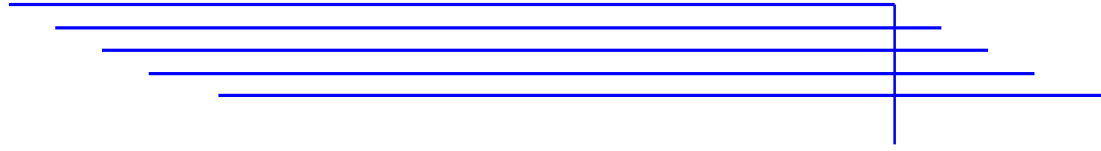


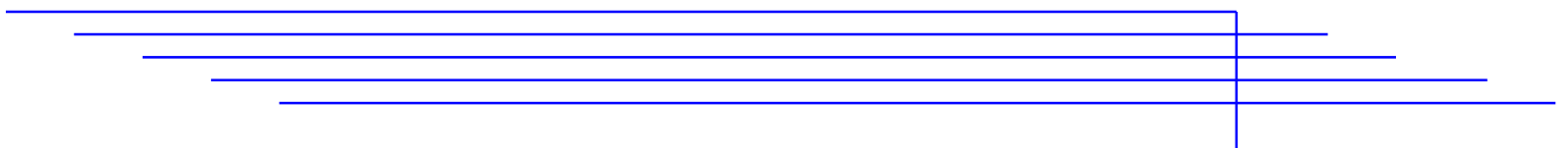
stanley grill



Die Erste Elegie

soprano & orchestra

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szyborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	24 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min
Selections from Words for Music Perhaps	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 min
Les Fugitifs (R.M. Rilke)	2020	mezzo soprano, viola	5 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	viola solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min
Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min
Trio Sonata - 2020	2020	viola, viola d'amore, cello	10 min

CHAMBER MUSIC

Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min

A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min
Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 min
Freedom Song	2020	saxophone quartet	6 min
The Stars Circle Above, Indifferent to Our Foolishness	2020	flute quartet	7 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	70 min
Fantasy	2020	piano, string orchestra	15 min
Die Erste Elegie (R.M. Rilke)	2020	soprano, orchestra	38 min

PIANO MUSIC

Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

Piccolo
Flutes (2)
Oboes (2)
Bb Clarinets (2)
Bassoons (2)
F Horns (2)
Bb Trumpet
Trombones (2)
Tuba
Timpani
Harp
Soprano
Violins
Violas
Celli
Basses

DIE ERSTE ELEGIE

I am, by nature, not a religious person, and as such, the fact that I have long been so drawn to Rilke's poetry remains for me an enduring mystery. Yet, it remains a fact. Over the years, I have read through hundreds, if not thousands of poems, always with an eye to whether the poem is a good candidate for music – and quite frequently I have passed by an otherwise good poem only because of a passing mention of the word “god” in it – a term which I have always believed to be more subject to misunderstanding and abuse than any single other word in English (or in any other language).

Yet, despite the omnipresence of God and Angels in his elegies, for some reason that I have never quite been able to elucidate to myself, I remain drawn to these poems in a powerful way, different from the work of any other poet. As I read the words, it seems to me that when Rilke says “God” or “angel” he is perhaps referencing something disembodied that is entirely different than the intention of any other writer using the same words. Of course, I have no real idea whether or not Rilke himself was religious in the ordinary sense. I am no expert on Rilke. I just read his words and take away from them whatever it is they indicate to me.

I am, without any shreds of doubt, an atheist, and believe neither in god or angels. Yet, when I read those words in Rilke's poems, I understand them to mean (for me) something that is very palpable and real – in feeling – about the nature of ourselves and our place in the world. I know that the world around us that we can see and hear and touch is only a fragment of reality, serving only to mask an immense invisible world that is closed to our senses. The world we call “real” is the *least* real aspect of the world of which we are a part. The “real” world is one we cannot fathom, except indirectly, in a limited way, through mathematics and science.

It is Rilke, more so than any other poet with whom I am familiar, who writes about the invisible world around us. Other poets describe the beauties (or the terrors) of the world we can see, but Rilke uses words that may be rooted in that world only to leave it and open a door beyond that to what we cannot fathom. Although I do not believe that angels, in the ordinary meaning of that word, exist, I had an immediate visceral, gut acceptance of Rilke's words when I read “Every Angel is terrifying.” It reminded me of my love of studying stars when I was a child, and the terror that I felt when I began to understand, in a small way, the immeasurably vast distances between stars and how minute in comparison to the scale of the universe we all are (despite our species' limitless capacity for self-aggrandizement). That terrifying realization put a quick end to that line of study for me. And he does, at least to my understanding, clearly describe how in the face of that vastness, humans shut themselves down, to shield themselves from the enormity of what surrounds us in order to protect ourselves. His opening line of the first elegy so powerfully expresses this – “Who, if I cried out would hear me among the Angels' Orders? and even if one of them pressed me suddenly to his heart: I'd be consumed in his more potent being.”

But, more than an expression of humanity's relationship to the infinite, invisible world, the poems are *elegies* – laments for the dead. But it is not just the dead that concern Rilke, but the relationship that the living have to those who have left the world of the living. The perhaps inevitable result of the too early death of my own father, this subject has never been far from my mind. How it is that we can bear such grief of loss is at the heart of these poems. While most people seem to me to find ways to ignore their mortality, or push it down to some deep place where they can avoid thinking about it, that has never been the case for me. And, as I grow older, it becomes still harder to ignore. The division between the living and dead is always present for me, and that, perhaps, is the thing that attracts me to Rilke's ten elegies and his Sonnets to Orpheus. What better symbol than the Orpheus myth to explore the subject of the relationship between the living and the dead?

Despite my love of these poems, they never seemed right to me for music – too long, too abstruse, too rambling. But, during the month of September, as we approached the anniversary of my mother-in-law's death and the birth of our first grandchild, a time that brought back painful memories of the death of my own mother just a week after the birth of my son nearly forty years ago, I found myself reading and re-reading the first elegy – and a definite idea for how to express it musically grew in my mind. In the midst of this raging pandemic, my wife and I packed for a long visit to our son's home, to help out in the weeks before and after the birth of our lovely granddaughter. And, there I found myself spending hours writing, laying out the sections of the poem, finding the movement in the words as Rilke carries through on his train of thought, seeking in music to describe the ineffable that cannot be put into words. Returning home after the new parents were settled into life with their new baby, I kept writing, completing in November what turned into music I began to think of as a concerto for voice and orchestra.

November, 2020.

Wer, wenn ich schrie, hörte mich denn aus der Engel
Ordnungen? und gesetzt selbst, es nähme
einer mich plötzlich ans Herz: ich verginge von seinem
stärkeren Dasein. Denn das Schöne ist nichts
als des Schrecklichen Anfang, den wir noch grade ertragen,
und wir bewundern es so, weil es gelassen verschmäh,
uns zu zerstören. Ein jeder Engel ist schrecklich.
Und so verhalt ich mich denn und verschlucke den Lockruf
dunkelen Schluchzens. Ach, wen vermögen
wir denn zu brauchen? Engel nicht, Menschen nicht,
und die findigen Tiere merken es schon,
daß wir nicht sehr verlässlich zu Haus sind
in der gedeuteten Welt. Es bleibt uns vielleicht
irgend ein Baum an dem Abhang, daß wir ihn täglich
wiedersähen; es bleibt uns die Straße von gestern
und das verzogene Treusein einer Gewohnheit,
der es bei uns gefiel, und so blieb sie und ging nicht.
O und die Nacht, die Nacht, wenn der Wind voller Weltraum
uns am Angesicht zehrt –, wem bliebe sie nicht, die ersehnte,
sanft enttäuschende, welche dem einzelnen Herzen
mühsam bevorsteht. Ist sie den Liebenden leichter?
Ach, sie verdecken sich nur mit einander ihr Los.
Weißt du's *noch* nicht? Wirf aus den Armen die Leere
zu den Räumen hinzu, die wir atmen; vielleicht daß die Vögel
die erweiterte Luft fühlen mit innigerm Flug.

Ja, die Frühlinge brauchten dich wohl. Es muteten manche
Sterne dir zu, daß du sie spürtest. Es hob
sich eine Woge heran im Vergangenen, oder
da du vorüberkamst am geöffneten Fenster,
gab eine Geige sich hin. Das alles war Auftrag.
Aber bewältigtest du's? Warst du nicht immer
noch von Erwartung zerstreut, als kündigte alles
eine Geliebte dir an? (Wo willst du sie bergen,
da doch die großen fremden Gedanken bei dir
aus und ein gehn und öfters bleiben bei Nacht.)
Sehnt es dich aber, so singe die Liebenden; lange
noch nicht unsterblich genug ist ihr berühmtes Gefühl.
Jene, du neidest sie fast, Verlassenen, die du
so viel liebender fandst als die Gestillten. Beginn
immer von neuem die nie zu erreichende Preisung;
denk: es erhält sich der Held, selbst der Untergang war ihm
nur ein Vorwand, zu sein: seine letzte Geburt.
Aber die Liebenden nimmt die erschöpfte Natur
in sich zurück, als wären nicht zweimal die Kräfte,
dieses zu leisten. Hast du der Gaspara Stampa
denn genügend gedacht, daß irgend ein Mädchen,
dem der Geliebte entging, am gesteigerten Beispiel
dieser Liebenden fühlt: daß ich würde wie sie?
Sollen nicht endlich uns diese ältesten Schmerzen
fruchtbarer werden? Ist es nicht Zeit, daß wir liebend
uns vom Geliebten befreien und es bebend bestehn:
wie der Pfeil die Sehne besteht, um gesammelt im Absprung
mehr zu sein als er selbst. Denn Bleiben ist nirgends.

Stimmen, Stimmen. Höre, mein Herz, wie sonst nur
Heilige hörten: daß sie der riesige Ruf
aufhob vom Boden; sie aber knieten,
Unmögliche, weiter und achtetens nicht:
So waren sie hörend. Nicht, daß du *Gottes* erträgest
die Stimme, bei weitem. Aber das Wehende höre,
die ununterbrochene Nachricht, die aus Stille sich bildet.
Es rauscht jetzt von jenen jungen Toten zu dir.
Wo immer du eintrittst, redete nicht in Kirchen
zu Rom und Neapel ruhig ihr Schicksal dich an?
Oder es trug eine Inschrift sich erhaben dir auf,
wie neulich die Tafel in Santa Maria Formosa.
Was sie mir wollen? leise soll ich des Unrechts
Anschein abtun, der ihrer Geister
reine Bewegung manchmal ein wenig behindert.

Freilich ist es seltsam, die Erde nicht mehr zu bewohnen,
kaum erlernte Gebräuche nicht mehr zu üben,
Rosen, und andern eigens versprechenden Dingen
nicht die Bedeutung menschlicher Zukunft zu geben;
das, was man war in unendlich ängstlichen Händen,
nicht mehr zu sein, und selbst den eigenen Namen
wegzulassen wie ein zerbrochenes Spielzeug.
Seltsam, die Wünsche nicht weiter zu wünschen. Seltsam,
alles, was sich bezog, so lose im Raume
flattern zu sehen. Und das Totsein ist mühsam
und voller Nachhohn, daß man allmählich ein wenig
Ewigkeit spürt. – Aber Lebendige machen
alle den Fehler, daß sie zu stark unterscheiden.
Engel (sagt man) wüßten oft nicht, ob sie unter
Lebenden gehn oder Toten. Die ewige Strömung
reißt durch beide Bereiche alle Alter
immer mit sich und übertönt sie in beiden.

Schließlich brauchen sie uns nicht mehr, die Früheentrückten,
man entwöhnt sich des Irdischen sanft, wie man den Brüsten
milde der Mutter entwächst. Aber wir, die so große
Geheimnisse brauchen, denen aus Trauer so oft
seliger Fortschritt entspringt –: *könnten* wir sein ohne sie?
Ist die Sage umsonst, daß einst in der Klage um Linos
wagende erste Musik dürre Erstarrung durchdrang;
daß erst im erschrockenen Raum, dem ein beinah göttlicher Jüngling
plötzlich für immer enttrat, das Leere in jene
Schwingung geriet, die uns jetzt hinreißt und tröstet und hilft.

Larghetto ♩ = 60

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

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 1

Trombone 2

Tuba

Timpani
E, C, A

Harp

Mezzo-Soprano

Violin I

Violin II

Viola

Cello

Contrabass

p

pp

f

ff

div. pizz.

10

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pp

f

pp

pp

f

pp

p

ff

f

pp

pp

f

p

ff

B to B \flat

B \flat to B

A

18

Picc. *mf*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp. *mf*

Hp.

Mezzo *p* *mf* *p*
Wer, wenn ich schrie-e, — Wer, wenn ich schrie-e, — hör-te mich denn aus

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

arco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

En - gel Ord-nun-gen? und ge-setzt selbst, es näh-me ei-ner mich plötz-lich anz

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

B

38

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *f* *p*

Hn. 2 *f* *p*

B♭ Tpt.

Tbn. 1 *f* *mp* *mf*

Tbn. 2 *mp* *mf*

Tuba

Timp. *mf*

Hp. *ff*

Mezzo *mf*
Denn das Schöne ist nichts als des Schrecklichen Anfang,

Vln. I *p* *mf*

Vln. II *f* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Cb. *ff*

46

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

p

p

p

p

den wir noch gra-de er - tra-gen, und wir be-wun-dern es so, — weil es ge-las-sen ver-schmäh-t, uns

52

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

zu - ze - stö - ren. Ein je - der En - gel ist

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

C

60

Picc.

Fl. 1

Fl. 2

Ob. 1
pp

Ob. 2
pp

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
pp

Hn. 2
pp

B \flat Tpt.

Tbn. 1
ppp

Tbn. 2
ppp

Tuba
ppp

60

Timp.

60

Hp.

60

Mezzo
pp
schreck-lich.

Vln. I
ppp

Vln. II
ppp

Vla.

Vc.
pizz. *mp*
arco *ppp*

Cb.
mp

116

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

p

p

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

zo - ge - ne Treu - sein ei - ner Ge - wohn heit, der es bei uns ge - fiel, und so blieb sie und ging

144

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp. *mf* E to F

Hp. *B to B \flat*

Mezzo *mf*
 täu-schen-de, wel-che dem ein-zel-nen Heizen müh-sam be - vor-steht. müh-sam be - vor-steht.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp* arco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

p

Ist sie den Liebenden leich - ter? Ach, Ach, sie verdecken sich nur mit ei-nander ihr Los.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

160

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p* *f* *ff*

A to Ab

Weist du's noch nicht?

167

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2 *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2

Bsn. 1

Bsn. 2

167

Hn. 1 *p*

Hn. 2

B \flat Tpt. *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tuba *mf*

167

Timp. *mf* F to E

167

Hp. B \flat , Eb, Ab, Db

167

Mezzo *mf* *mp*

Weist du's noch nicht? Weist du's noch nicht? Wirf aus den

167

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

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p*

175

Picc.

Fl. 1

Fl. 2

Ob. 1
solo
mp

Ob. 2
solo
mp

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1
pp

Tbn. 2
pp

Tuba
pp

Timp.

Hp.

Mezzo
Ar-men die Lee-re zu den Räu-men hin - zu, die wir at - men; viel-licht daß die Vö-gel

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

pp

tutti

pp

mp

f

pp

ppp

f

f

f

p

f

pp

mp

ppp

ppp

ppp

mp

ppp

ff

mp

die er - wei - ter-te Luft f \ddot{u} h-len mit in - ni-germ Flug.

pizz.

arco

G

210

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *pp*

Ob. 2

B \flat Cl. 1 *pp*

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B \flat Tpt.

Tbn. 1 *p*

Tbn. 2 *p*

Tuba

210

Timp.

Hp. *D to Db*

Mezzo *mp*
Ja, die Früh-lin-ger brauch - ten dich wohl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, measures 210 through 217. The score is for a full orchestra and a mezzo-soprano. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets in B-flat, Trombones 1 and 2, and Tuba. The percussion section includes Timpani and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The mezzo-soprano part has lyrics in German. Dynamics include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). A section marked 'G' is indicated at the top. The harp part has a 'D to Db' instruction. The score is written in a standard musical notation with staves for each instrument and voice part.

218

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

218

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

218

Timp.

Hp.

218

Mezzo

Es mu-te-ten man-che Ster - ne dir zu, daß du sie

218

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

226

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

spür-test. Es hob sich ei-ne Wo - ge he - ran im Ver - gan - ge-nen,

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

— o-der a du__ vo - ru - ber-kamst__ am ge - off - ne-ten Fen - ster, — gab ei - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

242

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gei - ge sich hin.

solo

p

pp

pp

257

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

257

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

257

Timp.

Hp.

257

Mezzo

f
Das

257

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

tutti

arco

arco

mf

mf

mf

mf

264

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

264

Hn. 1 *p*

Hn. 2 *p*

B \flat Tpt. *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

264

Timp.

Hp.

264

Mezzo

al - les war Auf - trag.

264

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* pizz.

Cb. *mp* pizz.

272

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

solo

p

272

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

pp

pp

pp

pp

272

Timp.

Hp.

272

Mezzo

p

A - ber be - wäl - tig-test du's? Warst du nicht

272

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pp

arco

p

289

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* solo *p*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp* tutti

Bsn. 1 *pp*

Bsn. 2 *pp*

289

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

289

Timp.

289

Hp.

289

Mezzo

im - mer noch von Er - wartung zer - streut, als kün - dig-te al - les

289

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B \flat Cl. 1 B \flat Cl. 2 Bsn. 1 Bsn. 2

so
p

Hn. 1 Hn. 2 B \flat Tpt. Tbn. 1 Tbn. 2 Tuba

pp

Timp. Hp.

Mezzo

ei - ne Ge - lieb - te dir an?

Vln. I Vln. II Vla. Vc. Cb.

arco
pp

p

I

296

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

pp

pp

pp

p

p

p

f

mp

pizz.

(Wo willst du sie ber - gen,

330

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

noch nicht un - ster - blich ge - nug ist ihr be - rühm - tes Ge - fühl.

343

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

343

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

343

Timp.

Hp.

Bb to B, F to F#

343

Mezzo

Je - ne, du nei-dest sie fast, Ver - las - se - nen, die du so viel

343

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

352

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

lieb - en - der fandst als die Ge - still - ten. Be - ginn im - mer von

360

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

360

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

360

Timp.

Hp.

360

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

neu-em die nie zu er - reich - en-de Prei - sung; _____

denk: *solo*

(♩=♩)====

368

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

Timp.

Hp.

Mezzo *mp*

denk: _____ es er - halt sich der Held, selbst der

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *p* *mf*

B \flat Cl. 1 *p* *mf*

B \flat Cl. 2 *p* *mf*

Bsn. 1

Bsn. 2

379

Hn. 1 *mf*

Hn. 2 *mf*

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

379

Timp.

379

Hp.

379

Mezzo *f*

Un-ter-gang war ihm nur ein Vor - wand, zu sein: sei - ne letz-te Ge -

379

Vln. I *tutti* *mf*

Vln. II *tutti* *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

389

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

B \flat Tpt. *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp.

Hp.

Mezzo *p*
burt. A - ber die Lieb-en-den nimmt die er - schöpf-te Na -

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* pizz.

Cb. *mp* pizz.

397

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *p* solo *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp.

397

Hp.

397

Mezzo *p*
tur in sich zu - r \ddot{u} ck, als wa - ren nicht zwei - mal die Kr \ddot{a} f - te,

397

Vln. I *p*

Vln. II

Vla.

Vc. *pp* arco

Cb. *p* arco

p

405

Picc.

Fl. 1

Fl. 2

Ob. 1 *solo*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2 *solo*

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

arco

pp

p

die-ses zu leis-ten. Hast du der Gas - pa-ra Stampa genn ge - n \ddot{u} -gend ge - dacht,

413

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

413

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

413

Timp.

413

Hp.

413

Mezzo

daß ir - gend ein Mäd - chen, dem der Ge - lieb-te ent - ging, am ge -

413

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

422

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

422

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

422

Timp.

422

Hp.

422

Mezzo

stei-ger - ten Bei-spiel die-ser Lieb - en - den f \ddot{u} hlt: da β ich w \ddot{u} r - de wie

422

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

p

431

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *pp* *mp*

C to C#, G to G#, D to D#

sie? Sol - len nicht end-lich uns die - se

439

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

al - te - sten Schmer - zen frucht - ba - rer wer - den? _____ Ist es nicht Zeit,

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

daß — vir lieb - end uns vom Ge - lieb-ten be - frein und es be-bend be - stehn:

Vln. I

Vln. II

Vla.

Vc.

Cb.

459

Picc.

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *p* *pp*

B \flat Cl. 2 *p* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt. *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp.

Hp. *p*

Mezzo *mp*

459

459

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

wie der Pfeil die Seh-ne be - steht, um ge - sam-melt im

M

467

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

B \flat Tpt.

Tbn. 1

Tbn. 2 *mf*

Tuba *mf*

Timp.

Hp.

Mezzo *f*
Ab-sprung **mehr** zu sein als er selbst. *f* Denn

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*
arco

Cb. *mf*
arco

477

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

477

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

477

Timp.

477

Hp.

477

Mezzo

Blie - ben - ist nir - gends.

477

Vln. I

Vln. II

Vla.

Vc.

Cb.

486

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

486

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

486

Timp.

486

Hp.

486

Mezzo

486

Vln. I

Vln. II

Vla.

Vc.

Cb.

494

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp* tutti

Ob. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp. *ppp*

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio ♩ = 56

501

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

501

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

B♭ Tpt. *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Tuba *f* *pp*

501

Timp. *f* *pp* *f* *pp* C to D

501

Hp.

Cb, Db, Eb, F, Gb, Ab, Bb

501

Mezzo *p* **Stim**

501

Vln. I *f* *pp* *pp*

Vln. II *f* *pp* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

515

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

515

Hn. 1

Hn. 2

B \flat Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba

515

Timp.

515

Hp. *pp*

515

Mezzo

- - men, Stim - - - - men. Hö - re, mein Herz, —

515

Vln. I

Vln. II

Vla. *3*

Vc. *3*

Cb. *3*

526

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

B \flat Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba

Timp. *f*

Hp. *F to F \flat* *C, D, E, F, G, A, B \flat*

Mezzo *mp* *f*
wie sonst nur Hei - li - ge hör - ten: daß sie der rie-si-ge Ruf

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

537

Picc. *pp* *p*

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *pp* *pp*

Ob. 2 *pp*

B \flat Cl. 1 *mp* *pp*

B \flat Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

537

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

B \flat Tpt.

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Tuba

537

Timp. *pp* *mf* *pp*

Hp. *pp*

537

Mezzo *p*
auf-hob vom Bo-den; sie a-ber knie-ten, Un - mö-gli-che, wei-ter und

537

Vln. I *pp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

548

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

548

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

548

Timp.

Hp.

548

Mezzo

ach-te-tens nicht: So wa-ren sie hö-rend. Nicht, das du Got-tes er-trü-ge-st die Stim-mer, bei

548

Vln. I

Vln. II

Vla.

Vc.

Cb.

569

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

569

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

569

Timp.

Hp.

569

Mezzo *p*

A - ber das We-hen-de ho - re, die un-un - te-bro-che-ne Nach - richt, die aus Stil-le sicht

569

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

579

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

579

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

579

Timp.

Hp.

579

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

bil - det. Es rauscht jetzt an je-nen jun-gen To - ten zu dir.

589

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

589

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt. *mp*

Tbn. 1

Tbn. 2

Tuba

589

Timp.

589

Hp.

589

Mezzo *mp*

Wo im - mer du ein-tratst, re-de-te nicht in Kir-chen zu Rom und Ne - a - pel ru-hig ihr

589

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *p*

Cb. *mp*

596

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Schick-sal dich an? O-der es trug ei-ne In - schrift sicher - ha - ben dir auf, wie

Vln. I

Vln. II

Vla.

Vc.

Cb.

603

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

603

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

603

Timp.

Hp.

603

Mezzo

neu-lich die Ta-fel in San - ta Ma - ri - a For - mo - sa.

603

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

614

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba *ppp*

Timp. 614

Hp. *pp*

Mezzo 614 *p*
Was sie mir wol-len? lei-se soll ich des Un - rechts An-schein ab-tun, der ih - rer

Vln. I 614

Vln. II 614

Vla.

Vc. arco pizz.

Cb. arco pizz.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

3 B \flat to B F to F \sharp

Mezzo

Gei - ster rei-ne Be-we-gun manch-mal ein we-nig be - hindert.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Grazioso (♩ = 60)

This page of a musical score, numbered 4, is titled "Grazioso" with a tempo of 60 beats per minute. It covers measures 640 to 649. The score is arranged for a full orchestra and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets in B-flat, Trombones 1 and 2, and Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello (Cello), and Contrabass. The piano part is also present. The score features various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part is mostly silent, with some chords in the right hand. The strings play a rhythmic pattern of eighth notes. The woodwinds play a melodic line with some grace notes and slurs. The brass plays a melodic line with some slurs and dynamics. The timpani plays a rhythmic pattern of eighth notes. The strings play a rhythmic pattern of eighth notes. The piano part is mostly silent, with some chords in the right hand.

650

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

661

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Detailed description: This system contains the woodwind and brass staves. Flute 1 and Oboe 1 have a melodic phrase starting at measure 663, marked *p*. The other instruments in this system have whole rests.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Detailed description: This system contains the horn and trumpet staves. Horns 1 and 2 play a melodic line with a fermata. The B-flat Trumpet, Trombone 1, and Trombone 2 have a melodic phrase starting at measure 663, marked *p*. The Tuba has a whole rest.

Timp.

A to G

G to A

Hp.

Detailed description: This system contains the timpani and harp staves. The timpani part shows a roll from A to G, marked *p*, followed by a roll from G to A. The harp has a whole rest.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains the string and voice staves. The Mezzo voice part has a whole rest. Violin I, Violin II, Viola, and Violoncello have melodic phrases starting at measure 663, marked *mf*. The Contrabass has a whole rest.

Q

672

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

pp

Frei - lich ist es selt-sam, die Er-de nicht mehr zu be-woh-nen, kaum er-

684

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

684

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

684

Timp.

Hp.

684

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

tern - te Ge - brau - che nicht mehr zu u - ben, *mp* Ro - sen, und an - dern

G to G#, D to D#

693

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

D# to D

F# to F

693

Mezzo

ei-gens ver-sprech-en-den Din-gen nicht die Be-deu-tung mensch-li-cher Zu-kunft zu ge-ben;

693

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

701

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

701 *ppp*

Timp.

701

Hp.

701 *p*

Mezzo
das, was man war in un-end-lich ängst-li-chen Hän-den, nicht mehr zu sein, — und selbst den

701 *pp*

Vln. I

701 *pp*

Vln. II

701 *pp*

Vla.

701 *pp*

Vc.

701 *pp*

Cb.

711

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

A to G

ei - ge - nen Na - menweg - zu - las - sen wie ein zer - bro - che - nes Spiel - zeug.

722

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B^b Cl. 1
B^b Cl. 2
Bsn. 1
Bsn. 2

722

Hn. 1
Hn. 2
B^b Tpt.
Tbn. 1
Tbn. 2
Tuba
Timp.

722

Hp.

722

Mezzo
Vln. I
Vln. II
Vla.
Vc.
Cb.

S

732

Picc. *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba

732

Timp.

732

Hp.

732

Mezzo *p* Selt-sam, — die Wün-sche nicht wei-ter zu wün-schen. Selt-sam, — al - les, was sich be - zog, so

732

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*
arco

Cb. *pp*

742

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

742

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

742

Timp.

Hp.

742

Mezzo

lo-se im Rau - me flat-tern zu sehen. Und das Tot - sein ist m \acute{u} h-sam und vol-ler Nach-holn,

742

Vln. I

Vln. II

Vla.

Vc.

Cb.

753

Picc.

Fl. 1

Fl. 2

Ob. 1 *pp*

Ob. 2

B^b Cl. 1 *pp*

B^b Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

753

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

753

Timp.

753

Hp.

753

Mezzo *p*

daß man all-mäh-lich ein we - nig E-wig-keit spürt. — A-ber Le-ben-di-ge ma-chen al - le den Feh-ler,

753

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

766

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tuba *pp* *mp*

Timp. 766

Hp.

Mezzo 766 *f*
daß sie du starck un-ter-schei - den. En - gel (sagt

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *f*
pizz. pizz.

Cb. *mp* *f*

Detailed description: This page of a musical score, labeled 'T', covers measures 766 to 800. It features a full orchestral arrangement and a vocal line for Mezzo. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets in B-flat, Trombones 1 & 2, and Tuba) are mostly silent in the first part but enter with sustained notes in measures 780-800. The brass section (Tbn. 1, Tbn. 2, Tuba) has dynamic markings of *pp* and *mp*. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment, with the Cello and Contrabass marked *mp* and *f*, and the Violins marked *mf*. The Mezzo voice line begins in measure 766 with the lyrics 'daß sie du starck un-ter-schei - den. En - gel (sagt' and has a dynamic marking of *f*. The piano accompaniment (Hp.) is silent throughout. The score is written in a key signature of one flat and a common time signature.

778

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

778

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

778

Timp.

Hp.

778

Mezzo

p man) *mp* wüß-ten oft nicht, ob sie un - ter Le - ben-den gehn o - der To - ten.

778

Vln. I

Vln. II

Vla.

Vc.

Cb.

788

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

788

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

788

Timp.

Hp.

788

Mezzo

Die e - wi - ge Strö - mung reißt durch bei - de Be - rei - che al - le Al - ter im - mer mit sich und ü - ber -

788

Vln. I

Vln. II

Vla.

Vc.

Cb.

798

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2

Bsn. 1

Bsn. 2

798

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

798

Timp. *pp*

Hp.

798

Mezzo

tönt sie in bei - den.

798

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* arco pizz.

Cb. *mp* arco pizz.

attacca

Larghetto ♩ = 60

812

Picc. *ppp*

Fl. 1 *pp* *ppp*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *pp* solo *ppp*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

812

Timp.

812

Hp.

812

Mezzo

812

Vln. I *ppp* *mf* *pp* tutti

Vln. II *pp* *ppp* solo

Vla. *pp*

Vc. pizz. *mp*

Cb. pizz. *mp*

823

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp* solo

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp. *p*

Mezzo *pp* Schließ-lich brau - chen

Vln. I *pp*

Vln. II *mp* tutti *pp*

Vla. *pp*

Vc. *mp*

Cb. *mp*

833

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

3

3

3

3

sie uns nicht mehr, die Frü-he-en-trück - ten, man entwöhnt sich des Ir-di-schen sanft, wie man den

V

838

Picc. *pp*

Fl. 1 *pp* 3

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

838 *pp* G to A *pp*

838 *p*

838 *p* *pp*

838 *p* *pp*

Mezzo
Brü-sten mil-de der Mut-ter ent-wächst. A - ber wir, die so gro - ße Ge-heim-nis-se brau -

Vln. I 3

Vln. II 3

Vla. *pp*

Vc. *p* arco *pp* 3

Cb. *p* arco *pp* 3

846

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

846

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

846

Timp.

Hp.

846

Mezzo

chen, de-nen aus Trau-er so oft se-li-ger Fort - schritt ent-springt: *mp* konn-ten wir sein oh - ne

846

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *pizz.* *mf* *pp* *pp* *pp* *mf* *mp* *mf* *mp*

W

853

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *p* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt. *p*

Tbn. 1 *pp*

Tbn. 2

Tuba

853

Timp.

853

Hp.

853

Mezzo *sie?* *Ist die Sa-ge um - sonst, daß einst in der Kla-ge um Li - nos*

853

Vln. I

Vln. II

Vla.

Vc. *arco* *p*

Cb. *arco* *p*

862

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

862

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

862

Timp.

862

Hp.

862

Mezzo *mf*
wa - gen - de er - ste Mu - sik dur - re Er - star - rung durch - drang;

862

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

867

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

867

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

867

Timp.

Hp.

867

Mezzo

das erst im er-schrocke-nen Raum, dem ein bei-nah gött-li-cher Jüng-ling

867

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

873

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1

Bsn. 2

873

Hn. 1

Hn. 2

B^b Tpt.

Tbn. 1

Tbn. 2

Tuba

873

Timp.

Hp.

873

Mezzo

plötz - lich für im-mer en-trat, das Lee-re in je - ne Schwin-gung ge - riet,

Vln. I

Vln. II

Vla.

Vc.

Cb.

887

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

pp

p

pp

p

mp

pizz.

mp

pizz.

die uns jetzt hin - reißt und trö - stet und hilft.

A few words about (and by) the composer

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of “La Mer.” While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950’s and ‘60s), it was Stan’s music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others – Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Prostakoff. Stan’s passion for medieval and Renaissance music has greatly influenced his writing – a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works – music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan’s music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan’s discography includes “afterwards...” with the Camerata Philadelphia string quartet, “and I paint stars with wings” with Camerata Philadelphia, “Rustling Flights of Wings” with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and “At the Center of All Things” with music performed by the Diderot String Quartet.

“As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I’ve been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent.”

Stan’s music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.

