2-measure rest, *sul tasto*, and a 3-measure rest, also with *sul tasto*. The second staff (measures 9-14) starts at measure 9 with a dynamic of *p* and includes markings for *ord.*, *rit.*, and *A tempo sul tasto*. Dynamics in this section include *mf*, *mp*, *pp*, and *p*. The third staff (measures 15-18) starts at measure 15 with a dynamic of *pp* and includes markings for *pizz.* and *arco*. Dynamics in this section include *mp*, *mf*, and *pp*.

In der Fremde

IN DER FREMDE
Robert Schumann

Letra:
Joseph von Eichendorff

Orchestration:
David Romero
(2012)

In der Fremde

Aus der Heimat hinter den Blitzen rot
da kommen die Wolken her,
aber Vater und Mutter sind lange tot,
es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,
da ruhe ich auch, und über mir
rauscht die schöne Waldeinsamkeit,
und keiner kennt mich mehr hier.

En país extraño

Desde la patria sobre rojos resplandores
se acercan las nubes,
pero mi padre y mi madre tiempo ha que
murieron,
nadie allí me conoce.

¡Qué pronto, ay, qué pronto llegará el tiempo del
silencio,
en que yo también descansaré!
sobre mí susurrará el hermoso bosque solitario
y nadie me conocerá aquí.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb 1

CLARINET IN Bb 2

BASSOON 1

BASSOON 2

HORN IN F

TRUMPET IN C

TROMBONE

VOICE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

Nicht schnell

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F

Trumpet in C

Trombone

Voice

Aus der Hei - math hin - ter den Bli - tzen roth da

Violin I

Violin II

Viola

Violoncello

Contrabass

Nicht schnell

p

pp

simile

sul tasto

sul G

punta d'arco

sul tasto

sul G

sul tasto

sul tasto

sul tasto

sul tasto

sul A

p

pp

simile

4

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

V.

kom - men die Wol - ken her. A - ber Va - ter und Mut - ter sind

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

pp

p

a 2

p

sul E

7

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

V.

lan - ge todt, es kennt mich dort Kei - ner mehr. Wie

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul E

sul A

pp

10

Fl. *p* *pp* *p* *pp* *p*

Ob. ^{1°} *p* *p*

B♭ Cl. 1 *p* *pp* *p* *pp* *simile*

B♭ Cl. 2 *p* *pp* *p* *pp* *simile*

Bsn. 1 *p* *pp* *p* *pp* *simile*

Bsn. 2 *p* *pp* *p* *pp* *simile*

Hn. *p*

C Tpt. *p*

Tbn. *p*

V. *p*

bald, ach wie bald kommt die stil - le Zeit, da ru - he ich

10

Vln. I Div. V Unis.

Vln. II Div. V Unis.

Vla. Div. ord.

Vc. ord. V

Cb. ord. V

13

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

V.

auch, da ru - he ich auch und

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

mp

pp

mp

pp

mp

pp

pp

mp

pp

pp

mp

pp

mp

pp

mp

pizz.

mp

16 *8va*

Fl. *p*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn.

C Tpt.

Tbn.

V. *8*
ü - ber mir rauscht die schö - ne

16 *pizz.*
pp *mp* *pp* *simile*

Div. pizz.
mp *p* *simile*

Unis.
p

Vc. *p*

Cb. *p*

18 *(8va)*

Fl. *p mp pp*

Ob. *p mp pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. *p*

C Tpt. *p*

Tbn. *a 2 p*

V. Wald - ein - sam - keit, die schö - ne Wald - ein - sam -

18

Vln. I *arco mp pp*

Vln. II *mp pp*

Vla. *sul pont. mp pp*

Vc. *arco*

Cb. *arco*

21

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

V.

keit, und Kei - ner kennt mich mehr hier, und

21

Vln. I sul pont. *p* *pp* *simile*

Vln. II sul pont. *p* *pp* *simile*

Vla. sul tasto *p*

Vc. sul tasto *p*

Cb. sul tasto sul A *p* *pp* *simile*

24

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn.
C Tpt.
Tbn.

V.
8
Kei - ner kennt mich mehr hier.

24

Vln. I
ord.
p
Vln. II
sul tasto
p
Vla.
Vc.
Cb.

26

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

V.

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

ord.

Div. ord.

ord.

p

Flute

Nicht schnell

The musical score for the Flute part is written in G major (one sharp) and common time (C). The tempo is marked "Nicht schnell". The score consists of three staves of music. The first staff begins with a fermata over a whole note G4, followed by a series of chords and melodic lines. The second staff starts at measure 13 and includes a dynamic marking of *p*. The third staff starts at measure 18 and includes dynamic markings of *p*, *mp*, and *pp*. The score concludes with a fermata over a whole note G4. Performance markings include *p*, *pp*, and *mp* dynamics, and octave markings *8va* and *(8va)*.

Oboe

Nicht schnell

Musical score for Oboe, measures 9-17. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking is "Nicht schnell".

Measure 9: A whole rest followed by a fermata. A first-degree accent (1°) is placed above the first note of the following measure.

Measures 10-11: A melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The first measure of this line is marked *p*. A slur covers measures 10 and 11.

Measures 12-13: A melodic line starting with a quarter note D5, followed by quarter notes E5, F#5, and G5. The first measure of this line is marked *p*. A slur covers measures 12 and 13.

Measures 14-15: A melodic line starting with a quarter note G5, followed by quarter notes F#5, E5, and D5. The first measure of this line is marked *p*. A slur covers measures 14 and 15.

Measures 16-17: A melodic line starting with a quarter note C5, followed by quarter notes B4, A4, and G4. The first measure of this line is marked *p*. A slur covers measures 16 and 17. A dynamic marking *mp* is placed below the slur, and a *pp* marking is placed below the final note. A fermata is placed above the final note. A measure rest of 8 measures is indicated by a horizontal line with the number 8 above it.

Clarinet in B \flat 1

Nicht schnell

Musical score for Clarinet in B \flat 1, measures 9-18. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo marking is "Nicht schnell".

Measure 9: A whole rest followed by a 9-measure phrase. Dynamics: *p*, *pp*, *p*, *pp*, *simile*.

Measure 12: Continuation of the 9-measure phrase.

Measure 15: Continuation of the 9-measure phrase. Dynamics: *mp*, *pp*.

Measure 18: Continuation of the 9-measure phrase, ending with a 6-measure phrase. Dynamics: *pp*.

Clarinet in B \flat 2

Nicht schnell

9

p > *pp* *p* > *pp* *simile*

12

mp > *pp*

16

p

19

6

Detailed description: The image shows a musical score for Clarinet in B-flat 2, measures 9 through 19. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Measure 9 begins with a whole rest, followed by a quarter rest, then eighth notes G4, A4, B4, and A4. Measure 10 continues with eighth notes G4, A4, B4, and A4. Measure 11 has eighth notes G4, A4, B4, and A4, with a sharp sign above the final note. Measure 12 starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. Measure 13 has eighth notes G4, A4, B4, and A4. Measure 14 features a sixteenth-note triplet (G4, A4, B4) followed by eighth notes A4, G4, and F#4. Measure 15 has eighth notes G4, A4, B4, and A4. Measure 16 begins with a sixteenth-note triplet (G4, A4, B4) followed by eighth notes A4, G4, and F#4. Measure 17 has eighth notes G4, A4, B4, and A4. Measure 18 continues with eighth notes G4, A4, B4, and A4. Measure 19 starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The score includes dynamic markings: *p* > *pp* in measure 9, *mp* > *pp* in measure 12, and *p* in measure 16. There are also performance instructions: '9' above measure 9, '12' above measure 12, '16' above measure 16, '19' above measure 19, and '6' above a six-measure rest in measure 19. The piece concludes with a fermata over the final note in measure 19.

Bassoon 1

Nicht schnell

9

p > *pp* *p* > *pp* *simile*

12

15

mp > *pp* *p*

19

7

Detailed description: This is a musical score for Bassoon 1, measures 9 through 19. The music is in the key of D major (one sharp) and common time (C). The tempo is marked 'Nicht schnell'. Measure 9 begins with a whole rest, followed by a series of eighth-note patterns. Dynamic markings include *p*, *pp*, *p*, and *pp*, with accents and a 'simile' instruction. Measure 12 continues the eighth-note patterns. Measure 15 features a half-note melody with dynamic markings *mp* and *pp*. Measure 19 consists of eighth-note patterns followed by a seven-measure rest and a final half-note. The score is written on a single bass clef staff.

Bassoon 2

Nicht schnell

9

p *pp* *p* *pp* simile

12

15

mp *pp* *p*

19

6

Detailed description: This is a musical score for Bassoon 2, consisting of four staves of music. The first staff (measures 9-11) begins with a whole rest for 9 measures, followed by a series of eighth-note patterns. Dynamics include *p*, *pp*, *p*, and *pp* simile. The second staff (measures 12-14) continues the eighth-note patterns. The third staff (measures 15-18) features a melodic line with dynamics *mp*, *pp*, and *p*. The fourth staff (measures 19-20) returns to eighth-note patterns, ending with a whole rest for 6 measures.

Horn in F

Nicht schnell

The musical score for Horn in F consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a whole rest for 5 measures, followed by a half note G4 (marked *p*), a half note A4 (marked #), and a half note B4 (marked #). The second staff, starting at measure 10, continues with a half note G4 (marked #), a half note A4 (marked #), and a half note B4 (marked #). It then features a half note G4 (marked *pp*) and a half note A4 (marked *pp*). The third staff, starting at measure 15, begins with a half note G4 (marked *mp*) and a half note A4 (marked *pp*). It includes a whole rest for 4 measures, followed by a half note G4 (marked *p*), a half note A4 (marked #), and a half note B4 (marked #). The piece concludes with a whole rest for 6 measures.

Trumpet in C

Nicht schnell

The musical score for Trumpet in C consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a whole rest for 9 measures, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The dynamics are marked *p*. The second staff starts at measure 13. It begins with a half note G4, followed by a half rest for 6 measures, then a half note G4, a half rest for 6 measures, and finally a half note G4 with a fermata. The dynamics are marked *pp* and *p*.

Trombone

Nicht schnell

The musical score for Trombone is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Nicht schnell". The score consists of three staves of music:

- Staff 1 (Measures 1-9):** Measure 1 has a rest for 5 measures. Measure 2 has a rest. Measure 3 starts with a half note G2 (marked *p*), followed by a half note F#2 (marked *pp*), and a half note E2 (marked *pp*). Measure 4 has a half note D2 (marked *pp*). Measure 5 has a half note C2 (marked *pp*). Measure 6 has a half note B1 (marked *pp*). Measure 7 has a half note A1 (marked *pp*). Measure 8 has a half note G1 (marked *pp*). Measure 9 has a half note F#1 (marked *pp*). Measure 10 has a half note E1 (marked *pp*). Measure 11 has a half note D1 (marked *pp*). Measure 12 has a half note C1 (marked *pp*). Measure 13 has a half note B0 (marked *pp*). Measure 14 has a half note A0 (marked *pp*). Measure 15 has a half note G0 (marked *pp*). Measure 16 has a half note F#0 (marked *pp*). Measure 17 has a half note E0 (marked *pp*). Measure 18 has a half note D0 (marked *pp*).

Measure numbers 5, 10, and 16 are indicated at the start of their respective staves. The dynamic markings *p*, *pp*, *mp*, and *ppp* are used throughout. The notation includes slurs, accents, and a fermata at the end of the piece.

Voice

Nicht schnell

p

Aus der Hei - math hin - ter den Bli - tzen roth da

4 *pp*
kom - men die Wol - ken her. A - ber Va - ter und Mut - ter sind lan - ge todt, es

8
kennt mich dort Kei - ner mehr. Wie bald, ach wie bald kommt die

11
stil - le Zeit, da ru - he ich auch, da ru - he ich auch und

16
ü - ber mir rauscht die schö - ne Wald - ein - sam - keit, die

20
schö - ne Wald - ein - sam - keit, und Kei - ner kennt mich mehr hier, und

24
Kei - ner kennt mich mehr hier.

Violin I

Nicht schnell
sul tasto punta d'arco sul G

5

10 Div. V Unis.

15 pizz. *pp* *mp* *pp* simile

19 arco sul pont. *mp* *pp* *p* *pp* simile

23 ord. *p*

Violin II

Nicht schnell
sul tasto
punta d'arco

5

10 Div. V Unis.

16 Div. pizz. Unis. arco sul pont.

22 sul tasto

26 ord.

p *pp* *simile* *mp* *p* *pp* *pp* *p*

Viola

Nicht schnell

sul tasto p

3

6

9 Div. ord.

14 Unis. p

18 sul pont. mp pp sul tasto p

22

25 ord.

Violoncello

Nicht schnell

sul tasto
p

3

6

9 *ord.* *V*

14 *mp* *p* *V*

18 *sul tasto* *p*

22

25 *Div. ord.*

Contrabass

Nicht schnell

musical score for Contrabass, including measures 1-5, 6-11, 12-16, 17-22, and 23. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It includes performance instructions such as *sul tasto sul A*, *sul E*, *arco*, *ord.*, *pizz.*, *p*, *mp*, and *pp simile*.

Die rote Hanne

DIE ROTE HANNE
Robert Schumann

Letra:
Canción popular

Orchestration:
Davud Romero
(2012)

Die rote Hanne

Den Säugling and der Brust,
den zweiten der Knaben auf dem Rücken,
führt sie an der Hand den Erstgebornen,
der fast entkleidet, barfuß, friert.
Den vater haben sie gefangen,
er kühlt im Kerker seinen Mut.
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.
Ich sah sie oft in bessern Tagen,
Schulmeisters liebes Töchterlein;
sie spann und sang und las und nähte,
ein herzlich Kind und schmuck und fein;
Beim Sonntagstanz im Kreis der Linden,
wie war sie froh und wohlgemut!
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.
Ein junger reicher hübscher Pächter
versprach ihr Ernst ein bessres Glück;
ihr rotes Haar, das ward verspottet,
der reiche Freier trat zurück;
es kamen andre, gingen wieder,
sie hatte ja kein Heiratsgut.
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.
Ein Taugenichts war Scholl entschlossen:
ich nehm' dich zum Weibe, blond oder rot;
drei Büchsen hab'ich, weiß die Schliche,
der Förster macht mir keine Not;
den Schwarzrock will ich auch bezahlen,
des Sprüchlein uns zusammen tut.
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.
Sie sprach nicht nein, mit sanfter Lockung
Gebot Natur in ihrer Brust,
Und dreimal ward allein im Walde
Sie Mutter unter bitterer Lust.
Die Kinder treiben und gedeiben,
Ein blübend frisch gesundes Blut.
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.
Des treuen Weibes näch't'gen Jammer
Erhellet noch in milder Schein.
Sie lächelt: ihre Kleinen werden
Schwarzlockig wie der Vater sein;
sie lächelt: ach, aus ihrem Lächeln
Schöpft der Gefangne frischen Mut.
Sei Gott du mit der roten Hanne!
Der Wilddieb sitzt in sichrer Hut.

Juana la pelirroja

Con el bebé en el pecho,
el segundo de los niños a cuestras,
lleva de la mano al primogénito,
casi desnudo, descalzo, helado.
El padre está preso,
Su coraje se enfría en la celda.
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.
Yo vi a menudo en días mejores
A la gentil hija pequeña
del maestro de escuela;
Ella hilaba, cantaba, leía y cosía;
Una chica monísima, maja y delicada;
En el baile dominical en el rodal de los tilos,
¡qué feliz y alegre era!
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.
Un joven, rico y guapo arrendatario,
le prometió una vez la mayor de las venturas;
su roja cabellera, de la que se burló,
hizo desistir al rico pretendiente;
porque ella no tenía dote.
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.
Un tunante fue rápidamente categórico:
yo te tomo como mujer, rubia o roja;
tengo tres rifles, conozco todos los trucos,
no me hace falta el guardabosque;
al cura quiero pagar también
por el pequeño sermón que echará al unirnos.
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.
Ella no dijo que no, con suave tentación.
La naturaleza mandó en su pecho,
y por tres veces fue sola al bosque
para ser madre con amargo placer.
Los niños se desarrollan y crecen,
una nueva sangre sana y floreciente.
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.
El lamento nocturno de la fiel mujer
ilumina aún una dulce ilusión.
Ella sonrío: sus pequeños
tendrán bucles negros como su padre;
ella sonrío: ay, desde su sonrisa
surge un nuevo coraje en el preso.
¡Qué Dios esté con Juana la pelirroja!
El cazador furtivo está a buen recaudo.

PARTITURA GENERAL

FLUTE

OBOE

CLARINET IN Bb

BASSOON

HORN IN F

TRUMPET IN C

TROMBONE

TIMPANI/TRIANGLE

VOICE

VIOLIN I (divisi 1 y solo)

VIOLIN I (divisi 2)

VIOLIN I (divisi 3)

VIOLIN II (divisi 1)

VIOLIN II (divisi 2)

VIOLA

VIOLONCELLO

CONTRABASS

Die rote Hanne

ROBERT SCHUMANN

Orchestration:
DAVID ROMERO
(2012)

Nicht schnell, sehr ernst

1^a mf

Flute *p*

Oboe *p*

Clarinet in B \flat *p*

Bassoon *p*

Horn in F *p*

Trumpet in C

Trombone

Timpani Triangle *p*

Voice *p*

1. Den Säug - ling an der -
oft in bes - ser'n

Nicht schnell, sehr ernst

Violin I (divisi 1) *p*

Violin I (divisi 2) *p*

Violin I (divisi 3) *pizz.* *p* arco

Violin II (divisi 1) *p*

Violin II (divisi 2) *p*

Viola *Div.* *p*

Violoncello *p*

Contrabass *pizz.* *p*

6

Fl. *p* a 2

Ob. *p* 2°

B♭ Cl.

Bsn. *p* 1°

Hn. a 2

C Tpt. *p*

Tbn. *p*

Timp. Trgl. Triangle *p*

V. *p*

Brust, den zwei - ten der Kna - ben auf dem Rü - cken, führt sie an der Hand den Erst - ge -
 Ta - gen, Schul - mei - sters lie - bes Töch - ter - lein, sie spann und sang und las und

6

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc. *arco* Div.

Cb. *arco*

10

Fl. *a 2*

Ob. *1°*

B♭ Cl. *a 2* *p* *1°*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
Trgl.

V.

bor - nen, der fast ent - klei - det bar - fuss friert. Den Va - ter ha - ben sie ge -
 näh - te, ein - her - zig Kind und schmuck und fein; beim Sonn - tag - stanz im Kreis der

10

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

14

Fl. *mp* 1°

Ob. *mp* 1°

B♭ Cl.

Bsn. *mp*

Hn. *p* *pp* *mp* a 2

C Tpt. *mp*

Tbn. *p* *mp* a 2

Timp. Trgl.

V. *mf*

fan - gen, er kühl't im Ker - ker sei - nen Muth! Sei Gott du mit der ro - then Han - ne! der
 Lin - den, wie war sie froh und wohl - ge - muth! Sei Gott du mit der ro - then Han - ne! der

14

Vln. I 1 *p*

Vln. I 2 *p*

Vln. I 3 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. *mf* Unis. pizz.

Vc. *mf* pizz. (Divisi)

Cb. *mf* pizz.

19

Fl. *mp* *p*

Ob. *p* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p* *p* *p*

Hn. *p*

C Tpt.

Tbn.

Timp. Trgl. Triangle *p*

V. *1ª vez p*
2ª vez mf

Wild - dieb sitzt in sich' - rer Huth! _____
Wild - dieb sitzt in sich' - rer Huth! _____

2. Ich sah sie
3. Ein jun - ger

19

Vln. I 1 *p*

Vln. I 2 *p* pizz.

Vln. I 3 *p* arco

Vln. II 1 *p*

Vln. II 2 arco *p*

Vla. arco Div.

Vc. (Div.) arco *p* Unis.

Cb. (pizz.)

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timpani

Trgl.

V.

rei - cher hü - scher Päch-ter ver - sprach ihr einst ein bess-res Glück; ihr ro - thes Haar, das ward ver-

25

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vcl.

Cb.

arco

Div.

Unis.

p

pp

p

1^a

p

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Triangle

Timpani

V.

spot - tet, der rei - che Frei-er trat zu-rück; es ka-men An - dre, gin - gen wie - der, sie

30

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

35

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. Trgl.

V.

hat - te ja kein Hei - rats - gut; Sei Gott du mit der ro - then Han - ne! der Wild - dieb sitzt in

35

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

pp

p

p

p

40

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. Trgl.

V.

sich' - rer Huth! _____

4.Ein

40

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

1°

p

1°

p

1°

p

1°

p

Triangle

pp

f

pizz.

arco

Div.

pizz.

p

45

Fl. *mf* a 2

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf* a 2

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. Trgl.

V. *mf*

Tau - ge-nichts war schnell ent-schlos-sen: ich nehm' dich zum Wei - be blond o - der roth, drei Büch - sen hab' ich,

45

Vln. I 1 *f* pizz.

Vln. I 2 *f* pizz.

Vln. I 3 *f* pizz.

Vln. II 1 *f* pizz.

Vln. II 2 *f* pizz.

Vla. *f* Unis. pizz.

Vc. *f*

Cb. *f*

50

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.
Trgl.

V.

weiss die Schli - che, der För - ster macht mir kei - ne Noth; den Schwarz - rock will ich auch be - zah - len, des

50

Vln. I
1

Vln. I
2

Vln. I
3

Vln. II
1

Vln. II
2

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

arco

arco

arco

55

Fl. *p* *mf*

Ob. *p* *mf* *mf* *a 2*

B♭ Cl. *mf* *1°*

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. Trgl.

V. *f*
 Sprüch - lein uns zu - sam - men thut. Sei Gott du mit der ro - then Han - ne! der

55

Vln. I 1 *f*

Vln. I 2 *f*

Vln. I 3 *f* *arco*

Vln. II 1 *f* *arco*

Vln. II 2 *f* *arco*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

59

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. Trgl.

V.

Wild - dieb sitzt in sich' - rer Huth!_____

59

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

mf

p

1°

a 2

p

Triangle

p

pizz.

p

arco

Div.

Unis.

64

Fl. *p* a 2

Ob. *p* 2°

Bsn. *p* 1°

Hn. *p* a 2

C Tpt. *p*

Tbn. *p*

Timp. Trgl. Triangle *p*

V. *p*

5. Sie sprach nicht nein, mit sanfter Lockung gebot Natur in ihrer Brust, und dreimal ward allein im

64

Vln. I 1

Vln. I 2

Vln. I 3 arco

Vln. II 1

Vln. II 2

Vla.

Vc. arco

Cb. (pizz.) *p*

70

Fl. *a2*

Ob. *1°*

B♭ Cl. *a2* *p* *1°*

Bsn.

Hn. *a2* *p* *>pp*

C Tpt.

Tbn.

Timp.
Trgl.

V.
Wal-de sie Mut-ter un-ter bitt'-rer Lust. Die Kin-der trei-ben und ge-dei-hen, ein bli-hend frisch ge-sun-des

70

Vln. I
1

Vln. I
2

Vln. I
3

Vln. II
1

Vln. II
2

Vla.

Vc.

Cb.

76

Fl. *mp* *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *p* *mp*

Timp. Trgl.

V. *f*
 Blut. Sei Gott du mit der roten Hanne! der Wilddieb sitzt in seiner Huth!

76

Vln. I 1 *p*

Vln. I 2 *p*

Vln. I 3 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. *mf* Unis. pizz. arco Div.

Vc. *mf* pizz. (Divisi) arco (Div.) *p*

Cb. *mf* pizz.

81

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn. *p* *p* *p*

Hn. *p*

C Tpt.

Tbn.

Timp. Trgl. Triangle *p*

V. *mf*

6.Des treu - en Wei - bes näch't - ger Jam - mer er - hel - let noch ein

81

Vln. Solo *mp* *p*

Vln. I 1 *p*

Vln. I 2 *p* Div.

Vln. I 3 *pizz.* *p* arco

Vln. II 1 *p*

Vln. II 2 *p*

Vla. Solo *mp* *p*

Vla. *p* Unis.

Vc. *p*

Cb. *p* arco

88

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Trgl.
V.

mf f

mil - der Schein. Sie lä - chelt: ih-re Klei - nen wer - den schwarz - lo-ckig wie - der Va - ter sein; sie

88

Vln. Solo
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vla. Solo
Vla.
Vc.
Cb.

mf f

Unis. Div.

93 *a 2* *rit.* *A tempo*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *a 2*

Hn. *f* *a 2*

C Tpt.

Tbn.

Timp.

Trgl.

V. *f*

lä - chelt ach aus ih - rem Lä - cheln schöpft der Ge - fang' - ne fri - schen Muth. Sei

93 *rit.* *A tempo*

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla.

Vc.

Cb.

97

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

f

Timpani

Trgl.

mf

V.

Gott du mit der ro - then Han - ne! der Wild - dieb sitzt in sich' - rer Huth!

97

Vln. I 1

f

Vln. I 2

f

Vln. I 3

f

Vln. II 1

f

Vln. II 2

f

Vla.

Div.

Vc.

Div.

Cb.

f

ff

Musical score for measures 101-106 of "Die rote Hanne" by Robert Schumann, orchestrated by David Romero (2012). The score is in 3/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The brass section includes Trombone (Tbn.). Percussion includes Timpani (Timp.) and Triangle (Trgl.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a forte (*ff*) dynamic throughout. A first ending bracket labeled "101" spans measures 101-106. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. The Flute and Oboe parts include accents and dynamic markings such as *ff* and *a 2*. The Bassoon part includes a dynamic marking of *ff* and a dynamic marking of *a 2*. The Horn part includes a dynamic marking of *ff* and a dynamic marking of *a 2*. The Trumpet part includes a dynamic marking of *ff* and a dynamic marking of *a 2*. The Trombone part includes a dynamic marking of *ff* and a dynamic marking of *a 2*. The Timpani and Triangle parts include a dynamic marking of *ff*. The Violin I and II parts include a dynamic marking of *ff*. The Viola part includes a dynamic marking of *ff*. The Violoncello part includes a dynamic marking of *ff*. The Contrabass part includes a dynamic marking of *ff*. The score is written in a key signature of two flats (B♭ and E♭).

Flute

Nicht schnell, sehr ernst

The musical score for the Flute part is written in G major (one flat) and common time (C). It consists of eight staves of music, numbered 1 through 45. The tempo and mood are indicated as 'Nicht schnell, sehr ernst'. The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents, slurs), and fingering (1^a, 2^a, a 2). Measure 1 starts with a first fingering (1^a) and a piano (p) dynamic. Measure 6 introduces a second fingering (a 2). Measure 11 features a triplet and a mezzo-piano (mp) dynamic. Measure 20 has a piano (p) dynamic. Measure 25 includes a triplet and a piano (p) dynamic. Measure 31 has a first fingering (1^a). Measure 35 features a fourth fingering (4) and a piano (p) dynamic. Measure 45 starts with a mezzo-forte (mf) dynamic and a second fingering (a 2).

53 *p* *mf*

58

60 *p*

66 *p* a 2

71 *mp* *mp* 1^a 2^a

80 *p*

85 *f* a 2 *rit.* *A tempo*

97 a 2

101 *ff* 8^{va} a 2

Oboe

Nicht schnell, sehr ernst

1°
p

7
p 2° *p* 1°

11
3 1°
mp

19
2 1°
p *p*

25
4 *p*

32
1°

36
4 1°
p

45
mf

50 **3**

56 **2**

p *mf* *mf*

1° a 2

61 **3** 2°

p *p* *p*

1°

68

p *p*

1°

73 **5**

mp

1°

3

85 *rit.* *A tempo*

8 *f*

97

101 *a 2*

ff

Clarinet in B \flat

Nicht schnell, sehr ernst

The musical score for Clarinet in B \flat is written in treble clef with a key signature of one flat (B \flat) and a common time signature (C). The tempo and mood are indicated as "Nicht schnell, sehr ernst".

The score consists of seven staves of music:

- Staff 1 (Measures 1-5):** Measure 1 is a whole rest. Measure 2 begins with a first finger fingering (1°) and a piano (*p*) dynamic. Measures 3-5 are part of a first ending, with measure 5 being a whole rest.
- Staff 2 (Measures 6-15):** Measure 6 starts with a piano (*p*) dynamic and a second ending fingering (*a 2*). Measures 7-15 are part of a first ending (1°), ending with a whole rest in measure 15.
- Staff 3 (Measures 16-24):** Measure 16 begins with a piano (*p*) dynamic and a triplet (3). Measure 17 has a mezzo-piano (*mp*) dynamic. Measures 18-24 are part of a first ending (1°), ending with a double bar line.
- Staff 4 (Measures 25-30):** Measure 25 starts with a piano (*p*) dynamic and a triplet (3). Measures 26-30 feature a complex rhythmic pattern with eighth and sixteenth notes.
- Staff 5 (Measures 31-35):** Measure 31 begins with a first ending (1°). Measures 32-35 continue the rhythmic pattern from the previous staff.
- Staff 6 (Measures 36-44):** Measure 36 starts with a first ending (5). Measure 37 has a piano (*p*) dynamic and a first ending (1°). Measures 38-44 continue the rhythmic pattern.
- Staff 7 (Measures 45-49):** Measure 45 begins with a mezzo-forte (*mf*) dynamic. Measures 46-49 feature a rhythmic pattern with eighth notes and accents.

51 *mf* 4 1°

59 *mf* *p* 6

70 *p* a 2 1°

76 3 1° *mp* *p*

85 8 *f* rit.

96 *A tempo*

99 *ff* a 2

102

Bassoon

Nicht schnell, sehr ernst

The musical score for the Bassoon part is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated as "Nicht schnell, sehr ernst". The score consists of seven staves of music, each starting with a measure number. The first staff (measures 1-6) begins with a double bar line, a fermata, and a second measure rest, followed by a first ending (1°) of two eighth notes and a half note, marked *p*. The second staff (measures 7-12) features a first ending (1°) of a half note, a quarter note, and a half note, marked *p*. The third staff (measures 13-18) includes a first ending (1°) of a quarter note, a quarter note, and a half note, marked *p*, and ends with a double bar line and a fermata. The fourth staff (measures 19-24) starts with a first ending (1°) of a half note, marked *mp*, followed by a crescendo leading to a first ending (1°) of a quarter note, a quarter note, and a half note, marked *p*. The fifth staff (measures 25-32) begins with a first ending (1°) of a half note, marked *p*, followed by a first ending (1°) of a quarter note, a quarter note, and a half note, marked *p*. The sixth staff (measures 33-44) starts with a first ending (1°) of a half note, marked *p*, followed by a first ending (1°) of a quarter note, a quarter note, and a half note, marked *p*. The seventh staff (measures 45-50) begins with a first ending (1°) of a half note, marked *mf*, followed by a first ending (1°) of a quarter note, a quarter note, and a half note, marked *mf*.

53 **6** *a 2* *mf* *p* *1°*

63 *p* *1°*

68 *p*

73 *2*

79 *1°* *mp* *p* *p* *p*

85 **6** *mf* *f* *rit.* *a 2*

96 *A tempo*

100 *a 2* *ff*

Horn in F

Nicht schnell, sehr ernst

The musical score for Horn in F consists of seven staves of music. The first staff begins with a 4-measure rest, followed by a repeat sign and a melodic line starting on G4, moving to A4, Bb4, and C5, with a dynamic marking of *p*. The second staff continues the melodic line with a dynamic marking of *a 2*. The third staff features a melodic line starting on G4, moving to A4, Bb4, and C5, with dynamic markings of *p*, *pp*, and *mp*. The fourth staff consists of a series of chords, with a dynamic marking of *p*. The fifth staff begins with a 2-measure rest, followed by a melodic line starting on G4, moving to A4, Bb4, and C5, with a dynamic marking of *p*. The sixth staff continues the melodic line with a dynamic marking of *pp*. The seventh staff consists of a series of chords, with a dynamic marking of *mf*.

50 *mf*

57 *p*

64 *p*

70 *p* *pp* *mf*

77 *p*

85 *mf* *f* *rit.*

95 *A tempo*

101 *ff*

Trumpet in C

Nicht schnell, sehr ernst

Musical score for Trumpet in C, measures 1-101. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated as "Nicht schnell, sehr ernst".

Measures 1-8: Measure 1 contains a 4-measure rest. Measure 2 is a repeat sign. Measures 3-8 contain a melodic line starting with a piano (*p*) dynamic.

Measures 9-14: Measure 9 starts with a melodic line. Measures 10-14 contain a 6-measure rest, followed by a melodic line with a mezzo-piano (*mp*) dynamic.

Measures 15-24: Measure 15 starts with a melodic line. Measures 16-24 contain a 10-measure rest, followed by a melodic line with a piano (*p*) dynamic. Measures 25-28 contain an 8-measure rest, followed by a melodic line with a mezzo-forte (*mf*) dynamic.

Measures 29-50: Measures 29-50 consist of a rhythmic pattern of eighth notes with accents.

Measures 51-58: Measures 51-58 consist of a rhythmic pattern of eighth notes with accents. Measure 59 contains a 3-measure rest, followed by a melodic line with a mezzo-forte (*mf*) dynamic.

Measures 59-64: Measure 59 starts with a melodic line. Measures 60-64 contain a 5-measure rest, followed by a melodic line with a piano (*p*) dynamic.

Measures 65-74: Measure 65 starts with a melodic line. Measures 66-74 contain a 6-measure rest, followed by a melodic line with a mezzo-piano (*mp*) dynamic.

Measures 75-84: Measure 75 starts with a melodic line. Measures 76-84 contain a 4-measure rest, followed by a melodic line.

Measures 85-100: Measure 85 starts with a melodic line. Measures 86-87 contain an 8-measure rest. Measures 88-90 contain a 3-measure rest with a *rit.* marking. Measures 91-100 contain a melodic line with a forte (*f*) dynamic and an *A tempo* marking.

Measures 101-108: Measure 101 starts with a melodic line with a fortissimo (*ff*) dynamic. Measures 102-108 contain a melodic line.

Trombone

Nicht schnell, sehr ernst

4 4 *p*

13 3 a 2 *p* *mp* 4

25 5 a 2 *p* 12

45 a 2 *mf*

50 *mf* 3

59 8 *p*

73 3 a 2 *p* *mp* 4

85 8 rit. 4 *f* A tempo

101 a 2 *ff* 8 8

Timpani
Triangle

Nicht schnell, sehr ernst

The score is written in bass clef with a common time signature (C). It consists of seven staves of music. The first staff (measures 1-8) features a Triangle playing a dotted quarter note followed by a half note, with a dynamic of *p*. A 3-measure rest follows. The second staff (measures 9-16) starts with a 12-measure rest, followed by a Triangle playing a dotted quarter note and a half note (*p*), then a 3-measure rest. Timpani enters in measure 15 with a dotted quarter note and a half note (*p*). The third staff (measures 17-27) continues the Triangle pattern with a *p* dynamic. The fourth staff (measures 28-34) features a 4-measure rest, followed by a Triangle playing a dotted quarter note and a half note (*p*), then a 2-measure rest. Timpani enters in measure 34 with a dotted quarter note and a half note. The fifth staff (measures 35-44) begins with a *pp* dynamic, followed by a 4-measure rest, a Triangle playing a dotted quarter note and a half note (*pp*), and another 2-measure rest. The sixth staff (measures 45-51) shows a rhythmic pattern of eighth and quarter notes. The seventh staff (measures 52-68) features an 8-measure rest, a Triangle playing a dotted quarter note and a half note (*p*), a 4-measure rest, another Triangle playing a dotted quarter note and a half note (*p*), and a final 12-measure rest. The eighth staff (measures 69-102) starts with a 12-measure rest, followed by a Triangle playing a dotted quarter note and a half note (*p*), a 3-measure rest, and a 15-measure rest. Timpani enters in measure 74 with a dotted quarter note and a half note, with dynamics ranging from *mf* to *ff*. The final staff (measures 103-106) shows a rhythmic pattern of eighth and quarter notes with accents.

Voice

Nicht schnell, sehr ernst

8 **3** *p*

1. Den Säug - ling an der Brust, den
oft in bes - ser'n Ta - gen, Schul -

7
zwei - ten der Kna - ben auf dem Rü - cken, führt sie an der Hand den Erst - ge -
mei - sters lie - bes Töch - ter - lein, sie spann und sang und las und

10
bor - nen, der fast ent - klei - det bar - fuss friert. Den Va - ter ha - ben sie ge -
näh - te, ein her - zig Kind und schmuck und fein; beim Sonn - tag - stanz im Kreis der

14 *mf*
fan - gen, er kühlt im Ker - ker sei - nen Muth! Sei Gott du mit der
Lin - den, wie war sie froh und wohl - ge - muth! Sei Gott du mit der

18 **2** *1^a vez p*
2^a vez mf
ro - then Han - ne! der Wild - dieb sitzt in sich' - rer Huth! _____
ro - then Han - ne! der Wild - dieb sitzt in sich' - rer Huth! _____
2. Ich sah sie
3. Ein jun - ger

25
rei - cher hüb - scher Päch - ter ver - sprach ihr einst ein bess' - res Glück; ihr

29
ro - thes Haar, das ward ver - spot - tet, der rei - che Frei - er trat zu - rück; es ka - men

33 *mf*
An - dre, gin - gen wie - der, sie hat - te ja kein Hei - raths - gut; _____ Sei Gott du mit der

38 **2** *f*
ro - then Han - ne! der Wild - dieb sitzt in sich' - rer Huth! _____ 4. Ein

45
Tau - ge - nichts war schnell ent - schlos - sen: ich nehm' dich zum Wei - be blond o - der roth, drei

49

 Büch - sen hab' ich, weiss die Schli - che, der För - ster macht mir kei - ne Noth; den

53

 Schwarz - rock will ich auch be - zah - len, des Sprüch - lein uns zu - sam - men thut. Sei

57

 Gott du mit der ro - then Han - ne! der Wild - dieb sitzt in sich' - rer Huth! _____

64

 5. Sie sprach nicht nein, mit sanf - ter Lock - ung ge - bot Na - tur in ih - rer

68

 Brust, und drei - mal ward al - lein im Wal - de sie Mut - ter un - ter bitt' - rer

72

 Lust. Die Kin - der trei - ben und ge - dei - hen, ein blü - hend frisch ge - sun - des

76

 Blut. _____ Sei Gott du mit der ro - then Han - ne! der Wild - dieb sitzt in

80

 sich' - rer Huth! _____ 6. Des treu - en Wei - bes nächt' - ger Jam - mer er -

87

 hel - let noch _____ ein mil - der Schein. Sie lä - chelt: ih - re Klei - nen wer - den

91

 schwarz - lo - ckig wie - der Va - ter sein; sie lä - chelt ach aus ih - rem Lä - cheln

95

 schöpft der Ge - fang' - ne fri - schen Muth. Sei Gott du mit der ro - then Han - ne! der

99

 Wild - dieb sitzt in sich' - rer Huth! _____

Violin I
(divisi 1 y solo)

Nicht schnell, sehr ernst

The musical score for Violin I is written in G minor (three flats) and common time. It consists of nine staves of music, numbered 1 through 55. The score includes various dynamics such as *p*, *pp*, and *f*, and performance instructions like *pizz.* and *arco*. The music features a mix of sustained notes, slurs, and rhythmic patterns, including a double bar line with repeat dots at measure 11 and a fermata at measure 15. The piece concludes with a double bar line and repeat dots at measure 55.

61 *p*

68 *p*

79 *mp* *p*

solo

85 *p* *mf*

89 *mf* *f*

93 *f*

rit. A tempo

4

100 *ff* 8va

Violin I
(divisi 2)

Nicht schnell, sehr ernst

The musical score for Violin I (divisi 2) is written in G minor (three flats) and 3/4 time. It begins with a piano (*p*) dynamic. The first staff (measures 1-6) features a series of chords and a half note. The second staff (measures 7-17) includes a five-measure rest and ends with a piano (*p*) dynamic. The third staff (measures 18-24) contains sixteenth-note patterns and a piano (*p*) dynamic. The fourth staff (measures 25-30) features a piano (*p*) dynamic, a piano-piano (*pp*) dynamic, and a piano (*p*) dynamic. The fifth staff (measures 31-36) continues with sixteenth-note patterns. The sixth staff (measures 37-44) includes a two-measure rest and a piano (*p*) dynamic. The seventh staff (measures 45-49) is marked *pizz.* and *f*. The eighth staff (measures 50-54) is marked *arco* and includes accents.

55

f

61

p

68

5

p

79

p

85

Div.

p

88

Unis.

mf

92

f

rit.

4

A tempo

f

98

f

101

8va

ff

Violin I
(divisi 3)

Nicht schnell, sehr ernst

The musical score for Violin I (divisi 3) is written in treble clef with a key signature of two flats (B-flat major) and a 3/4 time signature. The tempo and mood are indicated as "Nicht schnell, sehr ernst".

The score is divided into measures 1 through 50. Key features include:

- Measures 1-6:** Starts with a *pizz.* (pizzicato) marking and a dynamic of *p* (piano). The music is in a 3-measure rest followed by a half note G4, a quarter note A4, and a half note Bb4.
- Measures 7-17:** Continues with a half note Bb4, a quarter note C5, and a half note D5. A fermata is placed over the D5. A dynamic of *p* is shown at the end.
- Measures 18-24:** Features a *pizz.* marking and a dynamic of *p*. The music consists of a 3-measure rest followed by a half note G4, a quarter note A4, and a half note Bb4.
- Measures 25-30:** Includes a dynamic of *p*, a *pp* (pianissimo) dynamic, and a *p* dynamic. The music features a series of eighth notes and sixteenth notes.
- Measures 31-35:** Continues with eighth and sixteenth notes.
- Measures 36-44:** Starts with a *pizz.* marking and a dynamic of *p*. A fermata is placed over a 4-measure rest. The music then continues with a half note G4, a quarter note A4, and a half note Bb4.
- Measures 45-49:** Features a *pizz.* marking and a dynamic of *f* (forte). The music consists of a series of eighth notes and sixteenth notes.
- Measures 50:** Ends with a 3-measure rest.

56 arco

61 pizz. p arco

67 5 p

78 pizz. p arco

85 p

88 mf

92 rit. 4 A tempo f f

98

101 *8va* ff

Violin II
(divisi 1)

Nicht schnell, sehr ernst

The musical score for Violin II (divisi 1) is written in G minor (three flats) and 2/4 time. It begins with a piano (*p*) dynamic. The first staff contains measures 1-5, featuring a melodic line with slurs and accents. The second staff (measures 6-11) continues the melodic development. The third staff (measures 12-18) includes a double bar line with a '2' above it, indicating a second ending. The fourth staff (measures 19-24) returns to the main melodic line. The fifth staff (measures 25-30) features more complex rhythmic patterns with slurs and accents. The sixth staff (measures 31-36) continues with similar rhythmic complexity. The seventh staff (measures 37-44) includes another double bar line with a '2' above it. The eighth staff (measures 45-49) is marked *pizz.* (pizzicato) and *f* (forte), showing a rhythmic pattern of eighth notes. The final staff (measures 50-54) is marked *arco* (arco) and features a rhythmic pattern of eighth notes with slurs and accents.

55 arco *f*

60 *p*

66

72 2 *p*

79 *p*

85 *p*

88 *mf*

92 *f* rit. 4 A tempo *f*

98

101 *ff*

Violin II
(divisi 2)

Nicht schnell, sehr ernst

6

12

19

25

31

37

45 pizz.

50 arco

55 arco *f*

60 *p*

66

72 *p*

79

85 *p* *mf*

89 *f* rit. 4

97 *f* A tempo

100 *ff*

Detailed description: This page contains the musical score for measures 55 to 100 of 'Die rote Hanne' by Robert Schumann. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. Measure 55 begins with a dynamic of *f* and the instruction 'arco'. The music features a series of eighth notes with accents, followed by a half note. Measure 60 starts with a dynamic of *p* and includes a 'V' marking above the first note. Measure 66 continues with a melodic line. Measure 72 has a dynamic of *p*. Measure 79 features a 'V' marking. Measure 85 shows a dynamic change from *p* to *mf*. Measure 89 has a dynamic of *f* and includes a 'rit. 4' marking. Measure 97 is marked 'A tempo' and *f*. Measure 100 ends with a dynamic of *ff*.

Viola

Nicht schnell, sehr ernst

The musical score for the Viola part is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated as "Nicht schnell, sehr ernst". The score consists of eight staves of music, each beginning with a measure number. Measure 1 starts with a fermata and a dynamic marking of *p*. Measure 7 begins with a fermata. Measure 13 includes the instruction "Unis. pizz." and a dynamic marking of *mf*. Measure 18 features the instruction "arco" with a bowhair symbol. Measure 25 includes the instruction "Unis.". Measure 31 has a fermata and a dynamic marking of *p*. Measure 39 includes the instruction "Div." and a dynamic marking of *p*. Measure 45 includes the instruction "Unis. pizz." and a dynamic marking of *f*. Measure 50 includes the instruction "arco" and an accent mark (>).

55 *pizz.*
f *p*

61 *arco* *Div.*

68

74 *Unis.* *pizz.*
mf

79 *solo* *mp* *p*
arco *Div.*

85 *Unis.* *p* *mf*
p *mf*

91 *rit. 4* *A tempo*
mf *f* *f* *Div.*

100 *ff*

Violoncello

Nicht schnell, sehr ernst

2

p

7

Div.

13

pizz.
(Divisi)

mf

19

arco
(Div.)

p

Unis.

25

Div.

p

Unis.

31

38

Div.

p

45

Unis.
pizz.

f

50 arco \vee

55 Div. pizz. f

60 arco p Unis.

67 Div.

73 pizz. (Divisi) mf

79 arco (Div.) p

85 Unis. mf

91 Div. f rit. 4 A tempo Div. f

100 ff

Contrabass

Nicht schnell, sehr ernst

1

3

pizz.

p

8

arco

14

pizz.

mf

19

2

(pizz.)

25

arco

p

31

37

p

3

pizz.

p

45

f

Detailed description: This is a musical score for the Contrabass part of Robert Schumann's 'Die rote Hanne'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are 'Nicht schnell, sehr ernst'. The score consists of eight staves of music, numbered 1 through 45. Measure 1 features a triplet of eighth notes followed by a quarter note, marked 'pizz.' and '*p*'. Measure 8 is marked 'arco' and features a long, sweeping melodic line with a fermata. Measure 14 is marked 'pizz.' and '*mf*'. Measure 19 features a double bar line and is marked '2' and '(pizz.)'. Measure 25 is marked 'arco' and '*p*'. Measure 31 features a fermata. Measure 37 is marked '*p*' and features a triplet of eighth notes followed by a quarter note, marked 'pizz.' and '*p*'. Measure 45 is marked '*f*'. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

50

arco

55

pizz.

f

60

3

(pizz.)

p

68

arco

p

74

pizz.

mf

79

2

arco

p

mf

85

p

mf

91

rit. 4

A tempo

f

f

100

2

<ff

ff