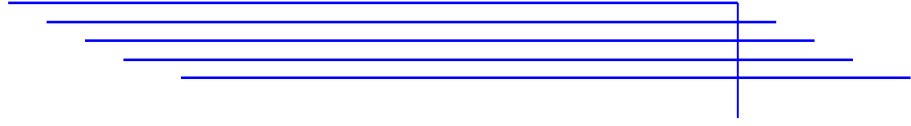


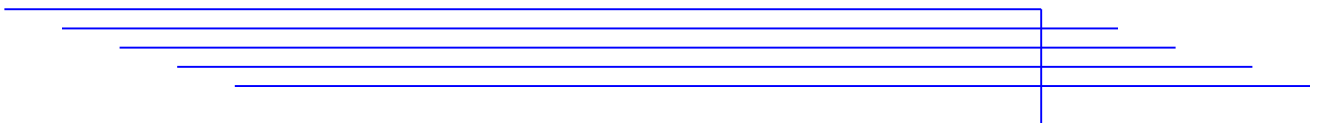
stanley grill



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 verschmätzt,
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 Nachholn, 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.

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

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 *f* *p* *mf*

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

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Cb. *ff*

46

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

46

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

46

Timp.

Hp.

46

Mezzo

mp

den wir noch gra-de er - tra-gen, und wir be-wun-dern es so, — weil es ge-las-sen ver-schmäh't, uns

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

52

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

52

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

52

Timp.

52

Hp.

52

Mezzo

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

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

solo
p

ppp

ppp

ppp

72

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

72

Timp.

Hp.

72

Mezzo

p

Und so ver-halt ich mich denn und ver-schlu-cke den Lock-ruf dun-ke-len Schluct-zens.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

89

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

89

Timp.

Hp.

89

Mezzo

En-gel nicht, Men-schen nicht, und die fin-di-gen Tier-re mer-ken es schon, daß wir nicht sehr ver-läs-lich zu

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *p*

Hn. 2

B♭ Tpt. *p*

Tbn. 1

Tbn. 2

Tuba

Timp. 116

Hp. 116

Mezzo 116
zo - ge-ne Treu - sein ei - ner Ge - wohn heit, der es bei uns ge - fiel, und so blieb sie und ging

Vln. I *mp* *pp*

Vln. II *mp* *pp*

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

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

Cb. 116

E

125 Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

125 Timp.

125 Hp. *pp*

125 Mezzo *p*
nicht. O und die Nacht, die Nacht, wenn der

125 Vln. I

125 Vln. II

Vla.

Vc.

125 Cb. *div.*
ff

Detailed description: This is a page of a musical score, measures 125 to 132. The score is for a full orchestra and a mezzo-soprano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section (Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2) and strings (Violins I and II, Viola, Violoncello, and Contrabass) play a melodic line starting at measure 125. The woodwinds and strings are marked *p* (piano). The brass section (Horns 1 and 2, Trumpets in B-flat, Trombones 1 and 2, and Tuba) plays a sustained chord, marked *pp* (pianissimo). The timpani and harp are also marked *pp*. The mezzo-soprano part begins at measure 125 with the lyrics "nicht. O und die Nacht, die Nacht, wenn der". The lyrics are written below the staff. The score ends at measure 132.

136

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

136

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

136

Timp. *f* *pp*

Hp. *pp*³ *Bb to B*

136

Mezzo *f* *p*

WindvoHer Wehtraum unsam Angesicht zehrt: wem bliebe sie nicht, die er-sehnte, sanft ent-

136

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *p*

Cb. *ff*

144

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

144

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

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

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

144

Timp. *mf* E to F

Hp. *B to Bb*

144

Mezzo *mf*

täu-schen-de, wel-che dem ein-zel-nen He-zen mü-h-sam be-vor-steht. mü-h-sam be-vor-steht.

144

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *arco* *mf* *pp*

152

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

152

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

152

Timp.

Hp.

152

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ist sie den Liebenden leich - ter? Ach, Ach, sie ver-decken sich nur mit ei-nan-der ihr Los.

160

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* *p* *f* *ff*

A to Ab

Weist du's noch nicht?

f *f* *p* *ff*

167

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

167

Hn. 1 *p*

Hn. 2

B♭ Tpt. *p*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tuba *mf*

167

Timp. *mf* F to E

167

Hp. Bb, 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

175

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1
pp

Tbn. 2
pp

Tuba
pp

175

Timp.

Hp.

175

Mezzo

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

175

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

185

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

185

Timp.

185

Hp.

185

Mezzo

die er - wei - ter-te Luft füh-len mit in - ni-germ Flug.

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro (♩ = 120)

193

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt.

Tbn. 1 *p*

Tbn. 2 *p*

Tuba

193

Timp.

193

Hp. *p*

Mezzo

193

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp* pizz.

201

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

201

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

201

Timp.

Hp.

201

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

210

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt.

Tbn. 1 *p*

Tbn. 2 *p*

Tuba

Timp.

Hp.

D to Db

Mezzo *mp*
Ja, die Früh-ling-er brauch - ten dich wohl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

218

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

218

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

226

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

226

Timp.

Hp.

226

Mezzo

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

226

Vln. I

Vln. II

Vla.

Vc.

Cb.

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
 — 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.

(d.=d.)

242

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

242

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

242

Timp.

242

Hp.

242

Mezzo

Gei - ge — sich hin.

solo

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1

Bsn. 2

251

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

251

Timp.

251

Hp.

251

Mezzo *f*
Das

251 *tutti* *mf*

Vln. I *tutti* *mf*

Vln. II *tutti* *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf* arco

264

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

264

Hn. 1

Hn. 2

B♭ Tpt. *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

264

Timp.

264

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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

solo

p

272

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

pp

pp

pp

pp

pp

272

Timp.

272

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

280

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* solo *p*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp* tutti

Bsn. 1 *pp*

Bsn. 2 *pp*

280

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

280

Timp.

Hp.

280

Mezzo

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

280

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

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.

I

296

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.

mp

mp

mp

p

pp

pp

pp

p

p

p

f

mp

pizz.

(Wo ——— willst du sie ber - gen,

304

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

304

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

304

Timp.

Hp.

304

Mezzo

da doch die gro-ßen frem-den _ Ge-dan-ken bei dir aus und gehn und öf - ters blei - - -

304

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

313

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

313

Timp.

Hp. *p*

Db to D

313

Mezzo *p*

ben_ bei Nacht.) — Sehnt_ es dich a - ber, so sin -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

322

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

pp

pp

pp

pp

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, B♭ Trumpet, Trombone 1 and 2, and Tuba. The score is in a key signature of three flats and a 6/8 time signature. The woodwinds and brass parts feature melodic lines with various dynamics, including *pp* (pianissimo). The strings are not visible in this section.

322

Hn. 1 Hn. 2 B♭ Tpt. Tbn. 1 Tbn. 2 Tuba

Detailed description: This block contains the musical notation for the horn, trumpet, and trombone sections. It includes parts for Horn 1 and 2, B♭ Trumpet, Trombone 1 and 2, and Tuba. The score is in a key signature of three flats and a 6/8 time signature. The parts are mostly rests, with some melodic lines for the trombones and tuba.

322

Timp. Hp.

f

pp

Ab to A, Eb to E

Detailed description: This block contains the musical notation for the timpani and harp. The timpani part features a rhythmic pattern with a *f* (forte) dynamic. The harp part features a series of chords with a *pp* (pianissimo) dynamic. A performance instruction "Ab to A, Eb to E" is written below the harp part.

322

Mezzo

- ge die Lie - - - ben-den; lan - ge

Detailed description: This block contains the musical notation for the mezzo-soprano voice. The score is in a key signature of three flats and a 6/8 time signature. The lyrics are: "- ge die Lie - - - ben-den; lan - ge".

322

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

arco

Detailed description: This block contains the musical notation for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in a key signature of three flats and a 6/8 time signature. The parts feature melodic lines with various dynamics, including *arco* (arco).

330

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

330

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

330

Timp.

Hp.

330

Mezzo

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

330

Vln. I

Vln. II

Vla.

Vc.

Cb.

343

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

343

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

352

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

352

Timp.

Hp.

352

Mezzo

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

352

Vln. I

Vln. II

Vla.

Vc.

Cb.

360

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

360

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

360

Timp.

Hp.

360

Mezzo

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

denk: solo

360

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1

Bsn. 2

379

Hn. 1 *mf*

Hn. 2 *mf*

B♭ 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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

389

Hn. 1

Hn. 2

B♭ Tpt. *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. 389

389

Hp.

389

Mezzo *burt.* *p* 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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *p* solo *pp*

Bsn. 2 *pp*

397

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

397

Timp.

Hp.

397

Mezzo
tur in sich zu - rück, als wa - ren nicht zwei - mal die Kräf - te,

Vln. I *p*

Vln. II

Vla.

Vc. *pp* arco

Cb. *p* arco

405

Picc.

Fl. 1

Fl. 2

Ob. 1 *solo*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2 *solo*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Mezzo

die-ses zu leis-ten. Hast du der Gas - pa-ra Stamp-a genn ge - nü-gend ge - dacht,

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *arco* *pp*

Cb.

p

413

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

413

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

422

Timp.

422

Hp.

422

Mezzo

stei-ger - ten Bei-spiel die-ser Lieb - en-den fühlt: daß ich wür - de wie *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

p

p

431

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

431

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

431

Timp.

Hp.

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

431

Mezzo

431

Vln. I

Vln. II

Vla.

Vc.

Cb.

439

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

439

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

439

Timp.

Hp.

439

Mezzo

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

439

Vln. I

Vln. II

Vla.

Vc.

Cb.

449

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

449

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

449

Timp.

449

Hp.

449

Mezzo

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

449

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

467

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt.

Tbn. 1

Tbn. 2 *mf*

Tuba *mf*

Timp. 467

Hp. 467

Mezzo 467 *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

Detailed description: This is a page of a musical score, measures 467-471. 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 3/2. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Bassoons 1 & 2) is mostly silent, with a Piccolo playing a single note in measure 471. The brass section (Trumpets in B-flat, Trombones 1 & 2, Tuba) has melodic lines starting in measure 468. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of chords. The Mezzo-soprano has a vocal line with lyrics in German. Dynamics include *f* (forte) and *mf* (mezzo-forte). The section is marked 'M' in a box at the top right.

477

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

477

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Tuba *mf* *pp*

477

Timp.

477

Hp.

477

Mezzo

Blie - ben - ist nir - gends.

477

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

486

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

486

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

486

Timp.

Hp.

486

Mezzo

486

Vln. I

Vln. II

Vla.

Vc.

Cb.

494

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

ppp

ppp

tutti

ppp

ppp

ppp

pp

pp

494

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

494

Timp.

494

Hp.

494

Mezzo

494

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

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

B♭ Tpt. *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Tuba *f* *pp*

Timp. *f* *pp* C to D

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

Mezzo *p* Stim -

Vln. I *f* *pp*

Vln. II *f* *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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

515

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

526

Hn. 1

Hn. 2

B♭ Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba

526

Timp. *f*

526

Hp.

F to Fb

C, D, E, F, G, A, Bb

526

Mezzo

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

mp *f*

526

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♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

537

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

548

Hn. 1

Hn. 2

B♭ 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-gest die Stim-mer, bei

548

Vln. I

Vln. II

Vla.

Vc.

Cb.

579

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

579

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

579

Timp.

p *pp*

579

Hp.

579

Mezzo

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

579

Vln. I

Vln. II

Vla.

Vc.

Cb.

589

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

589

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *mp*

Tbn. 1

Tbn. 2

Tuba

589

Timp.

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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

596

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

596

Timp.

Hp.

596

Mezzo

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

596

Vln. I

Vln. II

Vla.

Vc.

Cb.

603

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

603

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. *pp*

Tbn. 1

Tbn. 2 *pppp*

Tuba *pppp*

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.

626

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

626

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

626

Timp.

626

Hp.

3 Bb to B F to F#

626

Mezzo

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

626

Vln. I

Vln. II

Vla.

Vc.

Cb.

Grazioso (♩ = 60)

640

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.

mf

mp

arco

pizz.

650

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

650

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

650

Timp.

650

Hp.

650

Mezzo

650

Vln. I

Vln. II

Vla.

Vc.

Cb.

661

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

661

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

661

Timp.

A to G

G to A

661

Hp.

661

Mezzo

661

Vln. I

Vln. II

Vla.

Vc.

Cb.

Q

672

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.

p

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♭ 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.

p

p

p

p

mp

mp

mp

mp

mp

G to G#, D to D#

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

693

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

693

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

693

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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

711

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

pp

pp

pp

pp

A to G

711

Hp.

711

Mezzo

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

711

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

732

Picc. *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. *pp*

Tbn. 1

Tbn. 2

Tuba

Timp. 732

Hp. 732

Mezzo 732 *p*
Selt-sam, — die Wün-sche nicht wei-ter zu wün-schen. Selt-sam, — al - les, was sich be - zog, so

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*
arco

742

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

742

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

742

Timp.

742

Hp.

742

Mezzo

lo-se im Rau - me flat-tern zu sehen. Und das Tot - sein ist müh-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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

753

Hn. 1

Hn. 2

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.*

778

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

778

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

788

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1

Bsn. 2

798

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

B♭ 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* *pizz.*

Cb. *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 *solo* *pp*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp. 812

Hp. 812

Mezzo 812

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

Vln. II *pp* *ppp* *solo*

Vla. *pp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

U

823

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp* solo

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

823

Hp. *p*

823

Mezzo *pp* Schließ-lich brau - chen

823

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

833

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

833

Timp.

Hp.

833

Mezzo

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

833

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

838

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

838

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

838

Timp. *pp* G to A *pp*

Hp. *p*

838

Mezzo *p*

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

838

Vln. I

Vln. II

Vla.

Vc. *p* arco *pp*

Cb. *p* *pp*

846

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

846

Hn. 1

Hn. 2

B♭ 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.

W

853

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *p* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. *p*

Tbn. 1 *pp*

Tbn. 2

Tuba

Timp. 853

Hp. 853

Mezzo 853
sie? Ist die Sa-ge um - sonst, daß einst in der Kla-ge um Li - nos

Vln. I 853

Vln. II

Vla. 853

Vc. *p* *arco*

Cb. *p*

862

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

862

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

867

Hn. 1

Hn. 2

B♭ 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♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

873

Hn. 1

Hn. 2

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.

881

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

881

solo

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

881

Timp.

Hp.

881

Mezzo

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

881

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pizz.

mp

pizz.

mp

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 Proskakoff. 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, Englewoods, 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.

