

Alexandra Filonenko

# LES AUTRES




für Sopran, Bariton/Countertenor, Ensemble  
und Elektronik

(2025)

# BESETZUNG





## Sopran

auch

kleines Glöckchen , 2 Messer , Maracas , Triangel   
Melodika, Zugflöte




## Bariton/Countertenor

auch

Maracas , Peitsche , kleines Glöckchen , Triangel   
Melodika




## Klarinette in B

auch

kleines Glöckchen , Signal Taschenlampe , Maracas , Zugflöte,  
Melodika

## Sopran Saxophon in B / Alt Saxophon in Es

auch

kleines Glöckchen , Signal Taschenlampe , Maracas , Zugflöte,  
Melodika




## Trompete in B

auch

kleines Glöckchen , Signal Taschenlampe , Sandblock/ Schmierpapier   
Zugflöte

## Posaune







auch



kleines Glöckchen , Signal Taschenlampe , Maracas , Zugflöte,

## Schlagzeug

Crotali (2 Oktaven), Röhrenglocke g1, 2 tiefe Pauke, T-tam ,

Becken auf der Pauke, großer Trommel mit Becken , 3 Tom-tom, hängendes Becken,

kleiner Trommel , Hi-hat , Ratsche , Klakson , Triangel , Maracas ,

Metallplatte , Trillerpfeife , feine Schuhputzbürste, 2 Kontrabassbögen, Metallkette



## Klavier

auch

2 kleine Glöckchen , Signal Taschenlampe , Metallblock

## Akkordeon

auch

kleines Glöckchen , Signal Taschenlampe 

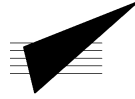
## Zuspiel

# LEGENDE

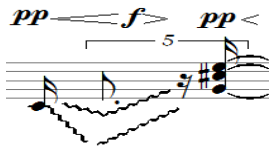
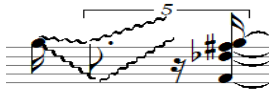
## Akkordeon



zunehmender Cluster



abnehmender Cluster



zunehmende Clustermasse, die gleich runter-hoch bewegt geht



gleiten mit cluster (inbegrieffen mehrere Tasten) der Hände am

Tasten runter, genau so wird es nach oben gehen

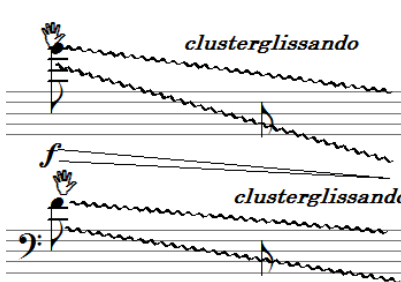


cluster, maximal mit den Händen greifen



Balgvibrato

## Klavier



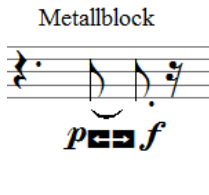
gleiten mit cluster (inbegrieffen mehrere Tasten) der Hände am

Tasten runter, genau so wird es nach oben gehen



cluster, mit den ganzen Hand (einschließlich Ellbogen) auf den Tasten

spielen



mit dem Metallblock oder Gummi (Fahrradschne) über die Saiten mit dem Druck entlang

gleiten, damit es gewiss "Quitschtöne" entstehen.

## Schlagzeug

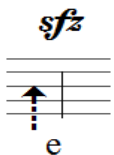


Metallplatte, oder Steel Cowbell



schwere Metallkette

## Stimme



heißer, laute "e" beim einatmen, mit gespannten Stimmbänder



Sprechstimme

**Alle Texte werden meistens gewöhnlich gesprochen**

## Für alle!



Signal Taschenlampe

# INHALT

N1- S.1

N2-S.1

N3- S.6

N4- S.8

N5-S.15

N6- S.57

N7-S.87

N8- S.88

N9-S.89

N10-S.117

N11-S.121

N12-S.133

N13-S.141

N14-S.160

## Texte im Stück

### N3.

Ich seh viel mehr, mach ich die Augen zu.  
Profanes nur sehn sie zur Tageszeit;  
Doch wenn ich schlaf, erscheinst im Traum mir du,  
Traums Dunkelhell erhellt die Dunkelheit.

Du, dessen Schatten Schatten licht macht, sag,  
Was zeigt dein Schattenbild für Bilderwelt,  
Da du mehr Licht bist als der Tag bei Tag,  
Wenn schon dein Schatten so den Blick erhellt!  
Wie, sag ich, müsst mein Blick erleuchtet sein,  
Könnt ich dich sehn in Tages wachem Licht,  
Wenn schon bei Nacht dein schöner Schattenschein  
Durch Schlaf zum blinden Auge Bahn sich bricht!

Tag ist wie Nacht mir, kann ich dich nicht sehn,  
Doch Nacht wird Tag, lässt Traum dein Bild erstehn.

(William Shakespeare, Sonett 43)

### N5.

#### An M

In jener Nacht, wo du nicht kamst  
Schlief ich nicht ein, sondern ging oftmals vor die Türe  
Und es regnete, und ich ging wieder hinein.

Damals wußte ich es nicht: Aber jetzt weiß ich es:  
In jener Nacht war es schon wie in jenen späteren Nächten  
Wo du nie mehr kamst, und ich schlief nicht  
Und wartete schon fast nicht mehr  
Aber oft ging ich vor die Tür  
Weil es dort regnete und kühl war.  
Aber nach jenen Nächten und auch in späteren Jahren noch  
Hörte ich, wenn der Regen tropfte, deine Schritte  
Vor der Tür und im Wind deine Stimme  
Und dein Weinen an der kalten Ecke, denn  
Du konntest nicht herein.

Darum stand ich oft auf in der Nacht und  
Ging vor die Tür und machte sie auf und  
Ließ herein, wer da keine Heimat hatte.  
Und es kamen Bettler und Huren, Gelichter

Und allerlei Volk.

Jetzt sind viele Jahre vergangen, und wenn auch  
Noch Regen tropft und Wind geht  
Wenn du jetzt kämest in der Nacht, ich weiß  
Ich konnte dich nicht mehr, deine Stimme nicht  
Und nicht dein Gesicht, denn es ist anders geworden.

Aber immer noch höre ich Schritte im Wind  
Und Weinen im Regen und daß jemand  
Herein will.

(Obgleich du doch damals nicht kamst, Geliebte, und ich  
war es, der wartete -!)

Und ich will hinausgehen vor die Tür  
Und aufmachen und sehen, ob niemand gekommen ist.  
Aber ich stehe nicht auf und gehe nicht hinaus und sehe nicht  
Und es kommt auch niemand.

(Bertolt Brecht)

**N6.**

### **Erinnerung an die Marie A.**

An jenem Tag im blauen Mond September  
Still unter einem jungen Pflaumenbaum  
Da hielt ich sie, die stille bleiche Liebe  
In meinem Arm wie einen holden Traum.  
Und über uns im schönen Sommerhimmel  
War eine Wolke, die ich lange sah  
Sie war sehr weiß und ungeheur oben  
Und als ich aufsah, war sie nimmer da.

Seit jenem Tag sind viele, viele Monde  
Geschwommen still hinunter und vorbei.  
Die Pflaumenbäume sind wohl abgehauen  
Und fragst du mich, was mit der Liebe sei?  
So sag ich dir: ich kann mich nicht erinnern  
Und doch, gewiß, ich weiß schon, was du meinst.  
Doch ihr Gesicht, das weiß ich wirklich nimmer  
Ich weiß nur mehr: ich küßte es dereinst.

Und auch den Kuß, ich hätt ihn längst vergessen  
Wenn nicht die Wolke dagewesen wär  
Die weiß ich noch und werd ich immer wissen  
Sie war sehr weiß und kam von oben her.

Die Pflaumbäume blühen vielleicht noch immer  
Und jene Frau hat jetzt vielleicht das siebte Kind  
Doch jene Wolke blühte nur Minuten  
Und als ich auf sah, schwand sie schon im Wind.

(Bertolt Brecht)

#### N7.

Ich will mit dem gehen, den ich liebe.  
Ich will nicht ausrechnen, wa es kostet.  
Ich will nicht nachdenken, ob es gut ist.  
Ich woll nicht wissen, ob er nicht liebt.  
Ich mit ihm gehen, den ich liebe.

(Bertolt Brecht)

#### N8.

Weh, was für Augen gab die Liebe mir,  
die vor dem wahren Anblick nicht bestehn?  
und täten sie's, welch Urteil bliebe mir,  
das flasch erfindet, was sie richtig sehn?  
Wenn lieblich ist, was meine Augen narrt,  
wie kann sie Welt dan sagen, es sei schlecht?  
wenn nicht, so wird Liebe offenbart,  
die Augen meiner Liebe sehn nicht recht.  
Ach, wie vermöchten Augen wahr zu sehn,  
die Liebe quält mit Wachen und mit Weinen?  
Kein Wunder, daß sie in die Irre gehn-  
die Sonne selbst kann erst im Klaren scheinen.  
Oh, schlau bist du, mit Tränen mich zu blenden,  
weil miene Augen dich sonst fehlbar fänden.

(William Shakespeare, Sonett 148)

## N9.

### Liebeslieder

Als ich nachher von dir ging  
Als ich nachher von dir ging  
An dem großen Heute  
Sah ich, wie ich sehn anfing  
Lauter lustige Leute.  
Und seit jener Abendstund  
Weißt schon, die ich meine  
Hab ich einen schönem Mund  
Und geschicktere Beine.  
Grüner ist, seit ich so fühl  
Baum und Strauch und Wiese  
Und das Wasser schöner kühl  
Wenn ich's auf mich gieße.

#### II.

Wenn du mich lustig machst  
Dann denk ich manchmal:  
Jetzt könnt ich sterben  
Dann war ich glücklich  
Bis an mein End.  
Wenn du dann alt bist  
Und du an mich denkst  
Seh ich wie heut aus  
Und hast ein Liebchen  
Das ist noch jung.

#### III.

Sieben Rosen hat der Strauch  
Sechs hör'n dem Wind  
Aber eine bleibt, daß auch  
Ich noch eine find.  
Sieben Male ruf ich dich  
Sechsmal bleibe fort  
Doch beim siebten Mal, versprich  
Komme auf ein Wort.

#### IV.

Die Liebste gab mir einen Zweig  
Mit gelbem Laub daran.  
Das Jahr, es geht zu Ende  
Die Liebe fängt erst an.

(Bertolt Brecht)

\*\*\*

jeder Mensch hat ein zweites Gesicht, in der Menge  
schimmert es auf, hat diesen Anschein, der trägt.

(Hendrik Jackson aus dem Buch "Panikraum")

### **N10.**

Mein Herz schloss mit dem Auge diesen Pakt:  
ein jedes hilft dem andern aus der Not,  
zum Beispiel falls das Auge Hunger packt,  
das Herz an Seufzern zu ersticken droht.

Will sich mein Aug von deinem Bild ernähren,  
dann bittet es zum Mahl mein Herz zu sich.  
Dafür darf's auch als Herzens Gast verkehren,  
Und teilt mit ihm Gedanken über dich.

Sei's bloß dein Bild, sei's Liebe tief hier drinnen,  
bist du nicht da, so bist du doch bei mir,  
denn den Gedanken kannst du nicht entrinnen,  
ich bin bei ihnen, und sie sind bei mir.

Und schlafen sie, seh ich dein Bild erneut,  
es weckt mein Herz, was Herz und Auge freut.

(William Shakespeare, Sonett 148)

### **N11.**

#### **Das erste Sonett**

Als wir zerfielen einst in DU und ICH  
Und unsere Betten standen HIER und DORT  
Ernannten wir ein unauffällig Wort  
Das sollte heißen: ich berühre dich.  
Es scheint: solch Redens Freude sei gering  
Denn das Berühren selbst ist unersetzlich  
Doch wenigstens wurd »sie« so unverletzlich  
Und aufgespart wie ein gepfändet Ding.  
Blieb zugeeignet und wurd doch entzogen  
War nicht zu brauchen und war doch vorhanden  
War wohl nicht da, doch wenigstens nicht fort

Und wenn um uns die fremden Leute standen  
Gebrauchten wir geläufig dieses Wort  
Und wußten gleich: wir waren uns gewogen.

(Bertolt Brecht)

\*\*\*

ich tauchte unter und etwas drückt auf meine Brust, als würde Wasser aus meinem Körper gepumpt, ich sinke tiefer, stramble, schrei, aber schluck nur angenehm weiches Wasser, schlucke und schlucke und keine Luft mehr da. ich fühle die Glieder und Muskeln bereits schwach, zu schwach um aufzutauchen, das kann ja wirklich nicht sein, nicht sein, ich will das nicht - Luft holen, mit aller Kraft sich bewegen, weg hier - es wird spät...die Kraft schwindet... hämmert es in mir. hast du Gedanken in diesem Wirbel, Glucksen, rasenden Strudel?

noch jedes Mal, wenn ich im Traum sterbe, die Beine wegsacken oder das Herz stehen bleibt, der Druck im Kopf unerträglich wird, kein Schrei sich köst, ist da ein eigenartiges Unverständnis nebn der Angst, eine Absurdität, bis zum letzten Moment, wenn ich endlich den Kopf hochreiße und aus dem Fenster blicke.

(Hendrik Jackson, aus dem Buch "Panikraum")

## N12

Nur eines möchte ich nicht: dass du mich fliehst.  
Ich will dich hören, selbst wenn du nur klagst.  
Denn wenn du taub wärst, braucht ich, was du sagst

(Bertolt Brecht Sonett 19)

## N13.

Und wenn du stumm wärst, braucht ich, was du siehst  
Und wenn du blind wärst, möchte ich dich doch sehn.  
Du bist mir beigezelt, als meine Wacht:  
Der lange Weg ist noch nicht halb verbraucht  
Bedenk das Dunkel, in dem wir noch stehn!  
So gilt kein „Lass mich, denn ich bin verwundet!“  
So gilt kein „Irgendwo“ und nur ein „Hier“  
Der Dienst wird nicht gestrichen, nur gestundet.

Du weißt es: wer gebraucht wird, ist nicht frei.  
Ich aber brauche dich, wie's immer sei  
Ich sage ich und könnt auch sagen wir.

(Bertolt Brecht Sonett 19)

## N14.

### Abschiedslied

Wenn ich von die gehen werde  
Für die Männer, für die Pferde  
Liegt das große Schiff der Königin am Kai.  
Nimm die einen andern, Minnie  
Denn dies Schiff geht nach Virginie  
Und die Liebe, und die Liebe ist vorbei.

Und wir stehe zwei-, dreitausend  
Und mit Mann und Maus und Brausen  
Stich das große Schiff der Königin am See.  
Aber eines Jimmy, mußst du wissen  
Immer werde ich dich missen

Wenn ich einst mit einem andern geh.

\*\*\*


liebe deine Wunde, nicht die Ursache. töte den Platzhalter.  
was hält die Klammer offen? es leckt, die Stadt färbt sich  
rot. wortlos sitzt er, hat das Feld nun für mich immer geträumt.  
von Ecke zu Ecke wetzen, Bestand sichern, tote claims.  
kehrt sei wieder, dann von einem neuen Luden gesäumt.

Wunde lecken, wund gelegen. geht nicht in den Schädel.  
tröpfchenweise sickert die Nachricht aus traugigen Liedern.  
alles das verlängert die Frist. zerdrückt die Kehle, wei-en.

(Hendrik Jackson, aus dem Buch "Panikraum")

# "LES AUTRES"


N1.

 N1-Orchesterstimme

Alexandra Filonenko, 2025

N2.

 = 96



The musical score is arranged in a vertical staff system. From top to bottom, the parts are:

- Klarinette in B**: Treble clef, 4/4 time signature, rests in both measures.
- Sopran Saxophon in B**: Treble clef, 4/4 time signature, rests in both measures.
- Trompete in B**: Treble clef, 4/4 time signature, rests in both measures.
- Posaune**: Treble clef, 4/4 time signature, rests in both measures.
- Schlagzeug**: Drum set notation with various symbols (x, o, +) and a *mf* dynamic marking.
- Klavier**: Grand piano, two staves (treble and bass clef), rests in both measures.
- Akkordeon**: Accordion, two staves (treble and bass clef), rests in both measures.
- Sopran**: Treble clef, 4/4 time signature, rests in both measures.
- Bariton/Countertenor**: Bass clef, 4/4 time signature, rests in both measures. A microphone icon is positioned above the staff in the second measure, and a *p* dynamic marking is at the end of the line.

3

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlagz.

Klav.

Akk..

S.

Bar./Count.

*mp*

*mp*

*mp*

*mp*

*f*

*p*

*f*

*p*

\*) schalten und schlaten die Signal Taschenlampe aus, wie Signale

5

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk..

S.

Bar./Count.

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

7

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlagz.

Klav.

Akk.

S.

Bar./Count.

*f*

*f*

3

3

0 + 0 +

0 + 0 +

*f*

*f*

Detailed description of the musical score: This page of a musical score is for a jazz ensemble. It contains nine staves. The top staff is for Clarinet in Bb (Klar.in B), followed by Saxophone in Bb (S-Sax. in B), Trumpet in Bb (Tr.in B), and Trombone (Psn.). The fifth staff is for Drums (Schlagz.), showing a complex rhythmic pattern with 'x' marks for cymbals and '0 +' for other drums. The sixth staff is for Piano (Klav.), the seventh for Accordion (Akk.), and the eighth for Saxophone (S.). The bottom staff is for Baritone/Count (Bar./Count.). The music is in 4/4 time. The score includes various notations such as triplets (marked '3'), dynamics (marked '*f*'), and articulation marks (bell and keyhole symbols). The piece begins at measure 7.

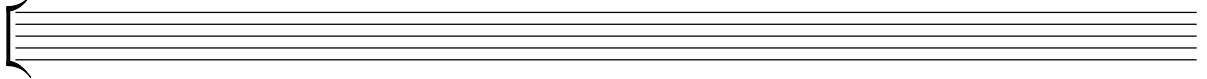


S.m.

N3.

10 "gewöhnlich gesprochen"

S.

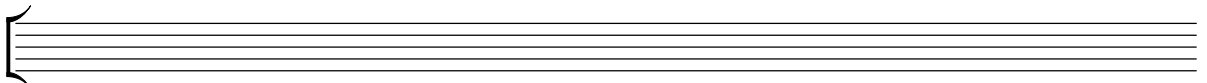


Ich seh viel mehr, mach ich die Augen zu.  
 Profanes nur sehn sie zur Tageszeit;  
 Doch wenn ich schlaf, erscheinst im Traum mir du,

3

[0:27]

S.



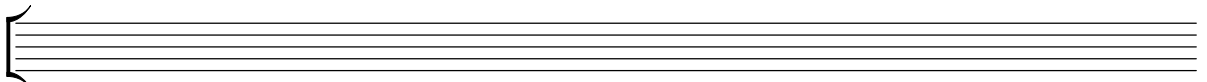
Du, dessen Schatten Schatten licht macht, sag,  
 Was zeigt dein Schattenbild für Bilderwelt,  
 Da du mehr Licht bist als der Tag bei Tag,

erhellt!

3

[0:52] Schlag

S.



Wie, sag ich, müsst mein Blick erleuchtet sein,  
 Könnt ich dich sehn in Tages wachem Licht,  
 Wenn schon bei Nacht dein schöner Schattenschein

bricht!

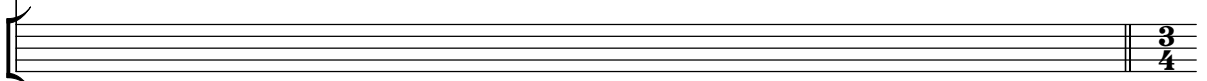
3

[1:24] Schlag

Akk.

pp

S.



Tag ist wie Nacht mir, kann ich dich nicht sehn,  
 Doch Nacht wird Tag, lässt Traum dein Bild

3

[2:42]



## N4.

1  $\text{♩} = 108$

15

Klar.in B *ff*

S-Sax. in B *ff*

Tr.in B *ff*

Psn.

Schlgz. *f* *Crot.*

Klav.

Akk. *pp* *f* *pp*

S.

Bar./Count.

17

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

Crot.

*f* *pp* *sf* *pp*



♩=76

2

21

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*p* *sff* *f* *pp*

*f* *pp*

*f* *pp* *sff* *f*

*f* *p* *f*

*wechs. Posaune*

*mf*

*f* *mp*

*f* *pp* *f*

*f* *p*

23

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Klar.in B:** Treble clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *sff*, *mf*, *pp*.
- S-Sax. in B:** Treble clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *f*, *mf*, *f*, *pp*.
- Tr.in B:** Treble clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *mp*, *pp*, *f*, *mf*, *pp*.
- Psn.:** Bass clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *mf*, *f*.
- Schlgz.:** Snare drum part with 'x' marks for hits. Dynamics: *f*.
- Klav.:** Treble and Bass clefs. Treble part starts with a half note, followed by eighth notes, and ends with a quarter note. Dynamics: *mp*, *f*, *mp*, *f*. Bass part starts with a half note, followed by eighth notes, and ends with a quarter note. Dynamics: *f*.
- Akk.:** Treble and Bass clefs. Treble part starts with a half note, followed by eighth notes, and ends with a quarter note. Dynamics: *pp*, *sff*. Bass part starts with a half note, followed by eighth notes, and ends with a quarter note. Dynamics: *pp*, *sff*, *pp*.
- S.:** Treble clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *f*, *p*, *f*.
- Bar./Count.:** Treble clef, starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics: *f*.





N5.

1  $\text{♩} = 66$   
29

Klar.in B

Musical staff for Clarinet in B. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a melodic line with a 9-measure slur and a 5-measure slur. Dynamics include *mf*, *pp*, and *mf*. A trill is marked with a wavy line above the staff.

S-Sax. in B

Musical staff for Soprano Saxophone in B. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a melodic line with a 7-measure slur. Dynamics include *mf*.

Tr.in B

Musical staff for Trumpet in B. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a melodic line with a 7-measure slur and a 3-measure slur. Dynamics include *mp* and *pp*.

Psn.

Musical staff for Piano. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a melodic line with a 7-measure slur. Dynamics include *mp*.

Schlgz.

Musical staff for Snare Drum. It features a snare drum clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a rhythmic pattern. Dynamics include *mf*. A snare drum icon is shown above the staff.

Klav.

Musical staff for Piano. It features a grand staff (treble and bass clefs), a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a rhythmic pattern. Dynamics include *mf* and *p*.

Akk.

Musical staff for Accordion. It features a grand staff (treble and bass clefs), a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a rhythmic pattern. Dynamics include *pp* and *fz*.

Bar./Count.

Musical staff for Bass/Count. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music begins with a rest, followed by a rhythmic pattern. Dynamics include *mf*.

In je - ner Nacht wo - Du nicht kamst

30

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlz.

Klav.

Akk.

Bar./Count.

*mf* *pp* *fz* *pp* *f* *mf* *6* *fz* *mf* *3* *p* *6* *mf* *pp* *f* *mf* *5* *3* *mf* *pp* *f* *f* *p* *mf* *3* *p* *5* *5* *pp* *fz* *pp* *fz* *mp*

Schließ ich nicht ein, son- dern ging oft - mals vor die Tü - re

31

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

und es reg - ne - te und ich ging wieder hi-nein

Detailed description of the musical score: The score is for page 17, starting at measure 31. It features seven instrumental parts and a vocal line. The instruments are Clarinet in B, Saxophone in B, Trumpet in B, Piano, Percussion, Drums, Keyboard, and Accordion. The vocal line is at the bottom. The music is in a key with two flats and a 4/4 time signature. The score includes various musical notations such as slurs, accents, and fingerings. Dynamics range from *mf* to *pp*. There are also some performance markings like a triangle and a circle with a vertical line.

32

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlagz.

Klav.

Akk.

Bar./Count.

*fz* *mf* *f* *pp* *fp*

*fz* *mf* *f* *mf*

*mf* *f*

*fz* *mf* *f*

*pp* *f*

*p* *f*

*p*

*p* *f*

*p* *f*

und es reg - ne - te und ich ging wieder hinein

2 S.m. 3 A tempo ♩ = 66

33

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mf* *pp* *mf* *mp* *p* *mf* *p* *mf* *pp* *sff* *mf*

*tr*

*gewöhnlich gesprochen*

Damals wußte In je - ner Nacht war es in je - nen  
 ich es nicht:  
 Aber jetzt weiß

35

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

spä-te-ren Näch- ten    Wodu nie mehr kamst, und    ich schief nicht

Detailed description of the musical score: The score is for page 20, starting at measure 35. It features seven staves: Clarinet in B (Klar.in B), Saxophone in B (S-Sax. in B), Trumpet in B (Tr.in B), Percussion (Psn.), Snare Drum (Schlgz.), Piano (Klav.), and Accordion (Akk.). The Bass/Countdown (Bar./Count.) staff is at the bottom. The music is in 2/4 and 4/4 time signatures with a key signature of three flats. Dynamics include mf, pp, fz, and mp. The lyrics are 'spä-te-ren Näch- ten    Wodu nie mehr kamst, und    ich schief nicht'. The score includes various musical notations such as slurs, accents, and fingerings.

37

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mf* *pp* *f* *mf* *f* *mf* *f* *mp* *sff* *f* *f*

9 7 5 5 6 3 7 5 6

und war - te - te schon fast nicht mehr

Detailed description: This is a page of a musical score for a band, numbered 21. It features eight staves: Clarinet in B, Saxophone in B, Trumpet in B, Piano, Drums, Keyboard, Accordion, and Baritone/Count. The music is in a key with two flats and a 4/4 time signature. The score includes various musical notations such as dynamics (mf, pp, f, mp, sff), articulation (accents), and fingerings (9, 7, 5, 5, 6, 3, 7, 5, 6). The vocal line at the bottom has the lyrics: "und war - te - te schon fast nicht mehr".

38

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mp* *f* *pp* *fz*

*mp* *f* *mp*

*mf* *f* *mf*

*mp* *f*

*f* *mp* *pp* *fz*

*f* *mf* *mf* *f*

*fz* *mp* *pp*

*mp*

A - ber oft ging ich vor die Tür

4 S.m.

39

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Crot.

Klav.

15va

cluster

Akk.

Bar./Count.

"gewöhnlich gesprochen"

Weil es dort regnete und kühl war.

*pp* *sff*

*pp* *sff*

*pp* *sff*

*pp* *sff*

*f*

*p* *sfz*

*sff*

*sff* *pp* *sff*

*p*



♩ = 88

44

Klar.in B

Musical staff for Clarinet in B. It features a melodic line with slurs and dynamic markings *p* and *pp* *< piu*.

S-Sax. in B

Musical staff for Soprano Saxophone in B. It features a melodic line with triplets and dynamic markings *pp* *< piu* and *p*.

Tr.in B

Musical staff for Trumpet in B. It features a melodic line with triplets and dynamic markings *p* and *pp* *< piu*.

Psn.

Musical staff for Percussion, showing a rhythmic pattern in the first measure and rests in the following two.

Schlgz.

Musical staff for Snare Drum. The top staff shows a melodic line with the instruction "mit Kette über die Crot. gleiten" and dynamic marking *p*. The bottom staff shows a rhythmic pattern with a snare drum icon.

Klav.

Musical staff for Piano. The top staff shows a melodic line with the instruction "am Saitenumwickler leise gleiten" and dynamic marking *p*. The bottom staff shows rests.

Akk.

Musical staff for Accordion. It features a complex melodic and harmonic line with slurs, ties, and dynamic marking *p*. Fingerings 5, 7, and 3 are indicated.

Bar./Count.

Musical staff for Bass Drum/Count. It features a melodic line with dynamic marking *f*.

und kühl war

♩ = 108 Quasi Marsch

6 ♩ = 72

47

Klar.in B *f* *p*

S-Sax. in B *f* *p*

Tr.in B *f* *pp*

Psn. *f* *pp*

Schlgz. *f* *p* Pk.

Klav. *f*

Akk. *f* *p*

Bar./Count. *mf/f*

"Zahle deklamieren"

2 3 4 A-ber nach je- nen Nächten und

Detailed description: This is a page of a musical score for a piece titled "Zahle deklamieren". The score is for a band and includes parts for Clarinet in B, Saxophone in B, Trumpet in B, Trombone, Percussion, Snare, Drum, Piano, Accordion, and Baritone/Countdown. The music is in 4/4 time and starts at measure 47. The tempo is marked as "♩ = 108 Quasi Marsch". A section starting at measure 51 is marked with a box containing the number "6" and "♩ = 72". The score features various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *mf/f* (mezzo-forte/forte). There are also articulations like triplets and a quintuplet. The Baritone/Countdown part includes the lyrics "A-ber nach je- nen Nächten und" and a countdown sequence "2 3 4".

50

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlz.

Klav.

Akk.

Bar./Count.

auch in späteren Hör-te ich wenn der Re-gen tröp-te, dei-ne Schrit-te

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds and brass: Clarinet in B, Saxophone in B, and Trumpet in B. Below these are the Percussion section (Psn.) and Snare Drum (Schlz.). The Piano (Klav.) part is shown in grand staff notation. The Accordion (Akk.) part is also in grand staff notation. The bottom staff is for the Baritone/Counters (Bar./Count.), which includes the vocal line with German lyrics. The score is divided into two measures: the first is in 2/4 time and the second is in 4/4 time. Dynamics are indicated by *sfz*, *p*, *mf*, and *pp*. Fingerings are marked with numbers 3 and 5. The lyrics are: "auch in späteren Hör-te ich wenn der Re-gen tröp-te, dei-ne Schrit-te".

52

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Pk.

Schlgz.

Klav.

Akk.

Bar./Count.

vor - der - Tür und im Wind dei - ne Stim - me

The musical score for measures 52-54 is written for a large ensemble. The instruments and their parts are as follows:

- Klar.in B:** Melodic line starting with a half note, dynamics *sfz* and *p*.
- S-Sax. in B:** Melodic line starting with a half note, dynamics *sfz* and *p*.
- Tr.in B:** Melodic line starting with a half note, dynamics *sfz* and *pp*.
- Psn.:** Bass line starting with a half note, dynamics *sfz* and *pp*.
- Pk.:** Bass line starting with a half note, dynamics *sfz*.
- Schlgz.:** Percussion part with a snare drum icon, dynamics *pp* and *f*.
- Klav.:** Piano accompaniment, dynamics *pp*.
- Akk.:** Accordion accompaniment, dynamics *sfz* and *pp*.
- Bar./Count.:** Bass line with lyrics, dynamics *mp* and *f*.

The score is in 5/4 time and has one sharp (F#) in the key signature. The lyrics are: vor - der - Tür und im Wind dei - ne Stim - me.

53

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mf* *mp* *sfz*

*sfz* *mp* *pp* *sfz* *mf* *p*

*sfz* *mf* *pp* *sfz* *mp* *pp* *sfz*

*sfz* *mp* *mf*

*sfz* *f*

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

*sfz* *pp* *sfz* *pp* *sfz*

*mf*

quais Jazz

Und dei Wei - nen an ander kal - ten Ec - ker, denn

54

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*f*

*f*

*f*

*f*

Flattzng.

*f*

*pp* *f* *f*

3 5

10

15va

*sfz*

*p*

*sfz*

*sff*

*sff* *f* *mp* *fz*

Du könn-test nicht her - ein nicht\_\_\_

56

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

"Zahle deklamieren"

Zugflöte

1 2 3 3 4

♩ = 96 7 ♩ = 76

58

Klar.in B *sfz* *ff* *g*

S-Sax. in B *ff*

Tr.in B *sfz* *f* *6*

Psn.

Schlgz. *ff* *6* *Crot.*

Klav. *sfz* *f* *str. gliss* *am Tasten* *clusterglissando* *clusterglissando*

Akk. *f* *clusterglissando* *clusterglissando*

S. *Zufglöte*

Bar./Count. *f* *3* *5* *sfz*

Da-rum-stand ich oft auf in der Nacht e

60

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

Zugflöte

Ging vor der Tür und mach - ten sie a-uf und

pp fp f

pp fp

pp fp sfz

pp fp

f

f

f

pp sfz

pp sff

f

f mp 3 f





8  $\text{♩} = 69$

66

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

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

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

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

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

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

*pp* *sfz* *pp* *pp*

*sfz* "gewöhnlich" *mf* *f*

Jetzt sind vie - le jah - re ver - gan - gen und wenn auch

68

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

Noch Re-gen tropft und Wind geht

mf p f mf f mp f p f pp <

f pp f mp f

p mf f sfz pp < f mf p f

mp sfz mp f

mp pp p f mp pp sfz

pp sfz pp

mp pp < fz

70

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*p*/  
*mp*

*mf*

*f*

*p*

*mp*

*pp*

*sfz*

*p*

*pp* "fluido"

*p*

*sfz*

*mp*

*p*

*fff*

*pp*

*fff*

*pp*

*mp*/  
*mf*

*pp*

*fp*

Wenn du jetzt kämst in der Nacht, ich weiß ich ich kenne dich nicht mehr,

72

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*sff* *f* *mp* *p* *mp* *pp* *mf*

*sff* *mf* *pp* *f* *mp*

*sff* *f* *sfz* *mp* *f*

*sff* *f* *mp* *f*

*pp* *sff*

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

*8va* *3* *3* *3* *15va* *3* *3*

*8va* *mp* *pp* *8va* *sfz* *mp* *p* *8va* *pp*

*sff* *pp* *sff* *pp* *f* *pp*

*mf* *p* *fz*

deine Stimme nicht und nicht dein Gesicht, denn

*zunehmende Clustermasse, die gleich runter-hoch bewegt geht*

74

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

es anders geworden nicht dein Gesicht, denn es

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

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

*sfz* *mp* *sfz* *pp* *f* *mf*

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

*f*

*pp* *p* *sfz* *p* *mf* *p* *mf* *p* *pp* *f*

*p* *pp* *p* *p* *sfz*

*sfz* *pp* *sfz* *pp*

*p* *sfz*

76

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

anders ge - wor - den und nicht

mp f mf f mp<sup>3</sup>

mf pp sf pp

p f mp f

f mp sfpp

sfz p pp mp

8va mp 8va pp

sfz pp

f 6

77

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

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

*f* *pp* *f* *mf*

*pp* *sff* *mp* *f*

*sff* *f* *mp* *pp*

*pp* *sff*

*pp* *mf* *sfz* *f* *p*

*p* *mp* *pp*

*sff* *pp*

dein Gesicht, denn es ist ist an - ders

78

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

ge - wor - den      Dein      Ge - sicht

Detailed description of the musical score for page 43, measures 78-81:

- Clarinet in B:** Starts with a 9-measure phrase (pp), followed by a 3-measure phrase (mf), and ends with a single note (p).
- Saxophone in B:** Features a 7-measure phrase (mp), a single note (p), a 6-measure phrase (mf), and a 6-measure phrase (pp) leading to sfz.
- Trumpet in B:** Includes a 3-measure phrase, a trill (tr) with a 5-measure phrase (pp) leading to f, and a 6-measure phrase (pp) leading to f.
- Trombone:** Features a 3-measure phrase (sff) leading to mp, and a 3-measure phrase (f) leading to sfz.
- Drums:** Shows a dynamic change from pp to sff.
- Piano:** Includes a 3-measure phrase (pp) leading to p, and a 3-measure phrase (p) leading to p.
- Keyboard:** Features a 15va line with a 3-measure phrase (pp) leading to p, and a 3-measure phrase (pp) leading to f.
- Accompaniment:** Shows a dynamic change from mp to sff.
- Bass/Counters:** Features a 7-measure phrase (mp) leading to mp, and a 7-measure phrase (mp) leading to mp.

9

79

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mf* *pp* *mf* *mp* *pp*

*mf* *pp* *mp* *pp* *mp*

*p*

*mit der Hand gedämpft solo*

Crot. arco *pp* *f*

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

*pp* *mf* *pp* *pp*

*pp* *mf*

*sff* *mp*

Aber immer noch höre ich Schritte im

81

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlz.

Klav.

Akk.

Bar./Count.

Wind Und Wei - nen im

*fz* *pp* *p* *pp* *5* *11* *p* *mf* *pp* *5* *mp* *pp* *f* *ohne Handdämpfung* *7* *pp* *p* *sfz*

Crot.

*3* *pp* *f*

*7* *p* *pp* *8va* *f* *mp* *pp* *8va* *f* *p* *pp* *3* *p*

*3* *7* *p* *pp* *8va* *sfz* *3* *mp* *p* *pp* *8va* *pp*

*pp* *mf* *pp* *8va*

*6* *"warm"* *6*

83

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

Regen und daß je-man - den he - fliegt

pp mp

p 6 mp

p 5 pp mp pp

pp mp pp piu

f pp piu pp p mf pp

Crot.

pp f

p f pp f

pp mp f

3 8va pp 8va

8va

7 5 rep. 3 5 15va 3

3 8va pp 8va

8va

7



10  $\text{♩} = 76$   $\text{♩} = 69$

87

Klar.in B *wechs. Klarinette*

S-Sax. in B *wechs. Saxophon*

Tr.in B *nehmen Sandblock*

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

(Obgleich du doch damals nicht kamst, Geliebte, und

90

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*mp* *pp* *mp* *pp* *mf* *pp*

bisb. 5

wechs. Trompette

wechs. Posaune

Pk.

*f* *pp* *f*

*ff* *f* *p* *sfz* *sff*

3 3 3 7 3 10 15va 15va

8va 8va

ich war es, der wartete -!)

92 **Λ**

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Pk.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*p*

11 ♩ = 66

Klar.in B

Musical staff for Clarinet in B. It features a 9-measure phrase starting with a *mf* dynamic, followed by a 5-measure phrase, and ends with a trill marked *pp* that transitions to *mf*. The staff is in 4/4 time and includes various articulation marks.

S-Sax. in B

Musical staff for Soprano Saxophone in B. It features a 9-measure phrase starting with a *mf* dynamic, followed by a 5-measure phrase. The staff is in 4/4 time and includes various articulation marks.

Tr.in B

Musical staff for Trumpet in B. It features a 7-measure phrase starting with a *mp* dynamic, followed by a 3-measure phrase. The staff is in 4/4 time and includes various articulation marks.

Psn.

Musical staff for Piano. It features a 7-measure phrase starting with a *mp* dynamic. The staff is in 4/4 time and includes various articulation marks.

Schlgz.

Musical staff for Snare Drum. It features a 4-measure phrase starting with a *mf* dynamic, followed by a 4-measure phrase. The staff is in 4/4 time and includes various articulation marks.

Klav.

Musical staff for Piano. It features a 5-measure phrase starting with a *mf* dynamic, followed by a 7-measure phrase. The staff is in 4/4 time and includes various articulation marks.

Akk.

Musical staff for Accordion. It features a 5-measure phrase starting with a *mf* dynamic, followed by a 5-measure phrase. The staff is in 4/4 time and includes various articulation marks.

Bar./Count.

Musical staff for Bass/Count. It features a 5-measure phrase starting with a *mf* dynamic. The staff is in 4/4 time and includes various articulation marks.

Und ich \_\_\_\_\_ will hi - na - us ge - hen



96

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

A - ber ich ste - he nicht auf

mf

pp

f

mf

f

mf

f

Crot.

mf

f

mf

f

mp

mf

sff

f

12

97

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mp* *fp* *pp*

*mp* *fp* *pp*

*mp* *fp* *pp*

*mp* *fp* *pp*

*mf* *mf*

*mp* *fp* *pp*

*p* *f*

und ge-he nicht hi - naus und seh - nichts

♩ = 76

99

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*sff* *ff* *f* *p* *f* *mp*

*clusterglissando*

*clusterglissando*

*clusterglissando*

und es kommt auch nie - mand

101

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp* *ff* *f* *p* *pp* *f* *f* *pp* *sf* *p*

9

6 7 5

Glocke

1 ♩ = 69

N6.

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

102

9

5

tr

*mp*

*pp*

*mf*

*mp*

*mp*

*pp*

*mp*

*f*

5

7

*mf*

*pp*

*mf*

*mf*

*pp*

*fz*

3

3

3

An je - nem Tag im blau - en Mond Sep - tem - ber

103

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Still un - ter ei - nem juen-gen Pflau-menba - um

Detailed description of the musical score: The score is for measures 103, 104, and 105. It features eight staves. The Clarinet in B part starts with a 9-measure rest, then plays a melodic line with dynamics *pp*, *mf*, *pp*, and *fz*. The Saxophone in B part has dynamics *mf*, *pp*, *mf*, and *pp*. The Trumpet in B part has dynamics *fz*, *mp*, *fz*, *mp*, and *pp*. The Percussion part has dynamics *mp*, *pp*, and *fz*. The Drums part has dynamics *f*, *pp*, and *mf*. The Piano part has dynamics *f*, *sfz*, *mf*, *p*, and *mf*. The Accordion part has dynamics *pp*, *mf*, *pp*, *fz*, *pp*, and *pp*. The Singer part has lyrics 'Still un - ter ei - nem juen-gen Pflau-menba - um'.

105

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Da hilt ich sie, die stil - le blei-che Lie - be

Detailed description of the musical score: The score is for a jazz-influenced piece in D major and 5/4 time. It begins at measure 105. The Clarinet in B part features a melodic line with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Saxophone in B part has a similar melodic line with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Trumpet in B part has a melodic line with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Piano part has a melodic line with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Drums part has a rhythmic pattern with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Keyboard part has a complex accompaniment with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The Accordion part has a complex accompaniment with a 9-measure phrase and a 7-measure phrase, followed by a triplet. The vocal line has lyrics: 'Da hilt ich sie, die stil - le blei-che Lie - be'.

106

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

The musical score is for measures 106 and 107. The key signature is two sharps (F# and C#), and the time signature is 3/4. The instruments and their parts are as follows:

- Klar.in B:** Starts with a *fz* dynamic, followed by *mp*, *f*, *pp*, and *mp*. It includes a trill in measure 107.
- S-Sax. in B:** Starts with *fz*, followed by *mf*, *f*, and *mf*. It features a trill in measure 107.
- Tr.in B:** Starts with *f*.
- Psn.:** Starts with *fz*, followed by *mp*. It includes a sixteenth-note run in measure 106.
- Schlgz.:** Features a snare drum icon in measure 106. Dynamics include *f*, *pp*, and *f*.
- Klav.:** The right hand starts with *mf*, followed by *f*, *p*, *pp*, *sfz*, and *p*. The left hand starts with *f*, followed by *pp*. It includes a sixteenth-note run in measure 106 and an octave sign (*8va*) in measure 107.
- Akk.:** Starts with *fz*, followed by *f*, and *pp* leading to *f*. It includes a sixteenth-note run in measure 106.
- S.:** The vocal line is mostly silent in these measures.

In meinem Arm wie einen holden Traum.

2 ♩ = 76

107

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*f* *sfz*

*f* *sfz*

*f* *sfz*

*f* *sfz*

*f* *pp* *f*

*f* *p* *sfz*

*pp* *sfz*

*p*

3  $\text{♩} = 69$

109

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Und ü - ber uns im schö - nen Som-mer him - mel

Detailed description of the musical score: The score is for measures 109-112. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 3 quarter notes = 69. The instruments and their parts are: Clarinet in B (measures 109-112, dynamics mp, pp, mf, trills), Saxophone in B (measures 109-112, dynamics mp), Trumpet in B (measures 109-112, dynamics mp, pp), Percussion (measures 109-112, dynamics mp), Snare Drum (measures 109-112, dynamics mf), Piano (measures 109-112, dynamics mf, pp, mf), Accordion (measures 109-112, dynamics mf, pp, fz), and Voice (measures 109-112, dynamics mf, lyrics: 'Und über uns im schönen Sommerhimmel').

110

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

war ei-ne Wol-ke die ich lange sah

The musical score is arranged in a system with eight staves. The top staff is for Clarinet in B, followed by Saxophone in B, Trumpet in B, Trombone, Snare Drum, Congas, Piano, and Accordion. The bottom staff is for Soprano. The key signature is two sharps (D major), and the time signature is 2/4. The score includes various dynamics (pp, mf, fz, mp, sfz, p) and articulations (tr, <fz, <mf). The Soprano part has lyrics: "war ei-ne Wol-ke die ich lange sah".

112

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*mf* *p* *f*

*p* *f*

*p* *f*

*p* *f*

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

*f* *pp* *f* *ff*

*pp*

*f* *mp*

15va 8va 8va

"quasi Jazz"

Sie war sehr weiß und ge-heur o-ben Und

♩ = 112 (Mahler, 1. Symphonie, 3. Satz)

114

Klar. in B

Musical staff for Clarinet in B, showing a half note followed by a quarter rest, then a quarter note, and finally a half note with a slur. Dynamics: *sff* and *f*.

S-Sax. in B

Musical staff for Soprano Saxophone in B, showing a half note followed by a quarter rest, then a quarter note, and finally a half note with a slur. Dynamics: *sff* and *f*.

Tr. in B

Musical staff for Trumpet in B, showing a half note followed by a quarter rest, then a quarter note, and finally a half note with a slur. Dynamics: *sff*.

Psn.

Musical staff for Trombone, showing a half note followed by a quarter rest, then a quarter note, and finally a half note with a slur. Dynamics: *sff*.

Schlgz.

Musical staff for Percussion, showing a snare drum icon and a cymbal icon. Dynamics: *pp*, *sff*, *mp*, and *f*.

Klav.

Musical staff for Piano, showing a treble and bass clef. Dynamics: *mf*, *pp*, and *sff*. Includes fingerings 7, 3, and 7, and an 8va marking.

Akk.

Musical staff for Accordion, showing a treble and bass clef. Dynamics: *sff*.

S.

Musical staff for Soprano, showing a treble clef and lyrics. Dynamics: *f*. Includes fingerings 3, 5, 5, and 5.

als ich auf-sahr war sie nie-mand da.

4  
115

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

The musical score is for measures 115, 116, and 117. It features seven staves: Clarinet in B, Saxophone in B, Trumpet in B, Percussion, Snare Drum, Piano, and Accordion. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Clarinet, Saxophone, and Trumpet parts are in treble clef, while the Percussion and Snare Drum parts are in bass clef. The Piano and Accordion parts are in bass clef. The Snare Drum part is marked with a forte (f) dynamic. The Piano and Accordion parts are marked with a mezzo-forte (mf) dynamic. The Voice part is empty.

5 ♩ = 108

118

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*pp*

*pp*

6 ♩ = 84

121

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

mit Kette über die Crot. gleiten

15va am Saitenumwickler

Seit jenem Tag sind viele, viele Monde Geschwommen still hinunter und vorbei.

7 ♩ = 69

124

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*mf* *p* *mf* *p* *f* *mp* *p* *f* *pp* *tr*

*mp* *f* *mf* *f* *p* *mp* *pp* *tr*

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

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

*mf* *pp* *mf*

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

*pp* *sfz* *pp* *pp* *pp*

*pp* *sfz* *pp*

*mp*

Die Pflaumenbäume sind wohl abgehauen Und fragst du mich, was der

126

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Crot.

Schlgz.

Klav.

Akk.

S.

Lie - be sei So sag ich dir: ich kann mich nicht

mf p f mf f mp f p f pp <

tr < f pp f mp f

p mf f sfz pp < f mf p f

mp sfz mf p sfz mp f

mp f

mp pp f p mp sfz pp

sfz pp sfz pp

sfz pp

128

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Crot.

Schlgz.

Klav.

Akk.

S.

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

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

*f* *sfz* *mp* *f*

*mf* *p* *mp*

*mp* *pp*

*mf*

*mf*

*p* *mp* *pp* *sfz* *p* *pp* "fluido" *p*

*pp* *sfz* *mp* *p*

*sfz* *pp* *sfz* *pp*

*sfz* *pp* *sfz* *pp*

*f*

erinnern Und doch, gewiß, ich weiß schon, was du meinst. Doch

7a

130

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Ihr Ge - sicht das weiß

132

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlz.

Klav.

Akk.

S.

mf p fz pp f pp mf f pp

mf p fz pp f pp mf

pp mp f mp sfz pp fz mf 3

mp 3 pp fz mf f pp

Crot. mf p f f

p sfz p pp mp pp mf sfz f p

mp mp 8va pp p 8va mp pp 8va

fff pp sfz pp

ich wirk-lich

134

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*sff* *f* *mp* *f* *mp* *p*

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

*mp* *f* *pp* *pp* *sff* *f*

*fz* *mp* *f* *p* *mp* *f* *mp*

Glocke

*p*

15va *pp* *pp* *p* *f* *mp* *p* *pp* *sfz* *mp* *f* *p*

*pp* *f* *p*

*sff* *ff*

nim-mer ich weiß nur mehr

136

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Glocke

Klav.

Akk.

S.

ich küßte es dereinst. Und auch den

8

138

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*ff* *mf* *f* *pp* *fz*

*ff* *mf* *f* *sfz*

*ff* *pp* *f*

*ff* *fz* *sfz* *fz*

*f sfppp*

*ff* *f* *mp* *f*

*mp* *8va* *sfz* *8va* *sfz*

*sff* *fz* *sff* *sff*

Kuß ich

139

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

The musical score consists of eight staves. The top staff is for Clarinet in B, followed by Saxophone in B, Trumpet in B, Percussion, Drums (Schlgz.), Piano (Klav.), Accordion (Akk.), and a Singer (S.). The score includes various musical notations such as triplets, slurs, and dynamic markings. A large bracket above the Clarinet staff spans measures 139-144, labeled with the number 10. The bottom staff is for the Singer, with the instruction 'hätt' written below it.



9  $\text{♩} = 72$

140

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

*p* *ffp* *p* *ffp* *p* *ffp* *ff* *sfz* *f* *f* *f* *pp* *ffp* *ff*

längst ver - ges - sen Wenn nicht

♩ = 108 10

142

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

die Wolke  
dagewesen wär

N6-1

N6-2

144

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

5 7 5 3

7 7 3

6 5

Crot. 5 5 3 7

*sf* *pp* *sf* *pp*

146

11 ♩ = 84 "Atemakzente"

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Crot.

Schlgz.

Klav.

Akk.

S.

*mp* *fp* *fp* *fp* *fp*

*mp* *fp* *fp* *fp* *fp*

*mp* *fp* *fp* *fp* *fp*

*mp* *fp* *fp* *fp* *fp*

*f* *f* *mp*

*mp* *fp* *fp* *fp* *fp*

*sff* *mp* *fp* *fp* *fp* *fp*

"gewöhnlich gesprochen"

Die weiß ich noch und werd ich immer wissen

\*) bei 2tem, 3tem Mal immer mehr lauter werden

149 3x

Klar.in B  
*fp fp fp* *sff* *p* *fp* *fp*

S-Sax. in B  
*fp fp fp* *sff* *p* *fp* *fp*

Tr.in B  
*fp fp fp* *sff* *p* *fp* *fp*

Psn.  
*fp fp fp* *sff* *p* *fp* *fp*

Schlgz.  
*f*  
*p*  
*mit weicher Bürste am Fell wischen*

Klav.  
*f*  
*c.s.*  
*8va*  
*sfz*

Akk.  
*fp fp fp* *p* *fp* *fp*

S.  
 her. Die Pflaumbäume blühen vielleicht noch  
 Doch jene Wolke blühte nur Minuten

12 ♩ = 69

Klar.in B

Musical notation for Clarinet in B, measures 158-161. The staff shows a melodic line with dynamics *pp*, *mp*, and *pp*. There are accents and a trill (tr) in measure 159. Fingerings 5, 6, and 9 are indicated above the notes.

S-Sax. in B

Musical notation for Soprano Saxophone in B, measures 158-161. The staff shows a melodic line with dynamics *pp* and *mp*. Fingerings 5 and 5 are indicated above the notes.

Tr.in B

Musical notation for Trumpet in B, measures 158-161. The staff shows a sustained note with the instruction *dal niente*.

Psn.

Musical notation for Percussion, measures 158-161. The staff shows a sustained note with the instruction *dal niente*.

Schlgz.

Musical notation for Snare Drum, measures 158-161. The staff shows a snare drum part with dynamics *pp* and *p*.

Klav.

Musical notation for Piano, measures 158-161. The staff shows a piano part with dynamics *p* and *f*, and the instruction *Metallblock*.

Akk.

Musical notation for Acoustic Guitar, measures 158-161. The staff shows an acoustic guitar part with dynamics *p*.

S.

Musical notation for Voice, measures 158-161. The staff shows a vocal line with lyrics "und als ich" and dynamics *p*. A triplet of notes is marked with a '3' above it.

♩ = 108

160

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

mp 5

pp

pp 11 p

mf

p 5

p

dal niente

f

3

8<sup>va</sup> sfz

dal niente

mp

f

auf - sah Wind

♩ = 69

Klar.in B

Musical score for Clarinet in B, Saxophone in B, and Trumpet in B. The Clarinet part (top staff) features complex rhythmic patterns with dynamics *pp*, *mp*, and *pp*. The Saxophone part (middle staff) includes trills and dynamics *pp*, *mf*, *pp*, and *p*. The Trumpet part (bottom staff) has dynamics *mp*, *pp*, and *pp*. Fingerings and slurs are indicated throughout.

Psn.

Schlgz.

Musical score for Snare Drum and Conga. The Snare Drum part (top staff) has a circled note and dynamics *p*. The Conga part (bottom staff) has dynamics *p*.

Klav.

Musical score for Piano. The right hand (top staff) includes dynamics *p*, *pp*, *sfz*, *f*, *mp*, *pp*, *f*, *p*, and *pp*. The left hand (bottom staff) includes dynamics *pp*, *sfz*, *mp*, and *p*. Fingerings and slurs are indicated.

Akk.

Musical score for Accordion, consisting of two empty staves.

S.

Musical score for Soprano, featuring a single note with dynamics *<sub>p</sub>*.

164

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

bisb. 5

*pp* *mp* *pp*

*pp* *p* *pp*

*p* *mf* *pp*

*f*

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

*pp* *8va* *sfz* *mp* *3*

*sf* *sfz*

e

## N7.

S.m.

165 *"gewöhnlich gesprochen"*

S.

Ich will mit dem gehen, den ich  
liebe.

Ich will nicht ausrechnen,  
was es kostet.

Bar./Count.

Ich will mit dem gehen, den  
ich liebe.

Ich will nicht ausrechnen,  
was es kostet.



N7

[0:36]

S.

Ich will nichth nachdenken, ob  
es gut ist.

Ich woll nicht wissen, ob er  
nicht liebt.

Bar./Count.

Ich will nichth nachdenken,  
ob es gut ist.

Ich woll nicht wissen, ob er  
nicht liebt.



N7 [1:11]

S.

Ich mit ihm gehen,  
den ich liebe.

Bar./Count.

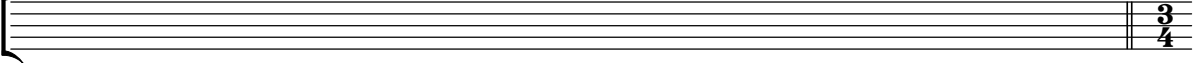
Ich mit ihm gehen,  
den ich liebe.



N7 [4:10]

## N8.

**S.m.**  
166 *"gewöhnlich gesprochen"*

Bar./Count. 

Weh, was für Augen gab die Liebe mir,  
 die vor dem wahren Anblick nicht bestehn?  
 und täten sie's, welch Urteil bliebe mir,  
 das flasch erfindet, was sie richtig sehn?  
 Wenn lieblich ist, was meine Augen narrt,  
 wie kann sie Welt dan sagen, es sei schlecht?  
 wenn nicht, so wird Liebe offenbart,  
 die Augen meiner Liebe sehn nicht recht.  
 Ach, wie vermöchten Augen wahr zu sehn,  
 die Liebe quält mit Wachen und mit Weinen?  
 Kein Wunder, daß sie in die Irre gehn-  
 die Sonne selbst kann erst im Klaren scheinen.



1 A tempo ♩ = 66

N9.

167

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

170

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

The musical score for measures 170-172 includes the following parts and dynamics:

- Klar.in B:** Dynamics *pp*, *p*, *pp*
- S-Sax. in B:** Dynamics *sfz mf*, *p*
- Tr.in B:** Dynamics *p*, *f*, *pp*, *pp*, *p*
- Psn.:** Rest
- Schlgz.:** Dynamics *pp*, *piu*; instruction "mit Bürste wischen"; Dynamics *mp*, *mp*
- Klav.:** Dynamics *f*, *pp*, *f*, *pp*, *f*; includes trills and fingerings (3, 5, 8va)
- Akk.:** Dynamics *pp*, *p*, *mf*, *p*, *mf*, *pp*
- S.:** Rest
- Bar./Count.:** Rest

173

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*p*

*sfz f* *pp* *p* *pp*

*f* *pp* *p*

*p/ mp*

*p* *mp* *mp*

mit Bürste wischen

*p* *f* *sfz*

*p* *mf*

*mp*

von dir ging

Als ich nach-her von dir ging

175

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*fz* *f* *pp* *sff*

*f* *pp* *fz* *f*

*fz* *f* *pp* *mf* *sfz*

*mp* *f*

*mp* *pp* *sff* *f*

Sah ich, wie ich sehn anfang

*mp* *mf*

An dem gro - ßen Heu - te la - u - te lus - ti - ge leu - te

2

177

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

The musical score is for measures 177-180 in 4/4 time. The instruments and their parts are as follows:

- Klar.in B:** Treble clef, starting with a *ff* dynamic, moving through *mf*, *f*, *pp*, and ending with *fz*. It features several triplet markings.
- S-Sax. in B:** Treble clef, starting with *ff*, moving to *f*, and ending with a trill (*tr*) and *fz*. It includes a quintuplet marking.
- Tr.in B:** Treble clef, starting with *f*, moving to *pp*, and ending with *fz*. It features a trill and a quintuplet.
- Psn.:** Bass clef, starting with *ff*, moving through *fz*, *sfz*, and ending with *fz*. It features triplet markings.
- Schlgz.:** Snare drum part, starting with *pp* and ending with *fz*.
- Klav.:** Grand staff (treble and bass clefs). Treble clef starts with *ff*, moving to *f*, *mp*, and ending with *f*. Bass clef starts with *mp*, moving to *sfz*. Includes markings for 15va, 8va, and 8va.
- Akk.:** Grand staff with a whole rest in both staves.
- S.:** Vocal line with a whole rest.
- Bar./Count.:** A single bar line with a whole rest.

3

178

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

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

*pp* *p* *mp* *sfz*

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

*mp*

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

*mp*

*mf* *f* *pp* *f*

*pp* *fz* *pp* *fz* *pp* *fz* *f*

*f*

*mp*

Und seit je - ner A-bend stund

Weißt | die ich mei - ne  
schon

180

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sf*

*f* *pp* *sf*

*sf*

*pp* *sf*

*f*

*mp* *f*

*f* *pp* *fz* *pp*

*mf*

5 6 11 3 3 5 11 6 3 5 3

Und geschicktere Beine.

habich ei - nenschö-nenMund

♩ = 69

181

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*f* *sfpp* *f*

*f* *sfpp* *f*

*f* *sfpp* *f*

*f*

*mp* *f* *mf*

*mf* *mf*

*fz* *pp* *fz* *pp* *sf* *ff*

*mf*

seit ich so\_ fühlt Strauch und Wie - se

Grü-ner ist Ba - um und Strauch und

183

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp* *f* *pp* *f*  
*fz* *f* *pp* *f*  
*mp* *f*  
*mp* *f* *mf*  
*f* *pp* *f*  
*f* *pp* *fz*

5 6  
 3 3 3  
 5 3 3  
 8<sup>va</sup> 3

Wenn ich's mich gie - ße

Wasser schöner kühl

4  $\text{♩} = 76$

184

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*

*f* *pp* *f* *pp*

*f* *pp* *pp* *fff*

*f* *pp* *f*

*f* *pp* *f*

*clusterglissando*

*clusterglissando*

*clusterglissando*

186

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Crot. *über allen chaotisch runtergleiten, dann gleich nach oben gehen*

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sfz* *ff* *pp* *ff* *pp*

*sfz* *ff* *pp* *ff* *pp*

*sfz* *f* *pp* *f* *pp*

*sfz* *pp*

*f* *sfz*

*f* *pp* *f* *pp*

*f* *pp* *f* *pp*

5

3

6

7

5

5

5

5 ♩ = 80

188

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sff* *mp*

*sff* *mp*

*sff* *p*

*sff* *p*

Bck. auf der Pk. *pp* *f* *p* *mp* *mp*

*mp*

*sff* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Balgakzente

191

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*mf* *f* *ff*

*mf* *f* *ff*

*mp* *mf* *f*

*mp* *mf* *f*

*mf* *f*

Bck. auf der Pk.

*pp* *st.* *f*

*mf* *f*

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

6 ♩ = 72

193 *"gesprochen"*

Klar.in B  
 jeder Mensch *pp* je-der *mf*

S-Sax. in B  
*"gesprochen"*  
 je-der hat ein zwei-tes *mf*

Tr.in B  
*"gesprochen"*  
 jeder hat ein zwei-tes Gesicht in

Psn.  
*mp* *p* je-der Gesicht der Men - ge

Schlgz.  
*mf* *sfz* *mf* *pp*  
*"gesprochen"*  
 Mensch hat zwei - tes Gesicht

Klav.  
*f* *"gesprochen"*  
 Mensch hat zwei - tes Gesicht

Akk.  
*"gesprochen"*  
 Mensch ein Gesicht *pp* *fz*

S.

Bar./Count.

*wischen Fell.*

*mit dem Finger die Saite abdämpfen*  
 C.S. 15va

195

Klar.in B  
in der Menge schimmert es a - uf

S-Sax. in B  
diesen An-schein tröst

Tr.in B  
derMen - ge schim - mert es auf hat die-sen *mp*

Psn.  
schim - mert es auf hat die-sen der trügt

Schlgz.  
*wischen Fell.*  
*f sfz f pp f*

Men-ge schimmert es auf hatdiesen An-schein

Klav.  
*pp mf f je-der mf p mf*

Akk.  
es auf hat die-sen Anschein *pp fz*

S.

Bar./Count.

7

197

Klar.in B

Musical staff for Clarinet in B. The staff contains a melodic line with a dynamic marking of *mp* over *p*. The notes are mostly sustained, with some movement in the second measure.

S-Sax. in B

Musical staff for Soprano Saxophone in B. The staff contains a melodic line with a dynamic marking of *mp* over *p*. The notes are mostly sustained, with some movement in the second measure.

Tr.in B

Musical staff for Trumpet in B. The staff contains a melodic line with a dynamic marking of *p*. The notes are mostly sustained, with some movement in the second measure.

Psn.

Musical staff for Piano. The staff contains a melodic line with a dynamic marking of *p*. The notes are mostly sustained, with some movement in the second measure.

Schlgz.

Musical staff for Drums. The staff contains a rhythmic pattern with a dynamic marking of *p*. The pattern consists of eighth notes and rests.

Klav.

Musical staff for Piano. The staff contains a complex melodic and harmonic line with various dynamics including *mp*, *pp*, and *f*. It features triplets and a 5/8 measure.

Akk.

Musical staff for Accordion. The staff contains a harmonic accompaniment with a dynamic marking of *p*. The notes are mostly sustained.

S.

Musical staff for Singer. The staff contains a vocal line with lyrics. The lyrics are: "Wenn du mich lustig machst" and "Jetzt". The dynamic marking is *mf*.

Bar./Count.

Musical staff for Bass. The staff contains a bass line with a dynamic marking of *mp*. The notes are mostly sustained.

Wenn du mich lustig machst

Dank denk ich manch- mal

♩ = 69

199

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sff* *pp* *f*

*sff* *f* *pp*

*f*

*sff* *mf*

*mf* *f*

*mf* *f*

*sff* *pp*

könnst ich ster - ben

Bis an mein End.

Dann war ich glücklich

Wenn

201

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp fz f pp*

*f pp*

*pp fz*

*pp mf*

*f*

*f*

*mp mf*

*fz pp fz pp fz f*

du dann alt bist

du an mich denkst Seh

*fp p fp mp*

Und Das

203

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*sff ff mf ff sfp sff*

*f ff sfp sff*

*f sfpp sff*

*f fz sfz f*

*pp sff*  
Bck. auf der Pk.

*pp f*

*ff f mp p f sfz*

*p sfz pp < fp*

*f pp < fz pp < fz*

ich wie heut \_\_\_\_\_ aus Und hast ein Lieb - chen

*fp f*

ist \_\_\_\_\_ noch jung

♩ = 76

205

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp* ————— *ff*

*pp* ————— *ff*

*f* ————— *pp*<

*pp* ————— *f*

*clusterglissando*

*pp* ————— *clusterglissando* *ff*

*clusterglissando*

*pp* ————— *clusterglissando* *ff*

9

5

*tr* ~ ~

8 ♩ = 72

206 "gesprochen"

Klar.in B  
 jeder Mensch *pp* je-der *mf*

S-Sax. in B  
 je-der hat ein zwei-tes *mf*

Tr.in B  
 jeder hat ein zwei-tes Gesicht in

Psn.  
*mp* *p* je-der Gesicht der Men - ge

Schlgz.  
*mf* *sfz* *mf* *pp*  
 Mensch hat zwei - tes Gesicht

Klav.  
*f* "gesprochen"  
 Mensch hat zwei - tes Gesicht

Akk.  
 Mensch ein Gesicht *pp* *fz*

S.

Bar./Count.

208

Klar.in B  
 in der Menge nehmen Zugflöte  
 schim-mert es a - uf

S-Sax. in B  
 diesen An-schein nehmen Zugflöte

Tr.in B  
 derMen - ge schim - mert es auf hat die-sen *mp*

Psn.  
 schim-mert es auf hat die-sen der trägt

Schlgz.  
*wischen Fell.*  
*f sfz f pp f*  
 Men-ge schimmert es auf hatdiesen An-schein

Klav.  
*pp mf f mf*  
 je-der

Akk.  
 es auf hat die-sen An-schein *pp fz*

S.

Bar./Count.

9 ♩ = 120

210 Zugflöte

Klar.in B *f* wechs. Klarinette *pp*  $\leq$

S-Sax. in B *f* wechs. Saxophon *pp*  $\leq$

Tr.in B nehmen Zugflöte *f* Zugflöte

Psn. nehmen Zugflöte *f* Zugflöte

Schlgz. *pp* *sff*

Klav. *p* *p*

Akk. *pp*

S. *p*

Bar./Count. *p*

212

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*mp*

*p*

*fp*

*pp*

*sf*

*f*

*p*

*fp*

*fz*

*f*

Sieben Rosen hat der Strauch

Sechs gehör'n dem Wind

ich

Aber eine bleibt, daß auch

♩ = 96  
216

10

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

The musical score consists of several staves. The top four staves (Klar.in B, S-Sax. in B, Tr.in B, Psn.) feature melodic lines with triplets and a dynamic marking of *mf*. The Snare Drum staff (Schlgz.) shows a rhythmic pattern with 'x' marks for hits and '0' for rests. The Piano (Klav.) and Accordion (Akk.) parts provide harmonic support with chords and a dynamic marking of *mf*. The Singer (S.) part has lyrics: 'noch eine find. Sechsmal bleibe fort Doch'. The Bass/Count (Bar./Count.) part has lyrics: 'Sieben Male ruf ich dich'. A bell icon is placed above the first measure of several parts.

219

Klar.in B *mf* wechs. Klarinette

S-Sax. in B *mf* wechs. Saxophone

Tr.in B *mf* wechs. Trompete

Psn. *mf* wechs. Posaune

Schlgz. *pp* *f*

Klav. *f* *sfz* wechs. Klavier

Akk. *mf* wechs. Akkordeon

S. beim siebten Mal, versprich Komme auf ein Wort.

Bar./Count.

111 ♩ = 69

222

Klar.in B *p/mp*

S-Sax. in B *p/mp*

Tr.in B *p*

Psn. *p*

Schlgz. *mp*

*p/mp* *pp* *p/mp*

Klav. Metallblock *p* *f*

Akk. *p*

S. *mp*

Bar./Count.

Die liebs-te gab\_ mir ei-nen Zweig Mit gel-ben Laub da - ran

12



225

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

Das Jah-res geht zu En-de Die Lie-be fängt es an

1

N10.

228

Klar.in B

S-Sax. in B

Tr.in B

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

C.S.

N9-10

232

Klar.in B

S-Sax. in B

Tr.in B

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

S.S.

N9-10

235

Klar.in B

S-Sax. in B

Tr.in B

*p*

*sff* *pp* *f*

N9-10

236

Klar.in B

S-Sax. in B

Tr.in B

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

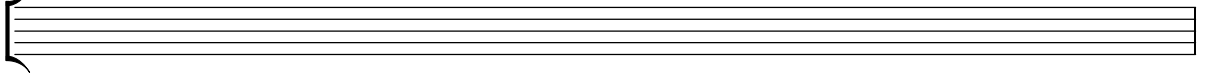
*mf*

N9-10

**2** S.m.

238

Bar./Count.



Mein Herz schloss mit dem Auge diesen Pakt:

ein jedes hilft dem andern aus der Not,

zum Beispiel falls das Auge Hunger packt,

das Herz an Seufzern zu ersticken droht.

Will sich mein Aug von deinem Bild ernähren,

dann bittet es zum Mahl mein Herz zu sich.

Dafür darf's auch als Herzens Gast verkehren,



N9-10

**3** A tempo ♩=72

239

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Akk.



N9-10

243

Klar.in B  
S-Sax. in B  
Tr.in B  
Psn.  
Schlgz.  
Akk.

*fz* *f* *mf* *fp* *fp*

N9-10

**4** S.m.

245

Klar.in B  
S-Sax. in B  
Tr.in B  
Psn.  
Schlgz.  
Akk.  
Bar./Count.

*fp fp fp fp f*  
*fp fp fp fp f*  
*fp fp fp fp f*  
*fp fp fp fp mf*  
*f*  
*fp fp fp fp*

"gewöhnlich gesprochen"

Sei's bloß dein Bild, sei's Liebe tief hier drinnen,  
bist du nicht da, so bist du doch bei mir,

N9-10

**5** A tempo  $\text{♩} = 72$

247

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Akk.

S.

Bar./Count.

denn den Gedanken kannst du nicht entrinnen, ich bin bei ihnen, und sie sind bei mir.



N9-10

**6** S.m.

251

"gewöhnlich gesprochen"



S.

Und schlafen sie, seh ich dein Bild erneut, es weckt mein Herz, was Herz und Auge freut.

Bar./Count.



N9-10

N11.

A tempo ♩ = 72

252

Klar.in B

S-Sax. in B

Melodika

*mp*

Melodika

*mp*

N11

257

Klar.in B

S-Sax. in B

Schlgz.

Melodika

*mf*

5

*p*

Melodika

*mf*

*p*

3

N11

1 ♩ = 80

♩ = 76

261 Melodika

Klar.in B

S-Sax. in B

Schlgz.

*pp*

*p*

*p*

S.

Als wir

Bar./Count.

ich tauchte unter

N11

265

S.

Bar./Count.

und etwas drückt auf meine Brust, als  
würde Wasser aus meinem Körper  
gepumpt, ich sinke tiefer, stramble,  
schrei,

a-ber Schluck nur wei-  
unangenehm



2

269

S.

Bar./Count.

zerfielen einst in Du ich Und unsere Betten HIER und DORT

-ches Wasser schlucke und und -kei-ne Luft mehr ich

flustern



272

S.

Bar./Count.

Ernannten wir ein unauffällig Wort Das

ich fühle die Glieder und Muskeln bereits schwach,  
zu schwach auf-



275

S.

Bar./Count.

sollte heißen: ich be-rüh-re Dich

zu-ta-u-chen das das kann ja wirklich nicht sein,



277

S. *<mf pp fz* Es — Es scheint: solch Redens Freude sei ge - ring

Bar./Count. *pp fz "flustern"* nicht sein, ich ich ich will das nicht

N11

279

S. *pp fz* Denn das Berühren selbst ist unersetzlich Doch — wenigstens wurd »sie« so unverletzlich

Bar./Count. *mp f p* Luft holen, mit aller Kraft weg hier es wird spät die Kraft sich bewegen,

N11

283

S. *p fz sfz* Und auf aufgespart wie ein gepfändet Ding.

Bar./Count. *mp mf f* schwin - det häm - mert sich in mir hast

N11

285

S. *p fz sfz* Blieb e zugeeignet und wurd doch War entzogen

Bar./Count. *f mf* du Gedanken in diesem Wirbel, Glucksen, rasenden Stru-del

N11

4

287

S. *p* < *ff* *f*

bra-u-chen und war doch ent-zo-gen war\_\_\_ wohl nicht da doch

N11

289

S. *p* < *mf* *f*

wenigstens nicht Und wenn um uns die frem - den  
fort

N11

291

S. *p* *mf* *f*

Leute standen Gebrauchten dieses Wort Und wuss - ten doch  
wir geläufig

N11

294

S.

wir

N11

5

295

Klar.in B

Musical staff for Clarinet in B. It features a melodic line with dynamics *p*, *pp*, *mp*, and *f*. There are fingerings for 3 and 5, and a slur over a five-note run.

S-Sax. in B

Musical staff for Soprano Saxophone in B. It features a melodic line with dynamics *p* and *f*.

Tr.in B

Musical staff for Trumpet in B. It features a melodic line with dynamics *p* and a five-note run with a slur.

Psn.

Musical staff for Trombone. It features a melodic line with dynamics *p*.

Pk.

Schlgz.

Musical staff for Percussion. It includes a snare drum part with dynamics *pp* and *p*, and a cymbal part with a *pp* dynamic.

Klav.

Musical staff for Piano, showing both treble and bass clefs. It is currently empty.

Akk.

Musical staff for Accordion, showing both treble and bass clefs. It features a chordal accompaniment with dynamics *p*.

S.

Musical staff for the singer. It starts with a *sf* dynamic and includes the lyrics "wir waren uns gewogen."

Bar./Count.

Musical staff for Bass/Count. It features a bass line with a *sf* dynamic.

noch jedes Mal, wenn ich im Traum sterbe, die Beine wegsacken oder das Herz stehen

298

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

*mp* *fff*

*mp* *fff*

*mp* *fff p*

*mf* *mp* *fff*

Pk. *p* *mf*

*f* *pp*

Bck. auf der Pk.

*mp* *fff* *pp*

*p* *piu* *mp*

bleibt der Druck im Kopf wird kein Schrei sich löst da  
unerträglich

301

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Bck. auf der Pk.

Klav.

Akk.

Bar./Count.

*mf* *sff* *f* *mf*

*mf* *sff* *f*

*sff* *f*

*mp* *sff*

*f*

*gl.* *fp*

*sff* *f*

*mp* *f* *mp*

ein eigenartiges  
Unverständnis nebn

der Angst

eine Absurdität,

bis

303

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

Bar./Count.

zu let-zen Mal wenn ich

304

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Bck. auf der Pk.

Klav.

Akk.

Bar./Count.

end - lich den Kopf hochreiß

*p* *mp* *p* *pp* *mf* *fz* *sfz*

6 ♩ = 76

Klar.in B

Musical notation for Clarinet in B, measures 306-308. Dynamics: *sff*, *ff*, *pp*, *ff*. Includes fingerings 5 and 5.

S-Sax. in B

Musical notation for Saxophone in B, measures 306-308. Dynamics: *sff*, *ff*, *pp*, *ff*. Includes fingering 9.

Tr.in B

Musical notation for Trumpet in B, measures 306-308. Dynamics: *sff*, *f*, *pp*. Includes fingerings 6, 5, and 5.

Psn.

Musical notation for Percussion, measures 306-308. Dynamics: *sff*.

Schlgz.

Musical notation for Snare Drum (Schlgz.), measures 306-308. Includes 'Bck. auf der Pk.' and 'Crot.' markings. Dynamics: *f*, *pp*, *sff*.

Klav.

Musical notation for Piano (Klav.), measures 306-308. Includes 'clusterglissando' markings. Dynamics: *f*, *pp*, *f*. Includes fingering 5.

Akk.

Musical notation for Accordion (Akk.), measures 306-308. Includes 'clusterglissando' markings. Dynamics: *f*, *pp*, *f*. Includes fingering 5.

Bar./Count.

Musical notation for Baritone/Counting (Bar./Count.), measures 306-308. Dynamics: *f*. Includes lyrics: 'und aus dem Fen - ster'.

308

Klar.in B *sff* *pp* *fp* *pp*

S-Sax. in B *pp* < *fz* *pp* < *fz* *pp* *fp* *pp*

Tr.in B *pp* < *fz* *pp* < *fz* *pp* *fp* *pp*

Psn. *pp* < *fz* *pp* < *fz* *pp* *fp* *pp*

Schlgz. Pk. *pp* *fz* *f*

Klav. c.s. *8va sfz* *mf* *sfz*

Akk. *pp* *fz* *pp* *fz* *pp* *fz* *pp*

Bar./Count. *fz* *sfz*

2 Messer *an einander schnell gleiten*



N12.

*rall.*

314 ♩ = 92

**Klar.in B**  
Musical staff with treble clef, 7/8 time signature. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *f*. Fingerings: 3, 5, 5, 6, 5, 5, 7, 7.

**S-Sax. in B**  
Musical staff with treble clef, 7/8 time signature. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *f*. Fingerings: 3, 5, 5, 6, 5, 5, 7, 7.

**Tr.in B**  
Musical staff with treble clef, 7/8 time signature. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *f*. Fingerings: 3, 5, 5, 6, 5, 5, 7, 7.

**Psn.**  
Musical staff with bass clef, 7/8 time signature. Contains rests.

**Schlz.**  
Musical staff with bass clef, 7/8 time signature. Includes a snare drum (P.) and a circle with a dot. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *f*.

**Klav.**  
Musical staff with grand staff (treble and bass clefs), 7/8 time signature. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *f*. Fingerings: 3, 5, 5, 6, 5, 5, 7, 7.

**Akk.**  
Musical staff with grand staff (treble and bass clefs), 7/8 time signature. Starts with a fermata, then a series of sixteenth-note triplets and sixteenth notes. Dynamic marking: *ff*. Includes an 8va marking.

**Bar./Count.**  
Musical staff with treble clef, 7/8 time signature. Contains rests.

♩ = 88

1 ♩ = 80

317

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Pk.

Schlgz.

Bck.

Klav.

Akk.

S.

Bar./Count.

*mf* *p*

*mf* *p*

*mp* *pp*

*p*

*pp* *mf*

*p*

*pp* *p*

*p*

Melodika

Melodika



♩ = 72  
325

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp* *piu* *p*

*p*

*p*

*pp*

Crot. *p* *pp* *piu*

häng.Bck. arco *pp* *piu*

Metallblock *p* *pp* *piu*



333

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*p* *pp* *mf* *p* *fz* *pp*

arco alle Töne nacheinander

Crot.

häng.Bck arco

Metallblock

*pp* *mf* *p* *fz* *pp* *p* *pp*

s.s.

gliss.

3

Melodika

♩ = 72  
337

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*p*

**5** **6** S.m.

342

Klar.in B

S-Sax. in B

Tr.in B

Psn.

Schlz.

Klav.

Akk.

S.

Bar./Count.

*pp* *p*

*pp* *p*

*pp* *p*

wechs. Alt Saxophon in Es

S.S.

Bck. auf der Pk.

*pp* *mp*

Metallblock

*p* *f*

*mf*

Melodka

*pp* *mf*

"gewöhnlich gesprochen"

Nur eines möchte ich nicht: dass du mich fliehst.  
 Ich will dich hören, selbst wenn du nur klagst.  
 Denn wenn du taub wärest, braucht ich, was du sagst

N13.

A tempo ♩ = 100 1

346 [1:36] 40

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlz.

Klav.

Akk.

S.

\*) schalten und schlaten die Signal Taschenlampe aus, wie Signale

\*) schalten und schlaten die Signal Taschenlampe aus, wie Signale



393

Klar.in B

Musical staff for Clarinet in B, showing a melodic line with eighth and sixteenth notes.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat, featuring a sustained note with a dynamic marking of *f*.

Tr.in B

Musical staff for Trumpet in B, showing a sustained note with a dynamic marking of *mf*.

Psn.

Musical staff for Percussion, showing rhythmic patterns with dynamic markings of *f*, *mp*, *sfz*, and *f*.

3 Tom-tom

Musical staff for 3 Tom-toms, showing a rhythmic pattern of eighth notes.

Schlgz.

Musical staff for Snare Drum, including the instruction "häng. Bck." and dynamic markings of *pp* and *f*.

Klav.

Musical staff for Piano, showing a complex chordal accompaniment.

Akk.

Musical staff for Accordion, showing a complex chordal accompaniment with a dynamic marking of *f*.

S.

Musical staff for Soprano, which is currently empty.

395

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

3 Tom-tom

Klav.

Akk.

S.

*mf*

*sfz* *mf*

*mp*

*pp*

*f* *mp* *f*

*mf* *sfz* *sfz*

*mf*

und wenn du stimm wärst brauch ich ich du siehst

397

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz. 3 Tom-tom

Klav.

Akk.

S.

und wenn du blind wärest möchte ich dich doch sehr

Detailed description of the musical score: The score is for measures 397-400. It features seven staves. The Clarinet in B (Klar.in B) starts with a rest, then plays a melodic line with dynamics *sfz*, *mf*, and *f*. The Alto Saxophone in E-flat (A-Sax. in Es) plays a melodic line with dynamics *mp* and *mf*. The Trumpet in B (Tr.in B) has a rest in the first measure, then enters with a melodic line and a dynamic of *f*. The Percussion (Psn.) part has a complex rhythmic pattern with dynamics *fz*, *sfz*, *mf*, *mp*, and *sfz f*. The 3 Tom-toms (Schlgz.) play a steady rhythmic pattern. The Piano (Klav.) part has a complex accompaniment with dynamics *mp* and *f*. The Accordion (Akk.) part is empty. The Voice (S.) part has the lyrics 'und wenn du blind wärest möchte ich dich doch sehr'.

399

Klar.in B

Musical staff for Clarinet in B. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

Tr.in B

Musical staff for Trumpet in B. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

Psn.

Musical staff for Percussion. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

Schlgz.

Musical staff for Snare Drum. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mf* (mezzo-forte). Above the staff, the text "häng. Bck." is written, and "3 Tom-tom" is written above the second phrase.

Klav.

Musical staff for Piano. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

Akk.

Musical staff for Accordion. The staff contains a melodic line with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end of the first phrase. The second phrase begins with a dynamic marking of *mp* (mezzo-piano).

S.

Musical staff for Singer. The staff contains a melodic line with a dynamic marking of *f* (forte) at the start. Below the staff, the lyrics "Du bist mir" are written.

401

Klar.in B

Musical staff for Clarinet in B. It features a melodic line starting with a dynamic marking of *f sfz*, followed by a section marked *pp* and ending with *sff*. An accent (^) is placed over the first note.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. It features a melodic line starting with a dynamic marking of *f*, followed by a section marked *pp* and ending with *sff*. An accent (^) is placed over the first note.

Tr.in B

Musical staff for Trumpet in B-flat. It features a melodic line starting with a dynamic marking of *f*, followed by a section marked *pp* and ending with *sff*. An accent (^) is placed over the first note.

Psn.

Musical staff for Piano. It features a complex rhythmic accompaniment with dynamic markings of *f*, *mf*, *sfz f pp*, and *sff*.

3 Tom-tom

Musical staff for Tom-tom. It features a rhythmic pattern of eighth notes.

Schlgz.

Musical staff for Snare Drum. It features a rhythmic pattern with a dynamic marking of *p < f*. The instruction "häng.Bck." is written above the staff.

Klav.

Musical staff for Piano. It features a complex accompaniment with dynamic markings of *sfz*, *mp*, *f*, and *p* transitioning to *f*.

Akk.

Musical staff for Accordion. It features a complex accompaniment with dynamic markings of *sff*, *p*, and *sff*.

S.

Musical staff for the Singer. It features a vocal line with a triplet of eighth notes and a dynamic marking of *f*.

bei - gesellt als mei - ne Nacht



3 ♩ = 96

408

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

mf p f mf pp f

mf p f mf f

mp p f sfz p fz pp fp

mp sfz mp sfz mp

pp fz pp sff

pp mf

mp f

mp f p

10

3

6

tr

häng. Bck.

5

4  $\text{♩} = 100$

410

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

3 Tom-tom

Schlgz.

häng.Bck.

Klav.

Akk.

S.

*p* *f* *sfp* *fp* *f* *mf*

*p* *f* *sfp* *fp* *f* *mf*

*p* *f* *sfp* *fp* *f* *mf*

*p* *f* *sfp* *fp* *f* *mf*

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

*pp* *fz* *pp* *fz*

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

*sfp* *f* *sfp* *f* *sfz*

*f*

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

So gilt kein „Lass mich, bn verschwunden So gilt kein  
denn ich ver -

413

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

3 Tom-tom

Schlgz.

häng.Bck.

Klav.

Akk.

S.

Ir-gend-wo und nur ein Hier

419

Klar.in B

Musical staff for Clarinet in B. The staff contains a melodic line with dynamics *mf*, *p*, and *mp sfp*. A triplet of eighth notes is marked with a '3' above it.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. The staff contains a melodic line with dynamics *mf sfz*, *p*, and *mp sfp*. A triplet of eighth notes is marked with a '3' above it.

Tr.in B

Musical staff for Trumpet in B. The staff contains a melodic line with dynamics *sfz*, *mf*, *p*, and *mp sfp*. A triplet of eighth notes is marked with a '3' above it.

Psn.

Musical staff for Percussion. The staff contains a rhythmic line with dynamics *mp*, *mf*, *p*, and *mp sfp*. A triplet of eighth notes is marked with a '3' above it.

3 Tom-tom

häng.Bck.

Schlgz.

Musical staff for Drums. The top staff is for Tom-tom with dynamics *mf*, *pp*, *mf*, and *pp*. The bottom staff is for hanging cymbal with dynamics *pp* and *fz*.

Klav.

Musical staff for Piano. The staff contains a complex melodic and harmonic line with dynamics *sfz*, *f*, *mp sfz*, *sfz*, and *f*. A fifth finger fingering is marked with a '5' above it.

Akk.

Musical staff for Accordion. The staff contains a melodic line with dynamics *f* and *sfz*.

S.

Musical staff for Soprano. The staff is currently empty.

421

Klar.in B

Musical staff for Clarinet in B. It features a melodic line with dynamics *f*, *mf*, *fz*, *sfz*, and *sfz*. There are slurs over a 7-measure phrase and a 3-measure triplet. The staff is divided into two measures.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. It features a melodic line with dynamics *f*, *mf*, *fz*, *sfz*, *mf*, and *sfz*. There are slurs over a 7-measure phrase and a 3-measure triplet. The staff is divided into two measures.

Tr.in B

Musical staff for Trumpet in B. It features a melodic line with dynamics *f*, *mp*, *fz*, *sfz*, and *sfz*. There are slurs over a 7-measure phrase and a 3-measure triplet. The staff is divided into two measures.

Psn.

Musical staff for Piano. It features a melodic line with dynamics *f*, *mp*, *fz*, *sfz*, *mp*, and *sfz*. There are slurs over a 7-measure phrase and a 3-measure triplet. The staff is divided into two measures.

häng.Bck.

3 Tom-tom

Schlgz.

Musical staff for Percussion. It includes parts for hanging cymbal (häng.Bck.) and three tom-toms (3 Tom-tom). Dynamics include *mf*, *pp*, and *fz*. The staff is divided into two measures.

Klav.

Musical staff for Piano. It features a complex accompaniment with dynamics *f*, *ff*, *mf*, and *sfz*. The staff is divided into two measures.

Akk.

Musical staff for Accordion. It features a chordal accompaniment with dynamics *p* and *f*. The staff is divided into two measures.

S.

Musical staff for the singer. It features a vocal line with dynamics *mf*. The lyrics are: "Der Dienst wird nicht ge-stri- chen". The staff is divided into two measures.



423

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

3 Tom-tom

Schlgz.

häng. Bck.

Klav.

Akk.

S.

nur ge-stun-det Du weißt es wer ge-braucht wird

Detailed description of the musical score: The score is for measures 423 and 424. It features seven staves. The Clarinet in B part starts with a half rest in measure 423, followed by notes with dynamics *mf*, *sfz*, *mf*, *sfz*, *sfz*, *mf*, and *sfz*. The Alto Saxophone in E-flat part has notes with dynamics *mf*, *sfz*, *mf*, *sfz*, and *f*. The Trumpet in B part has notes with dynamics *mp*, *sfz*, *sfz*, and *sfz*. The Percussion part has notes with dynamics *mp*, *sfz*, *pp*, *fz*, *f*, *sfz*, and *mf*. The 3 Tom-tom part has notes with dynamics *sfz* and *f*. The Snare Drum part has notes with dynamics *pp* and *mf*, with a marking 'häng. Bck.' above. The Piano part has notes with dynamics *mf*, *mp*, *f*, *sfz*, *mf*, and *sfz*. The Accordion part has notes with dynamics *f*, *mf*, *sfz*, and *sfz*. The Voice part has lyrics: 'nur ge-stun-det Du weißt es wer ge-braucht wird'.

425

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

3 Tom-tom

Schlgz.

häng.Bck.

Klav.

Akk.

S.

ist nicht frei Ich brau - che dich

7 8

427

Klar.in B

10

A-Sax. in Es

10

Tr.in B

10

Psn.

10

Schlgz.

10 3 Tom-tom

Klav.

10

Akk.

10

S.

10

dich — wie's im-mer sein Ich sa - ge ich

439

Klar.in B

Musical staff for Clarinet in B. The staff contains two measures of music. The first measure has a dynamic marking of *sfz* and a *f* marking. The second measure has a dynamic marking of *sfz* and a *f* marking.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. The staff contains two measures of music. The first measure has dynamic markings of *sfz* and *f*. The second measure has dynamic markings of *sfz*, *f*, and *mf*.

Tr.in B

Musical staff for Trumpet in B. The staff contains two measures of music. The first measure has a dynamic marking of *sfz*. The second measure has a dynamic marking of *sfz*.

Psn.

Musical staff for Percussion. The staff contains two measures of music. The first measure has dynamic markings of *sff*, *f*, and *sfz*. The second measure has dynamic markings of *f* and *sfz*.

3 Tom-tom

Schlgz.

Musical staff for Snare Drum. The staff contains two measures of music. The first measure has a dynamic marking of *f*. The second measure has dynamic markings of *sfz* and *f*. Above the staff, there are markings for "häng.Bck." (hang drum) in both measures.

Klav.

Musical staff for Piano. The staff contains two measures of music. The first measure has a dynamic marking of *sfz*. The second measure has dynamic markings of *ff*, *mf*, *sfz*, and *f*.

Akk.

Musical staff for Accordion. The staff contains two measures of music. The first measure has a dynamic marking of *f*. The second measure has dynamic markings of *sfz* and *ff*. Above the staff, there is a dynamic marking of *mp*.

S.

Musical staff for Soprano. The staff contains two measures of music. The first measure has a dynamic marking of *f*. The second measure has dynamic markings of *sfz* and *ff*. Above the staff, there are markings for "5" and "7" indicating fingerings.

sa - ge ich

Könn't auch

sa - gen wir



9 ♩ = 96

10

441

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

The musical score consists of several staves. The Clarinet (Klar.in B) part starts at measure 441 with dynamics *mp*, *ff*, *f*, *mp*, and *f*. The Alto Saxophone (A-Sax. in Es) part has dynamics *f*, *p*, *ff*, and *f*. The Trumpet (Tr.in B) part includes dynamics *f*, *mp*, *sff*, *mp*, *fz*, *pp*, and *f*. The Percussion (Psn.) part has dynamics *sfz*, *mf*, *sfz*, *f*, and *mp*. The Drums (Schlgz.) part features a 3 Tom-tom section with dynamics *pp* and *f*, and instructions "häng.Bck.". The Piano (Klav.) part has dynamics *mp*, *f*, *sff*, *mp*, and *f*. The Accordion (Akk.) part has dynamics *sff*, *f*, *mp*, *p*, *fz*, *f*, and *sfz*. The Voice (S.) part has dynamics *pp*, *f*, and *p*, with lyrics "wir\_\_ wir\_\_" and a trill.



♩ = 100  
443

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

3 Tom-tom

Schlgz.

häng.Bck

Klav.

Akk.

S.

446

Klar.in B

Musical staff for Clarinet in B. The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *p* and *sf*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat. The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *p* and *sf*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Tr.in B

Musical staff for Trumpet in B. The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *p* and *sf*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Psn.

Musical staff for Trombone. The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *p* and *sf*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Schlgz.

Musical staff for Percussion. The top staff is labeled "3 Tom-tom" and contains a rhythmic pattern of eighth notes. The bottom staff is labeled "häng.Bck." and contains a dynamic marking *p < f*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Klav.

Musical staff for Piano. The top staff contains a chordal accompaniment starting with a dynamic marking *f*. The bottom staff contains a melodic line with dynamics *p*, *f*, *sfz*, and *f*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Akk.

Musical staff for Accordion. The top staff contains a chordal accompaniment starting with a dynamic marking *p*. The bottom staff contains a melodic line with a dynamic marking *sf*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

S.

Musical staff for Singer. The staff contains a vocal line starting with a dynamic marking *sfz*. A repeat sign is present at the end of the staff, with a first ending bracket over the final measure.

Ich

N14.

♩ = 69  
463

1

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

2

467

Klar.in B

Musical staff for Clarinet in B, starting with a rest and a fermata, followed by a melodic line with a *p* dynamic marking.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat, starting with a rest and a fermata, followed by a melodic line with a *p* dynamic marking.

Tr.in B

Musical staff for Trumpet in B, starting with a rest and a fermata, followed by a melodic line with a *p* dynamic marking.

Psn.

Musical staff for Piano, starting with a rest and a fermata, followed by a melodic line with a *p* dynamic marking.

Schlgz.

Musical staff for Snare Drum, showing a rest throughout the measure.

Klav.

Musical staff for Piano, showing a rest throughout the measure.

Akk.

Musical staff for Accordion, featuring a complex accompaniment with a *p* dynamic marking and a fingering '5' indicated above the notes.

S.

"gewöhnlich gesprochen"

Liegt das große Schiff der Königin am Kai.  
Nimm die einen andern, Minnie

"gewöhnlich gesprochen"

Bar./Count.

Musical staff for Baritone/Count, showing a rest throughout the measure.

liebe deine Wunde,  
nicht die Ursache.  
töte den  
Platzhalter.

471

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

Denn dies Schiff geht nach Virginie Und die  
Liebe, und die Liebe ist vorbei.

*mp*

*mp*

*mp*

*mp*

*mp*

was hält die Klammer offen? es leckt, die Stadt färbt sich rot.  
wortlos sitzt er, hat das Feld nun für mich immer geträumt.

3 ♩ = 112

475

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

475

3 ♩ = 112

*sf*

*sf*

*sf*

*sf*

*pp* *p* *pp* *sf*

*mp*

*mp*

*sf* *p*

5

5

Wenn ich einst  
mit einem andern  
geh.

Wunde lecken, wund gelegen. geht nicht in den Schädel.  
tröpfchenweise sickert

♩ = 69  
479

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

*mp*

*pp* *mp*

*mp*

*pp*

die Nachricht aus traurigen Liedern. alles das verlängert die Frist. zerdrückt die Kehle,  
wei-nen.

4

481

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

Musical score for measures 481-485. The score includes staves for Clarinet in B, Alto Saxophone in E-flat, Trumpet in B, Percussion, Drums, Piano, Accordion, and Singer. The piano part features complex rhythmic patterns with triplets, quintuplets, and octaves. The accordion part has a *sff* dynamic marking. The percussion part includes a snare drum and a cymbal.

482

Klar.in B

A-Sax. in Es

Tr.in B

Psn.

Schlgz.

Klav.

Akk.

S.

Bar./Count.

liebe deine Wunde, nicht die Ursache. töte den Platzhalter. was hält die Klammer offen?

♩ = 112                      ♩ = 69

484

Klar.in B

Musical staff for Clarinet in B, showing a long note with a slur and a fermata, followed by a rest.

A-Sax. in Es

Musical staff for Alto Saxophone in E-flat, showing a long note with a slur and a fermata, followed by a rest.

Tr.in B

Musical staff for Trumpet in B, showing a long note with a slur and a fermata, followed by a rest.

Psn.

Musical staff for Percussion, showing rests.

Schlgz.

Musical staff for Snare Drum, showing a snare drum icon and rhythmic notation.

Klav.

Musical staff for Piano, showing rests.

Akk.

Musical staff for Accordion, showing complex chordal accompaniment with dynamics *pp* and *p*.

S.

Musical staff for Soprano, showing rests.

Bar./Count.

Musical staff for Bar/Count, showing rests.

