

Paul Hindemith
Sämtliche Werke

When lilacs last in the
door-yard bloom'd

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im Auftrag der Hindemith-Stiftung
herausgegeben von Kurt von Fischer
und Ludwig Finscher

B. Schott's Söhne, Mainz

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When lilacs last
in the door-yard bloom'd

A Requiem "For those we love"

Text von Walt Whitman

Herausgegeben von Charles Jacobs

1986

B. Schott's Söhne, Mainz

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Appendix

Walt Whitman: *When lilacs last in the door-yard bloom'd*, the original poem and the German translation by Paul Hindemith. The source of these texts is F¹, the original libretto of the work, whose reading is given herein intact, except in instances where missing letters have been indicated by apostrophes or the initial word of a line of poetry has been capitalized (variants between F¹ and the reading of the lyrics in the score of this edition, as well as errors in F¹ corrected here, are cited in the Critical Notes).

1. Baritone and Chorus

When lilacs last in the door-yard bloom'd,
And the great star early droop'd in the western sky in the night
I mourn'd and yet shall mourn with ever-returning spring.

O ever-returning spring! trinity sure to me you bring;
Lilac blooming perennial, and drooping star in the west,
And thought of him I love.

O powerful western, fallen star!
O shades of night! O moody, tearful night!
O great star disappear'd! O the black murk that hides the star!
O cruel hands that hold me powerless! O helpless soul of me!
O harsh surrounding cloud, that will not free my soul!

In the door-yard fronting an old farmhouse, near the whitewash'd
palings,
Stands the lilac bush, tall-growing, with heart-shaped leaves of rich
green,
With many a pointed blossom, rising, delicate, with the perfume
strong I love,
With ev'ry leaf a miracle . . . and from this bush in the door-yard,
With delicate-color'd blossoms, and heart-shaped leaves of rich
green,
A sprig, with its flower, I break.

2. Arioso · Mezzo-Soprano Solo

In the swamp, in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary, the thrush,
The hermit, withdrawn to himself, avoiding the settlements,
Sings by himself a song.
Song of the bleeding throat!
Death's outlet song of life – (for well, dear brother, I know
If thou wast not gifted to sing, thou would'st surely die).

3. March · Chorus and Baritone

Over the breast of the spring, the land, amid cities,
Amid lanes, and through old woods, (where lately the violets peep'd
from the ground, spotting the gray debris;)
Amid the grass in the fields each side of the lanes – passing the
endless grass;
Passing the yellow-spear'd wheat, every grain from its shroud in the
dark-brown fields uprising;
Passing the apple-tree blows of white and pink in the orchards;
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

1. Bariton und Chor

Als Flieder jüngst mir im Garten blüht'
Und im West frühe das große Gestirn verwelkt' in die Nacht,
Trauert' ich, und Trauer bringt mir jede nahnde Frühlingszeit.

Du, nahnde Frühlingszeit, wahrlich bringst mir Dreifältigkeit;
Flieder, jährlich in Blüte; vergehenden Stern dort im West;
Gedenken dem, der mir lieb.

O 'sunkener westlich starker Stern!
O Schattennacht! O düstre Tränennacht!
Großer Stern, der du schwandst! O wie Sumpfschwarz den Stern
verbirgt!
O Hände grausam, die ihr Kraft mir nehmt! O hilflos, Seele mein!
O Wolke, rauher Ring, der meine Seel' nicht läßt!

Nah dem Farmhaus, beim Zaun weißer Pfähle, in dem alten Garten
Ragt der Fliederbusch hochstämmig, herzförm'gen Laubs und
sattgrün,
Mit reichlichen spitzen Blüten, köstlich aufgericht', mit dem
Dufthauch, der mir lieb.
Ein Wunder jedes Blatt am Ast von diesem Busch an der Hoftür.
Mit zartestgetönter Blume, herzförm'gen Blatt und sattgrün.
Da brech' ich ein' Blüte und Zweig.

2. Arioso · Mezzo-Sopran-Solo

Aus dem Ried, aus entlegenem Röhricht,
Da singt ein scheu verborgner Vogel sein Lied,
Abgewendet, allein.
Die Drossel, die allen bewohnten Stätten sich ferne hält,
Singt in sich selbst gekehrt.
Lied voller blut'gem Weh!
Lebensgesang des Tods (wie wohl versteh' ich, wie du, mein Freund,
Bald dem Tode verfielst, nähm' man dir dein Lied).

3. Marsch · Chor und Bariton

Über die Hügel im Lenz, durchs Land und durch Städte
und durch alten Wald (wo jüngst, ein buntes Gesprenkel auf
graufarbnem Schutt, Veilchen der Erd' entschlüpft)
Durch Wiesenland voller Gras, durch endloses Gras,
Gras das den Weg umsäumt;
Feldern entlang von Weizen, gelblichem Korn, seine
Ähren dem braunen Feld entsprossen;
Weißem und rosigem Apfelblust entlang in den Gärten
Fährt durch Tag und Nacht und trägt seinen Leichnam ein Sarg
zu der Grabstatt, da er ruhn soll.

Coffin that passes through lanes and streets,
 Through day and night, with the great cloud darkening the land,
 With the pomp of the inloop'd flags, with the cities draped in
 black,
 With the show of the States themselves, as of crape – veil'd
 women, standing,
 With processions long and winding, and the flambeaus of the night,
 With the countless torches lit – with the silent sea of faces, and the
 unbarred heads,
 With the waiting depot, the arriving coffin, and the sombre faces,
 With dirges, through the night, with the thousand voices rising
 strong and solemn;
 With all the mournful voices of the dirges, pour'd around the coffin,
 The dim-lit churches and the shuddering organs —
 Where amid these you journey,
 With the tolling, tolling bells' perpetual clang;
 Here! coffin that slowly passes,
 I give you my sprig of lilac.

(Nor for you, for one, alone;
 Blossoms and branches green to coffins all I bring:
 For fresh as the morning – thus would I carol a song for you,
 O sane and sacred death.

All over bouquets of roses,
 O death! I cover you over with roses and early lilies;
 But mostly and now the lilac that blooms the first,
 Copious, I break, I break the sprigs from the bushes;
 With loaded arms I come, pouring for you,
 For you, and the coffins all of you, O death.)

4. Baritone and Chorus

O western orb, sailing the heaven!
 Now I know what you must have meant, as a month since we
 walk'd,
 As we walk'd up and down in the dark blue so mystic,
 As we walk'd in silence the transparent shadowy night,
 As I saw you had something to tell, as you bent to me night
 after night,
 As you droop'd from the sky low down, as if to my side, (while the
 other stars all look'd on;)
 As we wander'd together the solemn night, (for something, I know
 not what, kept me from sleep;)
 As the night advanced, and I saw on the rim of the west, ere you
 went, how full you were of woe;
 As I stood on the rising ground in the breeze, in the cold
 transparent night,
 As I watch'd where you pass'd and was lost in the netherward black
 of the night,
 As my soul, in its trouble, dissatisfied, sank, as where you, sad orb,
 Concluded, dropt in the night, and was gone.

5. Arioso · Mezzo-Soprano Solo

Sing on, there in the swamp!
 O singer bashful and tender! I hear your notes – I hear your call;
 I hear – I come presently – I understand you;
 But a moment I linger – for the lustrous star has detain'd me;
 The star, my departing comrade, holds and detains me.

Bahre, du reisest durch Wege breit
 Bei Tag und Nacht, mit der Wolke Finsternis im Land,
 Mit den Fahnen auf Halbmast, Städten gehüllt in schwarzen Prunk.
 Alle Gegenden tief in Trauer wie schwarze Frau'n in Schleiern.
 Mit gedehnten Prozessionen, und mit Feuern in der Nacht,
 Mit unzähl'ger Fackeln Licht, einem Meer entblößter
 Häupter, Blick und Mienen stumm,
 Die Gesichter finster, da der Bahnhof wartet, da die Bahre anlangt.
 Mit Trauerlitaneien in der Nacht, viel tausend schwellend' ernste
 Stimmen;
 Mit Stimmen, deren Klagelaute feierlich den Sarg umweben:
 Mit Kirchen halbhell und mit Orgeln voll Schauern – wie durch all
 dies du gleitest,
 Mit der Glocken, Glocken unablässigem Schlag:
 Sarg hier, da du still vorbeiziehst.
 Für dich meine Fliederblüten.

(Einem nicht, nicht dir allein:
 Allem und jedem Sarg sei Blüt' und Zweig gebracht,
 So frisch wie ein Morgenlied, das ich ständig dir singen wollt'.
 O heil und heil'ger Tod.

Und Rosen solln überall sein,
 O Tod! Ich decke dich völlig mit Rosen und frühen Lilien.
 Doch mehr noch bring' ich dir Flieder in früher Blüt',
 Mengevoll, ich breche Zweige ab von den Büschen,
 Mit vollen Armen komm' ich, breit' ihn aus
 Für dich und die Särge all', die dein, o Tod.)

4. Bariton und Chor

O Westgestirn, Segler am Himmel!
 Jetzt ist klar, was du sagen wolltst, als ich wandert' mit dir
 einen Mond lang umher und in blau mystischem Dunkel.
 Als wir redelos schritten durch gläsern schattige Nacht;
 Als ich sah, wie nach Worten du rangst, du dich zu mir neigtest
 jede Nacht;
 Da vom Himmel herab du schwangst, als nahestest du mir (rings das
 reiche Abendgestirn);
 Als zusammen wir wallten in hoher Nacht (und etwas, ich weiß
 nicht was, stahl mir den Schlaf),
 Als die Nacht begann und am westlichen Rande ich sah, eh' du
 gingst, wie Wehleid dich erfüllt';
 Als ich stand auf dem Hügelhang in der Brise der kühlen klaren
 Nacht;
 Als ich sah, wo du schwandst, und mich aufzog die unterste
 Schwärze der Nacht;
 Als in Harm, unerfüllt, auch mein Seelenhalt sank, folgend dir,
 mein Stern
 Beschlossen, fallen Nacht und verlorn.

5. Arioso · Mezzo-Soprano-Solo

Sing weiter, du im Ried!
 O zarter, schüchternen Sänger! Ich lausche dir, dem Ton, dem Ruf.
 Ich hör' – komme bald zu dir – und ich versteh' dich.
 Nur ein Weilchen des Zögerns, da der lichte Stern mich im Bann
 hält.
 Der Stern, mein Kam'rad, im Schwinden bannt und verhält mich.

6. Song · Baritone and Chorus

O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that has
gone?
And what shall my perfume be, for the grave of him I love?
Sea-winds, blown from east and west,
Blown from the eastern sea, and blown from the western sea, till
there on the prairies meeting:
These, and with these, and the breath of my chant,
I perfume the grave of him I love.

O what shall I hang on the chamber walls?
And what shall the pictures be that I hang on the walls,
To adorn the burial-house of him I love?

Pictures of growing spring, and farms, and homes,
With the Fourth-month eve at sundown, and the gray smoke lucid
and bright,
With floods of the yellow gold of the gorgeous, indolent, sinking
sun, burning expanding the air;

7. Introduction and Fugue · Chorus

With the fresh sweet herbage under foot and the pale green leaves
of the trees prolific;
In the distance the flowing glaze, the breast of the river, with a
wind-dapple here and there;
With ranging hills on the banks, with many a line against the sky,
and shadows;
And the city at hand, with dwellings so dense, and stacks of
chimneys,
And all the scenes of life, and the workshops, and the workmen
homeward returning.

Lo! body and soul! this land!
Mighty Manhattan, with spires, and the sparkling and hurrying tides,
and the ships;
The varied and ample land – the South and the North in the
light-Ohio's shores, and flashing Missouri,
And ever the far-spreading prairies, cover'd with grass and corn.

Lo! the most excellent sun, so calm and haughty;
The violet and purple morn, with just-felt breezes;
The gentle, soft-born, measureless light;
The miracle, spreading, bathing all – the fulfill'd noon;
The coming eve, delicious – the welcome night, and the stars,
Over my cities shining all, enveloping man and land.

8. Mezzo-Soprano and Baritone, Soli and Duet

Sing on! Sing on, you gray-brown bird!
Sing from the swamps, the recesses – pour your chant from the
bushes;
Limitless out of the dusk, out of the cedars and pines.

Sing on, dearest brother – warble your reedy song;
Loud human song, with voice of uttermost woe.

6. Gesang · Bariton und Chor

O wie werd' ich selbst denn besingen den Toten, mir so wert?
Wie zieren den Sang der edlen und schönsten Seele, die schied?
Und was soll an Duft ich streu'n dem, der mir so lieb, aufs Grab?
Seewind, östlich und westlich Weh'n,
Winde vom Meer im Ost und Winde vom Meer im West,
die sich in den Ebenen treffen:
Dies und der Odem des Lieds, das ich sing',
Duft' im Grabe des, der mir so lieb.

Wie soll ich behängen der Kammer Wand?
Und was solln die Bilder sein, die die Wände mir schmücken
im Hause des Abgeschiednen der mir so lieb einst war?

Bilder von frischem Lenz, von Haus und Feld,
Von der Abenddämmerung früh im April
Voll gleißendem Dunst,
Mit Fluten von gelbem Gold eines prächtig-trägen
Sonnenergangs, brennend und breit in der Luft.

7. Einleitung und Fuge · Chor

Mit dem frischen Wachstum überall und dem fahlen Grün in dem
Laub der Bäume;
In der Weite der fließend helle Schein eines Flusses, mit Gebüsch
hier und da gescheckt;
Ein Hügelzug an den Ufern mit Linien und Schatten gegen hohen
Himmel;
Und die Stadt nahebei, so enge bewohnt; mit Reih'n von Essen;
mit lebensvoller Kraft, mit Fabriken und dem Arbeitsmann auf dem
Heimweg.

Schau, Sinn und Verstand, dies Land!
Weites Manhattan, getürmt; Wasser, glänzend und eilig, mit
Schiffen gefüllt;
Das vielfältig üpp'ge Land, der Süden, der Norden im Licht – Ohios
Strand. Dann siehst du Missouri,
Dann weiterhin endlose Ebenen, trüchtig mit Mais und Gras.

Schau! der vortrefflichen Sonne Ruh' und Hoheit;
Als Morgenrot und Veilchenfarb' im Dunsthauch scheint sie,
Ein maßlos sanftes, zart gebo'r'n Licht,
Und wundervoll, badend, breiter Glanz vollen Mittags;
Und dann das Abendzweilicht – willkommne Nacht – das Gestirn,
Meine Städte in ihrem Schein, der Menschen und Land umfaßt.

8. Mezzo-Sopran und Bariton – Soli und Duett

Sing mehr! Sing mehr, du Vogel dort!
Sing aus entlegenem Röhrich, ström dein Lied aus den Büschen,
Aus dem Dämmer ohne End', aus Birkendickicht und Tann.

Sing mehr, liebster Bruder, sing dein Schalmeienlied,
Dein menschlich' Lied voll Ausdruck äußersten Harms.

O liquid, and free, and tender!
O wild and loose to my soul! O wondrous singer!
You only I hear . . . yet the star holds me, (but will soon depart;)
Yet the lilac, with mastering odor, holds me.

Now while I sat in the day, and look'd forth,
In the close of the day, with its light, and the fields of spring, and
the farmer preparing his crops,
In the large unconscious scenery of my land, with its lakes and
forests,
In the heavenly aerial beauty, (after the perturb'd winds, and the
storms;)
Under the arching heavens of the afternoon swift passing, and the
voices of children and women,
The many-moving sea-tides, – and I saw the ships how they sail'd,
And the summer approaching with richness, and the fields all busy
with labor,
And the infinite separate houses, how they all went on, each with its
meals and minutia of daily usages;
And the streets, how their throbbings throb'd, and the cities
pent – lo! then and there
Falling upon them all, and among them all, enveloping me with the
rest,
Appear'd the cloud, appear'd the long black trail;
And I knew Death, its thought, and the sacred knowledge of death.

Then with the knowledge of death as walking one side of me,
And the thought of death close-walking the other side of me,
And I in the middle, as with companions, and as holding the hands
of companions,
I fled forth to the hiding receiving night, that talks not,
Down to the shores of the water, the path by the swamp in the
dimness,
To the solemn shadowy cedars, and ghostly pines so still.

And the singer so shy to the rest receiv'd me;
The gray-brown bird I know, receiv'd us comrades three;
And he sang what seem'd the carol of death, and a verse for him I
love.
From deep secluded recesses,
From the fragrant cedars, and the ghostly pines so still,
Came the carol of the bird.

And the charm of the carol rapt me,
As I held, as if by their hands, my comrades in the night;
And the voice of my spirit tallied the song of the bird.

9. Death Carol · Chorus

Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious;
And for love, sweet love – but praise! praise! praise!
For the sure-enwinding arms of cool-enfolding Death.

O fließend und frei und zärtlich,
O wild, gelöstes Gefühl! Nur dich allein
hör' ich jetzt, du Gesell . . . Doch der Stern hält mich (eh' er sinkt in
Nacht),
doch der Flieder, mit bindenden Düften, hält mich.

Nun, da ich saß unterm Tag und mir ansah,
Was vorging ringsum, wie das Feld lag im Licht des Lenz und der
Bauer den Acker bebaut;
Und die Landschaft, wie sie unbewußt sich erstreckt, mit den Seen
und Wäldern,
Ihrer himmlischen und luftigen Schönheit (nach verstörten Winden
und Gestürm)
Unter dem Himmelsbogen eines Nachmittags sich dehnend, und
mit Stimmen von Frauen und Kindern.
Der reichen Meere Ströme! Wie beladene Flotten dort ziehn!
Wie der Sommer sich naht voller Reichtum und die Felder hallen
mit Arbeit!
Wie in zahllosen Häusern man wirkt, jeder beschäftigt ist, viele mit
vielerlei Dingen, mit des Tags Verrichtungen!
Wie es stampft in den Straßen, stampft in dem Stadtgepferch!
Da, da erscheint,
Alles bedeckend, alle umhüllend, mich mit allen
den andern zugleich, die schwarze Wolke, der bedrückte Zug.
Da verstand ich den Tod, die Idee des Tods und die heil'ge Kenntnis
des Tods.

Und die Erkenntnis des Tods zur Seite wandelnd mit mir;
Die Idee des Tods, schreitend nah zur andern Seite mir;
Und ich in der Mitte, wie mit Kameraden, gleichsam haltend die
Hand meiner Freunde.
Ich entfloh in die Nacht, die empfängt und birgt verschwiegen,
Hin zu den Rändern des Wassers, dem Pfad nah dem Moor in der
Dämmerung,
Zu den feierlich schatt'gen Kiefern, unheimlich stillen Birken.

Und der sonst so verschämte Gesell' empfing mich,
Mein grauer Vogelfreund empfing uns drei Kam'raden
Und sang für uns den Hymnus des Tods, einen Vers für den, der mir
lieb.
Aus tiefem Röhricht, verborgen,
Aus den schatt'gen Birken, aus dem heimlich stillen Tann
Klang der Hymnus meines Vogels.

Und ich war vom Reiz benommen,
Als die Hand ich hielt meiner Kameraden in der Nacht.
Meine innere Stimm' verschmolz mit des Vögleins Gesang.

9. Hymnus Für Den Tod · Chor

Komm, lieber und sanfter Tod.
Flute dich rings der Welt, in Milde dich nähernd.
Tags und nächstens, jedwedem, allen hier,
Heute und immer, köstlicher Tod.

Lob sei dem Weltenkreis ohne Maß
Für Sein und Lust und für Waren und Wissen sonderbar!
Und für Lieb', für Lieb'. Doch Lob! Lob! Lob!
Dem gewiß-geschlungenen Arm des kühlgefaßten Tods.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee – I glorify thee above all;
I bring thee a song that when thou must indeed come, come
unfalteringly.

Approach, strong Deliveress!
When it is so – when thou hast taken them, I joyously sing the
dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.

From me to thee glad serenades,
Dances for thee I propose, saluting thee – adornments and
feastings for thee;
And the sights of the open landscape, and the high-spread sky, are
fitting,
And life and the fields, and the huge and thoughtful night.

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I
know;
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song!
Over the rising and sinking waves, – over the myriad fields, and the
prairies wide;
Over the dense-pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

10. Baritone Solo and Chorus

To the tally of my soul,
Loud and strong kept up the gray-brown bird,
With pure, deliberate notes, spreading, filling the night.

Loud in the pines and cedars dim,
Clear in the freshness moist, and the swamp-perfume;
And I with my comrades there in the night.

While my sight that was bound in my eyes unclosed,
As to long panoramas of visions.

I saw askant the armies;
And I saw, as in noiseless dreams, hundreds of battle-flags;
Borne through the smoke of the battles, and pierc'd with missiles,
I saw them,
And carried hither and yon through the smoke, and torn and
bloody;
And at last but a few shreds left on the staffs (and all in silence,
And the staffs all splinter'd and broken.

I saw battle-corpses, myriads of them,
And the white skeletons of young men – I saw them;
I saw the debris and debris of all the dead soldiers of the war;
But I saw they were not as was thought;
They themselves were fully at rest – they suffer'd not;
The living remain'd and suffer'd – the mother suffer'd,
And the wife and the child, and the musing comrade suffer'd
And the armies that remain'd suffer'd.

Mit weichen Füßen gleitest du, dunkle Mutter.
Ist denn niemand, der für dich ein Lied zum Willkomm' anstimmt?
Ich will's singen für dich – Dir, dir über allem sei Preis;
Dir widm' ich ein Lied, das, wenn einst du dich nahn mußt, dich
mir bringt ohn' Zaudern.

Sei nah, starke Freierin!
Ich will singen denen, die bei dir sind, voll Freude ein Totenlied.
Wenn deine weite See von Liebe sie trägt,
Flut deiner Wonne sie klärt, o Tod.

Nun bring' ich dir Musiken dar.
Tänze für dich will ich sehn; Umschmeichelung, Geschmeide und
Feiern für dich.
Und der Blick auf die offene Gegend und das Firmament soll da
sein,
Aufs Leben, aufs Feld, die gedankengroße Nacht.

Die Nacht, in Stille unter vielem Gestirn,
Der Meeresstrand, das Geflüster, wohlvertraut, nah, des
Wellenschlags.
Das Gemüt dir zugewandt, o wohlverhüllter Tod,
Und der Körper kauern'd bei dir voll Dankbarkeit.

Über die Wipfel hör meinen Gesang!
Über die Wellen bei Ebb' und Flut, über das Grasland und Feld,
unendlich weit;
Über die Städte dicht bewohnt den geschäft'gen Strom und Strand,
Erschall' mein Hymnus voll Lust, voll Lust dir zu, o Tod!

10. Bariton-Solo und Chor

Wie ein Gleichklang meiner Seel'
Schallt mir laut und stark des Vogels Sang.
Mit reinen Tönen sich ausbreitend, weit in die Nacht,

Laut durch der Bäum' und Büsche Dämmer,
Durch das Duftend-Feuchte des Rohrdickichts.
Und ich in der Nacht, Kam'raden mit mir.

Da erhebt sich mein inneres Aug' und sieht
Panoramen bewegter Visionen.

Geisterarmeen erspäht' ich.
Und ich sah, wie in trübem Traum krieg'rische Fahnen wehn.
Fahnen im Stickrauch des Schlachtfelds, durchfetzt von Kugeln, ich
sah sie!
Und taumelnd wankten sie im Rauch umher; voll Blut, zerrissen.
Und nur Lappen verbleiben jedem Fahnenstaff (in diesem
Angsttraum),
Und die Staff' sind Splitter und Bruchholz.

Ich sah Tausende von Toten einer Schlacht,
Und das weiße Gebein, von Jünglingen sah ich,
Und sah Schutt und Staub der toten Soldaten all des Kriegs.
Doch sie waren nicht so, wie ich dacht'!
Voller Ruhe schienen sie mir – sie litten nicht.
Wer lebt, bleibt zurück und leidet! Es leiden Mütter,
Weiber, Kinder; Kam'raden in Trübnis, alle leiden,
Und das Heer, das lebend zurückblieb.

11. Finale · Baritone and Mezzo-Soprano Soli and Chorus

Passing the visions, passing the night;
Passing unloosing the hold of my comrades' hands;
Passing the song of the hermit bird, and the tallying song of
my soul,
(Victorious song, death's outlet song, yet varying, ever-altering song,
As low and wailing, yet clear the notes, rising and falling,
flooding the night,
Sadly sinking and fainting, as warning and warning, and yet again
bursting with joy,
Covering the earth, and filling the spread of the heaven,
As that powerful psalm in the night I heard from recesses,
Passing I leave thee, lilac with heart-shaped leaves;
I leave thee there in the door-yard, blooming, returning with spring.
I cease from my song for thee;
From my gaze on thee in the west, fronting the west, communing
with thee,
O comrade lustrous, with silver face in the night.

Yet each I keep, and all, retrievements out of the night;
The song, the wondrous chant of the gray-brown bird,
And the tallying chant, the echo arous'd in my soul,
With the lustrous and drooping star, with the countenance full
of woe,
With the lilac tall, and its blossoms of mastering odor;

With the holders holding my hand, nearing the call of the bird,
Comrades mine, and I in the midst, and their memory ever I keep
– for the dead I loved so well;
For the sweetest, wisest soul of all my days and lands . . . and this
for his dear sake;
Lilac and star and bird, twined with the chant of my soul,
There in the fragrant pines, and the cedars dusk and dim.

(1865)

11. Finale · Bariton- und Mezzo-Sopran-Soli und Chor

Schwinden die Bilder, schwindet die Nacht.
Schwindet, den Handdruck gelöst, der Kam'raden Griff.
Schwindet des einsamen Vogels Sang und das ähnliche Lied
meiner Seele.
(O siegendes Lied, Freilied des Tods; doch wechselndes, vielfach
schillerndes Lied;
Trotz Klag' und Trauer mit klarem Klang höher und tiefer
schwimmend in Nacht.
Nun versunken, entschwunden, ermahmend und wieder
ausbrechend mit Lust
Deckest du die Erde, füllest die Weite der Himmel
Als ein mächtiger Psalm in der Nacht, aus Fernen vernehmbar),
Schwindend auch du mir, Flieder mit dunklem Laub;
Dich laß ich blühend in deinem Garten dem neu-nahnden Lenz.
Mein Lied scheidet auch von dir,
Du mein westlich schimmernder Kam'rad, dem ich sehnd
nachschaue, du mir
Unendlich vertraut Silberantlitz dort in der Nacht.

Doch denk' ich stets an euch, euch all, Gesellen der Nacht;
Das Lied, die Wunderweise des Vögleins grau,
Und mein eigenes Lied, das Echo in meinem Gemüt;
Und den leuchtend vergehenden Stern mit dem wehevoll sanften
Schein;
Und den Flieder groß, seine Blüten voll duftender Stärke;

Und auch ihr, mir haltend die Hand, nahe des Vogels Gesang,
Ihr Kam'raden, ich zwischen euch. Und mit euch will ich weihn
mein Gedenken jenem, der so lieb mir war;
Jenem edlen, besten Herz aller Lande, aller Zeit . . . all dies für sein
Gedächtnis:
Flieder und Stern und Lied, Antwort dem Sang meiner Seele,
Dort in dem Röhricht fern, in den Büschen fahl und stumm.

A handwritten musical score consisting of 12 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is organized into systems of two staves each. The first system (staves 1-2) shows a melodic line on the upper staff and a more complex, possibly figured bass or accompaniment line on the lower staff. The second system (staves 3-4) continues this pattern. The third system (staves 5-6) features a melodic line with a 'Par' marking above it. The fourth system (staves 7-8) includes a melodic line and a lower staff with a 'F' marking. The fifth system (staves 9-10) shows a melodic line and a lower staff with a '3' marking. The sixth system (staves 11-12) concludes with a melodic line and a lower staff with a '4' marking. The handwriting is clear and professional, typical of a composer's manuscript.

Facsimile no. 1: Source D, Page 34/278

[341297]

Women stand in with the

flame beams of the mighty humblest heroes

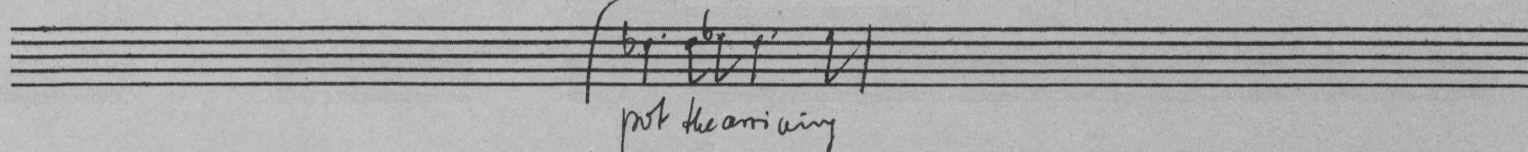
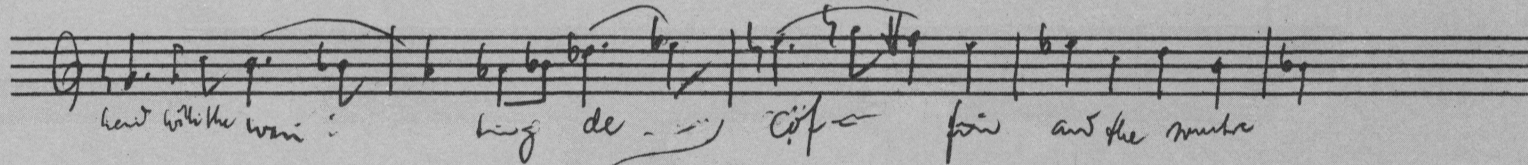
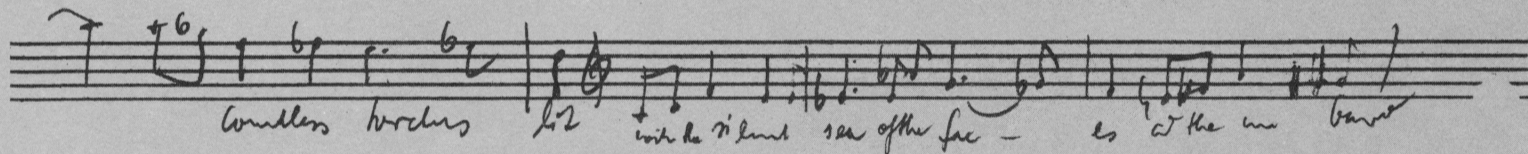
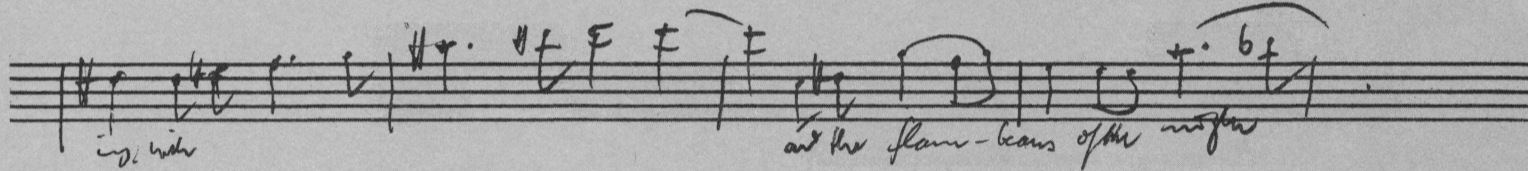
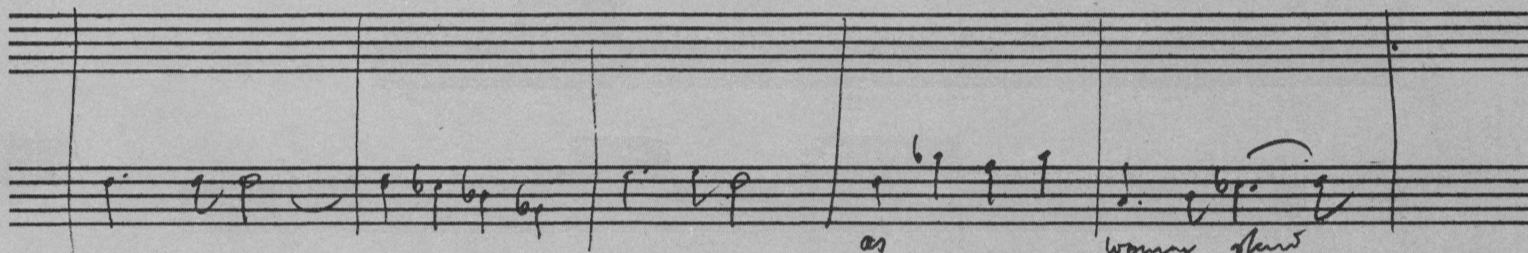
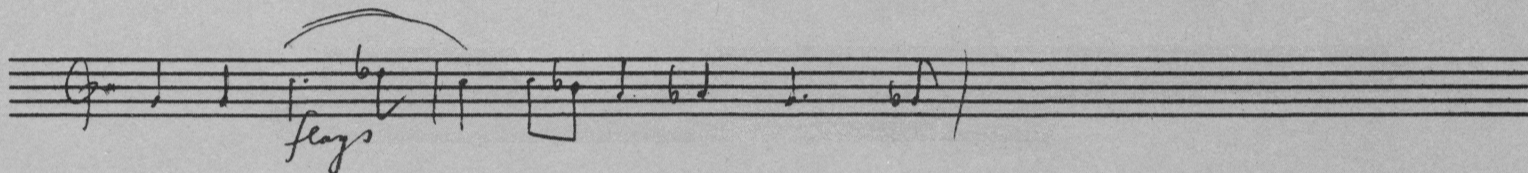
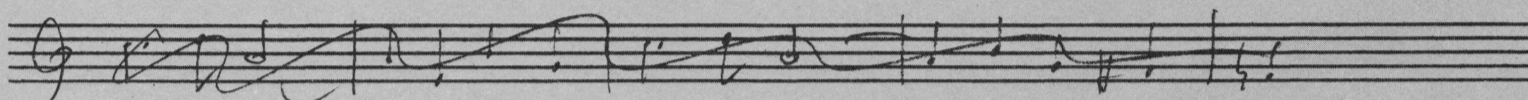
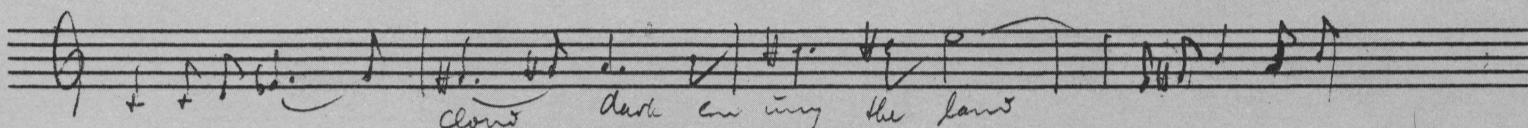
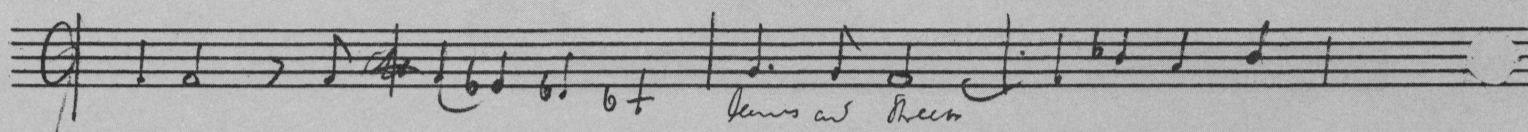
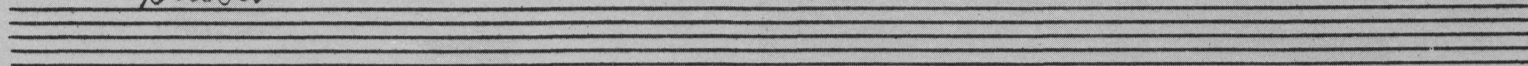
G. Schirmer Inc. New York

12 Staves

No. 5 - Printed in the U. S. A.



lowell



Facsimile no. 3: Source D, Page 34/286

(2)

37

Facsimile no. 4: Source D, Page 34/352

The image shows a handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves and include: "grey. brown", "right ball's out", "we're", "pair by", "sum", "dimin", "to the", and "lead, re-ally". There are also performance markings such as accents (>), slurs, and fermatas. The score is organized into measures by vertical bar lines.

Facsimile no. 5: Source D, Page 34/308

[34/323]

A handwritten musical score consisting of 13 staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is organized into several systems, with some staves containing multiple lines of music. The handwriting is clear and legible, typical of a composer's manuscript.

G. Schirmer Inc. New York

13 Staves

No. 5 - Printed in the U. S. A.

[34/318]

A handwritten musical score consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. The first staff contains notes with stems and beams, some with dynamic markings like *f* and *p*. The second staff continues the melody with similar notation. The third staff shows a change in dynamics with *pp* and *fp*. The fourth staff has a *p* marking. The fifth staff features a complex rhythmic pattern with many notes. The sixth staff has a *p* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *f* marking. The tenth staff has a *p* marking. The eleventh staff has a *p* marking. The twelfth staff has a *p* marking. The word "I joy" is written in the right margin of the eighth staff.

G. Schirmer Inc. New York

12 Staves

No. 5^a Printed in the U. S. A.

Facsimile no. 7: Source D, Page 34/318

[34/317]

The image shows a handwritten musical score on 12 staves. The notation is dense and complex, featuring numerous accidentals (sharps, flats, naturals) and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is organized into two systems of six staves each. The first system includes a variety of rhythmic values and melodic lines, with some staves showing more intricate patterns. The second system continues the composition with similar complexity. The handwriting is clear but shows signs of being a working draft or a composer's sketch.

G. Schirmer Inc. New York

12 Staves

No. 5 - Printed in the U. S. A.

Boyle

Upper Case Parallel To d

all in desc

Linton

When lilacs last in the door-yard bloom'd
A Requiem "For those we love" (1946)

*Als Flieder jüngst mir im Garten blüht'
Ein Requiem „Für die, die wir lieben“ (1946)*

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Instrumentation

Piccolo (Picc)
Flute (Fl)
Oboe (Ob)
English Horn (EH)
Clarinet (B^b) (Clar)
Bass Clarinet (B^b) (BClar)
Bassoon (Bsn)
Contra Bassoon (CBsn)
3 Horns (F) (Hr)
2 Trumpets (B^b) (Trp)
2 Trombones (Tromb)
Tuba (Tb)
Timpani (3) (Timp)
Batteria (3 players)
 Bass Drum (BDr)
 Chimes (Chim)
 Cymbal (Cym)
 Glockenspiel (Glsp)
 Gong
 Parade Drum (PDr)
 Snare Drum (SDr)
 Triangle (Triang)
Organ (Org)
Army Bugle (B^b) (ABgl, backstage)
Violin 1 (Vl 1)
Violin 2 (Vl 2)
Viola (Va)
Violoncello (Vc)
Double Bass (DB)

Prelude / Vorspiel

Very broad / Sehr breit (♩ 60-66)

Woodwinds: Piccolo, Flute, Oboe, English Horn, Clarinet (B^b), Bass Clarinet (B^b), Bassoon, Contra Bassoon. The woodwinds play a melodic line with a *p* dynamic.

Brass: Horn (F) 1/3, Trumpet (B^b) 1/2, Trombone 1/2, Tuba. The brass section enters with a *Tutti* marking and a *p* dynamic.

Percussion: Timpani and Bass Drum. Both play a trill without interruption throughout the Prelude, marked *pp*.

Organ: 8' and 16'. Plays a melodic line with a *pp* dynamic.

Strings: Violin 1/2, Viola, Violoncello, Double Bass. The strings play a melodic line with a *p* dynamic. The first violins have a *1st players only* marking.

10 **A**

Fl *p* *cresc.* *mf*

Ob *mf*

EH *p cresc.* *mf*

Clar (B^b) *p cresc.* *mf*

BClar (B^b) *poco a poco cresc.*

Bsn *poco a poco cresc.*

CBsn *poco a poco cresc.*

Timp *poco a poco cresc.*

BDr *poco a poco cresc.*

Org *poco a poco cresc.*

A

VI 1 *mf cresc.*

VI 2 *p cresc.* *mp cresc.*

Va *p cresc.*

Vc *cresc.*

DB *poco a poco cresc.*

B

19

Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn
Timp
BDr
Org

B

VI 1
VI 2
Va
Vc
DB

27

C

Picc
Fl *f molto cresc.*
Ob *cresc.*
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn

1
Hr (F)
2
3

1
Trp (B^b)
2

1
Tromb
2

Tb

Timp
BDr
Gong

Org

VI 1
VI 2

Va
Vc
DB

D

36

Picc
Fl
Ob
Clar (B^b)
BClar (B^b)
Bsn
CBsn

dim. *p* *dim.* *p* *p dim.*

Hr (F)
1
2
3

1
2

Tromb
1
2

Tb

Timp
Cymb
BDr
Gong

Org
-2'
dim. *-4'* *p dim.*

8

VI
1
2

Vc
DB

dim. *mf dim.* *pp*
dim. *mf*
dim. *p dim.*
dim. *p dim.*

45

The score is divided into two systems. The first system includes Flute (Fl), Oboe (Ob), English Horn (EH), Clarinet in B-flat (Clar (B^b)), Bass Clarinet in B-flat (BClar (B^b)), Bassoon (Bsn), Contrabassoon (CBsn), Timpani (Timp), Bass Drum (BDr), and Organ (Org). The second system includes Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The music features a variety of dynamics including *p*, *pp*, and *Tutti*. The woodwinds and strings play melodic lines with slurs and accents, while the percussion instruments provide a rhythmic accompaniment. The organ part consists of a series of sustained notes with a scalloped line underneath.

1. When lilacs (Baritone and Chorus)
Als Flieder jüngerst (Bariton und Chor)

Quiet / Ruhig (♩., ♩ 100-108)

Ob
 Clar (B^b)
 Bsn
 BARITONE

When li - lacs last in the door - yard bloom'd, And the great star ear - ly
 Als Flie - der jüngerst mir im Gar - ten blüht, Und im West frü - he das

Quiet / Ruhig (♩., ♩ 100-108)

VI 2
 Va
 Vc
 DB

4

Ob
 Clar (B^b)
 Bsn
 Hr (F) 1
 BARITONE

droop'd in the west - ern sky in the night, I mourn'd - and yet shall
 gro - ße Ge - stirn ver - welkt in die Nacht, Trauert' ich - und Trau - er

A poco a poco animando

VI 1
 VI 2
 Va
 Vc
 DB

A poco a poco animando

7

Fl

Ob

Clar (B^b)

BARITONE

1

2

Va

Vc

mourn with ev - er - re - turn - ing spring.
 bringt mir je - de nahn - de Früh - lings - zeit.

cresc. *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

10

Fl

Ob

EH

Clar (B^b)

Bsn

Glsp

BARITONE

ritard.. **B** Slow / Langsam

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

O ev - er - re - turn - ing spring! trin - i - ty sure.
 Du, na - hen - de Früh - lings - zeit, wahr - lich bringst mir.

11

1

2

Va

ritard.. **B** Slow / Langsam

p *pp* *pp* *p* *pp*

12

Fl

EH

Bsn

Hr (F) 1

BARITONE

mp *mp* *mp*

— to me you bring; Li - lac blooming per - en - nial, and drooping star in the west, And thought
 — Drei - fäl - tig - keit: Flie - der, jähr - lich in Blü - te; ver - gehnden Stern dort im West; Ge - den - ken

C

rit.

Animato (♩ 120)

14

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

Hr (F)

2

3

Timp

BARITONE

p

— of him I love. —
— dem, der mir lieb. —

CHORUS

f

O pow - er - ful, west - ern,
O 'sun - ke - ner, west - lich

f

O pow - er - ful, pow - er - ful, west - ern,
O 'sun - ke - ner, 'sun - ke - ner west - lich

f

O pow - er - ful, pow - er - ful, west - ern,
O 'sun - ke - ner, 'sun - ke - ner west - lich

f

O pow - er - ful, west - ern,
O 'sun - ke - ner west - lich

C

rit.

Animato (♩ 120)

1

Vl

2

Va

Vc

DB

f

pizz.

pizz.

16

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

Hr (F) 1

2

Timp

f

fall - - en star! O shades of night! O moody, tear - - ful - -
 star - - ker Stern! O Schat - ten-nacht! O düstre Trä - - nen - -

CHORUS

fall - en star! O shades of night! O mood - y, tear - ful night!
 star - ker Stern! O Schat - ten - nacht! O dü - stre Trä - nen-nacht!

8

fall - - en star! O shades of night! O mood - y, tear - - ful
 star - - ker Stern! O Schat - ten - nacht! O dü - stre Trä - - nen -

fall - - en star! O shades of night!
 star - - ker Stern! O Schat - ten - nacht!

Vl 1

Va

Vc

DB

18

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

Hr (F) 1

2

Timp

CHORUS

night! O great star dis - ap-pear'd! O the black murk that hides the
 nacht! Großer Stern der du schwandst! O wie Sumpf - schwarz den Stern ver -

O great star dis - ap - pear'd! O the black, black murk that hides the
 Gro - ßer Stern der du schwandst! O wie Sumpf - schwarz den Stern ver -

night! O great star dis - ap-pear'd! O the black murk that hides the
 nacht! Gro-ßer Stern der du schwandst! O wie Sumpf - schwarz den Stern ver -

— O great star dis - ap-pear'd! O the black murk that hides the
 — Gro - ßer Stern der du schwandst! O wie Sumpf - schwarz den Stern ver -

VI 1

Va

Vc

DB

D

20

Fl

Ob

EH

Clar
(B^b)

BClar
(B^b)

Bsn

CBsn

1
Hr
(F)

2
Timp

CHORUS

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

D

1
VI

2

Va

Vc

DB

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

star! O cru - el hands that hold me pow - er - less! O help - less
birgt! O Hän - de grau - sam die ihr Kraft mir nehmt! O hilf - los,

star! O cru - el hands that hold me pow - er - less! O help - less soul of
birgt! O Hän - de grau - sam die ihr Kraft mir nehmt! O hilf - los, See le

8 star! O cru - el hands that hold me pow - er - less! O help - less soul of
birgt! O Hän - de grau - sam die ihr Kraft mir nehmt! O hilf - los, See le

star! O cru - el hands that hold me pow - er - less! O help - less
birgt! O Hän - de grau - sam die ihr Kraft mir nehmt! O hilf - los,

22 riten.

Hr (F) 1 2 3

Trp (B^b) 1

Tromb 1

mp cresc. *mf* *f*

CHORUS

soul of me! — O harsh sur-round - ing cloud, that will not free — my
 See - le mein! — O Wol - ke, rau - her Ring, — der mei - ne Seel' — nicht

me! — O harsh sur-round - ing cloud, — that will not free; that will not free — my
 mein! — O Wol - ke, rau - her Ring, — o rau - her Ring, der mei - ne Seel' — nicht

me! — O harsh sur-round - ing cloud, — o cloud, — that will — not free my
 mein! — O Wol - ke, rau - her Ring, — o Ring, — der mei - ne Seel' nicht

soul — of me! O harsh — sur-round - ing cloud, that will — not free, — not free — my
 See - le mein! O Wol - ke, rau - her Ring, o Ring, — der mei - ne Seel' nicht

1 riten.

Vl 1 2

Va

Vc

DB

arco *mf* *f*

E
24 **Broad / Breit** 6

Fl *mf*

EH *mf*

Hr (F) 1 *mf*

BARITONE *mp*

In the door - yard front - ing an old farm - house, near the white - wash'd
 Nah dem Farm - haus, beim Zaun wei - ßer Pfäh - le, in dem al - ten

CHORUS *p*

soul!
läßt!

soul!
läßt!

soul!
läßt!

soul!
läßt!

26 **Tempo primo** (♩ 100-108)

Fl *p*

Ob *p*

EH *p*

Clar (B^b) *mf*

Bsn *mf*

Hr (F) 1 *mf*

BARITONE *mf*

pal - ings, Stands the li - lac' bush, tall - grow - ing, with heart-shaped
 Gar - ten ragt der Flie - der - busch, hoch - stäm - mig, herz - förm' - gen

Tempo primo (♩ 100-108)

VI 2 *mf*

Va *mf*

Vc *mf*

DB *mf*

28

Ob

Clar (B^b)

Bsn

Hr (F) 1

BARITONE

leaves of rich green, With man - y a point - ed blos - som, ris - - ing, del - i - cate, with the
 Laubs und satt - grün, Mit reich - li - chen spit - zen Blü - ten, köst - lich auf - ge - richt, mit dem

VI 1

VI 2

Va

Vc

DB

31

Fl

Ob

Clar (B^b)

Bsn

Hr (F) 1

BARITONE

poco a poco accelerando

per - - fume strong I love, With ev' - - ry leaf a mir - - a - cle...
 Duft - hauch der mir lieb; Ein Wun - der je - des Blatt am Ast...

31

VI 1

VI 2

Va

Vc

DB

poco a poco accelerando

34 [G] 6/8 Slow/ Langsam

Fl *cresc.* *rit.* *f* *p* *pp*

Ob *cresc.* *f* *p*

Clar (B^b) *cresc.* *f* *p* *pp*

Bsn *pp*

BARITONE

and from this bush in the door-yard,
 von die - sem Busch an der Hof - tür,

[G] 6/8 Slow/ Langsam

1 VI *rit.* *f* *p* *pp*

2 VI *f* *p* *pp*

Va *f* *p* *pp*

37 rit.

Fl

Clar (B^b)

Bsn

Gls *pp*

BARITONE

With del-i-cate-color'd blos - soms, and heart-shaped leaves of rich green, A sprig, with its flow-er, I break.
 Mit zartest-ge-tön-ter Blu - me, — herz-förm'-gem Blatt — und satt-grün, — Da brech' ich ein' Blü-te und Zweig.

rit. with mute 6/8

1 VI with mute *pp*

2 VI with mute *pp*

Va with mute *pp*

Vc with mute *pp*

DB with mute *pp*

pp *attacca*

2. Arioso, In the swamp (Mezzo-Soprano Solo)

Arioso, Aus dem Ried (Mezzo-Sopran Solo)

Very quiet/Sehr ruhig (♩ 58-69)

Fl
EH
Clar (B^b)
BClar (B^b)
Bsn
MEZZO-SOPRANO

Solo
mf espr.
p
mf
p
p

In the swamp,
Aus dem Ried,

Very quiet/Sehr ruhig (♩ 58-69)

1
2
VI
Va
Vc
DB

(with mute)
p
(with mute)
p
(with mute)
p
(with mute)
p
(with mute)
p

Fl
EH
Clar (B^b)
BClar (B^b)
Bsn
Tromb 1/2
Tb

pp
p
pp
pp

MEZZO-SOPRANO

— in se-clud-ed re-cess-es, — A shy and hid-den bird is war - - bling a song.
— aus ent-le - ge-nem Röh - richt, — Da singt ein scheu ver - borg - ner Vo - - gel sein Lied,

1
2
VI
Va
Vc
DB

pp
pp
pp
pp
p
p
p
p

10 24

EH

BClar (B^b)

Tromb 1/2

Tb

MEZZO-SOPRANO

Sol - i - tar - y, — the thrush, The her - mit, with - drawn to him - self, — a - void - ing the set - tle - ments,
 Ab - ge - wen - det, — al - lein — Die Dros - sel, — die al - len be - wohn - ten Stät - ten sich fer - ne hält,

15 24

Vl 1

Vl 2

Va

Vc

DB

14 B

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

MEZZO-SOPRANO

Sings — by him - self a song. Song of the bleed - ing throat! Death's out - let song of life —
 Singt — in sich selbst ge - kehrt. Lied vol - ler blut' - gem Weh! — Le - bens - ge - sang des Tods —

14 B

Vl 1

Vl 2

Va

Vc

DB

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

17

EH

Clar (B^b)

BClar (B^b)

Bsn

Tromb $\frac{1}{2}$

Tb

MEZZO-SOPRANO

(for well, dear bro - ther, — I know If thou — wast not gift - ed to sing, thou
 (wie wohl ver - steh' ich, — wie du, mein Freund, — bald dem To - de ver - fielst, nähm'

1 arco p pp mp

2 arco p pp mp

Va arco p pp mp

Vc arco p pp mp

DB arco p pp mp

20

Fl

EH

Clar (B^b)

BClar (B^b)

Bsn

MEZZO-SOPRANO

would'st sure - ly die.)
 man dir dein Lied.)

1 pp

2 pp

Va pp

Vc pp

DB pp

attaca

3. March / Over the breast of the spring (Chorus and Baritone)

Marsch / Über die Hügel im Lenz (Chor und Bariton)

Slow, solemn / Langsam, feierlich (♩ ca60)

Fl
Ob
EH
Clar (B^b)

1
Hr (F)
2
3
BDr

Slow, solemn / Langsam, feierlich (♩ ca60)

1
VI
2
Va
Vc
DB

8
Fl
Ob
EH
Clar (B^b)

1
Hr (F)
2
BDr

1
VI
2
Va
Vc
DB

A

14

Fl

Ob

EH

Clar (B^b)

Hr (F) 1

2

BDr

CHORUS

p 3

O - ver the breast of the spring, the land, a - mid cit - ies, A - mid
 Ü - ber die Hü - gel im Lenz, durchs Land und durch Städ - te und durch

p 3

O - ver the breast of the spring, the land a - mid cit - ies,
 Ü - ber die Hü - gel im Lenz, durchs Land und durch Städ - te

p

O - - - - ver the spring, o'er the spring, the land, a - mid
 Ü - - - - ber die Hü - gel im Lenz, durchs Land und durch

p 3

A O - ver the breast of the spring, the land, o'er the land, and
 Ü - ber die Hü - gel im Lenz, durchs Land und durch Städ - te,

VI 1

Vc

DB

19

Hr (F) 1

2

3

CHORUS

mf

lanes, and through old woods, (where late - ly the vi - o - lets peep'd from the ground, spot -
 al - ten Wald (wo jü - ngst, ein bun - tes Ge - spren - kel auf grau - farb - nem Schutt, Veil -

and through old, old woods, (where late - ly the
 und durch al - ten Wald (where late - ly the
 Veil - chen der

cit - ies, and through old, old woods, (where the vi - o - lets
 Städ - te und durch al - ten Wald (wo auf grau - em Schutt -

through old woods, (where late - ly vi - o - lets peep'd from the
 al - ten Wald (wo jü - ngst die Veil - chen, spren - kelnd grau - en

24

Hr (F)

1

2

3

mf

mf

B

CHORUS

ting the gray de bris;) A mid the grass in the fields
chen der Erd' ent schlüpft) Durch Wie sen land vol-ler Gras,
vi o - lets peep'd from the gray de bris;) A mid the grass in the fields
Er - de jüngst ent schlüpft, der Erd' ent schlüpft) Durch Wie sen land vol-ler Gras,
peep'd from the gray de bris;) A mid the grass in the
Veil - chen der Erd' ent schlüpft) Durch Wie sen land vol - ler
gray de bris, the gray de bris;) A mid the grass in the
Schutt, der Erd', der Erd' ent schlüpft) Durch Wie sen land vol - ler

pizz.

p

mf

mf

mf

mf

mf

mf

B

29

Clar (B^b)

Hr (F)

1

2

3

cresc.

CHORUS

each side of the lanes- pass - ing the end - less grass;
durch end - lo - ses Gras, Gras das den Weg um - säumt;
cresc.
each side of the lanes- pass - ing the end - less grass;
durch end - lo - ses Gras, durch das den Weg um - säumt;
cresc.
8 fields each side of the lanes- pass - ing the end - less grass;
Gras, durch end - lo - ses Gras, Gras das den Weg um - säumt;
cresc.
fields each side of the lanes- pass - ing the end - less grass;
Gras, durch end - lo - ses Gras, Gras das den Weg um - säumt;

arco

arco

arco

arco

arco

34 **C**

Hr (F) 1

Pass - ing the yel - low - spear'd wheat, ev - er - y grain from its shroud in the dark-brown
 Fel - dern ent - lang von Wei - zen, gelb - li - chem Korn, sei - ne Äh - ren dem brau - nen

CHORUS

Pass - ing yel - low wheat, grain up -
 Wei - zen, Korn ent - lang, Korn mit

Pass - ing yel - low - spear'd wheat, ev - er - y grain up - ris -
 Korn ent - lang und Wei - zen, gel - ben Äh - ren - fel -

Pass - ing yel - low wheat, ev - er - y grain up -
 Korn ent - lang, Wei - zen, gel - ben Äh - ren -

C

VI 1 2

Va

Vc

39

Hr (F) 1

fields up - ris - ing; Pass - ing the ap - ple - tree blows of white and pink in the or - chards; Car -
 Feld ent - spros - sen; wei - ßem und ro - si - gem Ap - fel - blust ent - lang in den Gär - ten, Führt

CHORUS

ris - ing, Pass - ing the or - chards; Car -
 Äh - ren; Äp - feln in Gär - ten, Führt

- - ing; Pass - ing the or - chards; Car -
 - - dern, Äp - feln in Gär - ten, Führt

ris - ing; Pass - ing the or - chards; Car -
 fel - dern, Äp - feln in Gär - ten, Führt

VI 1 2

Va

Vc

D

44

Picc *f*

Fl *f*

Ob *f*

Clar (B^b) *f*

BClar (B^b) *f*

Bsn *f*

1

Hr (F) *ff*

2

Trp (B^b) 1 *f*

1

Tromb 2 *f*

Tb *f*

BDr *f*

CHORUS

- - ry - ing a corpse to where it shall rest in the grave,
 durch Tag und Nacht und trägt sei-nen Leich - nam ein Sarg

- - ry - ing a corpse to where it shall rest in the grave,
 durch Tag und Nacht und trägt sei-nen Leich - nam ein Sarg

- - ry - ing a corpse to where it shall rest in the grave,
 durch Tag und Nacht und trägt sei-nen Leich - nam ein Sarg

- - ry - ing a corpse to where it shall rest in the grave,
 durch Tag und Nacht und trägt sei-nen Leich - nam ein Sarg

D

1

Vl *ff*

2

Va *ff*

Vc *ff*

DB *f*

arco

49

Picc

Fl

Ob

Clar (B \flat)

BClar (B \flat)

Bsn

Hr (F)

1

2

Trp (B \flat)

1

Tromb

1

2

Tb

BDr

CHORUS

Night and der day jour - - neys a cof - fin. dim. p

Zu der Grab - statt da er ruhn soll. p

Night and der day jour - - neys a cof - fin. dim. p

Zu der Grab - statt da er ruhn soll. p

Night and der day jour - - neys a cof - fin. dim. p

Zu der Grab - statt da er ruhn soll. p

VI

1

2

Va

Vc

DB

55 **E**

BClar (B^b)

Bsn

CBsn

Hr (F) 1

Hr (F) 2

Tromb 1

Tromb 2

CHORUS

Cof - fin that pass - es through lanes and streets,
Bah - re, du rei - sest durch We - ge breit

Cof - fin that pass - es through lanes and streets,
Bah - re, du rei - sest durch We - ge breit

Va pizz.

Vc

DB

60

BClar (B^b)

Bsn

CBsn

Hr (F) 1

Hr (F) 2

CHORUS

— Through day and night, with the great — cloud — dark - en - ing the land, — With the pomp of the
— Bei Tag und Nacht, mit der Wol - ke — Fin - ster - nis im Land, — Mit den Fah - nen auf

— Through day and night, with the great — cloud — dark - en - ing the land, — With the pomp of the
— Bei Tag und Nacht, mit der Wol - ke — Fin - ster - nis im Land, — Mit den Fah - nen auf

Va

Vc

DB

65

EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn

in - loop'd flags, with the cit - ies draped in black,
Halb - mast, Städ - - - ten ge - hüllt in schwar - zen Prunk.

CHORUS
 in - loop'd flags, with the cit - ies draped in black, the cit - ies draped in black, With the show of the
Halb - mast, Städ - - - ten ge - hüllt in schwar - zen Prunk, ge - hüllt in schwar - zen Prunk. Al - le Ge - - gen - den

With the show of the States them - selves,
Al - le Ge - - - gen - den tief in Trau -

With the show of the States them - selves,
Al - le Ge - - - gen - den tief in Trau -

1
2
VI
Va
Vc
DB

pizz.

70

EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn

the cit - ies draped in black, With pro - ces - sions long and wind
In Schlei - ern schwar - ze Frau'n. Mit ge - dehn - ten Pro - zes - sio -

CHORUS
 States them - selves, as of crape - veil'd wo - men, pro - ces - sions long - and wind -
tief in Trau - er wie Frau'n in Schlei - ern. Ge - dehn - te Pro - zes - sio -

as of crape - veil'd wo - men, stand - ing, With pro - ces - sions long and wind - ing, and the flam -
er wie schwar - ze Frau'n in Schlei - ern. Mit ge - dehn - ten Pro - zes - sio - nen und mit Feu -

as of crape - veil'd wo - men, stand - ing, With pro - ces - sions long and wind - ing, and the flam -
er wie schwar - ze Frau'n in Schlei - ern. Mit ge - dehn - ten Pro - zes - sio - nen und mit Feu -

1
2
VI
Va
Vc
DB

75 **G**

EH
 Clar (B^b)
 BClar (B^b)
 Bsn
 CBsn

CHORUS

ing, With the count - less torch - es lit -
 nen, mit un - zähl' - ger Fak - - keln Licht,
 ing, With the count - less torch - es lit - with the si - lent sea of fac -
 nen, mit un - zähl' - ger Fak - keln Licht, ei - nem Meer ent - blöß - ter - Häup -
 beaus of the night, With the count - less torch - es lit - the si - lent fac -
 ern in der Nacht, Mit un - zähl' - ger Fak - keln Licht, ent - blöß - te Häup -
 beaus of the night, With the count - less torch - es lit - with the si - lent fac -
 ern in der Nacht, Mit un - zähl' - ger Fak - keln Licht, ei - nem Meer von Häup -

1
 2
 Vl
 Va
 Vc
 DB

arco
 p
 arco
 p
 arco
 p
 arco
 p

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

79

EH
 Clar (B^b)
 BClar (B^b)
 Bsn
 CBsn

CHORUS

with the fac - es, and the un - bared heads, With the wait - ing de - pot, the ar - riv - ing cof - fin,
 Blick und Mie - nen stumm, die Ge - sich - ter, die Ge - sich - ter fin - ster - da der Bahn - hof war - tet,
 es, un - bared heads, the wait - ing de - pot, the ar - riv - ing cof - fin, the die
 ter, Ge - sich - ter und Mie - nen stumm, da der die
 es, and the un - bared heads, the ar - riv - ing cof - fin, With
 ter, Blick und Mie - nen stumm, da am Bahn - hof die Bah - re
 - es, With the wait - ing de' - pot, the ar - riv - ing
 - tern, da der Bahn - hof war - tet, da die Bah - re

1
 2
 Vl
 Va
 Vc
 DB

mp cresc.
 mp
 mf
 mf
 mf
 mf
 mf
 mf

84 H

Fl *mf*

Ob *mf*

EH *mf*

Clar (B^b) *mf*

BClar (B^b) *mf*

Bsn *mf*

CBsn *mf*

1 *mf*

2 *mf*

3 *mf*

1 *mf*

2 *mf*

1 *mf*

2 *mf*

Tb *mf*

Timp *mf* *tr*

CHORUS

and the som-bre fac - es, with the thou-sand voic - es ris - ing strong and
 da die Bah-re an - langt - Trau - er - li - ta - nein, viel - tau - send schwel - lend'

som-bre fac - es, With dirg - es through the night, with the thou-sand voic - es ris -
 Bah - re an - langt - Mit Trau - er - li - ta - nein in der Nacht, viel - tau - send schwel -

dirg - - es, with the thou-sand voic - es ris - ing strong and
 an - - langt - Trau - er - li - ta - nein, viel - tau - send schwel - lend'

cof - - fin, With dirg - es through the night, with the thou-sand voic - es ris -
 an - - langt - Mit Trau - er - li - ta - nein in der Nacht, viel - tau - send schwel -

1 *pizz.* H

2 *mf pizz.*

Vc *mf pizz.*

Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBSn

cresc.

1
2
3
1
2
1
2
Tb

Hr (F)
Trp (B^b)
Tromb
Tb

cresc.

Timp

tr

CHORUS

sol - emn; ern - ste
- ing strong and - lend' ern - ste

all Stim - men; Mit Stim - men
sol - emn; With all the Stim - men

mourn - ful ern - ste
de - ren Kla - ge

voic - es, the Stim - men, die
of the dirg - es, pour'd a - lau - te fei - er - lich den

dirg - es, pour'd a - fei - er - lich den

mf

cresc.

1
2
Va
Vc

VI

cresc.

pizz.

mf cresc.

cresc.

Picc
Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn
Hr (F)
Trp (B^b)
Tromb
Tb
Timp
Cym
CHORUS
VI
Va
Vc
DB

with a soft Timpani stick

round the cof fin. The dim lit church
 Sarg um we ben; Mit Kir chen halb

round the cof fin. The dim lit church es
 Sarg um-we ben; Mit Kir chen halb hell

round the cof fin. The dim lit
 Sarg um-we ben; Mit Kir chen

round the cof fin. The dim lit
 Sarg um-we ben; Mit Kir chen

arco

Picc

Fl

Ob

EH

Clar
(B^b)

BClar
(B^b)

Bsn

CBsn

Hr
(F)

Tromb

Timp

Cym

CHORUS

Vc

DB

The musical score for page 98 includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet (B^b), Bass Clarinet (B^b), Bassoon, Contrabassoon, Horn (F), Trombone, Timpani, Cymbal, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes with a melodic line. The brass section provides harmonic support. The chorus consists of four vocal parts with lyrics in German and English. The lyrics are: "es and the shud der - ing or - gans - Where a - mid these - you hell und mit Or - geln voll Schau - ern - wie durch all dies - du". The score includes dynamic markings such as *cresc.* and *cresc.* throughout.

J

103

Picc

Woodwind part 1: Piccolo staff with notes and dynamics like *cresc.* and *f*.

Fl

Woodwind part 2: Flute staff with notes and dynamics like *cresc.* and *f*.

Ob

Woodwind part 3: Oboe staff with notes and dynamics like *cresc.* and *f*.

EH

Woodwind part 4: English Horn staff with notes and dynamics like *f*.

Clar (Bb)

Woodwind part 5: Clarinet in Bb staff with notes and dynamics like *f*.

BClar (Bb)

Woodwind part 6: Bass Clarinet in Bb staff with notes and dynamics like *f*.

Bsn

Woodwind part 7: Bassoon staff with notes and dynamics like *f*.

CBSn

Woodwind part 8: Contrabassoon staff with notes and dynamics like *f*.

1

Brass part 1: Horn 1 staff with notes and dynamics like *f* and *mf*.

Hr (F)

Brass part 2: Horn 2 staff with notes and dynamics like *f* and *mf*.

2

Brass part 3: Horn 3 staff with notes and dynamics like *f* and *mf*.

Tromb

Brass part 4: Trombone 1 staff with notes and dynamics like *f*.

1

Brass part 5: Trombone 2 staff with notes and dynamics like *f*.

Timp

Brass part 6: Timpani staff with notes and dynamics like *f*.

Cym

Brass part 7: Cymbal staff with notes and dynamics like *f*.

CHORUS

Vocal parts with lyrics: "jour - ney, With the toll - ing, toll - ing bells per - glei - test, mit der Glock - ken, Glock - ken un - ab -". Includes dynamics like *f* and *dim.*

Lyrics for the chorus: "you jour - ney, With the toll - ing bells, the du glei - test, mit der Glock - ken, Glock - ken".

J

Vc

String part 1: Violin staff with notes and dynamics like *f*.

DB

String part 2: Double Bass staff with notes and dynamics like *f*.

108

K

Picc *mf* *ff* *tr*

Fl *mf* *ff* *tr*

Ob *mf* *ff* *tr*

EH *mf* *ff* *tr*

Clar (B \flat) *mf* *ff* *tr*

BClar (B \flat) *mf* *ff* *tr*

Bsn *mf* *ff*

CBsn *mf* *ff*

Hr (F) 1 *ff*

2 *ff*

3 *ff*

Trp (B \flat) 1 *ff*

2 *ff*

Tromb 1 *mf* *ff*

2 *mf* *ff*

Tb *ff*

Timp *tr* *ff*

Triang *f*

Cym *f*

BDr *f*

CHORUS

pet - - u - al clang;
läs - - si - gem Schlag:
p

bells' per - pet - - u - al clang;
un - ab - läs - - si - gem Schlag:
p

pet - u - al clang;
läs - si - gem Schlag:
p

bells' per - pet - u - al clang;
un - ab - läs - si - gem Schlag:

VI 1 *arco* *ff* *arco*

2 *ff*

Va *arco* *ff*

Vc *mf* *ff*

DB *mf* *ff*

K

117 Slow, free / Langsam, frei

Fl
Ob
EH
Clar (B^b)
Bsn

BARITONE

p espr.

Here!_ cof - fin_ that slow - ly pass - es, I give you my sprig of li -
Sarg, hier - da_ du still vor - bei - ziehst - Für dich mei - ne Flie - der - blü -

Slow, free / Langsam, frei

1
2
VI
Va

L
Tempo primo

122

EH
BClar (B^b)

mf

BARITONE

mf

lac. (Nor for you, for one, a - lone; Bloss - soms and branch - es
ten. (Ei - nem nicht, nicht dir al - lein: Al - lem und je - - dem

L
Tempo primo

1
2
VI
Va
Vc
DB

mf

127

EH

Clar (B^b)

BClar (B^b)

BARITONE

green to cof - fins all I bring: For fresh as the morn - ing - thus would I car - ol a song - for
 Sarg sei Blüt' und Zweig ge - bracht, So frisch wie ein Mor - gen - lied, das ich stän - dig dir sin - gen

VI 1

VI 2

Va

Vc

DB

132

Fl

EH

Clar (B^b)

BClar (B^b)

CBsn

BARITONE

you, O sane and sa cred death.
 wollt, O heil und heil' ger Tod.

VI 2

Va

Vc

DB

149

Ob

Hr (F) $\frac{1}{2}$ / $\frac{2}{3}$

BARITONE

mf

But most - ly and now the li - lac that blooms the first,
 Doch mehr - noch bring' ich dir Flie - der in frü - her Blüt',

VI 2

Va

Vc

DB

154

Hr (F) $\frac{1}{2}$ / $\frac{2}{3}$

BARITONE

Co - pi - ous, I break, I break the sprigs from the bush - es;
 men - ge - voll - Ich bre - - che Zwei - ge ab von den Bü - schen,

VI 1 with mute D String *p*

VI 2 *p*

Va *p*

Vc pizz. *p*

DB pizz. *p*

159

Hr (F) $\frac{1}{3}$

BARITONE

With load - ed arms I come, pour - ing for you, For you, and the
 Mit vol - len Ar - men komm' ich, breit' ihn aus, Für dich und die

1 VI *mf*

2 VI *mf*

Va *mf*

Vc *mf*

DB *mf*

164

Fl *p* *pp*

Ob *p* *pp*

EH *p* *pp*

Clar (B \flat) *p* *pp*

BClar (B \flat) *p* *pp*

Bsn *p* *pp*

Timp *pp*

Glsp *pp*

BARITONE

cof - fins all of you, O death.)
 Sär - ge all' die dein, O Tod.)

4. O western orb (Baritone and Chorus)

O Westgestirn (Bariton und Chor)

Fast/Schnell (♩. ca 96)

Musical score for woodwinds, brass, and baritone. The score is in 3/4 time and marked 'Fast/Schnell' with a tempo of approximately 96 beats per minute. The woodwind section includes Piccolo (Picc), Flute (Fl), Oboe (Ob), English Horn (EH), Clarinet in B-flat (Clar (Bb)), Bass Clarinet in B-flat (BClar (Bb)), Bassoon (Bsn), and Contrabassoon (CBsn). The brass section includes three Horns (Hr (F)), two Trombones (Tromb), and a Tuba (Tb). The Baritone part is marked 'BARITONE' and features a melodic line with lyrics. Dynamics include forte (f) and piano (p). The Baritone part includes the lyrics: 'O west - ern' and 'O West - ge -'.

Fast/Schnell (♩. ca 96)

without mute

Musical score for strings, including Violin I (VI), Violin II (V2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is in 3/4 time and marked 'Fast/Schnell' with a tempo of approximately 96 beats per minute. Dynamics include forte (f) and piano (p). The strings are marked 'without mute'.

5 *res.*

Hr (F)
1
2

BARITONE

orb, _____ sail - ing the heav - en!
stirn, _____ Seg - ler am Him - mel!

CHORUS

p ... west - ern orb, _____ sail - ing the
West - ge - stirn, _____ Seg - ler am
p ... west - ern orb, _____ sail - ing the
West - ge - stirn, _____ Seg - ler am
p ... west - ern orb, _____ sail - ing the
West - ge - stirn, _____ Seg - ler am

VI 1 *res.*

10 **A** *res.*

Hr (F)
1
2

BARITONE

f Now I know what you must have meant,
Jetzt ist klar was du sagen wollst,

CHORUS

heav - en! ...what you
Him - mel! ...was du
p
heav - en! ...what you
Him - mel! ...was du
p
heav - en! ...what you
Him - mel! ...was du

VI 1 **A** *res.*

cresc.

Va

p cresc.

14 *no.*

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

1

2

3

Hr (F)

Tb

Timp

CHORUS

must have meant,
sa - gen wolltst,

must have meant,
sa - gen wolltst,

must have meant,
sa - gen wolltst,

1

2

VI

Va

Vc

DB

Picc
Fl
Ob
EH
Clar (B \flat)
BClar (B \flat)
Bsn
CBsn

1
Hr (F)
 2
 3
Tb

Timp

BARITONE
p *cresc.*
 as a month since_ we walk'd, As we walk'd, up and
 als ich wan - dert'_ mit dir, Ei - nen Mond lang un-

1
VI
 2
Va
Vc
DB

22

so.

B

so.

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

Hr (F)

2

3

Tb

Timp

BARITONE

mf

f

p

down in the dark blue so mys - tic, As we
 her und in blau - my - stischem Dun - kel. Als wir

mf

f

p

1

VI

2

Va

Vc

DB

mf

f

f

f

f

f

27

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

1

2

3

Hr (F)

Tb

Timp

BARITONE

walk'd in si - lence the trans - par - ent shad - ow - y night,
 re - de - los schrit - ten durch glä - sern schat - ti - ge Nacht;

1

2

Vl

Va

Vc

DB

32

Picc

Fl

Ob

EH

Clar. (Bb)

BClar (Bb)

Bsn

CBsn

1

2

3

Hr (F)

Tb

Timp

BARITONE

mp

As I saw you had some - thing - to tell, as you
 Als ich sah wie nach Wor - ten - du rangst, du dich

1

2

VI

Va

Vc

DB

36 C *res.*

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

1 *mf*

2 *mf*

3

Tb

Timp

BARITONE

bent to me_ night aft - er night, As you droop'd from the
 zu mir neig - test je - de Nacht; Da vom Him - mel her -

1 *mf*

2

Va

Vc

DB

C *res.*

47

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

1

Hr (F)

2

3

Tb

Timp

BARITONE

mf cresc.

As we wan - der'd to - geth - er the sol - - emn
Als zu - sam - men wir wall - ten in ho - - her

1

VI

2

Va

Vc

DB

mp cresc.

mp cresc.

mp cresc.

mf cresc.

D

51

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

Hr (F) 1

Hr (F) 3

Trp (Bb) 1

Trp (Bb) 2

Tb

Timp

BARITONE

night, (for something, I know not what, kept me from sleep;)
 Nacht (und et - was, ich weiß nicht was, stahl mir den Schlaf;)

D

VI 1

VI 2

Va

Vc

55

Picc

Fl

Ob

Clar (Bb)

BClar (Bb)

Bsn

CBsn

1

2

3

1

2

Trp (Bb)

Tb

Timp

BARITONE

f

As the night ad -
 Als die Nacht be -

1

VI

Vc

p *f* *p*

p *f* *p*

59

BARITONE

vanced, and I saw on the rim of the
 gann und 'am west - - li - chen Ran - - - de ich

VI

Vc

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

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

62 *dim.*

BARITONE

west, ere you went, how full you were of
 sah, eh' du gingst, wie Weh - - - leid dich er -

VI 1

Vc

66 **E**

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

CBsn

Hr (F) 1, 2, 3

Typ (Bb) 1, 2

Tb

Timp

BARITONE

woe; As I stood on the ris - ing ground
 füllt; Als ich stand auf dem Hü - gel - hang

E

VI 1

Vc

70

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

2

3

1

2

Tp (B \flat)

Tb

Timp

BARITONE

— in the breeze, — in the cold trans - par - ent night, As I
 — in der Bri - - - se der küh - len kla - ren Nacht; Als ich

VI

Va

Vc

f p f p f

75

BARITONE

watch'd where you pass'd and was lost in the
 sah wo du schwandst, und mich auf - - - sog die

VI

Va

f p f p f p f p

F

79

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

2

3

Hr (F)

1

2

Trp (B \flat)

Tb

Timp

BARITONE

neth-er-ward black of the night, As my
 un-ter-ste Schwär - ze der Nacht; Als in

F

1

2

Vl

Va

82

Picc *cresc.* *f*

Ob *cresc.* *f*

BClar (Bb) *cresc.* *f*

Bsn *cresc.* *f*

BARITONE

soul, in its trou - ble, in dis - sat - is - fied, — sank,
 Harm, un - er - füllt, auch mein See - len - halt. — sank,

VI 1 *cresc.* *f*

VI 2 *cresc.* *f*

Va *cresc.* *f*

87

BARITONE *mf* *p*

as where you, — sad orb, Con - clud - ed,
 fol - gend dir, — mein Stern — Be - schlos - sen,

CHORUS *mf* *p*

... sank, ... sad orb, Con -
 ... sank, ... mein Stern — Be -
 ... sank, ... sad orb, Con -
 ... sank, ... mein Stern — Be -
 8 ...sank, ... sad orb, Con -
 ... sank, ... mein Stern — Be -

VI 1 *p* *pp*

92

BARITONE *pp*

dropt in — the night, and was gone.
 fal - len — in Nacht und ver - lorn.

CHORUS *pp*

clud - ed, ... was gone.
 schlos - sen, ... ver - lorn.
 chud - ed, ... was gone.
 schlos - sen, ... ver - lorn.
 8 chud - ed, ... was gone.
 schlos - sen, ... ver - lorn.

VI 1 *pp*

attacca

5. Arioso / Sing on, there in the swamp (Mezzo-Soprano Solo)

Arioso / Sing weiter, du im Ried (Mezzo-Sopran Solo)

Very slow/Sehr langsam (♩ 40)

Fl *pp*

Bsn *pp*

Hr (F) 1 *pp muted*

Hr (F) 2 *pp*

MEZZO-SOPRANO

pp

Sing on, there in the swamp! O sing - er bash-ful and ten - der!

Sing wei - ter, du im Ried! O zar - ter, schüchter-ner Sän - ger!

Very slow/Sehr langsam (♩ 40)

VI 1

pp

2 Soli with mute

pp

1 Solo with mute D String

Vc

pp

2 Soli with mute

pp

2 Soli with mute A String

DB

pp

Picc

Fl

Clar (Bb)

Bsn

Hr (F) 1

Hr (F) 2

Hr (F) 3

MEZZO-SOPRANO

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

poco cresc. *p* *mp*

I hear your notes - I hear your call; I hear - I come pre - sent - ly - I un - der - stand you;

Ich lau - sche dir, dem Ton, dem Ruf - Ich hör - kom-me bald zu dir - und ich ver - steh' dich.

2 Soli

D String

5 Soli

Vc

D String

4 Soli

DB

p *mp* *p*

9

EH *p espr.* *cresc.* *mf*

MEZZO-SOPRANO *p espr.* *cresc.* *mf*

But a mo-ment I lin - - ger - for the lus - trous star has de-tain'd me; The star, my de-part-ing
 Nur ein Weilchen des Zö - - gerns - da der lich - te Stern mich im Bann hält. Der Stern, mein Kam'rad, im

VI 1 *1 Solo* *p* *cresc.* *mf*

Va *1 Solo with mute* *p* *cresc.* *mf*

Vc *2 Soli* *p* *cresc.* *mf*

DB *Tutti* *p pizz.* *cresc.* *mf*

13

Picc *pp*

Fl *pp*

Ob *pp*

EH

Clar (B \flat) *pp*

Hr (F) 1 *pp*

MEZZO-SOPRANO *pp*

com - rade, holds and de-tains me.
 Schwin - den bannt und verhält mich.

VI 1 *1 Solo* *A String* *pp pizz.* *pp*

Va *1 Solo* *2 Soli* *pp* *1 Solo*

Vc *2 Soli* *1 Solo* *A String* *pp*

DB *1 Solo* *pp*

6. Song / O how shall I warble (Baritone and Chorus)

Lied / O wie werd ich selbst (Bariton und Chor)

Quiet / Ruhig (♩ ca 92)

Fl

BARITONE

mf

p

O how shall I war - ble my - self for the dead one_ there I_ loved? And
 O wie werd'ich selbst denn be - sin - gen den To - ten, mir_ so_ wert? Wie

Quiet / Ruhig (♩ ca 92)

without mute

1

2

Vl

Va

Vc

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Bsn

Hr (F)

2

3

mf

open

mp

open

mp

BARITONE

how shall I deck my song for the large sweet soul that has gone? And what shall my
 zie - ren den Sang der ed - len und schön - sten See - le, die schied? Und was_ soll an

1

2

Vl

Va

Vc

DB

mf

mf

mf

mf

without mute

mf

15 **BARITONE** 3/4 3/4 **A**

per - fume be, for the grave of him I love?
 Duft ich streu'n dem, der mir so lieb, aufs Grab?

CHORUS

Sea - winds, blown from the
 See - wind, öst - lich und

Sea - winds, blown from the
 See - wind, öst - lich und

Sea - winds, blown from the
 See - wind, öst - lich und

Sea - winds, blown from the
 See - wind, öst - lich und

VI I 3/4 3/4 **A**

Va

Vc

DB

22 **CHORUS** 3/4

east and west, Blown from the east - ern sea, and blown from the west - ern
 west - lich Weh'n. Win - de vom Meer im Ost und Win - de vom Meer im

east and west, Blown from the sea, from the sea,
 west - lich Weh'n. Win - de vom Meer im Ost - ern sea, - de vom Meer

east and west, Blown from the sea, from the sea,
 west - lich Weh'n. Win - de vom Meer im Ost - ern sea, - de vom Meer

east and west, from the sea,
 west - lich Weh'n. Win - de vom Meer im Ost - ern sea, - de vom Meer

B

Very quiet/ Sehr ruhig

29 $\frac{3}{4}$

CBsn

Hr (F)

Trp (Bb)

Tromb

Tb

Timp

BARITONE

These, and with these, and the
 Dies und der O - dem des

$\frac{3}{4}$

CHORUS

sea, till there on the prai - ries meet - - - ing:
 West die sich in den Eb - nen tref - - - fen:

till on the prai - ries meet - - - ing:
 die sich in Eb - nen tref - - - fen:

till there sich on the prai - ries meet - ing:
 ... die sich in den Eb - nen tref - fen:

till on the prai - ries meet - - - ing:
 die sich in Eb - nen tref - - - fen:

36

Clar (B^b)

CBsn

Hr (F)

Trp (B^b)

Tromb

Tb

Timp

Cym

BARITONE

Vl

Va

Vc

DB

Solo

mf

dim.

p

pp

p

p

p

p

p

p

with a soft Timpani stick

breath of my chant, I per - fume the grave of him I love.
 Lieds, das ich sing', Duft' am Gra - be des, der mir so lieb.

43 [C] Come prima

Clar (B^b) *mf* *p*

BARITONE *p*
O what shall I hang on the
Wie soll ich be - hängen der

[C] Come prima

Vl 1 *mf* *p* *p*

Vl 2 *mf* *p* *p*

Va *mf* *p* *p*

Vc *mf* *p* *p*

DB *mf*

51 3/4

Fl *mf*

Bsn *mf*

BARITONE
cham - ber walls? And what shall the pic - tures be that I hang on the walls, To a -
Kam - mer Wand? Und was solln die Bil - der sein, die die Wän - de mir schmük - ken Im

3/4

Vl 1 *cresc.* *mf*

Vl 2 *cresc.* *mf*

Va *cresc.* *mf*

Vc *cresc.* *mf*

DB *mf*

58 $\frac{3}{4}$

Bsn

Hr (F)

mp

mp

BARITONE

dorn the bur - i - al - house, to a - dorn the bur - i - al - house of
 Hau - se des Ab - ge - schied - nen, des Ab - ge - schied - nen der mir so

VI

Va

Vc

DB

p

65 $\frac{3}{4}$ $\frac{3}{4}$ **D**

BARITONE

him I love?
 lieb einst war?

CHORUS

Pic - tures of grow - ing spring, and farms, and homes, With the
 Bil - der von fri - schem Lenz, von Haus und Feld, von der

Pic - tures of grow - ing spring, and farms, and homes,
 Bil - der von fri - schem Lenz, von Haus und Feld,

Pic - tures of grow - ing spring, and farms, and homes, With the
 Bil - der von fri - schem Lenz, von Haus und Feld, von der

Pic - tures of grow - ing spring, and farms, and homes,
 Bil - der von fri - schem Lenz, von Haus und Feld,

Va

Vc

DB

$\frac{3}{4}$ $\frac{3}{4}$ **D**

71 *mf* $\frac{3}{4}$ $\frac{3}{4}$

CHORUS

Fourth-month eve at sun - down, and the gray
A - bend - däm - me - rung früh im A - pril

the gray smoke, gray smoke
A - bend - dämm' - rung voll

Fourth-month eve at sun - down, the
A - bend - däm - me - rung früh

mf

gray smoke,
voll Dunst,

77 **E** Very quiet/Sehr ruhig

CBsn

Hr (F)

Trp (B \flat)

Tromb

Tb

Timp

CHORUS

smoke lu - cid and bright,
voll glei - ßen - dem Dunst,

lu - cid and bright,
glei - ßen - dem Dunst,

smoke lu - cid and bright,
im A - pril voll Dunst, With floods of the' yel - low
mit Flu - ten von gel - bem

lu - cid and bright,
glei - ßen - dem Dunst, With floods of the' yel - low
mit Flu - ten von gel - bem

83

CBsn

Hr (F)

Trp (Bb)

Tromb

Tb

Timp

CHORUS

gold of the gor-geous, in do - lent, sink - ing sun, burn - ing, ex - pand - ing the
 Gold ei - nes präch-tig = trä - gen Sonn = un - ter - gangs, bren - nend und breit in der

gold of the gor-geous, in do - lent, sink - ing sun, burn - ing, ex - pand - ing the
 Gold ei - nes präch-tig = trä - gen Sonn = un - ter - gangs, bren - nend und breit in der

88

Solo

Fl

Cym

CHORUS

air. —
Luft. —

air. —
Luft. —

VI

Va

Vc

DB

attaccu

7. Introduction and Fugue / Lo! body and soul! (Chorus)
 Einleitung und Fuge / Schau, Sinn und Verstand (Chor)

Fast/Schnell (♩. 92-98)

BClar (B♭)
 CBSn
 Tb
 Timp
 BDr
 Org
 16' and 32' (no 8' and 4')

CHORUS

With the fresh sweet herb - age un - der foot, and the pale green
 Mit dem fri - schen Wachs - tum ü - ber - all und dem fah - len

Fast/Schnell (♩. 92-98)

Vc
 DB

Clar (B♭)
 BClar (B♭)
 Bsn
 CBSn
 Tb
 Timp
 BDr
 Org

CHORUS

leaves of the trees pro - lif - ic; In the dis - tance the
 Grün in dem Laub der Bäu - me; In der Wei - te der

poco a poco cresc.

10

BClar (B \flat)

CBsn

Tb

Timp

BDr

Org

CHORUS

8

2

flow - ing glaze, the breast of the riv - er, with a wind - dap - ple here and
 flie - ßend hel - le Schein ei - nes Flus - ses, mit Ge - büsch hier und da ge -

Vc

DB

14

A

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Tb

Timp

BDr

Org

CHORUS

8

mp

cresc.

mp

cresc.

mp

cresc.

mp cresc.

...with ma - ny a
 ...mit Li - nien und

With rang - ing hills on the banks, a -
 Ein Hü - gel - zug an den U - fern

there;
 scheckt;

With rang - ing hills,
 Ein Hü - gel - zug

Vc

DB

B

22

mf cresc.

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

Hr (F) 3

Tb

Timp

BDr

Org

CHORUS

f cresc.

dense, and stacks of chim-neys, And all the scenes of life, and the work - shops, and the
 wohnt; mit Reih'n von Es - sen; mit le - bens - vol - ler Kraft, mit Fa - bri - ken, und dem

f cresc.

dense, and stacks of chim-neys, And all the scenes of life, and the work - shops, the
 wohnt; mit Reih'n von Es - sen; mit le - bens - vol - ler Kraft, mit Fa - bri - ken, dem

f cresc.

y; all the scenes of life, the
 mit Reih'n von Es - sen; ...Ar - beits -

f cresc.

dense, all the scenes of life, the work shops, work - men
 wohnt; Reih'n von Es - sen; mit Fa - bri - ken, ...Ar - beits -

B

Va

Vc`

DB

f cresc.

allargando

26

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

Hr (F)

2

3

Trp (B \flat) 1/2

2

Tromb 1/2

Tb

Timp

BDr

Org

work - men home - - - ward re - turn - - - ing.
Ar - beits - mann - - - auf dem Heim - - - weg.

work - men home - - - ward re - turn - - - ing.
Ar - beits - mann - - - auf dem Heim - - - weg.

work - - - men re - turn - - - ing.
mann - - - auf dem Heim - - - weg.

home - - - ward re - turn - - - ing.
mann - - - auf dem Heim - - - weg.

allargando

1

Vl

2

Va

Vc

DB

Fugue/ Fuge (♩ ca 108)

31

Hr (F) 1/2 3
 Trp (B♭) 1 2
 Tromb 1 2

f *f* *f*

Lo! bod-y and soul! this land! Might-y Man-hat-tan, with spires, and the spark-ling and
 Schau, Sinn und Ver-stand, dies Land! Wei-tes Man-hat-tan, ge-türmt; Was-ser, glän-zend und

CHORUS

f

Fugue/ Fuge (♩ ca 108)

Lo! bod-y and
 Schau, Sinn und Ver-

VI 1 2
 Va
 Vc
 DB

mf *mf* *mf* *mf*

34

Clar (B♭)
 Hr (F) 1/2 3
 Trp (B♭) 1 2
 Tromb 1 2

f *f* *f*

hur-ry-ing tides, and the ships; Man-hat-tan, Man-hat-tan, Man-hat-tan,
 ei-lig, mit Schif-fen ge-füllt; Man-hat-tan, Man-hat-tan, Man-hat-tan

CHORUS

Lo!
 Schau,

f

soul! this land! Might-y Man-hat-tan, with spires, and the spark-ling and hur-ry-ing tides,
 stand, dies Land! Wei-tes Man-hat-tan, ge-türmt; Was-ser, glän-zend und ei-lig, Man-hat-

VI 1 2
 Va
 Vc
 DB

C

37

Clar (B \flat)

Hr (F) 1/2/3

Trp (B \flat) 1/2

Tromb 1/2

tan, with spark - ling and hur - ry - ing tides, with spark - ling and
 tan, Man - hat - tan, mit Was - sern, glän - zend und ei - lig, mit

CHORUS

bod - y and soul! this land! Mighty Man-hat-tan, with spires, and the spark-ling and hur-ry-ing tides, and the
 Sinn und Ver-stand, dies Land! Wei-tes Man-hat-tan, ge-türmt; Was-ser, glän-zend und ei-lig, mit Schif-fen, mit

Lo! bod - y and soul! this
 Schau, Sinn und Ver-stand, dies

and the ships, the ships, with
 tan, Man - hat - tan, mit

C

41

Ob

EH

Hr (F) 1/2/3

Trp (B \flat) 1/2

Tromb 1/2

hur - ry - ing, hur - ry - ing tides; The var - ied and am - ple land, the var - ied and
 Schif - fen, mit Schif - fen ge - füllt; Das viel - fäl - tig üpp' - ge Land, das viel - fäl - tig

CHORUS

ships, spark - ling, hur - ry - ing tides; The var - ied and am - ple land, the
 Schif - fen, mit Schif - fen ge - füllt; Das viel - fäl - tig üpp' - ge Land, das

land! Might-y Man-hat-tan, with spires, and the sparkling and hur-ry-ing tides; The var-ied and am-ple land, the
 Land! Wei-tes Man-hat-tan, ge-türmt, Was-ser, glänzend, mit Schiffen ge-füllt; Das viel-fäl-tig üpp'-ge Land, das

spark - ling, spark - ling tides; The var - ied and am - ple land, the
 Schif - fen an - ge - füllt; Das viel - fäl - tig üpp' - ge Land, das

VI 1/2

Va

Vc

DB

hur - ry - ing, hur - ry - ing tides; The var - ied and am - ple land, the var - ied and
 Schif - fen, mit Schif - fen ge - füllt; Das viel - fäl - tig üpp' - ge Land, das viel - fäl - tig

CHORUS

ships, spark - ling, hur - ry - ing tides; The var - ied and am - ple land, the
 Schif - fen, mit Schif - fen ge - füllt; Das viel - fäl - tig üpp' - ge Land, das

land! Might-y Man-hat-tan, with spires, and the sparkling and hur-ry-ing tides; The var-ied and am-ple land, the
 Land! Wei-tes Man-hat-tan, ge-türmt, Was-ser, glänzend, mit Schiffen ge-füllt; Das viel-fäl-tig üpp'-ge Land, das

spark - ling, spark - ling tides; The var - ied and am - ple land, the
 Schif - fen an - ge - füllt; Das viel - fäl - tig üpp' - ge Land, das

45 *pp.* D

Ob *f*

EH *f*

Clar (B \flat) *f*

BClar (B \flat) *f*

Bsn *f*

Hr $\frac{1}{2}$ $\frac{2}{3}$ *f*

Trp $\frac{1}{2}$ *f*

Tromb $\frac{1}{2}$ *f*

Timp *f*

am-ple land- the South and the North in the light-
 üpp'-ge Land- der Sü - - den, der Nor - - den im Licht-
f

CHORUS

Lo! bod-y and soul! this
 Schau, Sinn und Ver-stand, dies
f

var-ied and am - ple land, the am - ple land, the am - - ple land- O -
 viel-fäl-tig üpp'- ge Land, das üpp'- ge Land, das üpp' - - ge Land- O -

D

Vl *f* *mf*

Va *mf*

Vc *mf*

DB *mf*

Fl
Ob
EH
Clar (B \flat)
BClar (B \flat)
Bsn

Hr (F) 1/2 3
Trp (B \flat) 1 2
Tromb 1 2
Timp

CHORUS

land! Might- y Man- hat - tan, with spires, — and the spark- ling and hur- ry - ing tides; O -
Land! Wei - tes Man- hat - tan, ge - türmt; — Was - ser, glän- zend, mit Schif- fen ge - füllt; O -

hi - o's, O - hi - o's _____ shores, O -
hi - os, O - hi - os _____ Strand, O -

— O - hi - o's shores, — and flash- ing Mis-
O - hi - os Strand. — Dann siehst du Mis-

Vl 1 2
Va
Vc
DB

52

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$

Trp (B \flat) $\frac{1}{2}$

Tromb $\frac{1}{2}$

Timp

CHORUS

1

2

Vl

Va

Vc

DB

f

f

f

f

f

f

f

f

sou - ri, And ev - er the far-spreading prai - ries, and ev - er the far-spread-ing prai -
 sou - ri, Dann wei - ter - hin end - lo - se Eb - nen, dann wei - ter - hin end - lo - se Eb -

hi - o's shores, O - hi - o's shores, And ev - er spread - ing prai - ries,
 hi - os Strand, O - hi - os Strand. Und wei - ter - hin die Eb - nen,

hi - o's shores, O - hi - o's shores, O - hi - o's shores, — and
 hi - os Strand, O - hi - os Strand, O - hi - os Strand. — Dann

55

EH

Clar (B \flat)

BClar (B \flat)

Bsn

Hr (F)

Trp (B \flat)

Tromb

Timp

both

f

CHORUS

- ries, cov - er'd with grass and
- nen, träch - tig mit Mais und

cov - er'd with grass and corn. O - hi - o's
träch - tig mit Mais und Gras. O - hi - os

8 flash-ing Mis-sou - ri, And ev - er the far-spreading prai - ries, and ev - er the far-spreading
siehst du Mis-sou - ri, Dann wei-ter-hin end-lo - se Eb - nen, Und wei-ter-hin end-lo - se,

Vl

Va

Vc

DB

mf

E

58

Fl *mf cresc.*

Ob *mf cresc.*

EH *mf cresc.*

Clar (B \flat) *f*

BClar (B \flat) *f*

Bsn *f*

Hr (F) $\frac{1}{2}$ / $\frac{2}{3}$ *f*

Trp (B \flat) $\frac{1}{2}$ *f*

Tromb $\frac{1}{2}$ *f*

cresc.

corn. _____ Am - - ple land, _____ am - -
 Gras. _____ Üpp' - - ges Land, _____ üpp' - -

cresc.

shores, and flash - ing - Mis - sou - ri, ev - er the far - spreading - prai - -
 Strand. Dann siehst du - Mis - sou - ri, wei - ter - hin end - lo - se - Eb - -

cresc.

prai - ries, _____ the prai - - - ries,
 end - lo - - - se Eb - - - nen,

f *cresc.*

And ev - er the far - spread prai - - - ries, cov - er'd with grass and corn, _____
 Dann siehst du Mis - sou - ri, Eb - - - nen, 'träch - tig mit Mais und Gras. _____

E

Vl *mf cresc.*

Va *mf cresc.*

Vc *mf cresc.*

DB *mf cresc.*

65 F

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

Hr (F)

2

3

1

Trp (B^b)

2

Tromb 1/2

Tb

Timp

Triang

Cym

BDr

CHORUS

cov - er'd with grass and corn.
 träch - tig mit Mais und Gras.

cov - er'd with grass and corn.
 träch - tig mit Mais und Gras.

prai - ries, cov - er'd with corn.
 Eb - nen, träch - tig mit Gras.

cov - er'd with grass and corn.
 träch - tig mit Mais und Gras.

1

VI

2

Va

Vc

DB

F

69

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

Hr (F)

2

3

1

Trp (B \flat)

2

Tromb $\frac{1}{2}$

Tb

Timp

Triang

Cym

BDr

CHORUS

1

2

Vl

Va

Vc

DB

73

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

Hr (F)

2

3

1

Trp (B^b)

2

1/2

Tromb

Tb

Timp

Triang

BDr

CHORUS

Lo! the most ex-cel-lent sun, so calm and haugh - -
 Schau der vor - treff-li-chen Son - ne Ruh' und Ho - -

Lo! the most
 Schau der vor -

1

8

VI

2

Va

Vc

DB

Detailed description: This page of a musical score, numbered 73, contains parts for various instruments and a chorus. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes three Horns in F, two Trumpets in B-flat, Trombones 1 and 2, and Tubas. Percussion includes Timpani, Triangle, and Bass Drum. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. A Chorus part is also present with German lyrics. The score includes dynamic markings such as 'p' (piano) and 'tr' (trills). The page number '73' is at the top left, and '84' is at the bottom left.

77 **G**

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

p

CHORUS

- - ty; The vi - o - let and pur - ple morn, with just -
 - heit; Als Mor - gen - rot und Veil - chen - farb im Dunst -

ex-cel-lent sun, so calm and haugh - ty; The vi - o - let
 treff-li-chen Son - ne Ruh' und Ho - heit; Als Mor - gen - rot

p

Lo! the most ex-cel-lent sun, so calm and haugh -
 Schau der vor - treff-li-chen Son - ne Ruh' und Ho -

G

Vc

81 **2.**

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

p

CHORUS

- - felt breez - es; Lo! the most ex - cel - lent sun, so
 - - hauch scheint sie, Schau die most, the most
 and pur - ple morn, Lo! the most, the most
 und Veil - chen - farb. Schau die Son - ne in

- - ty; The pur - - ple morn, the pur - ple
 - - heit; Als Mor - - gen - rot. und Veil - chen -

pizz.
p

Vc

DB

35

Fl

Ob

EH

Clar (B^b)

pp

pp

pp

pp

pp legg.

P

CHORUS

calm and haugh - - ty; The vi - o - let and pur - ple morn, with
 Ruh' und Ho - - heit; Als Mor - gen - rot und Veil - chen - farb' im

pp legg.

ex - cel - lent sun; The vi - o - let and pur - ple morn, vi - o - let morn, _____
 Ruh' und Ho - - heit; Als Mor - gen - rot und Veil - chen - farb', Ho - heit und Ruh', _____

pp legg.

ex - cel - lent sun; The vi - o - let morn, _____ the vi - o - let and pur - ple morn,
 Ruh' und Ho - - heit; in Ho - heit und Ruh', _____ Als Mor - gen - rot und Veil - chen - farb',

pp legg.

morn, _____ the vi - o - let and pur - ple morn,
 farb' _____ Als Mor - gen - rot und Veil - chen - farb',

Vc

DB

89 [H]

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

Gls

pp

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

pp

pp

p

cresc.

CHORUS

just - felt _____ breez - es; The gen - tle, _____ soft - - born, _____ meas - ure - less _____
 Dunst - hauch _____ scheint sie, ein maß - los _____ sanf - tes, _____ zart - ge - born _____

p cresc.

pur - ple morn, pur - ple morn, morn, soft - born, _____
 Mor - gen - rot, Veil - chen - farb', zart - ge - _____

p cresc.

with im just - felt _____ breez - es; The gen - tle, _____ soft - born _____
 Dunst - hauch _____ scheint sie, ein maß - los _____ sanf - tes _____

pur - ple morn, pur - ple morn, Lo! the
 Mor - gen - rot, Veil - chen - farb'. Schau der

94

Picc *p*

Fl *p*

Ob *p*

EH *p*

Clar (B \flat) *p*

BClar (B \flat) *p*

1 *mf*

Hr (F)

2/3 *mf*

Tromb 1/2 *mf*

Glsp

mf *cresc.*

light; The gen - tle, soft - born, soft - born,
Licht, ein maß - los sanf - tes, sanf - tes,

mf *cresc.*

meas - ure - less light, the vi - o - let morn, meas - ure - less light, the vi - o - let morn, -
bor'n, sanf - tes Licht, ein zartgebor'n Licht, Ho - heit und Ru - he, Hoheit und Ruh' -

mf *cresc.*

8 light, the meas - ure - less light, vi - o - let, vi - o - let, pur - ple
Licht, ein zart - ge - born Licht, Schau - der vor trefflichen Son - ne

mf *cresc.*

vi - o - let, vi - o - let, pur - ple morn, the vi - o - let morn,
treff - li - chen, treffli - chen Son - ne Ruh', der Son - ne Ho - heit,

mf

Va *mf*

Vc *pizz.* *arco*

DB *mf*

CHORUS

98 I

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

1

Hr (F)

3

Tromb 1/2

Timp

CHORUS

meas - - ure - less light; The
 zart - - ge - bor'n Licht, und

vi - o - let, vi - o - let, pur - ple pur - ple
 Schau - - der vor - trefflichen Son - ne Licht, wun - der -

8 morn; The mir - a - cle, spread - - ing,
 Licht, und wun - der - voll, ba - - dend,

the vi - o - let morn, the vi - o - let, vi - o - let, pur - ple
 und wun - der - voll, ba - - dend brei - - ter Glanz, wundervoll, wun - der -

I

Vl - 2

Va

Vc

DB

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

Hr (F)

1

2/3

Timp

CHORUS

Musical score for woodwinds and percussion. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet (B^b), Bass Clarinet (B^b), Bassoon, Horn (F) 1, Horn (F) 2/3, and Timpani. Dynamics include *mf*, *cresc.*, *fp*, and *mf*.

Vocal score for the Chorus with German and English lyrics. The lyrics describe a 'miracle' and 'glory'.

mir - a - cle, wun - der - voll,	spread - ing, ba - - dend	bath - ing brei - ter	all - Glanz	the ful - vol - len
morn; voll	The der	mir - a - cle, Glanz vol - len	bath - ing, Mit - tags,	spread - ing the wun - der - voll
8 bath - ing, the ba - dend der	mir - a - cle Glanz vol - len	spread - ing, Mit - tags,	bath - ing the wun - der - voll	

morn;
voll,

spread - ing,
ba - dend

106

J

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

Hr (F) 1

2/3

Trp (B^b) 1/2

Tromb 1/2

Tb

Timp

CHORUS

fill'd noon; The com-ing eve, de-
 Mit - tags; und dann das A - bend-
 ful - fill'd noon; The com-ing eve, de - li - cious night,
 brei - ter Glanz; und dann das A - bend-zwie - licht - Nacht,
 ful - fill'd noon; Com - ing
 brei - ter Glanz; A - bend -
 bath - ing all;
 brei - ter Glanz;

Vl 1

Va

pp

p

III

1

Hr (F)

2

3

Trp (B \flat)

1

Tromb

1

2

Tb

SDr

p cresc.

mf

p cresc.

mf

p cresc.

p cresc.

tr pp cresc.

cresc.

cresc.

cresc.

cresc.

mp cresc.

cresc.

mf cresc.

cresc.

CHORUS

8

li - cious—the wel- come night, and the stars, — the wel- come night, and the
 zwie - licht—willkomm-ne Nacht - das Ge - stirn, — will-komm-ne Nacht, das Ge-

eve, wel - come night, de -
 zwie - licht und Nacht, will -

Com - ing eve, wel - come night, wel -
 A - - bend - zwie - licht, und will - komm -

VI

1

2

Va

cresc.

mf cresc.

cresc.

K

allargando. Tempo primo

115

Picc

Fl

Ob

EH

Clar (B^b)

1

2

3

Trp (B^b)

1

2

Tromb

1

2

Tb

Timp

Cymb

SDr

CHORUS

stars, and the stars, O - ver my cit - ies shin - ing all, en - vel - op - ing man and
 stirn, das Ge - stirn - mei - ne Städ - te in ih - rem Schein, der Menschen und Land um -

com - ing eve, O - ver my cit - ies shin - ing all. Lo! the
 das Ge - stirn - mei - ne Städ - te in ih - rem Schein; Mor - gen -

li - cious, the wel - come stars, O - ver my cit - ies all.
 komm - ne, will - komm - ne Nacht, Städ - te in ih - rem Schein;

come night, O - ver my cit - ies all,
 ne Nacht, Städ - te in ih - rem Schein,

K

allargando. Tempo primo

1

2

Vl

Va

Vc

DB

Picc

Fl

Ob

EH

Clar (B^b)

Hr (F)

Trp (B^b)

Tromb

Timp

CHORUS

land. The gen - tle light, the pur - ple morn, the most
 faßt, der Schein der Mensch und Land um - faßt, die Men -

calm and haugh - ty; The meas - ure - less light, the stars,
 Ruh' und Ho - heit; ein zart - ge - bor'n, sanf - tes Licht,

The meas - ure - less light, the stars,
 Der treff - li - chen Son - ne, Licht,

cit - ies, en - vel - op - ing, en - vel - op - ing man and land,
 Menschen, das Land um - faßt, der Menschen und Land um - faßt,

VI

Va

Vc

DB

126 L

Picc *f* *trb*

Fl *f* *trb*

Ob *f* *trb*

EH *f* *trb*

Clar (B^b) *f* *trb*

Hr (F) *mf* *f*

3 *mf* *f*

Trp (B^b) *f*

Tromb *f*

Timp *f*

CHORUS

ex - cel - lent sun, the wel - come night, and the
 schen und das Land um - faßt; will - - kom - - me - ne

o - ver my cit - ies, en - vel - op - ing, en - vel - op - ing man and land. Lo! the
 zart - ge - bor'n, wun - der - voll Licht, das Men - schen, Menschen und Land um - faßt; Schau das

8 o - ver my cit - ies, en - vel - op - ing, en - vel - op - ing man and
 Schein, der die Menschen, das Land um - faßt, der Menschen und Land um -

man and land.
 Mensch und Land.

L

Vl 1

Vl 2

Va

Vc

DB

129

Picc
Fl
Ob
EH
Clar (B^b)

Hr (F)
Trp (B^b)
Tromb
Timp

stars, and the stars, en-vel-op-ing man and land.
Nacht, das Ge-stirn, die Städ-te in ih-rem Schein.

most ex-cel-lent sun, meas-ure-less light, bath-ing all. The var-ied and
Licht, zart-ge-born Licht, das Land und Men-schen um-faßt; das viel-fäl-tig

land, o-ver my cit-ies, en-vel-op-ing, en-vel-op-ing man and land, man and land.
faßt, Schein, der die Menschen, das Land um-faßt, der Schein, der das Land, die Men-schen um-faßt;

both
mf
mf
mf

3
3

2
2

mf

p

VI
Va
Vc
DB

1
2

p

133

Ob
EH

CHORUS

am-ple land, the var-ied and am-ple land- the South and the North in the light, in the
üpp'-ge Land, das viel-fäl-tig üpp'-ge Land, die E-be-nen, träch-tig mit Mais und mit

The vi-o-let morn, the vi-o-let morn.
das üp-pi-ge Land, ein zart-ge-born Licht.

The vi-o-let morn, the vi-o-let morn.
das üp-pi-ge Land, ein zart-ge-born Licht.

mp cresc.
mp cresc.

cresc.
cresc.

mf
mf

M

138

Ob *mf* *f*

EH *mf* *f*

Clar (B^b) *mf* *f*

BClar (B^b) *mf* *f*

Bsn *mf* *f*

Hr (F) $\frac{1}{2}$ $\frac{3}{3}$ *f*

Trp (B^b) $\frac{1}{2}$ *f*

Tromb $\frac{1}{2}$ *f*

CHORUS

f

light - O - hi - o's shores, O -
 Gras - O - hi - os Strand, O -

f

8 eve, the com - ing eve, de - li - cious, and the
 sou - ri, Eb - nen, end - los, träch - tig, Schau, das

f

Lo! Might-y Man-hat - tan, lo! Pur - ple and vi - o - let morn, the gen - tle mir - a - cle,
 Schau, Sinn und Ver-stand, dies Land! wei - ter-hin end-lo - se Eb - nen, Eb - nen, träch-tig mit

M

1 VI *f* *p cresc.*

2 VI *p cresc.*

Va *p cresc.*

Vc *f* *p cresc.*

DB *f* *p cresc.*

Ob *mf* *f*

EH *mf* *f*

Clar (B^b) *mf* *f*

BClar (B^b) *mf* *f*

Bsn *mf* *f*

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$ *f*

Trp (B^b) $\frac{1}{2}$ $\frac{2}{2}$ *f*

Tromb $\frac{1}{2}$ $\frac{2}{2}$ *f*

CHORUS

f

Lo! the most 'ex-cel-lent, haugh - ty sun.
 Wei - ter - hin end-lo - se E - be - nen;

cresc.

hi - o's shores. Might-y Man - hat - tan, lo! Might-y Man - hat-tan, O - hi - o's shores, O -
 hi - os Strand. Wei - tes Man - hat - tan, Schau, wei - tes Man - hat-tan, O - hi - os Strand, O -

cresc.

stars; the com - ing eve, the wel - come night.
 Land! O - hi - os Strand, O - hi - os Strand.

cresc.

vi - o - let morn, and the stars,
 Mais und mit Gras. Schau, dies Land!

1 *f* *p* *cresc.*

2 *f* *p* *cresc.*

Va *f* *p* *cresc.*

Vc *f* *p* *cresc.*

DB *f* *p* *cresc.*

Fl
Ob
EH
Clar (Bb)
BClar (Bb)
Bsn

Hr (F) 1/2 3
Trp (Bb) 1/2
Tromb 1/2
Tb

CHORUS

hi - - o's shores, e - ver the far - spread - ing
 hi - - os Strand, wei - ter - hin end - - lo - se

Lo! Mighty Man - hat - tan, lo! Pur - ple and vi - o - let morn, the gen - tle
 Schau, Sinn und Ver - stand, dies Land! wei - ter - hin end - lo - se Eb - nen, Eb - nen,

— meas - ure - - less light,
 — träch - tig mit Mais

1
2
VI
Va
Vc
DB

Picc *ff*

Fl *ff*

Ob *ff*

EH *ff*

Clar (B \flat) *ff*

BClar (B \flat) *ff*

Bsn *ff*

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$ *ff*

Trp (B \flat) $\frac{1}{2}$ *ff*

Tromb $\frac{1}{2}$ both *ff*

Timp *ff*

CHORUS

ff

Lo! Schau, Mighty Man-hat-tan, lo! Sinn und Ver-stand, dies Land! Purple and vi-o-let morn, the Wei-ter-hin end-lo-se Eb-nen,

prai-ries, cov-er'd with grass, with
Eb-nen, träch-tig mit Mais, mit Mais, mit

mir-a-cle, vi-o-let morn, meas-ure-less light, wel-come
träch-tig mit Mais und mit Gras, träch-tig mit Mais und mit

wel-come night.
und mit Gras.

1 *f*

2 *f*

Va *f*

Vc *f*

DB *f*

150

Picc

Fl

Ob

EH

Clar (Bb)

BClar (Bb)

Bsn

Hr (F) $\frac{1}{2}$

Trp (Bb) $\frac{1}{2}$

Tromb $\frac{1}{2}$

Timp

Tutti

ff

(both)

both

ff

*)

CHORUS

gen - tle mir - a - cle, lo!
Eb - nen, träch-tig mit Mais.

grass and corn.
Mais und Gras.

night, and the stars.
Gras, und mit Gras.

1

2

Vl

Va

Vc

DB

ff

*) For another reading see Critical Notes, p. 197

allarg.

158

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ff

Picc.

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

ff

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$

Trp (B \flat) 1 2

Tromb $\frac{1}{2}$

Tb

Timp

tr *tr*

allarg.

VI 1 2

Va

Vc

DB

ff

ff

P
Broad/Breit

162

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Hr (F) both

Trp (B \flat)

Trömb

Tb

Timp

Triang

Glsp

BDr

Org

CHORUS

Lo! Schau, this dies land! Land!

Var - ied, am - ple land - South and North, Mis - und Nord, Mis -

Wei - tes, üpp' - ges Land! Süd und Nord, Mis -

Lo! Schau, this dies land! Land!

P
Broad/Breit

1

2

Vl

Va

Vc

DB

168

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Hr (F)

Trp (B \flat)

Tromb

Tb

Timp

Triang

Glsp

BDr

Org

CHORUS

Man - - - hat - - - tan! South and
 Man - - - hat - - - tan! Süd und

sou - ri, O - hi - - o's shores, my cit - ies all, var - ied and am - ple, e - ver
 sou - ri, O - hi - - os Strand, du üpp' - ges Land, viel - fäl - tig Land, üp - pi - ges

sou - ri, O - hi - - o's shores, my cit - ies all, var - ied and am - ple, e - ver
 sou - ri, O - hi - - os Strand, du üpp' - ges Land, viel - fäl - tig Land, üp - pi - ges

VI

Va

Vc

DB

Molto tenuto

rit.

rit.

rit.

174

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

2

3

Hr (F)

1/2

2

Typ (B \flat)

1/2

Tromb

Tb

Timp

Triang

Glsp

BDr

Org

CHORUS

North in the light, the var - ied, am - ple land. Lo!
 Nor - - - - den im Licht, das üpp' - ge, wei - te Land. Schau,

spread - ing, in the light, in the light, the var - ied, am - ple land. Lo!
 Land, Sü - den und Nor - den im Licht, das üpp' - ge, wei - te Land. Schau,

spread - ing in the light, in the light, the var - ied, am - ple land. Lo!
 Land, Sü - den und Nor - den im Licht, das üpp' - ge, wei - te Land. Schau,

North in the light, the var - ied, am - ple land. Lo!
 Nor - - - - den im Licht, das üpp' - ge, wei - te Land. Schau,

Molto tenuto

rit.

rit.

rit.

1

2

VI

Va

Vc

DB

a tempo

181

Picc *ff*

Fl *ff*

Ob *ff*

EH *ff*

Clar (B \flat) *ff*

BClar (B \flat) *ff*

Bsn *ff*

CBsn *ff*

Hr (F) *ff* Tutti

Trp (B \flat) *ff* both

Tromb *ff*

Tb *ff*

Timp *ff*

SDr *ff* tr

Glsp *ff*

BDr *ff*

Org *ff*

CHORUS

— this land!
— dies Land!

— this land!
— dies Land!

— this land!
— dies Land!

— this land!
— dies Land!

a tempo

1

2

VI *ff*

Va *ff*

Vc *ff*

DB *ff*

8. Sing on! you gray-brown bird (Mezzo-Soprano and Baritone, Soli and Duet)

Sing mehr, du Vogel dort (Mezzo-Sopran und Bariton, Soli und Duett)

Quiet/Ruhig (♩ 112-120)

Musical score for the first system. It includes parts for EH (English Horn), MEZZO-SOPRANO, and string instruments (VI, Va, Vc). The MEZZO-SOPRANO part has lyrics: "Sing on! sing on, you / Sing mehr! sing mehr, du". The tempo is marked "Quiet/Ruhig" with a note value of 112-120. Dynamics include *mf* and *p*.

Musical score for the second system. It includes parts for Fl (Flute), EH (English Horn), MEZZO-SOPRANO, and string instruments (VI, Va, Vc, DB). The MEZZO-SOPRANO part has lyrics: "gray - brown bird! Sing from the swamps, the re-ces - ses - pour your chant from the bush - es; Lim-it- / Vo - gel dort! Sing aus ent - le - genem Röh - richt, ström dein Lied aus den Bü - schen, Ausdem". Dynamics include *p*, *cresc.*, and *mf*.

7

Fl *mf* *p*

EH *p*

Clar (B \flat) *p*

BClar (B \flat) *p*

Bsn *mf* *p*

MEZZO-SOPRANO *mf* *mf*

less out of the dusk, out of the ce - dars_ and pines. Sing on, _____ dear - est broth - -
 Dämmer oh - ne End', aus Bir - kendik - kicht_ und Tann. Sing mehr, _____ lieb - ster Bru - -

VI 1 *p*

3/8 [A]

10

Fl

EH

Clar (B \flat)

BClar (B \flat)

Bsn

MEZZO-SOPRANO *mf* *f*

er - war - ble your reed - y song; Loud hu - man song, _____ with voice _____ of ut - ter - most
 der, sing _____ dein Schal - mei - en - lied, Dein mensch - lich' Lied _____ voll Aus - druck äu - ßer - sten

VI 1

6/8

EH *mf*

MEZZO-SOPRANO
woe.
Harms.

VI 1 *mf* *f*

VI 2 *mf* *mf*

Va *mf*

Vc *mf* *mf*

16 **B**

Ob *f*

EH *f*

Clar (B \flat) *f*

BClar (B \flat) *f*

Bsn *f*

Hr (F) 1 *f*

Hr (F) 2 *f*

Hr (F) 3 *f*

MEZZO-SOPRANO
liq - uid, and free, — and ten - der! O wild — and loose to my soul! — O won - drous
flie - ßend und frei — und zärt - lich, O wild, — ge - lö - stes Ge - fühl! — Nur dich al -

B

VI 1 *f*

VI 2 *f*

Vc *f* pizz.

DB *f* pizz.

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

Hr (F)

2

3

Tromb $\frac{1}{2}$

Tb

MEZZO-SOPRANO

sing - er! You on - ly I hear... yet the star holds me, (but will
 lein hör' ich jetzt du Ge - sell... Doch der Stern hält mich (eh' er

1

VI

2

Vc

DB

20

EH
mf

Clar (B \flat)
mf

BClar (B \flat)
mf

Bsn
mf

CBsn
mf

1
Hr (F)
2
3
mf

MEZZO-SOPRANO
mf
soon de-part;) Yet the li - - - lac, with mas - ter-ing o - dor, holds
sinkt in Nacht), doch der Flie - - - der, mit bin - den-den Dief - ten, hält

15
8

VI 1
mf

Va
mf

Recitative, free
Rezitative, frei

22

EH

MEZZO-SOPRANO
me.
mich.

BARITONE
p fast/schnell
3
Now while I sat in the day,
Nun, da ich saß un - ter-tags

VI 1
mf

2
mf

Va
mf

Vc
arco
mf

25

Tromb $\frac{1}{2}$

Tb

Timp

BDr

BARITONE

mf

moderate

rall.

fast/

and look'd forth, In the close of the day, with its light, and the fields of spring, and the farm-er pre-par-ing his crops, In the
 und mir an-sah, Was vor-ging rings - um, wie das Feld lag im Licht des Lenz und der Bau-er den Ak-ker be-baut; Und die

VI

Va

Vc

DB

p

mf

arco

28

Tromb $\frac{1}{2}$

Tb

BDr

BARITONE

mf

schnell

moderate

large un-conscious scener-y of my land, with its lakes and for-ests, In the heav-en-ly a-e-ri-al
 Land-schaft, wie sie un-be-wußt sich er-streckt, mit den Seen und Wäl-dern, Ih-er himm-li-schen und luf-ti-gen

VI

Va

Vc

DB

p

mf

31

BARITONE

accel.

C

tenuto

beau-ty, (aft-er the per-turb'd winds, and the storms;) Un-der the arch-ing heav-ens of the aft-er-noon swift pass -
 Schön-heit (nach ver-störten Win-den und Ge-stürm) un-ter dem Him-mels-bo-gen ei-nes Nachmit-tags sich deh -

VI

Vc

C

34

Tromb $\frac{1}{2}$

Tb

Timp

BDr

BARITONE

rall. *fast / schnell*

p *f*

ing, and the voi - ces of chil - dren and wo - men, The man - y - mov - ing sea - tides, — and I
nend, und mit Stimmen von Frauen und Kin - dern. *Der rei - chen Mee - re Strö - me!* *Wie be -*

Va

Vc

DB

37

Tromb $\frac{1}{2}$

Tb

BDr

BARITONE

p largo *accel. e cresc.*

saw the ships — how they sail'd, And the summer ap - proa - ching with rich - ness, and the fields all bus - y with
lad - ne Flot - ten dort ziehn! *Wie der Sommer sich naht vol - ler Reich - tum und die Fel - der hal - len mit*

Va

Vc

DB

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

40

BARITONE

f *rall.*

la - bor, And the in - fi - nite sep - a - rate hous - es, how they all went on, each — with its meals and mi - nu - ti - a of day - ly
Ar - beit! Wie in zahl - lo - sen Häu - sern man wirkt, je - der be - schäf - tigt ist, vie - le mit vie - ler - lei Din - gen, mit des Tags Ver -

VI 2

Va

Vc

DB

f cresc. *ff* *ff* *ff* *ff*

43 **D**

Tromb $\frac{1}{2}$

Tb

BDr

BARITONE

p *fast / schnell* *f* *allarg.*

us - a - ges; And the streets, — how their throb-bings throbb'd, — and the cit - ies pent-
 rich-tun-gen! Wie es stampft — in den Stra - ßen, stampft — in dem Stadt - ge - pferch!

D

Va

Vc

DB

46

BClar (B \flat)

Bsn

CBsn

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$

Tromb $\frac{1}{2}$

Tb

BARITONE

f *fast / schnell* *ff*

— lo! then and there, Fall - ing up - on them all, and a - mong them all, —
 — Da, da er - scheint, Al - les be - dek - kend, al - le um - hül - lend, mich —

Va

Vc

DB

pizz. *ff* *pizz.* *ff* *pizz.* *ff*

a tempo

57

Picc
Fl
Ob
EH
Clar (B \flat)
BClar (B \flat)
Bsn
CBsn
Hr (F) $\frac{1}{2}$ / $\frac{2}{3}$
Trp (B \flat) $\frac{1}{2}$
Tromb $\frac{1}{2}$
Tb

BARITONE

f *rit.*

And I knew Death, its thought, and the sa - - - cred know-ledge of death.
Da ver-stand ich den Tod, die I - dee des Tods und die heil'- ge Kennt-nis des Tods.

a tempo

VI 1
VI 2
Va
Vc
DB

F

61

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Hr (F) $\frac{1}{2}$ $\frac{3}{3}$

Trp (B \flat) $\frac{1}{2}$

Tromb 1 2

Tb

BARITONE

f

Then with the know - ledge of death
Und die Er - kennt - nis des Tod -

as walk - ing one side of me,
zur Sei - te wan - delnd mit mir;

F

1 2

Vl

Va

Vc

DB

8

8

65 3/4

Picc *ff*

Fl *ff*

Ob *ff*

EH *mf* *ff* *mf* *ff*

Clar (B \flat) *mf* *ff* *mf* *ff*

BClar (B \flat) *ff* *ff*

Bsn *ff* *ff*

CBsn *ff* *ff*

Hr (F) $\frac{1}{2}$ $\frac{2}{3}$ *ff* *ff*

Trp (B \flat) $\frac{1}{2}$ *ff* *ff* both

Tromb 1 *ff* *ff*

2 *ff* *ff*

Tb *ff* *ff*

BARITONE

And the thought_ of death close-walking_ the oth - er side of me,
 Die I - dee ____ des Tod's - schrei-tend nah_ zur an-dern Sei - te mir;

3/4

Vl 1 *ff* *ff*

2 *ff* *ff*

Va *ff* *ff*

Vc *ff* *ff*

DB *ff* *ff*

70

EH

BARITONE

1

2

Va

Vc

f *mf* *p* *pp*

And I in the mid - dle, — as with com-pan-ions, and as hold-ing the hands of com-pan-ions,
 Und ich in der Mit - te, — wie mit Kam'ra - den, gleichsam hal-tend die Hand mei - ner Freunde.

mf *p* *pp*

Duet / Duett

Tempo primo

74

EH

MEZZO-SOPRANO

BARITONE

1

2

Va

Vc

mf *mf* *mf* *mf*

Sing Sing

I fled forth to the
 Ich ent - floh in die

mf *mf* *mf* *mf*

Tempo primo

76

EH

MEZZO-SOPRANO

BARITONE

1

2

Va

Vc

p *p* *p* *p*

on! — sing on, — you gray - - - brown bird! —
 mehr! — Sing mehr, — du Vo - - - gel dort! —

hid - ing re-ceive-ing night, that talks not, Down to the shores of the wa-ter, the path by the swamp in the
 Nacht, die empfängt und birgt ver-schwiegen, Hin zu den Rän-dern des Wassers, dem Pfad nah dem Moor in der

p *p* *p* *p*

78

Fl

EH

MEZZO-SOPRANO

BARITONE

VI 2

Vc

DB

p cresc.

p cresc.

mf

P

cresc.

Sing from the swamps, the re-ces - ses - pour your chant from the bush - es; Lim - it -
 Sing aus ent - le - ge - nem Röh - richt, ström dein Lied aus den Bü - schen, Aus dem

cresc.

dim-ness, To the sol - emn shad - ow - y ce - dars, and ghost - ly pines - so
 Däm - rung, zu den fei - er - lich schatt'gen Kie - fern, un - heim - lich stil - len

p

mf

p

mf

mf

80

Fl

EH

Clar (B \flat)

BClar (B \flat)

Bsn

MEZZO-SOPRANO

BARITONE

VI 1

mf

p

p

p

p

mf

mf

mf

mf

p

G

G

less out of the dusk, out of the ce - dars and pines. Sing on, dear - est broth -
 Däm - mer oh - ne End', aus Birken - dik - kicht und Tann. Sing mehr, lieb - ster Bru -

still. And the sing - er so shy to the rest re - ceivd me; The
 Bir - ken. Und der sonst so ver - schämte Ge - sell' em - pfing mich, mein

83

Fl

EH

Clar (B \flat)

BClar (B \flat)

Bsn

MEZZO-SOPRANO

er - war - ble your reed - y song; Loud hu - man song,
 der, sing - dein Schal - mei - en - lied, Dein mensch - lich' Lied

BARITONE

gray - brown_ bird I know, re - ceiv'd us com - rades three; And he sang what seem'd the car - ol of death,
 grau - er_ Vo - gel - freund empfang uns drei Kam' - ra - den, Und sang für uns den Hym - nus des Tods,

VI 1

85

6/8

Fl

EH

Clar (B \flat)

BClar (B \flat)

Bsn

MEZZO-SOPRANO

— with voice — of ut - ter - most woe.
 — voll Aus - druck äu - ßer - sten Harms.

BARITONE

and a verse for him — I love.
 ei - nen Vers für den — der mir lieb.

6/8

VI 1

VI 2

Va

Vc

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

Hr (F)

2

3

1

Tromb

2

Tb

MEZZO-SOPRANO

wild_ and loose to my soul!_ O won - drous sing - er! You on - ly I hear... yet the
 wild, _ ge - lö - stes Ge - fühl!_ Nur dich al - lein hör' ich jetzt, du Ge - sell... Doch der

BARITONE

fra - grant ce - dars and the ghostly pines so still, Came the car - ol of the bird.
 schatt' - gen Bir - ken, aus dem heimlich stil - len Tann klang der Hym - nus mei - nes Vo - .

1

VI

2

Vc

DB

92

EH

mf

Clar (B \flat)

mf

BClar (B \flat)

mf

Bsn

mf

CBsn

mf

1

Hr (F)

2

mf

3

mf

Tromb $\frac{1}{2}$

Tb

MEZZO-SOPRANO

mf

star holds me, (but will soon de-part;) Yet the li - -
 Stern hält mich (eh' er sinkt in Nacht), Doch der Flie - -

BARITONE

mf

— And the charm of the car - ol rapt me, As I held, — as if by their
 - gels. Und ich war vom Reiz be-nom - men, als die Hand — ich hielt meiner

1

VI

mf

2

Va

mf

15
94
8

EH

mf

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Hr (F) $\frac{1}{2}$ / $\frac{2}{3}$

MEZZO-SOPRANO

- lac, with mas - tering o - dor, holds me.
- der, mit bin - den-den Dief - ten, hält mich.

BARITONE

hands, my com - rades in the night;
Ka - me - ra - den in der Nacht.

15
8

1

VI

2

Va

Vc

mf

p

mf

mf

arco

mf

96

EH

quiet | ruhig

rit.

BARITONE

p

And the voice of my spir - it tal - lied the song of the bird.
Mei - ne in - ne - re Stimm' ver - schmolz mit des Vög - leins Ge - sang.

1

VI

2

Va

Vc

attacca

9. Death Carol / Come, lovely and soothing Death (Chorus)
 Hymnus für den Tod / Komm lieber und sanfter Tod (Chor)

Slow/ Langsam (♩ ca 88)

poco accel.

largamente

CHORUS

Come, love-ly and sooth - ing Death, Un - du - late round the world, se - rene - ly ar - riv - ing,
 Komm, lie - ber und sanf - ter Tod. Flu - te dich rings der Welt, in Mil - de dich nä - hernd
 Come, love-ly and sooth - ing Death, Un - du - late round the world, se - rene - ly ar - riv - ing,
 Komm, lie - ber und sanf - ter Tod. Flu - te dich rings der Welt, in Mil - de dich nä - hernd
 Come, love-ly and sooth - ing Death, Un - du - late round the world, se - rene - ly ar - riv - ing,
 Komm, lie - ber und sanf - ter Tod. Flu - te dich rings der Welt, in Mil - de dich nä - hernd
 Come, love-ly and sooth - ing Death, Un - du - late, se - rene - ly ar - riv - ing,
 Komm, lie - ber und sanf - ter Tod. Flu - te dich, in Mil - de dich nä - hernd

Slow/ Langsam (♩ ca 88)

poco accel.

largamente

Vl

Va

Vc

quiet/ ruhig

tempo primo

CHORUS

ing, ar - riv - ing, In the day, in the night, to all, to each,
 hernd, dich nä - hernd. Tags und näch - tens, jed - we - dem, al - len hier,
 ar - riv - ing, In the day, in the night, to all, to each,
 dich nä - hernd. Tags und näch - tens, jed - we - dem, al - len hier,
 ar - riv - ing, In the day, in the night, to all, to each,
 dich nä - hernd. Tags und näch - tens, jed - we - dem, al - len hier,
 ar - riv - ing, In the day, in the night, to all, to each,
 dich nä - hernd. Tags und näch - tens, jed - we - dem, al - len hier,

quiet/ ruhig

tempo primo

Vl

Va

Vc

poco accel.

A Maestoso (♩ 96)

7

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

2

3

1

2

1

2

Hr (F)

Trp (B^b)

Tromb

Tb

Timp

SDr

Cym

BDr

CHORUS

p *mf* *p*

Soon-er or la-ter, del-i-cate Death.
Heu-te und im-mer, köst-li-cher Tod...

p *mf* *p*

Soon-er or la-ter, del-i-cate Death.
Heu-te und im-mer, köst-li-cher Tod...

p *mf* *p*

Soon-er or la-ter, del-i-cate Death.
Heu-te und im-mer, köst-li-cher Tod...

p *mf* *p*

Soon-er or la-ter, del-i-cate Death.
Heu-te und im-mer, köst-li-cher Tod...

poco accel.

A Maestoso (♩ 96)

1

2

Vl

Va

Vc

DB

6

Picc
Fl
Ob
EH
Clar (B)
BClar (B)
Bsn
CBsn

1
2
3
Hr (F)

1
2
Trrp (B)

1
2
Tromb

Tb

Timp

SDr

CHORUS

ff Prais'd be the fath-om-less u - ni - verse, For life and joy,
Lob sei dem Wel - ten - kreis oh - ne Maß Für Sein und Lust

ff Prais'd be the fath-om-less u - ni - verse, For life and joy,
Lob sei dem Wel - ten - kreis oh - ne Maß Für Sein und Lust

ff Prais'd be the fath-om-less u - ni - verse, For life and joy,
ff Lob sei dem Wel - ten - kreis oh - ne Maß Für Sein und Lust

Prais'd be the fath-om-less u - ni - verse, For life and joy,
Lob sei dem Wel - ten - kreis oh - ne Maß Für Sein und Lust

8

1
2
VI

Va

Vc

DB

13 **allargando** $\frac{6}{8}$

Ob
EH
Clar (Bb)
BClar (Bb)
Bsn
CBsn
Timp

and for ob - jects and know - ledge cu - ri - ous; And for love, sweet love - But praise!
und für Wa - ren und Wis - sen son - der - bar! Und für Lieb, für Lieb, - Doch Lob, -

CHORUS

and for ob - jects and know - ledge cu - ri - ous; And for love, sweet love - But praise!
und für Wa - ren und Wis - sen son - der - bar! Und für Lieb, für Lieb, - Doch Lob, -

and for ob - jects and know - ledge cu - ri - ous; And for love, sweet love - But praise!
und für Wa - ren und Wis - sen son - der - bar! Und für Lieb, für Lieb, - Doch Lob, -

and for ob - jects and know - ledge cu - ri - ous; And for love, sweet love - But praise!
und für Wa - ren und Wis - sen son - der - bar! Und für Lieb, für Lieb, - Doch Lob, -

allargando $\frac{6}{8}$

1
VI
2
Va
Vc

16 $\frac{6}{8}$ **B** **ritard.** **tempo primo** $\frac{10}{8}$ Moderately fast/Mäßig schnell (♩104)

CHORUS

praise!_ For the sure-en-wind-ing arms of cool - en-fold - ing Death.
Lob, - Dem ge-wiß-ge-schlungen Arm des kühl - ge-faß - ten Tods.

praise!_ For the sure-en-wind-ing arms of cool - en-fold - ing Death. Dark
Lob, - Dem ge-wiß-ge-schlungen Arm des kühl - ge-faß - ten Tods. Mit_

praise!_ of cool - en-fold - ing Death.
Lob, - des kühl - ge-faß - ten Tods.

praise!_ of cool - en-fold - ing Death. Dark
Lob, - des kühl - ge-faß - ten Tods. Mit_

ritard. **tempo primo** $\frac{10}{8}$ Moderately fast/Mäßig schnell (♩104)

1
VI
2
Va
Vc

20

mf *cresc.*

...al-ways glid - ing near, with soft feet, Have
 ...dunk-le Mut - ter, dunk - le Mut - - ter. Ist

cresc.

Moth - er, al - ways glid - ing near, al - ways glid - ing near, Have
 wei - chen Fü - ßen glei - test du, dunk - le Mut - - ter. Ist denn

mf *cresc.*

...al-ways glid - ing near, with soft feet, Have
 ...dunk-le Mut - ter, dunk - le Mut - - ter. Ist

cresc.

Moth - er, al - ways glid - ing near, glid - ing near, with soft feet, Have
 wei - chen Fü - ßen glei - test du, dunk - le Mut - - ter. Ist denn

1
 VI

2

cresc.

Va

Vc

DB

mf cresc. *f*

22

C 6 *ff* *allargando*

none chant - ed for thee a chant of ful - lest wel - - come?
 nie - mand, der für dich ein Lied zum Will - komm'an - - stimmt?

ff

none chant - ed a chant of ful - lest wel - - come?
 nie - mand, der ein Lied zum Will - komm'an - - stimmt?

ff

none chant - ed for thee a chant of ful - - lest wel - - come?
 nie - mand, der für dich ein Lied zum Will - - komm'an - - stimmt?

ff

none chant - ed for thee a chant of ful - lest wel - - come?
 nie - mand, der für dich ein Lied zum Will - komm'an - - stimmt?

C 6 *f* *allargando*

1
 VI

2

Va

Vc

DB

25 **Very broad/ Sehr breit** D

Ob *mf* *mp* *p*

EH *mf* *mp* *p*

Clar (B^b) *mf* *mp* *p*

BClar (B^b) *mf* *mp* *p*

Bsn *mf* *mp* *p*

Hr (F) 1 2 *mf* *mp* *p*

Then I chant it for thee — I glo - ri - fy thee a - bove all; I bring thee a
 Ich will's sin - gen für dich — Dir, dir ü - ber al - lem sei Preis; Dir widm' ich ein

CHORUS

Then I chant it — I chant it, I
 Ich will's sin - gen. Dir widm' ich, Dir

Then I chant it, I
 Ich will's sin - gen. Dir widm' ich, Dir

Then I chant it, I
 Ich will's sin - gen. Dir widm' ich, Dir

Very broad/ Sehr breit D

VI 1 *mf*

Va *mf*

riten. **6** **8** **tempo primo** **6** **8** **riten.**

song that when thou must in - deed come, come un - fal - ter - ing - - ly.
 Lied, das, wenn einst du dich nahn mußt, dich mir bringt ohn' Zau - - dern.

CHORUS

bring thee a song when thou must in - deed come, come un - fal - ter - ing - - ly.
 widm' ich ein Lied, wenn einst du dich nahn mußt, dich mir bringt ohn' Zau - - dern.

bring thee a song when thou must in - deed come, come un - fal - ter - ing - - ly.
 widm' ich ein Lied, wenn einst du dich nahn mußt, dich mir bringt ohn' Zau - - dern.

bring thee a song when thou must in - deed come, come un - fal - ter - ing - - ly.
 widm' ich ein Lied, wenn einst du dich nahn mußt, dich mir bringt ohn' Zau - - dern.

6 **8** **riten.** **6** **8** **tempo primo** **6** **8** **riten.**

VI 1 *pp*

VI 2 *pp*

Va *pp*

Vc *pp*

32 Moderately fast/ Mäßig schnell (♩ ca 50)

E

CHORUS

mf
Ap - proach, strong De-
Sei nah, star - ke

Moderately fast/ Mäßig schnell (♩ ca 50)

E

VI

mf p
mf p
mf p
mf p
mf p

Ob

EH

Clar (B)

BClar (B)

mf
mf
mf
mf

CHORUS

mf
cresc.
liv - er - ess! When it is so when thou hast tak - en them, I joy -
Frei - e - rin! Ich will sin - - gen de - nen die bei - - dir sind voll Freu -

VI

Va

Vc

DB

mf
mf
mf

50 **F**

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

CHORUS

Lost in the lov - ing, float - ing o - cean of thee,
 Wenn dei-ne wei - te See von Lie - be sie trägt,

Lost in the lov - ing o - cean of thee,
 Wenn dei-ne See von Lie - be sie trägt,

- ous-ly sing the dead, the dead, the dead,
 - de ein To - ten - lied, ein To - ten - lied,

F

1

2

Vl

Va

Vc

DB

59

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

f *dim.*

CHORUS

Laved in the flood of thy bliss, O Death. From me to
 Flut dei-ner Won - - - ne sie klärt, o Tod. Nun bring' ich

Laved in the flood of thy bliss, O Death. From me to
 Flut dei-ner Won - - - ne sie klärt, o Tod. Nun bring' ich

Laved in the flood of thy bliss, of thy bliss, O Death. From me to
 ...Flut dei-ner Won - - - ne sie klärt, dei-ner Won - ne, Tod. Nun bring' ich

mf

1

2

Vl

Va

Vc

DB

f *dim.* *mf dim.* *mf dim.* *mf dim.*

G

Poco più mosso

67

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

Glsp

CHORUS

thee glad ser-e-nades, Danc-es for thee I pro- pose, sa- lut-ing thee — a- dorn-ments and
 dir Mu - si - ken dar. Tän - ze für dich will ich sehn; Um-schmeiche-lung, Ge- schmeide und

thee glad ser-e-nades, Danc - es for thee a - dorn - ments, a - dorn-ments and
 dir Mu - si - ken dar. Tän - ze für dich, Ge - schmei - de, Ge- schmeide und

thee glad ser-e-nades, Danc-es for thee I pro- pose, sa- lut-ing thee — a- dorn-ments and
 dir Mu - si - ken dar. Tän - ze für dich will ich sehn; Um-schmeiche-lung, Ge- schmeide und

G

Poco più mosso

1

VI

Va

Vc

DB

pizz.

p

mp

pizz.

p

mp

pizz.

p

mp

p

p

Picc

Picc staff with musical notation, including notes and rests.

Fl

Fl staff with musical notation, including notes and rests.

Ob

Ob staff with musical notation, including notes and rests.

EH

EH staff with musical notation, including notes and rests.

Clar (B^b)

Clar (B^b) staff with musical notation, including notes and rests.

BClar (B^b)

BClar (B^b) staff with musical notation, including notes and rests.

Glsp

Glsp staff with musical notation, including notes and rests.

First vocal staff with lyrics: feast - - - ings for thee; And the sights of the o - - pen

Second vocal staff with lyrics: Fei - - - ern für dich. Und der Blick auf die off' - - ne

CHORUS

Third vocal staff with lyrics: feast - ings for thee; And the sights of the o - pen

Fourth vocal staff with lyrics: Fei - ern für dich. Und der Blick auf die off' - ne

Fifth vocal staff with lyrics: feast- ings, and feast- ings for thee; The sights of the o - pen

Sixth vocal staff with lyrics: Fei - ern, und Fei - ern für dich. Der Blick auf die off' - ne

Sights of the o - pen
Blick auf die off' - ne

VI

VI 1 staff with musical notation, including notes and rests.

VI 2 staff with musical notation, including notes and rests.

Va

Va staff with musical notation, including notes and rests.

Vc

Vc staff with musical notation, including notes and rests.

DB

DB staff with musical notation, including notes and rests.

DB staff with musical notation, including notes and rests.

81

Picc

Fl

Ob

EH

BClar (B^b)

Bsn

Hr (F) 3

CHORUS

VI 1

Va

Vc

DB

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

land - - - - - scape,
Ge - - - - - gend

and the high spread - sky,
und das Fir - ma - ment

are - - - - - fit - -
soll - - - - - da - - -

land - - - - - scape,
Ge - - - - - gend

and the high - spread sky, are fit - -
und das Fir - ma - ment soll da - - -

land - - - - - scape,
Ge - - - - - gend

land - - - - - scape,
Ge - - - - - gend

I

largamente

88

Picc *f*

Fl *f*

Ob *f*

EH *f*

Clar (B^b) *f*

BClar (B^b) *f*

Bsn *f*

CBsn *f*

Hr (F) 1 2 3 *f* both >

Timp *f*

CHORUS

ting, And life and the fields, and the huge and thought - - -
 sein, Aufs Le - ben, aufs Feld, die ge - dan - ken - gro - - -

ting, And life and the fields, and the huge, the huge and and
 sein, Aufs Le - - - ben, aufs Le - ben und die ge - dan - - - ken -

the fields, and the huge and thought - - -
 ...aufs Feld, die ge - dan - ken - gro - - -

and the huge, the huge and thought - - -
 ...die ge - dan - ken - gro - ße, gro - -

I

largamente

VI 1 *f*

Vc *f*

DB *f* arco

Picc

Fl

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

Hr (F)

1
2
3

Tutti

Timp

CHORUS

ful - - - night.
 ße - - - Nacht.

thought - - ful
 gro - - ße
 night.
 Nacht.

- - - ful
 - - - ße
 night.
 Nacht.

- - - ful
 - - - ße
 night.
 Nacht.

VI

1

2

Va

Vc

DB

arco
 f

f

arco
 f

J

Misterioso

102

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

Hr (F)

Trp (B \flat)

Tromb

Tb

Timp

BDr

CHORUS

The night, in si - lence, un - der man - y a
 Die Nacht, in Stil - le un - ter vie - lem Ge -

The night, in si - lence, un - der man - y a
 Die Nacht, in Stil - le un - ter vie - lem Ge -

The night, in si - lence, un - der man - y a
 Die Nacht, in Stil - le un - ter vie - lem Ge -

The night, in si - lence, un - der man - y a
 Die Nacht, in Stil - le un - ter vie - lem Ge -

J

Misterioso

Vl

Va

Vc

DB

Clar (B^b)

BClar (B^b)

Bsn

CBSn

both

Hr (F)

1 2

3

Tromb 1 2

Tb

BDr

CHORUS

star; The o - cean shore, and the husk-y whis - per - ing wave, whose voice I
 stirn, der Mee - res - strand, das Ge - flü - ster, wohl - ver - traut, nah, - des Wel - len -

Va

Vc

DB

pizz.

pp

mp

mp

mp

K

116

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

2

3

Hr (F)

1

Trp (B^b)

1 2

Tromb

Tb

Cym

BDr

CHORUS

know; schlags. And the soul turn - ing to thee, O vast and

Das Ge - müt dir zu - ge - wandt, o wohl - ver -

know; schlags. And the soul turn - ing to thee, O vast and

Das Ge - müt dir zu - ge - wandt, o wohl - ver -

know; schlags. And the soul turn - ing to thee, O vast and

Das Ge - müt dir zu - ge - wandt, o wohl - ver -

K

Va

Vc

DB

Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBSn

1
2
3
Hr (F)
1
2
Trp (B^b)
1
2
Tromb
Tb

Timp
Cym

CHORUS

well - veild hüll - ter	Death, Tod,	And the Und der	bod - y Kör - per	grate - ful - ly kau - ernd bei	nest - ling dir voll	close - to Dank - bar -
well - veild hüll - ter	Death, Tod,	And the Und der	bod - y Kör - per	grate - ful - ly kau - ernd bei	nest - ling dir voll	close - to Dank - bar -
well - veild hüll - ter	Death, Tod,	And the Und der	bod - y Kör - per	grate - ful - ly kau - ernd bei	nest - ling dir voll	close - to Dank - bar -
well - veild hüll - ter	Death, Tod,	And the Und der	bod - y Kör - per	grate - ful - ly kau - ernd bei	nest - ling dir voll	close - to Dank - bar -

L

poco accelerando

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

1

2

3

Hr (F)

1

2

Trp (B^b)

both

1/2

Tromb

Tb

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

Timp

Cym

f cresc.

f cresc.

CHORUS

thee.
keit.

thee.
keit.

thee.
keit.

thee.
keit.

L

poco accelerando

VI 1

Va

Vc

DB

p cresc.

p cresc.

arco

arco

f cresc. arco

f cresc.

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1

2

3

1

2

Tromb 1/2

Tb

Timp

Cym

CHORUS

O - - - ver the tree - tops I _____ float thee a
 U - - - ber die Wip - fel hör _____ mei - nen Ge -

O - - - ver the tree - tops I _____ float a
 U - - - ber die Wip - fel hör _____ mei - nen

O - - - ver the tree - tops I _____ float thee a
 U - - - ber die Wip - fel hör _____ mei - nen Ge -

O - - - ver the tree - tops I _____ float a
 U - - - ber die Wip - fel hör _____ mei - - - nen

1

2

Vl

Va

Vc

DB

142 M

BClar (B^b) *ff* *f* *ff* *f*

Bsn *ff* *f* *ff* *f*

CBsn *ff* *f* *ff* *f*

1 *Hr* (F) *ff* *f* *ff*

2 *ff* *f* *ff*

3 *ff* *f* *ff*

1 *Trp* (B^b) *ff* *f* *ff*

2 *ff* *f* *ff*

1 *Tromb* *ff* *f* *ff*

2 *ff* *f* *ff*

Tb *ff* *f* *ff*

Timp *f* *f* *ff*

SDr *f* *mf* *f*

BDr *f* *f*

CHORUS

song! *f* O - ver the ris - ing and sink - ing waves — o - ver the myr - iad fields,
 sang! *f* Ü - ber die Wel - len bei Ebb' und Flut, ü - ber das Gras - land und

song! *f* O - ver the ris - ing and sink - ing waves — o - ver the myr - iad fields,
 Sang! *f* Ü - ber die Wel - len bei Ebb' und Flut, ü - ber das Gras - land und

song! *f* O - ver the ris - ing and sink - ing waves — o - ver the myr - iad fields,
 sang! *f* Ü - ber die Wel - len bei Ebb' und Flut, ü - ber das Gras - land und

song! *f* O - ver the ris - ing and sink - ing waves — o - ver the myr - iad fields,
 Sang! *f* Ü - ber die Wel - len bei Ebb' und Flut, ü - ber das Gras - land und

M

Vc *ff* *f* *ff* *f*

DB *ff* *f* *ff* *f*

BClar (B^b)
Bsn
CBsn

1
 2
 3
Hr (F)
 1
 2
Trp (B^b)
 1
 2
Tromb
Tb

Timp
SDr
BDr

CHORUS

and the prai - ries wide; O - ver the dense - pack'd cit - ies all, and the
 Feld, un - end - lich weit; Ü - ber die Städ - te dicht be - wohnt, den ge -

Vc
DB

BClar (B^b)
Bsn
CBSn

Hr (F)
1
2
3
Trp (B^b)
1
2
Tromb
1
2
Tb

Timp
SDr
BDr

CHORUS

team - ing wharves and ways, I float this
schäft' - gen Strom und Strand, Er - schall' mein

team - ing wharves and ways, I float this
schäft' - gen Strom und Strand, Er - schall' mein

team - ing wharves and ways, ... this
schäft' - gen Strom und Strand, ... mein

Vc
DB

poco a poco calando

0

163

CHORUS

car - ol with joy, with joy to thee, O Death!
 Hym - nus voll Lust, voll Lust dir zu, o Tod!

car - ol with joy, with joy to thee, O Death!
 Hym - nus voll Lust, voll Lust dir zu, o Tod!

car - ol with joy, with joy to thee, O Death!
 Hym - nus voll Lust, voll Lust dir zu, o Tod!

I sing with joy, with joy to thee, O Death!
 ...voll Lust, voll Lust, voll Lust dir zu, o Tod!

Slow / Langsam

171

Picc

Fl

Hr
(F)
1
2
3

Tromb
1
2

Tb

CHORUS

Slow / Langsam

Vl
1
2

Va

Vc

DB

10. To the tally of my soul (Baritone and Chorus)
Wie ein Gleichklang meiner Seel' (Bariton und Chor)

Slow/ Langsam (♩.62-66)

Clar (B^b)
 Bsn
 CBsn
 Hr (F) 1/2
 Tromb 1/2
 Tb
 BARITONE

To the tal - ly
 Wie ein Gleich - klang

Slow/ Langsam (♩.62-66)

VI 1
 2
 Va
 Vc

EH
 Bsn
 CBsn
 Hr (F) 1/2
 Tromb 1/2
 Tb
 BARITONE

of my soul,
 mei-ner Seel'

VI 1
 2
 Va
 Vc

Loud and strong -
 schallt mir laut

30

Clar (B^b)

BClar (B^b)

BARITONE

— Loud in the pines and ce-dars dim, Clear in the fresh-ness moist, and the swamp-per-fume;—
 — Laut durch der Bäum' und Bü-sche Däm-mer, durch das Duf-tend=Feuch-te des Rohr-dik-kichts.—

36

Clar (B^b)

Bsn

CBsn

Hr (F) $\frac{1}{2}$

Tromb $\frac{1}{2}$

Tb

BARITONE

And I _____ with my com-rades—
 Und ich _____ in der Nacht, Kam' -

VI 2

Va

Vc

DB

43

Ob

BARITONE

there in the night. _____
 ra - den mit mir. _____

1

VI

2

Va

Vc

DB

63 C

Fl *p*

Ob *pp*

EH *p*

Clar (B^b) *pp*

BClar (B^b) *pp*

Bsn *pp*

CBsn *pp*

Hr (F) 1 *pp*

Timp *tr*

PDr *pp*

BDr *tr*

BARITONE

ra - mas of vi - - sions.
weg - ter Vi - sio - - nen.

Vc C

DB

69

Fl

Ob

EH

Clar (B^b) 3

BClar (B^b) 3 *tr*

Bsn *tr*

CBsn

Hr (F) 1 *pp*

PDr *tr*

74 D

Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn
Hr (F) 1 2
Trp (B^b) 1
PDr

p
p
p
p
p
p
p
mp
tr
tr
p

80

Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn
Hr (F) 1 2
Trp (B^b) 1
PDr

mf
mf
mf
mf
mf
mf
mf
mf
mf
tr
tr
mp

86 E

Picc *mf*

Fl *mf*

Ob

EH

Clar (B^b)

BClar (B^b)

Bsn

CBsn

1
Hr (F)

2

Trp (B^b) 1

PDr

BARITONE

p

I saw a - skant the
Gei - - - - ster - ar - meen er -

E

1 arco *mf* *pp* arco

2 *pp*

Vc *mf* *pp*

92

BARITONE

ar - - - mies; And I saw, as in noise - less dreams, hun -
späht' - - - ich. Und ich sah, wie in trü - bem Traum krieg' -

1

2

Vc

98 F

Bsn

BARITONE

- dreds of bat - tle - flags; Borne through the smoke
 - ri - sche Fah - nen wehn. Fah - - nen im Stick -

VI 1

VI 2

Vc

104

BARITONE

of the bat - - tles, and pierc'd with mis - -
 rauch des Schlacht - - felds, durch - fetzt von Ku - -

VI 1

VI 2

Vc

DB

pizz.

p

110

BARITONE

siles, I saw them, I saw them,
 geln - ich sah sie, ich sah sie!

VI 1

VI 2

Vc

DB

pp

pp

arco

pp

116 G *pp*

CHORUS

And car - ried hith - er and yon through
 Und tau - melnd wank - ten sie im Rauch

And car - ried hith - er and yon through
 Und tau - melnd wank - ten sie im Rauch

And car - ried hith - er and yon through
 Und tau - melnd wank - ten sie im Rauch

And car - ried hith - er and yon through
 Und tau - melnd wank - ten sie im Rauch

1 G

VI

Vc

DB

121

both

Hr (F)

Trp (B^b)

Tromb

Tb

SDr

Cym

CHORUS

the smoke, and torn and blood - y; And at last
 um - her, voll Blut, zer - ris - sen; Und nur Lap -

the smoke, and torn and blood - y; And at last
 um - her, voll Blut, zer - ris - sen; Und nur Lap -

the smoke, and torn and blood - y; And at last
 um - her, voll Blut, zer - ris - sen; Und nur Lap -

the smoke, and torn and blood - y; And at last
 um - her, voll Blut, zer - ris - sen; Und nur Lap -

126

Hr (F) 1/2 3

Trp (B^b) 1 2

Tromb 1 2

Tb

SDr

CHORUS

— but a few shreds left on the staffs, (and all in
 — pen ver - blei - ben je - dem Fah - nen - schaft (in die - sem

but a few shreds
 pen ver - blei - ben

but a few shreds
 pen ver - blei - ben

— but a few shreds left on the staffs, (and all in
 — pen ver - blei - ben je - dem Fah - nen - schaft (in die - sem

dim.

dim.

131

Hr (F) 1/2 3

CHORUS

si - lence,) And the staffs all splin - ter'd and bro - ken.
 Angst - traum,) Und die Schäft' sind Split - ter und Bruch - holz.

And the staffs all splin - ter'd and bro - ken.
 Und die Schäft' sind Split - ter und Bruch - holz.

And the staffs all splin - ter'd and bro - ken.
 Und die Schäft' sind Split - ter und Bruch - holz.

si - lence,) And the staffs all splin - ter'd and bro - ken.
 Angst - traum,) Und die Schäft' sind Split - ter und Bruch - holz.

VI 1 2

Va arco

Vc p pp

DB p pp

pp

pp

pp

pp

pp

pp

137 **H**

Picc *mf*

Fl *mf*

Ob *mf*

EH *mf*

Clar (B \flat) *mf*

BClar (B \flat) *mf*

Bsn *mf*

CBsn *mf*

1 *mf*

2 *mf*

3 *mf*

Hr (F)

Tromb 1 *mf*

Tb *mf*

Timp *mf* *tr*

PDr *mf* *tr*

1 *mf*

2 *mf*

Vl *mf*

Va *mf*

Vc *mf*

DB *mf*

142

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

2

3

1

2

Tromb

Tb

Timp

PDr

1

2

Vl

Va

Vc

DB

This page of a musical score, numbered 142, contains staves for various instruments. The woodwind section includes Piccolo (Picc), Flute (Fl), Oboe (Ob), English Horn (EH), Clarinet in B-flat (Clar (B \flat)), Bass Clarinet in B-flat (BClar (B \flat)), Bassoon (Bsn), and Contrabassoon (CBsn). The brass section consists of three Horns in F (Hr (F)), two Trombones (Tromb), and a Tuba (Tb). The percussion section includes Timpani (Timp) and Snare Drum (PDr). The string section includes Violins (Vl), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *tr* (trills). A *tr* marking is also present above the Piccolo staff. The key signature has one flat, and the time signature is 4/4.

147 I

Picc
Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn

1
2
3
Hr (F)
Tromb 1
Tb
Timp
PDr

BARITONE

p
pp

I saw bat - tle - corps - es,
Ich sah Tau - sen - de von

1
2
VI
Va
Vc
DB

pp

I

153

BARITONE

myr - i - ads — of them, And the white skel - e - tons — of young — men - I
 To - ten ei - ner Schlacht, Und das wei - ße Ge - bein — von Jüng - - lin - gen

VI 1

VI 2

Vc

160

BARITONE

saw — them; I — saw the de - bris and de - bris — of der
 sah — ich, Und — sah Schutt und Staub, Schutt und Staub — der

VI 1

VI 2

Vc

168

BARITONE

all the dead sol - diers of the — war; But I saw — they were not
 to - ten Sol - da - ten all des — Kriegs. Doch sie wa - - - ren nicht so

VI 1

VI 2

Vc

DB

pizz. p arco

175

BARITONE

as was thought;
 wie ich dacht!

CHORUS

They them - selves were ful - ly at
 Vol - ler Ru - he schie - nen sie

They them - selves were ful - ly at
 Vol - ler Ru - he schie - nen sie

They them - selves were ful - ly at
 Vol - ler Ru - he schie - nen sie

They them - selves were ful - ly at
 Vol - ler Ru - he schie - nen sie

VI 1

VI 2

Vc

DB

181

both

Hr (F)

1 2 3

Trp (B^b)

1 2

Tromb

1 2

Tb

SDr

Cym

CHORUS

rest- they suf - fer'd not; The liv - ing re - main'd and suf - fer'd - the moth - er suf -
 mir - sie lit - ten nicht. Wer lebt, bleibt zu - rück und lei - det! Es lei - den Müt -

rest- they suf - fer'd not; The liv - ing re - main'd and suf - fer'd - the moth - er suf -
 mir - sie lit - ten nicht. Wer lebt, bleibt zu - rück und lei - det! Es lei - den Müt -

rest- they suf - fer'd not; The liv - ing re - main'd and suf - fer'd - the moth - er suf -
 mir - sie lit - ten nicht. Wer lebt, bleibt zu - rück und lei - det! Es lei - den Müt -

rest- they suf - fer'd not; The liv - ing re - main'd and suf - fer'd - the moth - er suf -
 mir - sie lit - ten nicht. Wer lebt, bleibt zu - rück und lei - det! Es lei - den Müt -

rest- they suf - fer'd not; The liv - ing re - main'd and suf - fer'd - the moth - er suf -
 mir - sie lit - ten nicht. Wer lebt, bleibt zu - rück und lei - det! Es lei - den Müt -

187

both

Hr (F)

1 2 3

Trp (B^b)

1 2

Tromb

1 2

Tb

SDr

CHORUS

fer'd, And the wife and the child, and the mus - ing com - rade suf -
 ter, Wei - ber, Kin - der; Kam' - ra - - - den in Trüb - nis, al - le lei -

fer'd, And the wife, and the child, and the mus - ing com - rade suf -
 ter, Wei - ber, Kin - der; Kam' - ra - - - den in Trüb - nis, al - le lei -

fer'd, And the wife, and the child, and the mus - ing com - rade suf -
 ter, Wei - ber, Kin - der; Kam' - ra - - - den in Trüb - nis, al - le lei -

fer'd, And the wife and the child, and the mus - ing com - rade suf -
 ter, Wei - ber, Kin - der; Kam' - ra - - - den in Trüb - nis, al - le lei -

Picc
Fl
Ob
EH
Clar (B^b)
BClar (B^b)
Bsn
CBsn

1
Hr (F)
2
3
1
Trp (B^b)
2
1
Tromb
2
Tb

Timp
PDr
Cym

CHORUS

fer'd, And the ar - mies that re-main'd suf - fer'd.
den, Und das Heer das le - bend zu rück - blieb.

And the ar - mies that re-main'd suf - fer'd.
Und das Heer das le - bend zu rück - blieb.

And the ar - mies that re-main'd suf - fer'd.
Und das Heer das le - bend zu rück - blieb.

fer'd, And the ar - mies that re-main'd suf - fer'd.
den, Und das Heer das le - bend zu rück - blieb.

1
VI
2
Va
Vc
DB

199

Picc

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn

CBsn

1

2

3

1

2

1

2

Tromb

Tb

Timp

PDr

BDr

1

2

3

4

5

6

7

8

This page of a musical score, numbered 199, contains parts for various instruments. The woodwind section includes Piccolo (Picc), Flute (Fl), Oboe (Ob), English Horn (EH), Clarinet in B-flat (Clar (B \flat)), Bass Clarinet in B-flat (BClar (B \flat)), Bassoon (Bsn), and Contrabassoon (CBsn). The brass section consists of three Horns in F (Hr (F)), two Trumpets in B-flat (Trp (B \flat)), two Trombones (Tromb), and a Tuba (Tb). The percussion section includes Timpani (Timp), Snare Drum (PDr), and Bass Drum (BDr). The string section is represented by Violins I and II (VI), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *tr* (trills) and *f* (forte). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

204

Picc
Fl
Ob
EH
Clar (B \flat)
BClar (B \flat)
Bsn
CBsn
Hr (F)
Trp (B \flat)
Tromb
Tb
Timp
PDr
BDr
Vl
Va
Vc
DB

204

205

206

207

208

tr

tr

tr

tr

8

8

M

210

EH
pp espr.

Clar (B \flat)
pp espr.

BClar (B \flat)
pp espr.

Bsn
pp espr.

Detailed description: This block contains the woodwind parts for measures 210 to 216. The instruments are English Horn (EH), Clarinet in B-flat (Clar (B \flat)), Bass Clarinet in B-flat (BClar (B \flat)), and Bassoon (Bsn). All parts play a melodic line with slurs and dynamic markings of *pp espr.* (pianissimo, expressive).

backstage/ hinter der Szene

ABgl (B \flat)
p dolce

Detailed description: This block shows the part for the Alto Bassoon in B-flat (ABgl (B \flat)) for measure 210. The instrument is marked to play *p dolce* (piano, dolce) and is positioned backstage/hinter der Szene.

M

1

VI

2

Va

Vc

DB

pp

pp

pp

Detailed description: This block contains the string parts for measures 210 to 216. The instruments are Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The Violin parts are marked *pp* (pianissimo).

217

EH

Clar (B \flat)

BClar (B \flat)

Bsn

Detailed description: This block contains the woodwind parts for measures 217 to 223. The instruments are English Horn (EH), Clarinet in B-flat (Clar (B \flat)), Bass Clarinet in B-flat (BClar (B \flat)), and Bassoon (Bsn).

ABgl (B \flat)

Detailed description: This block shows the part for the Alto Bassoon in B-flat (ABgl (B \flat)) for measures 217 to 223.

1

VI

2

Vc

Detailed description: This block contains the string parts for measures 217 to 223. The instruments are Violin 1 (VI 1), Violin 2 (VI 2), and Violoncello (Vc).

224 N

EH

Clar (B \flat)

BClar (B \flat)

Bsn

ABgl (B \flat)

1 VI

2 VI

Vc

231

EH

Clar (B \flat)

BClar (B \flat)

Bsn

ABgl (B \flat)

1 VI

2 VI

Vc

DB

pizz.

p

pp

arco

EH

Clar (B \flat)

BClar (B \flat)

Bsn

ABgl (B)

Timp

1 VI

2 VI

Va

Vc

DB

p

pp

pizz.

p

pp

pp

p

EH

Bsn

Timp

Va

Vc

dim.

ppp

dim.

pp

attacca

11. Finale / Passing the visions (Baritone, Mezzo-Soprano Soli and Chorus)

Finale / Schwinden die Bilder (Bariton und Mezzo-Sopran Soli und Chor)

Very slow / Sehr langsam (♩ ca 60-66)

Fl

Hr (F)

Trp (Bb)

Tromb

Tb

Chim

BARITONE

Very slow / Sehr langsam (♩ ca 60-66)

VI

Va

Pass-ing the vis - ions, pass -
Schwinden die Bil - der, schwin -

Fl

Hr (F)

Trp (Bb)

Tromb

Tb

Chim

BARITONE

ing the night; Pass - ing, un - loos - ing the hold of my comrades' hands;
det die Nacht. Schwin - det, den Hand - druck ge - löst, der Kam'ra - den Griff.

VI

Va

5

2/4

A

9

Fl *p* *mp* *mf*

BARITONE *mf*

Pass-ing the song of — the her - mit bird,
Schwin-det des ein - sa - men Vo - gels Sang

Vl 1 *p* *mf*

Vl 2 *p* *mf*

12

Fl *p*

Ob *mf* *p*

BARITONE *p*

and the tal-ly-ing song of my soul,— (Vic-
und das ähn-li-che Lied mei-ner Seel';— (O

Vl 1 *p*

Vl 2 *p*

Va *p*

15

Fl *mf* **B**

Ob *mf*

BARITONE *mf*

to - ri-ous song, death's out - let song, yet var - y-ing, ev - er -
sie - gendes Lied, Frei - lied des Tods; doch wech-selndes viel - fach

Vl 1 *mf* **B**

Vl 2 *mf*

Va *mf*

18

Hr (F)

mf dim.

mf dim.

BARITONE

al - ter - ing song, As low and wail - ing, yet clear the notes, ris - ing and fall - ing, flood - ing the
 schil - lern - des Lied; Trotz Klag' und Trau - er mit kla - rem Klang hö - her und tie - fer schwim - mend in

Vl

Va

Vc

DB

mf dim.

arco mf dim.

21

Hr (F)

p

p

BARITONE

night, Sad - ly sink - ing and faint - ing, as warn - ing and warn - ing, and yet a - gain burst - ing with
 Nacht. Nun ver - sun - ken, ent - schwun - den, er - mah - nend, er - mah - nend und wie - der aus - bre - chend mit

Va

Vc

DB

p

24

Fl

p mp mf

BARITONE

joy,
Lust

Cov - er - ing the earth, and fill - ing the spread of the heav - en,
 Deck - est du die Er - de, fül - lest die Wei - te der Him - mel

Vl

p mf

p mf

27

Fl

Ob

BARITONE

1

2

Vl

Va

As that pow-er-ful psalm in the night_ I heard_ from re -
Als ein mäch-ti-ger Psalm in der Nacht, aus Fer - - nen ver -

31

Fl

Ob

Hr (F)

1

2

3

Trp (Bb)

1

2

Tromb

1

2

Tb

Chim

BARITONE

cess - es,) neh - m - bar.)

Pass - ing, I leave_ Schwindend auch du_

D

35

Fl

Ob

Hr (F)

1

2

3

Trp (Bb)

1

2

Tromb

1

2

Tb

Chim

BARITONE

cess - es,) neh - m - bar.)

Pass - ing, I leave_ Schwindend auch du_

D

36

BARITONE

thee, li - lac with heart-shaped leaves; I leave thee there in the door-yard, bloom-ing, re - turn - ing with
 mir, Flie - der mit dunk - lem Laub; Dich laß ich - blü - hend in dei - nem Gar - ten dem neu - nahn - den

2/4 2/4

Vl 1 2

Va

Vc

DB

mf

40

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

Hr (F)

Trp (B \flat)

Tromb

Tb

Chim

BARITONE

spring. I cease from my song. for thee; From my gaze on thee in the west, front-ing the west, com-
 Lenz. Mein Lied scheidet auch von dir, Du mein west-lich schim-mern-der Kam'-rad dem ich seh - nend

2/4

Vl 1 2

p

44 $\frac{2}{4}$ $\frac{2}{4}$

Fl *p* *mf*

Ob

EH

Clar (B \flat)

BClar (B \flat)

Bsn *p*

BARITONE

mun- ing with thee, O com-rade_ lust-rous, with sil - ver face in the night.
 nach-schau, du mir un - end-lich, ver-traut Sil - ber - ant - litz dort in der Nacht.

1 $\frac{2}{4}$ $\frac{2}{4}$

Vl

2

Va

48 *riten.* *a tempo* $\frac{2}{4}$ $\frac{2}{4}$ **F**

Picc. *mf* *p*

Fl *p*

1 $\frac{2}{4}$ $\frac{2}{4}$

2

Hr (F) *mf*

3

1 $\frac{2}{4}$ $\frac{2}{4}$

2

Trp (B \flat) *mf*

1 $\frac{2}{4}$ $\frac{2}{4}$

2

Tromb *mf*

Tb *mf*

Chim *mf*

BARITONE

Yet each I keep, and all, re - trieve-ments out of the night;
 Doch denk' ich stets an euch, euch all, — Ge - sel- len der Nacht;

riten. *a tempo* $\frac{2}{4}$ $\frac{2}{4}$ **F**

1 $\frac{2}{4}$ $\frac{2}{4}$

2

Vl *p*

2 *p*

Poco animato

53

Fl

Ob

EH

Clar (B \flat)

BClar (B \flat)

BARITONE

The song, the wond-rous chant of the gray-brown bird, And the tal-ly-ing chant, the
 Das Lied, die Wun-der-wei-se des Vög-leins grau, Und mein ei-ge-nes Lied, das

Poco animato

1

2

Vl

Va

Vc

56

Ob

EH

Clar (B \flat)

BClar (B \flat)

1

2

3

Hr (F)

1

2

Trp (B \flat)

1

2

Tromb

Tb

Chim

BARITONE

e-cho a-rous'd in my soul, With the lus-trous and droop-ing star, with the coun-te-nance full of
 E-cho in mei-nem Ge-müt; Und den leuch-tend ver-gehn-den Stern mit dem we-he-voll sanf-ten

Va

Vc

60 G $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Ob *p* *f*

EH *p* *f*

Clar (B \flat) *p* *f*

BClar (B \flat) *p* *f*

Hr (F) 1 2 3 *mf* *f*

Trp (B \flat) 1 2 *mf* *f*

Tromb 1 2 *mf* *f*

Tb *mf* *f*

Chim *mf* *f*

BARITONE *mp* *f*

woe, With the li - lac tall, and its blos - soms of mas-ter-ing o-dor; With the
 Schein; Und den Flie - der groß, sei-ne Blü - ten voll duf-ten-der Stär-ke; Und auch

G $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Va *p* *f*

Vc *p* *f*

64

Hr (F) 1 2 3 *p*

Trp (B \flat) 1 2 *p*

Tromb 1 2 *p*

Tb *p*

BARITONE *p*

hold - ers hold - ing my hand, — near - ing the call of the bird, — Com - rades mine, and I in the midst,
 ihr, mir hal - tend die Hand, — na - he des Vo - gels Ge - sang, — Ihr Kam' - ra - den, ich zwi - schen euch.

With Melancholy / Melancholisch (♩.52)

Hr (F) 1 *mp*

BARITONE *p*

and their mem - o - ry ev - er I keep - for the dead I loved - - so well;
 Und mit euch will ich weihn mein Ge - den - ken je - nem der so lieb - - mir war,

With Melancholy / Melancholisch (♩.52)

Vl 1 *p*

Vl 2 *p*

Va *p*

Vc *p*

DB *p*

with mute

with mute

with mute

with mute

H

Fl 73 *p*

Hr (F) 1 *p*

BARITONE *pp* *p*

For the sweet-est, wis - est soul of - - all my days - - and lands... and this
 Je - nem ed - len, be - sten Herz al - ler Lan - de, al - ler Zeit... all dies

H

Vl 1 *pp*

Vl 2 *pp*

Va *pp*

Vc *pp*

DB *pp*

Moderately fast / Mäßig schnell (♩92)

79

Hr (F) 1/2/3

Trp (B♭) 1/2

Tromb 1/2

Tb

Chim

BARITONE

for his dear sake;
für sein Ge - dächt - nis:

CHORUS

Li - lac and star
Flie - der und Stern

Li - lac and star
Flie - der und Stern

Li - lac and star
Flie - der und Stern

Li - lac and star
Flie - der und Stern

87

Hr (F) 1/2/3

Trp (B♭) 1/2

Tromb 1/2

Tb

Chim

MEZZO-SOPRANO

twined with the chant of my soul,
Ant - wort dem Sang mei - ner See - - -

BARITONE

twined with the chant of my soul,
Ant - wort dem Sang mei - ner See - - -

CHORUS

and bird,
und Lied,

and bird,
und Lied,

and bird,
und Lied,

and bird,
und Lied,

I

94

Fl *mf*

Ob *mf*

EH *mf*

Clar (B \flat) *mf*

BClar (B \flat) *mf*

Bsn *mf*

CBsn *mf*

Hr (F) 1 2 *mf*

Glsp *mf*

MEZZO-SOPRANO *mf*

le, When Als li - lacs last in the
Als Flie - der jü - ngst mir im

BARITONE *mf*

le, When Als li - lacs last in the
Als Flie - der jü - ngst mir im

I

CHORUS *mp*

There in the fra- grant pines, and the ce - dars dusk
Dort in dem Rö - h - richt fern, in den Bü - schen fahl

Fl *p* *pp*

Ob *p* *pp*

EH *p* *pp*

Clar (B \flat) *p* *pp*

BClar (B \flat) *p* *pp*

Bsn *p* *pp*

CBsn *p* *pp*

Hr (F) 1 2 *p* *pp*

Timp *pp*

Glsp *p* *pp*

BDr *pp*

MEZZO-SOPRANO *dim.* *pp*
 door - - yard bloom'd.
 Gar - - ten blüht.

BARITONE *dim.* *pp*
 door - - yard bloom'd.
 Gar - - ten blüht.

CHORUS *dim.* *pp*
 and und dim. (m hummed)
 und stumm. (m gesummt)

dim. *pp*
 and und dim. (m hummed)
 und stumm. (m gesummt)

dim. *pp*
 and und dim. (m hummed)
 und stumm. (m gesummt)

dim. *pp*
 and und dim. (m hummed)
 und stumm. (m gesummt)

Vc *pizz.* *p*

DB *pizz.* *p*

Critical Notes

Abbreviations:

Alt	= Alto	Mezzo-Sopr	= Mezzo-Soprano
B	= Bass	Ob	= Oboe
Bar	= Baritone	Org	= Organ
BClar	= Bass Clarinet	Picc	= Piccolo
BDr	= Bass Drum	Sopr	= Soprano
Bsn	= Bassoon	T	= Tenor
CBsn	= Contra Bassoon	Tb	= Tuba
Cym	= Cymbal	Timp	= Timpani
DB	= Double Bass (Bass Viol)	Triang	= Triangle
EH	= English Horn	Tromb	= Trombone
Fl	= Flute	Trp	= Trumpet
Glsp	= Glockenspiel	VI	= Violin
Hr	= Horn	Va	= Viola
m.	= measure (bar)	Vc	= Violoncello

Information on the titles and performance forces is given, under the individual movements, in Part II.2 of these Notes, information on the metronomic indications in Part II.1.

When lilacs last in the door-yard bloom'd A Requiem "For those we love" (1946)

I. Sources

1. Description of sources

A Full score, autograph

Location: Yale University Library, New Haven, Connecticut, USA. Presented to Yale by Gertrude Hindemith, 6 October 1964. (This source is currently housed in the Beinecke Rare Book and Manuscript Library and catalogued as "Music Deposit No. 7".) The presentation is contained in a letter in the Beinecke Library, "Music Deposit No. 81" of the above date, from Mrs. Hindemith to Osea and Luther Noss: *Now my story about the MANUSCRIPT. I had decided to give to you the big score of "When Lilacs Last". It really belongs to New Haven and to our life in Alden Ave with its fence of lilacs – I waited for the editor to advise me, because this score is an unusual one, as it was published during the war [sic]. Written in 1946, the cost of publishing was scarcely available. The Associated [Associated Music Publishers] wanted to do it. Paul – in order to help them, cut his beautifully written score into stripes [sic] and PASTED those on a sheet for printing (with Scotch Tape!!).*

The director from Schott thought that you might prefer a gift less massacrated [sic]. But after thinking more over it – I came to the conclusion, that only you can appreciate this work of Paul. Not only you will possess the whole music – but also an alive impulse of his nature, overcoming any obstacle. Imagine the patience – after long hours in school, this enterprise of modelling!

Also I am confident, that your wonderful craftsmen in the Library will nurse this product and even replace perhaps the Scotch Tape with something less primitive.

Paul has noted about Lilacs "Jan. 30th – Apr. 20th 46 Urauffuehrung 14. Mai 1946 New York Collegiate Chorale Robert Shaw conducting".

So, herewith I send this music back to the source from where it came. May it radiate around old Yale through the spirit and love of its author.

Title-page: [top-left] *Paul Hindemith / When Lilacs last in the Door-yard bloom'd* / [centered] *(Walt Whitman) / A Requiem / for those we love / 1946 / Alto Solo – Baritone Solo – Mixed Chorus / Orchestra: [gene-*

rally in parallel columns] *Piccolo Flute / Oboe English Horn / Clarinet in B♭ Bass Clarinet / Bassoon Contra Bassoon / 3 Horns in F / 2 Trumpets in B♭ / 2 Trombones Tuba / Timpani (3) Percussion (3 players) / Organ / Army bugle (backstage) / Strings [a curved horizontal line is drawn beneath].*

Score paper: 161 pages of score originally taped, now glued, in varying numbers of musical segments on off-white sheets of paper approximately 28.5 cm. wide by 34 cm. long, numbered consecutively from 3 to 163.

Contents: Title-page (not paginated): see above. (Page 2 is lacking.)
Page 3: Prelude.
Page 9: I.
Page 19: end of I; beginning of II.
Page 22: end of II; beginning of III.
Page 42: IV.
Page 56: V.
Page 58: VI.
Page 63: end of VI; beginning of VII.
Page 95: VIII.
Page 114: IX.
Page 135: X.
Page 153: end of X; beginning of XI.
(Page 163: conclusion of the score. Date of completion given below the music, reading, *New Haven, Conn. April 20th, 1946.*)

Writing material: Black ink, at times somewhat faded.

Binding: Unbound; enclosed in a blue cardboard folder, which fits into a heavy cardboard box of the same color, open at one end.

Condition: Good. In the paste-up of the manuscript, following its presentation to Yale, or before, the manuscript suffered occasional smudging, from exposure to water or from dampness (see, for example, p. 50). For the paste-up, the musical segments were labelled in pencil, later erased: see, e. g., pp. 21, where the pencil markings were only partially erased; 135, where 135e – pertaining to the fifth of the six segments on the page – is unerased; on Page 17 (= Movement I, Page 9), blue-pencil references are given for mm. 27–35 in individual instrumental fragments: *page 9, measure 2* in the Violin II and Viola parts (for m. 27); *page 9, measure 3* in the English Horn (for m. 28), *4* in the Oboe and Violin I (for m. 29); *page 9, measure 5* in the Oboe and Soprano (for m. 30), etc. (There obviously is no such labelling in the microfilm of the manuscript owned by the Hindemith-Institut, in which the original Scotch Tape is shown.) The paste-up was not always carried out well: see, for instance, pp. 115, 118, 146, 156, etc., in which symbols are broken apart. Removal of the tape involved, from time to time, damage (minor) to the score: e. g., on pp. 34, 49, 55, 102, 129, 137. On p. 52 (Cello part, mm. 58, 60, and 62), some Scotch Tape still remains or at least was present at the time of the editor's study of the manuscript.

Corrections, comments, and queries are noted in blue, purple, and scarlet pencil on the manuscript (see especially pp. 9, 11, 25, 33, 38, 39, 45, 51, 68, 95, 97, 98, 99, 108, 109, 112, 113, 131, 136, 142, 146, 147, and 148). Corrections are often realized by means of paper patches (see, for example, p. 109) and application of opaque white.

B First Edition

Title-page: *PAUL HINDEMITH / When lilacs last in the door-yard bloom'd / Als Flieder jüngst mir im Garten blüht / A Requiem "For those we love" / Ein Requiem "Für die, die wir lieben" / On the poem by – Nach der Dichtung von / WALT WHITMAN / (Deutsche Übertragung vom Komponisten) / Mezzo-Soprano & Baritone Soli, Chorus and Orchestra / Score Partitur / (Orchestral parts on hire) Orchesterstimmen nach Vereinbarung / B. SCHOTT'S SÖHNE / MAINZ / [in parallel columns:] Schott & Co. Ltd., London W. 1/48 Great Marlborough Street [first column] Editions Max Eschig, Paris / 48 Rue de*

Rome [second column] Assoc. Music Publ. Inc., New-York / 25 West 45th Str. [third column] / Printed in Germany – Imprimé en Allemagne.

Bound in grey cardboard, with a label, reading as follows, on the front cover, *Paul Hindemith / REQUIEM / Partitur / Leihmaterial. Unverkäufliches Eigentum von / B. SCHOTT'S SÖHNE · MAINZ.* This source is marked *Copyright 1948 by Association Music Publishers, Inc., New York* (on Page 1, the initial page of the score) and *B·S·S 37304* (on every page of the score). Size: 27.5 cm. wide by 34.4 cm. long.

Contents: Title-page (not paginated): see above (also Part II.2 of these Notes). Table of Contents (*Contents* above, *Inhalt* below; unpaginated, on the recto side of the leaf following that of the title-page. Titles of the movements and the vocal performance forces are herein provided. Under the heading, *Instruments*, on the verso side of this leaf, the orchestral components are listed; beneath this information and an asterisk, the following statement appears, *Duration – Dauer: 63 Minutes*; see Part II.2 of these Notes).
Page 1: Prelude (see Part II.2 of these Notes).
Page 6: I.
Page 18: II.
Page 22: III.
Page 45: IV.
Page 61: V.
Page 63: VI.
Page 68: end of VI; beginning of VII.
Page 108: VIII.
Page 127: IX.
Page 150: X.
Page 171: XI.
(Page 183: conclusion of the score.)

C Vocal score, partial autograph

Location: B. Schott's Söhne, Mainz.

Title-page: typed title on a label in the middle of the page, reading: *Paul Hindemith / When lilacs last in the door-yard bloom'd / Requiem / für Mezzo-Sopran, Bariton-Solo, Chor und Orchester / Klavierauszug-Manuskript.*

Score paper: a pastiche of 63 pages, comprising manuscript and printed fragments and segments taped or pasted to sheets approximately 28 cm. wide by 34.5 cm. long (only a photocopy was supplied to the editor, undoubtedly owing to the fragility of the source). The alignment of the borrowed printed vocal parts – all those not in manuscript, which in this source are from B – with the manuscript keyboard reduction throughout the source, where such borrowing occurs, is often poor. Only a later pasting-in of the vocal parts can account for the lack of alignment at such places as, for example, Movement III, mm. 16–21; indeed, at mm. 165–71 of the same movement, the vocal part was cut into single-measure fragments and necessary staves redrawn by hand to improve the alignment. Since this is commonplace in C, it may indicate Hindemith's wish to minimize the amount of obligatory hand-copying – with its concomitant risk of new errors – and, in addition, his interest in the relatively new techniques of common, cheap photocopying. At times, e. g., at Movement VIII, mm. 45–48 and 57–64, no attempt at alignment was or could be made. See also Part II.2 of these Notes. The pagination cited is from circled numbers, at the top center of each page of the source. (Other numbers appear, as well, on the pages.)

Contents: Title-page (not paginated): see above.
Page 1: Prelude. Entirely in manuscript.
Page 2: I. In manuscript, except for the choral and solo parts, mm. 15–26, which came essentially from B.
Page 6: II. Entirely in manuscript.

Page 7: end of II; beginning of III. The vocal parts (choral and solo) throughout Movement III are not in manuscript.

Page 9 of the source is lacking.

Page 15: IV. In manuscript, except for mm. 18–54 and 73–81 of the solo vocal part.

Page 19: end of IV; beginning of V. The latter consists entirely of the printed version for medium voice of No. 8 of the composer's *Nine English Songs* (1943), conforming exactly to a reprint of this music seen by the editor, Schott Edition No. ED-6839 (1979), pp. 26–27. (See also Part II.2 of these Notes.)

Page 21: VI. In mm. 1–60 and 69–80, the solo vocal and choral parts are not in manuscript.

Page 24: end of VI; beginning of VII. In manuscript, except for the choral parts, mm. 17–31, 36–70, 83–98, 105–15, 133–37, 149–52, 164–86. At m. 52, the borrowed (printed) vocal parts are numbered midway in the measure, on each vocal staff from highest (Soprano) to lowest (Bass), respectively, 52 (1), 52 (2), 52 (3), and 52 (4). (There are other instances of such labelling of bits and pieces for pasting into C, clearly similar to the labelling of the segments for the final pasting together of A.)

Page 36: VIII. In manuscript, except for the vocal parts, mm. 3 (second half) –13, 16–51, 58–86, and 94–97.

Page 43: IX. In manuscript, except for the choral parts, mm. 1–7 (first half), 11–30 (first half), 32–134, and 137–79. In the last brace of the movement (p. 51), the alignment of the choral parts with the piano reduction is erroneous (the initial choral measure – m. 171 – is mislabelled as m. 172), clearly demonstrating the derivation of the printed vocal and choral parts from B (cf. B, p. 149).
Page 52: X. Only the solo vocal and choral parts, mm. 17–20, 25–35, 40–43, 53–56, 61–64, 88–94, 96–111, 121–36, and 163–97 (beginning) are not in manuscript.

Page 58: end of X; beginning of XI. In manuscript, but for the Baritone solo, mm. 5–7, 10–47, 49–56, and 62–78.

(Page 63: conclusion of the score. Dated, at the close of the music, on the far right, *New Haven Conn. March 20th, 46.*)

C¹ Vocal score, second proof for its publication

This proof shows hand-inserted corrections by the composer and his autographed translation into German of Whitman's text, placed by Hindemith beneath the English text and the appropriate music (contained, at present, in a rose-colored cardboard folder bearing the manuscript notation, in two or three hands, *Schott-Tresor / Paul Hindemith / Requiem / "Als Flieder jüngst mir..." / (Stichplattenabzüge des / Klavierauszuges) / mit autogr. deutschem Text / XX*). The first proof evidently no longer exists.

This source consists of 153 fragile pages of green negative proof, i. e., white text on a green background, approximately 22.8 cm. wide by 30.5 cm. long, of which the music occupies an area approximately 16.5 cm. wide by 24.5 cm. long. Each page bears an identification number, *A.M.P. 19465*, which is followed by the number of the movement in question, except the Prelude, placed within parentheses. Pagination in the proof, not consecutive throughout, is carried out for the movements individually, each consisting of the following number of pages: Prelude, 2 (the pages of the Prelude are numbered 2 and 3; "Page 1" – a title-page? – is lacking); I, 10; II, 3; III, 19; IV, 10; V, 2; VI, 7; VII, 35; VIII, 17; IX, 22; X, 15; XI, 11 (the pages of Movement XI have the final numbering [of the published vocal score] inserted in pencil). In particularly bad condition are: the opening page of the Prelude; Movement X, page 15; and Movement XI, page 11. Corrections were entered on the proof in normal lead pencil and pencils of several different colors (mostly bluish purple, scarlet, pink, but also in red and light blue), as well as in green and, less often, black ink, in the last of which Hindemith inserted the German translation of the poetry. A copyright date, *1946*, appearing first on the following pages, was changed, on them, to *1948*: Prelude, Page 1 (numbered 2); Movement III, Page 1; Movement IV, Page 1; Movement VI, Page 1; Movement VII, Page 1; and Movement IX, Page 1. On the opening page of Movement V, the copyright date, given as *1947*, was deleted and the following comment – referring

to the original Associated Music Publishers copyright of the music, first published in 1945 as one of the composer's *Nine English Songs* – appears, in green ink, at the bottom of the page: *or include 1945?* Other dates, pencilled in the upper-left corner of the first pages of Movements VIII; X, and XI (Movements VIII and X: *11/8 '47* [8 November 1947]; Movement XI: *1/26/48* [26 January 1948], the earlier appearing with the initials, *K S*, the later, with *A M*), corroborate 1948 as the correct copyright date and indicate that this source may confidently be dated no later than 1947. On Pages 1 of Movements I and III, a Mr. Horden or Harden is identified as the engraver of this source: *This indentation should not be there . . . If you have to, please re-engrave.* (Movement III, Page 1).

C² Vocal score, first – English only – edition

Title-page: *PAUL HINDEMITH / When lilacs last in the door-yard bloom'd / A Requiem "For those we love" / For Mezzo Soprano and Baritone Soli, Chorus / and Orchestra / on the poem by / WALT WHITMAN / ASSOCIATED MUSIC PUBLISHERS, INC. / 25 West 45th Street, New York 19, N. Y. / Printed in U. S. A.*
 Preceding the title-page is the cover of the volume, whose recto side reads as does the title-page, except that *Vocal Score . . . \$ 2.50* appears in the space between the poet's and publisher's names; on the verso side of the cover, there is the following statement, *Written for the Collegiate Chorale, New York, 1946.*
 The reverse of the title-page contains the table of contents of the publication and the statement, *Duration – 63 minutes.*
 153 pages of score, approximately 17.1 cm. wide by 25.6 cm. long, identical to the later, German edition, except in the omission of the German text. The identification number, *A. M. P. 19465* appears throughout the score, at the bottom, far-left of each page. Page 1 also provides the following statement, *Copyright, 1948, by Associated Music Publishers, Inc., New York.* (The above-mentioned is the size of the pages of the cloth-bound copy, examined by the editor, in the New York Public Library, Lincoln Center, whose binding is blue, with gold lettering. This copy is smaller than C³ and C⁴; perhaps, in the bindery, its margins were trimmed.)

C³ Vocal score, second (bilingual) edition, first printing

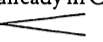
Title-page: *PAUL HINDEMITH / When lilacs last in the door-yard bloom'd / Als Flüder jüngst mir im Garten blüht / A Requiem "For those we love" / Ein Requiem „Für die, die wir lieben“ / On the poem by / Nach der Dichtung von / WALT WHITMAN / (Deutsche Übertragung vom Komponisten) / Mezzo-Soprano & Baritone Soli, Chorus / and Orchestra / Piano score – Klavierauszug / Edition Schott 3800 / Schott & Co. Ltd., London [space] B. Schott's Söhne, Mainz / Associated Music Publishers, Inc. New York*
 The light-grey cardboard cover of the volume, whose size is 19.2 cm. wide by 27.4 cm. long, has a series of narrow purple rectangles on it, in which essentially the same text as the title page; in the general light-grey of the cover, appears, omitting, however, the text following the poet's name and concluding simply with *EDITION SCHOTT 3800.*
 The table of contents appears, first in English, then in German, on the reverse of the title page, followed by a reference to the length of the work (*Duration – 63 minutes – Dauer*) and a list of *Abkürzungen*, which deciphers and translates into German the English abbreviations and references to instrumentation, not provided in German, in the music itself.
 The 153 pages of score, whose first carries the same copyright statement as C², bear the identification number, *B.S.S 37329.*

C⁴ Vocal score, second (bilingual) edition, second printing

Title-page: identical to that of C³, except that the composer's dates, 1895–1963, are given following his name – indicating, obviously, that this printing postdates his death – and the following statement is printed underneath all the other text on the page: *Printed in Germany.*

The fifth line of the cover of this printing reads *Ein Requiem „Denen, die wir lieben“*; its copyright statement, on the initial page of score, reads, *Copyright, 1948, by Associated Music Publishers, Inc., New York/assigned to B. Schott's Söhne, Mainz.* (An identification number is nowhere present in this edition.)

The few differences between C³ and C⁴ seem, for the most part, the result of defects in printing: e.g., see Movements I, m. 17 (third double-beam and staff-lines at end of the measure); III, mm. 32–33 (/ : only partially present in C³); V, m. 5 (comma after *dir*); IX, mm. 17 (dot necessary for initial Alto note) and 94 (cf. ♯s); X, m. 13 (lower leger-line of second note).

Insertion of the German lyrics – for which space had deliberately been left in the vocal score – sometimes led to damage to symbols already in C¹ and C²; for example, at Movement I, m. 17, Bass, the  is partially deleted in C³ and C⁴; the *f* (*forte*) in Movement III, m. 106, Tenor, was restored, albeit crudely, in C³ and C⁴ (see the *f* in the Alto in that measure).

There are, in addition, restorations in C⁴ (some forming corrections? – actual differences?) of insufficiencies or crudities in C³: see, e.g., Movement III, mm. 29 (*cresc.* in Bass), 32–33 (extension line for English text in Alto), and 34 (*f* of Alto); IV, mm. 13 (hyphen of *sagen*) and 54 (punctuation after *Schlaf*); VIII, m. 43 (dot after second Baritone rest in C² and C³ lacking in C⁴).

D Sketches, autograph

Location: Hindemith-Institut, Frankfurt.

Title-page: *Paul Hindemith / When lilacs last in the door-yard bloom'd / A Requiem "for those we love" / Sketches / 1946.*

Score paper: 105 pages, provided to the editor in positive photocopies numbered "34/273"–"34/377", approximately 20 cm. wide by 26 cm. long. Page 34/273 forms the title-page. Pages 34/274–34/368 are written on G. Schirmer, Inc., New York, 12-stave No. 5 score paper, Pages 34/369–34/377 on "12 lines Wide Spacing" score paper of Belwin Pad No. 3A. The pages, loose-leaf, have two holes punched to one side.

Contents: The sketches, whose numbering does not reflect the order of movements of the work, are unidentified, except for occasional quotations of the Whitman text. Almost all the sketches could be identified:

Prelude: 34/292 (= mm. 1–21), 34/302 (= mm. 22–29, 33–37, 36–44), 34/277 (= mm. 45–end).

Movement I: 34/278 (= mm. 1–10; cf. mm. 26–35), 34/290 (= mm. 11–16), 34/287 (= mm. 17–22), 34/293 (= mm. 22–30; last three staves unidentified), 34/295 (= mm. 31–33 and 17–20). Page 34/315, staves 2–6 (staff 5 is blank), presents what may be a preliminary sketch for mm. 1–10 (staff 1 seems to contain a rejected sketch for the beginning of the same passage; the remainder of the page is unidentified). (The beginning of the penultimate brace of 34/316 – see Movement IX – may bear some relationship to the beginning of this movement, although the pitches involved do not encourage such an interpretation.)

Movement II: 34/300 (= mm. 1–12), 34/282 (= mm. 15–21).

Movement III: 34/279 (= mm. 1–14, 14–27), 34/281 (= mm. 14–33 and 40–44), 34/313 (staff 4– = mm. 14–51; staves 1 and 2 provide unidentified material; the music on staff 3 may form a rejected sketch for mm. 1– or 14–), 34/296 (= mm. 21–50, orchestra), 34/284 (= mm. 45–54), 34/297 (= mm. 55–76), 34/286 (= mm. 57–66, Soprano and Alto; 67–77, Tenor and Bass; 77–79, Alto; and 79–84, Soprano), 34/291 (= mm. 77–90), 34/294 (= mm. 91–102), 34/288 (= mm. 84–110), 34/299 (= mm. 106/16), 34/305 (= mm. 110–16), 34/298 (= mm. 117–32), 34/301 (= mm. 133–51), 34/304 (brace 2– = mm. 152–65; brace 1 is unidentified). The initial brace of Page 34/351 provides the sketch of mm. 166–end of this movement (staves 4 and 5 contain unidentified material, while the music of staff 6– forms a sketch of part of Movement IV).

Movement IV: 54/303 (= mm. 1–22), 34/351 (staff 6– = mm. 4–45; concerning the previous music on the page, see Movement III), 34/353 (= mm. 23–42)), 34/340 (= mm. 43–64), 34/355 (= mm.

46–end; the last staff is unidentified, but may have music related to that on the last staves of Page 34/358 – see Movement X), 34/348 (= mm. 65–83), 34/280 (= mm. 84–end; there are two progressions of harmonic intervals on the tenth staff, following the music of the movement).

Movement V: No sketches (see pp. IX; 186, right column [top]; 194).

Movement VI: 34/345 (= mm. 1–34, as in A), 34/342 (braces 1 and 2 = mm. 34–47; staves 7 and 8 = mm. 81–88, Tenor and Bass; the remainder of the music on the page pertains to Movement X, as does the diagram at its very bottom). Pages 34/283 and 34/285 evidently provide rejected sketches, respectively, for mm. 31– and 20–.

Movement VII: 34/366 (= mm. 2 [or m. 1]–14), 34/364 (= mm. 15–26), 34/368 (= mm. 27–29 [or m. 30]), 34/344 (= mm. 31–43, orchestra), 34/346 (the initial three mm. on the page are unidentified; the music thereafter = mm. 31–49, chorus), 34/347 (= mm. 44–59, orchestra), 34/352 (= mm. 50–67), 34/350 (= mm. 60–71, orchestra), 34/341 (= mm. 68–71 and 74–80), 34/349 (= mm. 72–86, orchestra; the first brace on this page was struck out by the composer), 34/354 (= mm. 81–91), 34/356 (= mm. 92–103), 34/357 (= mm. 104–15), 34/361 (= mm. 113–40, orchestra), 34/359 (= mm. 116–22; the initial, four-staff brace of the page was crossed out by Hindemith), 34/360 (= mm. 123–34), 34/339 (= mm. 135–46), 34/333 (= mm. 141–67, strings), 34/367 (= mm. 147–57), 34/363 (= mm. 158–73), 34/331 (braces 2 and 3 = mm. 172–75 and 182–end; the first brace on the page was deleted by the composer, and the ninth brace provides seven whole notes, perhaps comprising tonal centers), 34/365 (= mm. 174–end).

Movement VIII: 34/308 (= mm. 1–6 and 9–12, as well as 74–79 and 82–85), 34/310 (= mm. 13–23), 34/309 (= mm. 15–21, strings, and 23–26), 34/311 (= mm. 26–40), 34/306 (brace 2 = mm. 40–49; brace 1 = mm. 79–81), 34/307 (= mm. 50–63), 34/337 (= mm. 64–70).

Movement IX: 34/321 (= mm. 2 [or m. 1]–10 and 12–18), 34/323 (braces 1 and 2 = mm. 8–10, winds; brace 3 = mm. 8–9, strings; braces 4 and 5 = mm. 19–24; brace 6 = mm. 24–25, strings), 34/325 (= mm. 19–31), 34/318 (brace 1 consists of two-part polyphony on the ostinato melody used in this movement and may have some relationship to mm. 148–; braces 2 and 3 = mm. 32–49), 34/317 (= mm. 50–86, orchestra), 34/320 (= mm. 50–86), 34/316 (last brace = mm. 78–86; the preceding braces, except the penultimate, are unidentified, but they may have some relationship to the beginning of the movement; concerning the beginning of the penultimate brace, see Movement I; the end of the penultimate brace states the ostinato melody), 34/319 (= mm. 87–120, principally orchestra), 34/324 (= mm. 87–120, principally or solely chorus), 34/312 (= mm. 121–37 and 142–54, orchestra), 34/322 (= mm. 121–54, principally or solely chorus), 34/314 (brace 1–beginning of brace 2 = mm. 155–62, orchestra; remainder of page is unidentified).

Movement X: 34/329 (= mm. 1–24), 34/332 (= mm. 2–35), 34/335 (= mm. 25–48), 34/342 (concerning the first two braces on the page and staves 7 and 8, see Movement VI; the last three-staff brace on the page, two of the staves of which are blank, = mm. 40–45, Baritone solo; the page concludes with a formal diagram of the movement: A [mm. 1–48] March [mm. 49–65]; B [mm. 65–76; thematic material from the March] B [mm. 76–87] A [mm. 88–118; a paraphrase, in $\frac{2}{2}$, of the original A, which is in $\frac{6}{8}$] C [mm. 118–36]; B [mm. 137–48] A [mm. 149–79] C [mm. 179–97]; B [mm. 198–211] A [mm. 212–42; here the vocal material, mm. 149–76 (or mm. 88–115), is in polyphony against “Taps”, played by a bugle backstage.] [mm. 242–end form a coda to the movement, based on material from B, or, since m. 254, the last measure of the movement – a measure of rests marked by a fermata –, concludes with the indication *attacca*, perhaps mm. 242–end instead form a transition to the concluding movement of the work]), 34/336 (= mm. 65–87), 34/362 (the opening three staves, marked B, pertain to mm. 65–76, etc. [see formal diagram of 34/342]; staves 4–7, marked C [see just-mentioned formal diagram] pertain to mm. 118–35; the remaining music on the page seems to be a rejected sketch for ca. mm. 149– [the words, *them and the* – see mm. 154–55 – appear here]), 34/327 (= mm. 198–211), 34/338 (=

mm. 88–112), 34/326 (= mm. 113–32; cf. also mm. 174–93), 34/328 (= mm. 133–48), 34/334 (= mm. 212–45), 34/370 (= mm. 242–53). 34/343 presents a sketch for the march theme. The opening braces of 34/358 appear to form a sketch for the same theme (concerning the braces lower on the page, see Movement IV).

Movement XI: 34/369 (after four chords, not explicitly shown in the score, the sketch = mm. 1–9; the four chords appear, for example, at mm. 1, 8, 33, and 40), 34/376 (= mm. 10–18), 34/377 (= mm. 19–27), 34/372 (= mm. 28–39), 34/373 (= mm. 40–51), 34/375 (= mm. 52–61), 34/371 (braces 1 and 2 = mm. 62–72; brace 3 = mm. 78–85), 34/374 (= mm. 86–end).

Unidentified Sketches: 34/274 (relevant to Movement III, mm. 55–?), 34/275 (relevant to Movement I, mm. 14– or Movement III, mm. 62–?), 34/276 (harmonic progressions in chords, with text, and the letters B and C written to the left of the initial staves on the page – future study will reveal if this material is pertinent to Movement X or to other music in the work), 34/289 (a rejected sketch for Movement II?), and 34/330 (relevant to the Baritone solo, Movement I or Movement VIII?).

E English text of the Whitman poem, with autograph annotations in several types of pencil and ink by Hindemith

Location:

B. Schott's Söhne, Mainz.

The source consists of six leaves, 10 cm. wide by 16.5 cm. long and paginated 289–300, evidently torn from a book containing poetry by Whitman, with the text used by Hindemith for the *Requiem* and, on Page 300, the beginning of *O Captain! My Captain!* The edition of the poetry is identified, in the *Program notes* by Julius Herford and Robert Shaw for the World Premiere performance, as “*Edition McKay: 1900*”; actually D. McKay, Philadelphia, published many editions, ca. 1900 and before, of Whitman's *Leaves of Grass*. (These leaves, in fair condition, are at present protected by a white paper folder, with the following text written on it, *Als Flieder jüngst . . . (1946), Textvorlage.*)

F Typescript of the English text of the poem and Hindemith's German translation, with autograph annotations in several types of pencil and ink by the composer

Location:

B. Schott's Söhne, Mainz.

This source comprises eight thin, delicate leaves, approximately 21 cm. wide by 29.5 cm. long, paginated in pencil. One side of each leaf contains an English column of text, the left half of the page, and a German column, the right half; the halves are joined by paper tape on their reverse sides. (These leaves, in fragile condition, are kept currently in a cream-colored light cardboard folder designated on its cover *Schott-Tresor XI*.) F is regarded, by the editor, as the “source” for F¹, the libretto of the work.

F¹ Libretto (*Textbuch*)

Location:

B. Schott's Söhne, Mainz.

Title-page:

This actually consists of the cover (Page 1), reading: *PAUL HINDEMITH / Als Flieder / jüngst mir im Garten blüht / EIN REQUIEM / ,denen, die wir lieben' / (Walt Whitman) / TEXTBUCH / (Deutsch-Englisch) / [and beneath a horizontal line] B. Schott's Söhne Mainz; Page 2, the inside-cover, reads: PAUL HINDEMITH / When lilacs / last in the door-yard bloom'd / A REQUIEM / 'for those we love' / on the poem by / Walt Whitman / (1819–1892) / for Mezzo-Soprano and Baritone Soli, / Chorus and Orchestra / [horizontal line] B. Schott's Söhne Mainz; Page 3, the true title-page, reads: *PAUL HINDEMITH / Als Flieder / jüngst mir im Garten blüht / EIN REQUIEM / ,denen, die wir lieben' / nach der Dichtung von / Walt Whitman / (1819–1892) / für / Mezzo Sopran- und Bariton-Solo, / Chor und Orchester / [horizontal line] B. Schott's Söhne Mainz.* (All these texts are printed in capital letters of different sizes; the largest are herein shown by capitals, the others simply by lower-case letters.)*

This source, 13.1 cm. wide by 19.4 cm. long, comprises 24 pages, of which the text, in facing pages – English on the left-hand page, German on the right –, occupies Pages 4–23; citation of the Prelude, in English and German, takes up the very top, respectively, of Pages 4 and 5. Page 24 provides a short discussion, in German, about Whitman, the circumstances pertaining to the composition of the *Requiem*, and its earliest American and European performances.

Tuba: 16 pages;
 Timpani: 17 pages (blank: p. 6);
 Batteria: 16 pages;
 Organ:* 7 pages;
 Bugle: 2 pages (on a single leaf).

G Orchestral parts

Location: European American Music Distributors Corporation, Paoli, Pennsylvania.

The orchestral parts consist of yellowing photocopies, approximately 24 cm. wide by 32 cm. long, of a manuscript copy of the music carried out by a person evidently unknown on paper marked *Circle Blue Print Co., Inc. / 250 West 57th Street / New York 19, N. Y.* on the bottom right of each page and *108 Staves* on the bottom left. Some of the parts are within blue soft-cardboard covers, others lack covers altogether, and still others are in grey Schott covers with a label reading *Paul Hindemith / 'When Lilacs Last in the Dooryard Bloom'd' / [Instrument] / Leihmaterial unverkäufliches Eigentum von / B. Schott's Söhne · Mainz* affixed. The covers or initial pages of the parts are stamped variously – *Belwin-Mills Publ. Corp. / New York City 10023 / Rental Library, Rental Library / European American Music / Distributors Corporation, simply Requiem / Paul Hindemith* – or not at all; all the parts have handwritten annotations in several types of pencil, as well as pen, throughout – in English, German, Italian, and French. Many musicians' signatures, often dated, appear on the concluding pages of their parts – a touching tribute to the composer.

Warmest thanks go to Mr. Richard Kuchan, European American Music Distributors Corporation, who facilitated my use of Source G, when the Corporation was located in Totowa, New Jersey, and to Mr. Ronald Freed, Manager, and Mr. Charles Slater of the Corporation, as well as to Mr. Lawrence Tarlow, Librarian of the Atlanta Symphony Orchestra, for supplying copies of parts necessary to my work.

Individually, the parts are constituted, as follows; in those identified with *, the music begins on p. 2.

All are marked with a 1946 Associated Music Publishers copyright except the Violin II, Bass Viol, and Organ, which bear no copyright statement. In a number of parts – Bassoon, Horn III, Trumpets I and II, Trombones I and II, and Tuba –, an incomplete stamp, *Copyright, 1946 Associated Music Publishers, Inc., New York* appears; this same stamp, but with the year, 46, inserted in pencil, is found in many other parts (but not the strings, in which the statement, handprinted, was placed on the page prior to photocopying). The copyright statement was illegible in the percussion parts and inked over in the Bugle part, for which, in any event, no date was given.

Violin I:* 33 pages (blank: p. 24);

Violin II:* 30 pages (blank: pp. 12 and 26);

Viola:* 27 pages;

Cello: 33 pages (blank: p. 26);

Bass Viol: 23 pages;

Piccolo: 15 pages;

Flute: 22 pages;

Oboe: 21 pages;

English Horn: 22 pages;

Clarinet: 22 pages;

Bass Clarinet: 20 pages;

Bassoon: 22 pages (blank: p. 6);

Contra Bassoon: 17 pages;

Horn I: 21 pages;

Horn II: 20 pages (blank: p. 10);

Horn III: 19 pages;

Trumpet I: 16 pages;

Trumpet II: 15 pages;

Trombone I:* 18 pages;

Trombone II: 17 pages;

2. Evaluation of sources

The source deemed most reliable in the preparation of this edition is B, the first (rental) edition of the orchestral score. This judgement was reached, for, besides a general paucity in the number of errors it includes, B provides what are clearly revisions, appearing in all the vocal score sources (C–C⁴), which the composer made following the completion of A. Odd variant readings of individual notes, between the vocal scores as a group and B, in which either reading seems musically acceptable, did not alter evaluation of B as the definitive source, since, in but two instances – at Movements IX, m. 136, and X, mm. 89, 150, and 213 –, the sketches support the reading in B (here, the “parts” [Source G] involved agree with the reading in B). Both the sketches and the “parts” support the reading in B for Movements VII, m. 62; VIII, mm. 6 and 79; IX, m. 77; and X, mm. 104, 165, and 228.

The complicated history of the preparation of the early sources, A, B, and C, cannot yet be reconstructed – there is a gap in the Hindemith correspondence from Fall 1946 through late 1947. According to information provided by the composer and others, already quoted, preparation of the scores involved taping and re-taping of vocal parts (solo and choral). In an undated note (“44/72” at the Hindemith Institut, Frankfurt), apparently to Associated Music Publishers and probably early- or mid-March, 1946, the composer writes: *So, hier ist die erste Sendung der Partitur. Um schnell weiterzukommen müßte ich bald den Original-Klavierauszug zurückhaben (oder wenigstens die ersten beiden Nummern nach dem Vorspiel) da ich die Solo- und Chorstimmen in die Partitur kleben muß!* Sketches (D) cited in the preceding section of these Notes show the choral parts of a group of measures and then, separately, the orchestral music for the same measures, suggesting, if not independent composition of the two aspects of the music, an innate practicality, on Hindemith's part, in making a complicated score available for performance in a relatively brief time. (As suggested earlier, the composer was taking full advantage of the conveniences offered by photocopying technology.) The original manuscript of the orchestral score, A, clearly shows the separate affixing of different performance forces, though not of individual choral voice parts: see Gertrude Hindemith's letter of presentation, quoted under A. In addition, sections of music repeated were often labelled with letters or numbers, so that the actual music could be and evidently was inserted later; e.g., see: pp. 58–60, where mm. 6–19 (reappearing p. 61, mm. 51–64) and 32–36 (reappearing p. 62, mm. 77–81) are labelled, respectively, *1–14* and *15–19* (the same labelling appears on pp. 61–62); pp. 95–99, where mm. 1–23 (which reappear at pp. 108–113, mm. 74–96) are labelled *A–X* (*N* omitted); pp. 140–41, where mm. 88–117 (reappearing pp. 145–46, mm. 149–78) are labelled *A–Z*, followed by *Aa–Dd*. Hindemith refers to this in an undated memorandum, apparently to the publisher, labelled “44/70”–“44/71” at the Hindemith-Institut: *hier ist die zweite Sendung Partiturseiten, weitere folgen laufend. Beachten Sie bitte folgendes: Um Zeit zu sparen habe ich Stellen die sich wiederholen nicht ausgeschrieben. Sie müssen also, ehe Sie Stimmen ausziehen lassen, einen Kopisten die fehlenden Takte einsetzen lassen (hier Seiten 17 und 18). – Lassen Sie auch bitte den Stimmenkopisten alles anmerken was unklar, falsch oder abwesend ist. – Der erste Teil Chorstimmen sieht sehr nett aus. Leider sind die Seiten 13–15 gedruckt worden ehe die Vortragszeichen eingezeichnet waren. Kann das noch repariert werden? – Auch den endgültigen Titel müßte man auf die Anfangsseite setzen. Nach langen Überlegungen scheint das Beste dafür zu sein: *When lilacs . . .* [sic] *bloom'd, A requiem* “For those we love”, da ja die Hymne dieses Titel[s] obnehin im Stück vorkommt, und diese rein menschliche Bezugnahme auf den Inhalt doch viel besser ist als irgend-eine andere. – Das Stück dauert genau eine Stunde.* Hindemith then

mentions that the “Budapester” played his “new” quartet “last week” in Washington; the premiere of the Quartet No. 6 (1945) was given by the Budapest String Quartet in Washington, 21 March 1946 (see *Paul Hindemith: Werkverzeichnis* [Schott, 1969], 24), so that this document can be dated ca. 28 March 1946. (The composer also mentions this premiere in his letter of 15 July 1946 to Willy Strecker, sent from Mexico City; see pp. IX–X.) Annotations in A show unequivocally that the composer was not the only one who handled the manuscript, but the others who examined it may have done so only for purposes of proofreading or in connection with the preparation of B; see, for example, pp. 146 and 147; on the former, the comment, *please add dynamics as before (composer has forgotten!* [sic] appears, referring to m. 182, uppermost parts; on the latter, queries are made: *How long slur? see p. 142*, with an arrow to the bottom of Horn III (where no slur appears), and *Rest?*, in reference to Trumpet I, m. 189. The orchestral parts (Source G) must have been prepared from A, since, for example, at Movement VI, mm. 26–29 and 73–76, the number of measures in each part coincides with that in A. Most of the parts seen by the editor were corrected in pencil or pen at the appropriate places in Movement VI, evidently by the performers; some copies are partially or even entirely uncorrected, and, in others, incorrect changes were noted: see Violin I part, pp. 14–15; Violin II, pp. 11 and 13; Viola, pp. 12–13; Cello, p. 13; Bass Viol, p. 9; Flute, pp. 8–9; Clarinet, p. 9; Bassoon, p. 9; Contrabassoon, p. 7; Horn I, pp. 8–9; Horn II, pp. 7–8; Horn III, pp. 6–7; Trumpet I, pp. 5–6; Trumpet II, p. 5; Trombone I, p. 7; Trombone II, p. 6; Tuba, pp. 5–6; Timpani, p. 8; and Batteria, p. 5. (The Piccolo, Oboe, English Horn, Bass Clarinet, and Organ – each is *tacet* in this movement.) A casual attitude may have characterized some of the players – since their parts contain rests in these passages, they could simply wait for the conductor’s cue. It seems likely the uncorrected parts were used at the world premiere, 14 May 1946.

Dating the extant vocal-score sources is itself problematical. Source C, in its present form, includes vocal segments clearly taken from B, in which, at times, bits of the German translation of the poetry are visible: see the ending of Movement IX; in Movements IV, mm. 18–20, 29–30, 34, and 44, VI, mm. 73–80, Tenor, and VII, mm. 164– , stripped-in vocal parts show vestiges of the German translation. C originally was completed 20 March 1946, long before translation of the poetry was even contemplated. In response to Dr. Schröter’s query, during the Frankfurt Radio interview, 3 June 1947, concerning the possibility that a German translation of the poetry might be made, Hindemith replied, *In Amerika würde man ein solches Gedicht* [originally in German] *einfach in deutsch singen; wie es hier in Deutschland sein würde, weiß ich nicht. Man könnte es auch übersetzen, aber ich sehe nicht, wie das gemacht werden könnte, da ich Schwierigkeiten sehe für das Besondere dieses englischen Textes.* He had written, nearly a year before, in his 15 July 1946 letter to Willy Strecker from Mexico City, *das Oratorium . . . [ist] in englisch . . . (When lilacs last in the doorway bloom’d) und ich keinen wüßte der eine Übersetzung auf die Musik zuschneiden könnte (ich könnte es, aber es ist eine Hundearbeit, und so viel Anderes wartet auf Erledigung) . . .* Regardless of any initial misgivings, indecision, or hesitation, Hindemith completed his translation into German of Whitman’s poem in Fall, 1947. In a letter, dated 1 December 1947, to Hugo Strecker, the composer again referred to the task as *eine Hundearbeit*, which nevertheless *zur grossen Zufriedenheit ausgefallen ist*. The printing plates for C², the English-only vocal score, must have been largely or completely ready by then, for Hindemith also writes, in the same letter, *Der Stecher des Klavierauszuges hatte schon den Raum fuer die deutschen Worte freigelassen, so dass es leicht ist, sie jetzt einzufügen.* Two days later, 3 December 1947, the composer wrote, in a similar vein, to Willy Strecker, from New Haven, *Mittlerweile habe ich eine deutsche Uebersetzung der ‘Lilacs’ fertiggemacht, die trotz der enormen Schwierigkeit des Unternehmens gut ausgefallen ist. Der Klavierauszug, der hier schon fertiggestochen ist, kriegt jetzt in dem fuer die Uebersetzung ausgesparten Raum die deutschen Worte eingesetzt, und dann kann er gedruckt werden.* That C² was prepared from C¹ (the second proof of the vocal score), after the German translation had been inserted into the latter by Hindemith, is evident from Movement III, mm. 14–15, Bass, where a broken slur – relevant only to the Ger-

man text eventually to be inserted there – appears: see C², p. 16. On 18 January 1948, the composer wrote to Willy Strecker (previously cited), *Mittlerweile ist der Auszug schon zweisprachig in Druck gegangen.* But any project for issuing a bilingual first edition of the vocal score was discarded, as Hindemith, in his 22 February 1948 letter to Willy, wrote, *Die ‘Lilacs’ bringen wir jetzt hier heraus (den Auszug), aber nur in englisch, da mit dem deutschen Text zu viel Zeit verloren würde und die Nachfrage beträchtlich ist. Man wird Dir aber in allernächster Zeit Durchleuchtbogen der englischen Druckbogen schicken in denen für den deutschen Text Raum ausgespart ist. Auf einer weiteren Lage Abzüge trage ich dann den deutschen Text ein, so daß Ihr ihn in die transparenten Bogen druckfertig einfügen könnt.* (When Hindemith refers, in the last sentence here quoted, to a *Lage Abzüge*, it seems improbable he is referring to C², which unquestionably was prepared before C², not after, since the broken slur in the Bass, at Movement III, mm. 14–15, like the German text, is in ink, rather than printed.) In that very month, February 1948, the earliest rental of Source B, to the Juilliard School of Music, New York, took place (information graciously supplied by Mr. Richard Kuchan, European American Music Distributors Corporation.) On 15 March 1948, the composer, who clearly had not yet seen the published vocal score (C²), wrote to Willy (previously cited), *Mittlerweile scheint in New York die englische Fassung des Lilac-Klavierauszuges angelaufen zu sein (Bauer sagte so am Telefon), so dass Du in Kuerze die Unterlagen fuer die deutsche Ausgabe bekommen wirst . . .* [in a handwritten postscript:] *Lilacs sind mittlerweile eingetroffen und sie gehen in ein paar Tagen an Dich ab. (Sehr schön geworden!).* In a series of four letters to Hindemith, from April through August 1948, Strecker acknowledged receipt of what the composer had sent him and detailed the labors involved in, as well as the progress of, the bilingual edition: *seit meinem letzten Brief, . . . [traf] der Klavierauszug von ‘Lilac’ [ein]. Zu letzterem erwarte ich noch die deutsche Übersetzung. Ich nehme an, daß diese nicht in Amerika in die Platten eingetragen werden soll. Ich könnte dies bei uns herstellen, in den Klavierauszug einkleben und das Ganze fotokopieren lassen, wie wir es schon öfter gemacht haben. Hierzu wäre mir allerdings ein Exemplar mit dem untergelegten [word struck out] deutschen Text erwünscht, sowie zwei oder drei weitere Exemplare des Klavierauszuges, da ich den Text nur auf eine Seite einkleben lassen kann, da sich sonst das Papier zu sehr wirft.* (letter of 30 April 1948); *Jetzt zunächst nur kurz über LILAC. Ich habe jetzt Deine wirklich hervorragende Übersetzung komplett erhalten, lasse den deutschen Text stechen und unter den englischen einkleben, das Ganze fotografieren und auf diese Weise einen deutschen Auszug herstellen, der dann auch als Stimm-Material dient. Vor Juli wird diese Arbeit schwerlich beendet sein können. Ich werde mich mit dem Wiener Konzertverein in Verbindung setzen [regarding supplying the music for the European premiere]. Willst Du gleich in Amerika dafür sorgen, daß eine Partitur und Orchesterstimmen für Wien nach London geschickt werden.* (letter of 1 June 1948); *Der deutsche Text von ‘LILAC’ wird eben gestochen und anschliessend eingeklebt, aber das wird sich noch bis Ende Juli hinziehen.* (letter of 15 June 1948); *Auch der deutsche Text von ‘Lilac’ ist bereits fertiggestellt und der Klavierauszug im Druck, so daß wir dem [Wiener] Chor, wie vereinbart Mitte August Material zum einstudieren schicken können. Ich hoffe, daß das Orchestermaterial inzwischen von New York nach Wien abgegangen ist.* (letter of 8 August 1948).

II. Textual variants











1. General observations

- a. The final reading of titles and markings for tempo and dynamics was derived from what was interpreted as the correct reading held by the greatest number of sources. As mentioned earlier, B was regarded the most reliable source. Indications of tempo and such other indications as *Tutti*, *with mute*, etc., were standardized.
- b. The composer employed the terms, *Alto* and *Mezzo-Soprano*, interchangeably; in this edition, the former is used only for the choral voice, the latter for the soloist. Indications of instrumentation have been modernized and standardized.

- c. Cautionary accidentals appearing in B were carried over, always without parentheses, to this edition; those in Source A are mentioned in the next section (II.2) of these Notes. The same policy guided the treatment of dynamic markings, except in the case of those deemed errors or erroneous omissions.
- d. Hindemith's inconsistent use of a horizontal bracket with triplets led the editor to include in this edition those that appear in A and B (the brackets are, in fact, superfluous.)
- e. Metronomic indications have been carried over as they are presented in the sources (that is, with or without an = sign).
- f. The composer's treatment of rests and meter signatures was retained.
- g. A single-line staff is herein used for the notation of percussion instruments of indefinite pitch.
- h. Trill symbols, in this edition, are followed by a wavy line for the duration of the note to which they pertain. Trill symbols rendered superfluous by a wavy line have not been cited.
- i. Corrections to the German libretto are made and syllabification of German words is effectuated according to modern practice or rectified, without comment.
- j. At the end of individual movements, the common double-bar has been employed, without comment.
- k. Errors occurring in A and B are cited in the next section (II.2), as are those in the other sources considered to have possible bearing on provision of a "definitive" reading of the music.

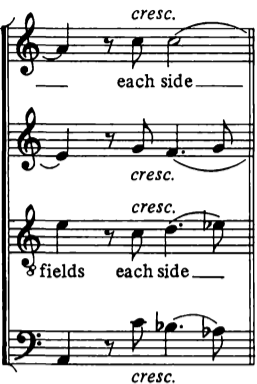


2. Variants




Bar	Instrument	Source	Variant
<i>Title page</i>			in A, <i>lilacs</i> and <i>door-yard</i> are capitalized, <i>for</i> is not; in addition, <i>A Requiem "for those we love"</i> is given neither in parentheses nor, at any point, with quotation marks.
<i>Contents</i>			1. no tables of contents are given in A, C, or C ¹ ; the tables of contents of the other sources (B, C ² , C ³ , and C ⁴) omit reference to the opening movement, which, however, is cited in F and F ¹ . The table of contents provided here, presenting the information as completely as possible, essentially follows those of the sources. 2. designation (in English and German) of performance forces for Movement VIII is from F, except that, in the German, there is an = instead of a comma. 3. in the title of Movement VIII, <i>du</i> is capitalized in B (error). 4. Movement X, German <i>Seel'</i> from F ¹ . 5. citations of the performance forces for the final (eleventh) movement in the tables of contents of B, C ³ , C ⁴ , as well as in F and F ¹ , employ an erroneous hyphen after <i>Baritone</i> ; a hyphen is similarly used after <i>Bariton</i> in all the above-mentioned sources, except F ¹ , and, in addition, F provides a doublehyphen (=), F ¹ a normal hyphen, between <i>Mezzo-Sopran</i> and <i>Soli</i> . 6. the instrumentation is given in B without reference to the keys of the instruments; that information, however, is provided in A.
<i>Prelude</i>			the German <i>Vorspiel</i> herein in the title is from F and F ¹ , as English alone (<i>Prelude</i>) is given in the other sources
7	Va I (= Va I/II)B		<i>playes</i> (not <i>players</i> ; error); at no time is <i>tutti</i> indicated in this movement for the violas; in the parts (Source G), the <i>Unis.</i> , given at the end of bar 30, presumably has reference only to bars 53–54 (the

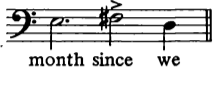


Bar	Instrument	Source	Variant
			last two bars of the movement) and may in fact serve to indicate that all the violas play there (<i>tutti</i> editorially inserted at bar 53).
22		C–C ⁴	<i>pp</i> indicated for the upbeat to bar 23, which is played, in the orchestra, by Vc, with no special dynamic marking in A or B
26	Va I	B	# over third trill, not in A, seems superfluous: cf. Vc, first trill (cf. also bar 29, VI 2 II, opening trill)
27	VI 2 I	B	# over initial trill, not in A, seems similarly superfluous: this # appears, in A, over the corresponding trill in the VI 2 II; the <i>mf</i>  appears solely in B
28	VI 2	B	 only in B
29	Picc	B	<i>f</i>  in B alone; string accents omitted from A, those for Vc II from B; the parts (Source G), except VI 1, provide the accents
30		C–C ⁴	<i>fff</i>
31/33/35	Hr 1/2, Tromb 1/2	A B	miscellaneous accents omitted
32–33		B C ¹ –C ⁴	brasses:  <i>ff</i> from these sources (not in A or C)
33	Trp 2		accent supplied by editor
34	Trp 2	B	slur in this source alone
34–35		B	brasses:  <i>ff</i> only in this source
36		B	brasses:  in this source alone
37		B	brasses: <i>ff</i>  only in this source
38		A B	<i>dim.</i> here is given, in C–C ⁴ , in next bar
41		C–C ⁴	<i>f dimin.</i>
44	CBsn	B	<i>dim.</i> solely in this source
46	Bsn	C–C ⁴	<i>ppp</i> at end of bar
49–50		B	accent from this source
49–50		C–C ⁴	 (not in A or B)
50	Fl	A	half-rest omitted
51–52		C–C ⁴	 (not in A or B)
<i>Movement I</i>			title, in A, <i>1. Quiet</i> ; in B, <i>1. Baritone and Chorus</i> ; in A and B, an = appears in the metronomic equation at the beginning of the movement
2		C ¹	an apostrophe first indicated, then deleted, for <i>blübt</i>
3–4		A	 lacking (given in B and piano part of C–C ⁴)
5			dash after <i>mourn'd</i> omitted from F and F ¹ , where no punctuation is provided. Comma after <i>Nacht</i> is from F and F ¹ (deleted in C ¹); dash after <i>ich</i> from C ¹ (F ¹ provides a comma here, B and F no punctuation at all) – the punctuation adopted in these two instances corresponds to that in the English
6		C ¹	apostrophe deleted
6	A		the indication <i>poco a poco animando</i> begins at the word, <i>yet</i> , and extends into bar 7
7		C ¹ –C ⁴	1/8 (erroneous)
7		C ¹	(an apostrophe first suggested, then deleted, for <i>nahnde</i>)
7		F ¹	<i>nab'nde</i> , not <i>nahnde</i>
9		C–C ⁴	<i>f</i> given a quarter-note value earlier
10			<i>ritardando</i> here pertains to the second quarter of the bar, but, in corresponding music at bar 35, to

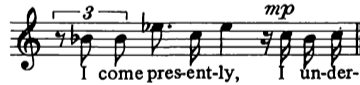
Bar	Instrument	Source	Variant
			the beginning of the bar – in A and B; in both places, C–C ⁴ provide the reading of the earlier bar
		A B	woodwinds: “broken” symbols: see also bar 35
11		B C ² –C ⁴	hyphen in <i>ever-returning</i> omitted
13		C ¹	apostrophe deleted
		C ¹ C ³	
		C ⁴ F ¹	semicolon after <i>West</i> (German text; colon in B and F)
14	Bar	A C ¹	second word, erroneously given at first as <i>whom</i> , corrected to <i>him</i> ; comma is from C ¹ and F ¹
16	Mezzo-Sopr	B	erroneous hyphen between <i>fallen</i> and <i>star</i>
	T	A	last (cautionary) accidental not in parentheses
17	Timp	B	<i>f</i> (not in A)
	Sopr	A	last (cautionary) accidental not in parentheses
	T	A	cautionary # for eighth note
	B	A	third note erroneously reads , corrected to in B
	VI 1, Va	A	‡ for third note from end of bar not indicated (corrected in B)
18		F ¹	comma after <i>Stern</i> (deleted in C ¹)
	Alt	C ¹	an alternate slur (not “broken”) is given for the final two notes, the last of which is provided, in A, with a cautionary #
	T	A	cautionary # for the last note
	B	A	cautionary # (without parentheses) given for seventh note
19		C ¹ –C ⁴	opening note provided with a cautionary #
20	Mezzo-Sopr,	F	<i>Sumpfswar</i> not capitalized (error)
	B	A	setting of the English lyrics omitted after the initial note of the bar (supplied in B)
		F ¹	comma after <i>grausam</i> (deleted in C ¹)
	B	A C ¹ –C ⁴	the final (cautionary) ‡ is not provided by these sources
21	Mezzo-Sopr	A	omitted (error)
22	Hr 3	A	the wrong clef () is given and the second note lacks dot
	DB	B	<i>mf</i> in this source alone
	Mezzo-Sopr,	A	the twice-given (‡) does not appear in this source
23	B	C ¹	apostrophe deleted
		A	cautionary ‡ for penultimate note omitted
24		A	period, not exclamation point, after <i>soul</i>
26		C ¹	<i>ragt</i> capitalized (error)
28	Bar	A C	cautionary ‡ omitted
28–29	Bsn, VI 1–DB	A	omitted (it appears in B and in the piano part of C–C ⁴)
31	Va	B	<i>mf</i> omitted
		F ¹	comma after <i>Dufthauch</i> (not in B, C ¹ , or F)
32		F ¹	German punctuated with a period (elsewhere with a semicolon); Hindemith has changed Whitman’s <i>every</i> here (see E) to <i>ev’ry</i>
33		F ¹	punctuation of German here is a period in this source, but an ellipsis in B, C ¹ , C ³ , and C ⁴ (not punctuated in F)
34			as bar 9, to which it corresponds musically
36		F ¹	<i>von</i> capitalized in this source alone
			editorially supplied comma after <i>Hoftür</i> (F ¹ provides a period here; B, C ¹ , C ³ , C ⁴ , and F are unpunctuated)
37	Glsp	A	last ‡, in effect, omitted
38			editorially supplied comma after <i>sattgrün</i> (not punctuated in B, C ³ , C ⁴ , and F, deleted comma in C ¹ , period in F ¹)

Bar	Instrument	Source	Variant
		F	<i>eine</i> (not <i>ein</i> : error); (apostrophes first given for <i>brech</i> and <i>ein</i> in C ¹ were subsequently deleted there)
	Bar	B	strings: <i>con sord.</i> in this source alone
		C ¹ –C ⁴	the sixth note (tied to the preceding note) is given as a sixteenth, not an eighth, note (error)
39		C	<i>attacca</i> omitted (error)
<i>Movement II</i>			
			title, in A, 2. <i>Arioso. Alto solo</i> ; in B, 2. <i>Arioso, Mezzo-Soprano Solo</i>
3	Clar	B	third note symbol given as an eighth (error)
5	Mezzo-Sopr	B	comma after <i>Ried</i> omitted
6	Mezzo-Sopr	A C	$\frac{3}{4}$ omitted (provided in the next bar)
		A	woodwinds: omitted
		F F ¹	comma after <i>Röhricht</i> from these sources (not punctuated in B or C ¹ , C ³ , and C ⁴)
9	Clar	A	erroneous whole-rest, rather than two quarter-rests, given
11		B	a period provided, not a comma, after <i>thrush</i>
		F F ¹	<i>thrush</i> misspelled <i>trush</i>
		C ¹ C ³ C ⁴	dash after <i>allein</i> is from these sources (not punctuated in B and F; period in F ¹)
			the comma after <i>Drossel</i> , deleted in C ¹ , was restored, following F ¹ (B, C ³ , C ⁴ , and F are not punctuated here)
13			comma, deleted in C ¹ , from F ¹ (unpunctuated in B, C ³ , C ⁴ , and F)
15		C ¹ –C ⁴	first ‡ misplaced (error): it is cautionary, pertaining to <i>g</i> ¹
16		C ¹	dash after <i>Tods</i> from this source (not punctuated in B, C ³ , C ⁴ , F, or F ¹)
18		F ¹	comma after <i>Freund</i> from this source (not punctuated in B, C ¹ , C ³ , C ⁴ , or F)
		B C ¹	
		C ³ C ⁴	<i>bald</i> capitalized (error)
20		B	close-parenthesis of both English and German lyrics omitted (error)
23		A C	<i>attacca</i> omitted
<i>Movement III</i>			
			title, in A, 3. <i>March. slow, solemn</i> ; in B, 3. <i>March, Chorus and Baritone</i> , with the exact German translation below. The full English title, including the incipit of the text, is given in C ¹ , with <i>breast</i> and <i>spring</i> capitalized
11 (end)–13		C–C ⁴	<i>p</i>
14–15	B	B C ¹	
		C ³ C ⁴	dotted slur (not, obviously, in A or C); for no discernible musical purpose, this dotted or broken slur is found in C ² ; this demonstrates that C ² was prepared after Hindemith had inserted his German translation of the poetry into C ¹
16–17	T, B		<i>o’er</i> , not <i>over</i> (contraction of Whitman’s text)
18	B		editorially supplied comma in German (first written in, then deleted from C ¹)
22–		A	bar numbers all erroneously increased by <i>one</i> ; a hand-written remark at the top of Page 25 reads, <i>Numern [sic] sind falsch (28 statt 29 etc.)</i>
24	T	B C	slur omitted
25	B	B C ³ C ⁴	comma after <i>Erd’</i> in these sources, lacking in C ¹
28–33	Alt	A	English text lacking
29–33	B	A	English text lacking

Bar	Instrument	Source	Variant
29	Chor	A	rhythmic variant: 
			C-C ⁴ read as does B; the reading in B is certainly preferable, since it is provided, in purple pencil at the top of page 25 of A, with the words <i>piano score</i> above, all in a circle. The sketches (D) read, logically, as the original version in A. Indication, in A, of 2nd and 3rd Horns here is superfluous for B
32	Clar	A	eighth-rest omitted
37	Sopr	A	<i>e-very</i> (erroneous syllabification; <i>ev'-ry</i> in T and B)
40		C ¹	<i>weißem</i> capitalized (error)
		C ³ C ⁴	<i>rosigen</i> , not <i>rosigem</i> (error)
42			comma supplied editorially after <i>Gärten</i> (deleted from C ¹ ; B, C ³ , C ⁴ , F, and F ¹ are not punctuated)
46-50, beginning	Alt	A	English lyrics omitted
46-48	B	A	English lyrics omitted
49		F ¹	<i>Zu</i> not capitalized
51	Trp 1	A	rest omitted
54	Va	B	T clef, not Alt clef, given (error)
57-64	Alt	B	English and German lyrics lacking
57-67, first note	Alt	A	English lyrics omitted
65	Sopr, Alt	A	cautionary ♯ omitted
67	Va, Vc, DB	A	a superfluous <i>p</i> is here given
67-76	B	A	English lyrics lacking
68	Bsn	A	the intended note, A, is given in parentheses, since the ideal note (A ₁) – shown parenthetically in reduced size in B – cannot be produced by the present-day Bsn (this edition provides only the playable note)
73-74	T, B	F ¹	comma after <i>Prozessionen</i> provided by this source alone
75	T, B	A	cautionary ♯ omitted
76			<i>Fackeln</i> misspelled <i>Fakeln</i> in F
77	Sopr, T	B	comma lacking
80	BClar, CBsn	B	 in this source alone
81	Vc, DB	B	erroneous quarter-rest given as second rest
82	Sopr	C ¹	<i>da</i> capitalized (error)
82-83	Alt	A	variant:  de - pot, and the
			so considered, since the reading in B is also given in C-C ⁴
84-85			period after <i>anlangt</i> in F ¹ , dash in B, C ¹ , C ³ , and C ⁴ ; F is unpunctuated
85-86		F ¹	<i>Trauerlitaneien</i> (B, C ¹ , C ³ , C ⁴ , and F: <i>Trauerlitanein</i>)
88			The reading of <i>ernste</i> follows F and F ¹ ; in B, C ³ , and

Bar	Instrument	Source	Variant
			C ⁴ , Sopr and T have <i>ernsten</i> , as do Alt and B in C ¹
89-90	Alt, B	F ¹	comma provided between <i>Stimmen</i> and <i>deren</i>
95			semicolon in German lyrics in B, C ¹ , C ³ , and C ⁴ , colon in F and F ¹
96		C ³ C ⁴	<i>Mit</i> not capitalized (error)
98-101			Hindemith uses both <i>Orgeln voll Schauern</i> (see F and F ¹) and <i>Orgelschauern</i>
99-100	Alt, B		Hindemith treats Whitman's <i>shuddering</i> (see E, where the word is underscored in red pencil, and F) here as <i>shudd'ring</i>
102	T	A B	comma and dash after <i>organs</i> (error); correct (solely dash) in the other voices and in E, F, and F ¹
		C-C ⁴	slur to music in next bar erroneously not begun here
103	EH	A	<i>Mit</i> capitalized in C ¹ and F ¹ , uncapitalized in B and F ¹ , inconsistently treated in C ³ and C ⁴
104-105			opening pair of notes erroneously provided with the syllables, <i>ing ling</i>
107	T	A	error in piano right-hand part: omission of # for g# ¹ (correct in C)
		C ¹ -C ⁴	<i>arco</i> omitted
110	VI 1, VI 2, Va	A B	quarter-rest lacks dot
114	Tromb 1	B	♭ omitted over trill (error)
115	EH	A	
116	Triang, BDr, Cym	A	<i>ff</i> (not <i>fff</i>)
118	Bar	A	<i>mf</i>
118-20			the German is punctuated thus in F ¹ : <i>Sarg hier, da du still vorbeiziehst</i> ; F reads: <i>Sarg, hier da du still vorbeiziehst</i> ; (punctuation herein follows C ¹ , C ³ , and C ⁴); (see next entry, as well)
120		B	a comma, in addition to the dash, given after <i>vorbeiziehst</i> (error)
121	Bar	A	cautionary ♯ omitted
124		A	comma after <i>one</i> omitted (error)
130		F ¹	the comma after <i>Morgenlied</i> is from this source
133	Vc, DB		<i>mf</i> editorially moved to this bar from the following bar
136	Vc, DB	A	<i>p</i> (superfluous)
142	Ob, BClar	A	<i>p</i> lacking
144	BClar	A	 terminates before and <i>mf</i> is provided beneath c# ²
	Bar	A	(♯) omitted
146	Bar	A	 omitted
148		B	colon, not semicolon, in English lyrics
152	Bar		A originally read incorrectly –  that blooms
			omitting <i>the</i> , but it was corrected, in blue pencil, to the reading in B
		C-C ⁴	C, not C ^b , in piano (error)
154	Bar	A	cautionary ♯ omitted
			dash after <i>mengevoll</i> in B, C ¹ , C ³ , and C ⁴ , comma in F and F ¹
162			editorial comma inserted after <i>aus</i>
164		A	cautionary ♯ omitted
164-71		B	the voice part is provided above the wind and percussion parts (error)
165-71		A	as preceding entry
165		F ¹	only this source provides a comma after <i>all</i> (German text)
166		C ¹	<i>O</i> (German lyrics) is capitalized in Hindemith's hand (lower-case elsewhere)

Bar	Instrument	Source	Variant
<i>Movement IV</i>			
			title, in A, reads <i>4. Fast</i> ; in B, <i>4. Baritone and Chorus</i> . C ¹ gives the full English title, with every word of the incipit capitalized
5-6/9-10/			
13-15	T	A	lyrics omitted
10	Alt	A	lyrics omitted
13-14		C ³ C ⁴ F	<i>wollst</i>
19	Bar	A	variant:
			
20			the reading in B is also given in C-C ⁴ editorially inserted comma after <i>dir</i> ; period in F after <i>dir</i> crossed out there
23	Bar	F ¹ A	<i>Einen</i> not capitalized variant:
			
25	Tb	A	corrected in C ¹ in Hindemith's hand, in which <i>blau-mystischem</i> , not hyphenated in F and F ¹ , is so indicated
33		F ¹	a quarter-rest is given after <i>eb</i> (error)
42		F ¹	comma after <i>sab</i>
43		A	comma after <i>schwangst</i>
44		A	comma after <i>side</i> omitted (error)
46		F ¹	<i>f</i> at the close of this bar in C-C ⁴ , at its beginning in A and B.
47	Bar	A	the semicolon is outside the close-parenthesis of the German text
52		A	<i>cresc.</i> omitted (error)
53	Bsn Bar	A A	as at bar 44 a superfluous <i>f</i> given variant:
			
54		F	<i>mit</i> , not <i>mir</i> (error) punctuation in German from C ¹ and C ⁴ ; B, C ³ , and F punctuate, as follows, <i>Schlaf</i> ,), whereas F ¹ reads <i>Schlaf auch</i> , In C-C ⁴ , the piano part reads <i>ff</i> , the equivalent music in A and B <i>f</i>
55	Fl	B	a superfluous <i>8</i> (for <i>8</i> ^{va} transposition) is given
75		F ¹	comma after <i>sab</i>
82		A	superfluous indication of choral voices
82-83		A	the commas, hand-inserted in C and present in all readings of the English text (i.e., in E, F, and F ¹), are omitted from this source alone. Ditto, bars 86-87; in the latter, the comma is also omitted from the T in C
86-87			see entry just above
87			see entry just above
87-98	T	B	superfluous indication of choral voices
91	VI 1	A	lyrics omitted
92		A	<i>pp</i> omitted
93		A	<i>3/p</i> omitted
93		F ¹	<i>in</i> (German text) omitted (error)
99		B C-C ⁴	<i>attacca</i> omitted (given in A)

Bar	Instrument	Source	Variant
<i>Movement V</i>			
			title, in A, <i>5. Arioso. Alto Solo. Very slow</i> ; in B, <i>5. Arioso, Mezzo-Soprano Solo</i> . The title-page of the Hindemith MS presently labelled <i>Music Deposit No. 9</i> , in the Beinecke Library, Yale, reads: <i>Paul Hindemith/Sing on there in the swamp/(Walt Whitman)/[inscription to Judge Carroll Clark Hincks] "Dear Judge Hincks, we would be glad if/you would accept this musical token of gratitude/for your kindness. Gertrude and Paul Hindemith/ May 1946"/ 1943.</i>
2-3	Mezzo-Sopr		in A and B, an = appears in the metronomic equation at the beginning of the movement
4			punctuated with a comma after <i>swamp</i> in A and C - the latter consists of pasted-up excerpts cut from a published version of No. [8] of the composer's <i>Nine English Songs</i> (1943; the version for <i>Medium Voice</i> , in Schott Edition No. ED-6839, 1979, pp. 26-27) -, as well as in Yale MS <i>Music Deposit No. 9</i> , mentioned above
5	Mezzo-Sopr	A	comma after <i>tender</i> in A, C, and Yale MS <i>Music Deposit No. 9</i>
			variant, in which the third note reads <i>bb¹</i> (all the other sources read <i>c²</i> here; Yale MS <i>Music Deposit No. 9</i> , where the music is transposed up a whole-tone, reads <i>d²</i> ; in C ¹ , it appears the composer was going to alter the note but then changed his mind). Both readings of this passage are provided in the aforementioned Schott publication (ED-6839), of Hindemith's <i>Nine English Songs</i> , in which the reading given in A, transposed up a whole-tone, appears in the version for <i>High Voice</i> , p. 24, and that shown in the other sources, as well as Yale MS <i>Music Deposit No. 9</i> , and considered definitive here appears in the version for <i>Medium Voice</i> , p. 26
5-8	Clar, Hr 3	A	the notation of the harmonics here follows B; in A, the circular note above the diamond-shaped <i>g¹</i> is found in the top space; whereas in the parts (Source G), it is notated on the fourth line
			<i>pp</i> omitted
			English text: punctuated only with commas in A, C, and Yale MS <i>Music Deposit No. 9</i> ; in bar 6, there is an erroneous dash in B after <i>call</i> : For the German text, C ¹ , C ³ , and C ⁴ agree with B (except that the comma in bar 5, probably owing to a printing defect, is missing from C ³); in F, bars 5-6, there is no comma after <i>dir</i> , nor is there a dash after <i>Ruf</i> ; in F ¹ , loc. cit., <i>Ruf</i> is followed by a period and the text reads <i>hör'</i>
7			the words, <i>I come presently</i> , are set differently in Yale MS <i>Music Deposit No. 9</i> from all other readings of the passage seen by the editor:
			
8	Vc		(transposed a wholetone)
9-11			<i>4 Soli</i> editorially supplied
13	Mezzo-Sopr	A	English text: punctuated with commas in A, C, and Yale MS <i>Music Deposit No. 9</i> , the last of which omits the word <i>I</i> , altering the music to accommodate the omission. Apropos of the German text, F omits the dash after <i>Zögerens</i> and F ¹ instead uses a comma
15	VI 1 II	A B	<i>pp</i> (omitted by the other sources) provided at mid-bar <i>2 Solo</i> (error) text unpunctuated in Yale MS <i>Music Deposit No. 9</i>

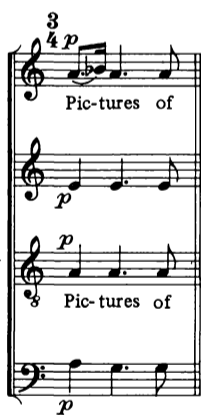
Bar	Instrument	Source	Variant
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Movement VI

12		F ¹	comma from this source
16		F ¹	comma from this source
20-23	Alt	A	lyrics omitted
20-27	B	A	lyrics omitted
26-29			these bars form an expansion, in B, of bars 26-27 in A:

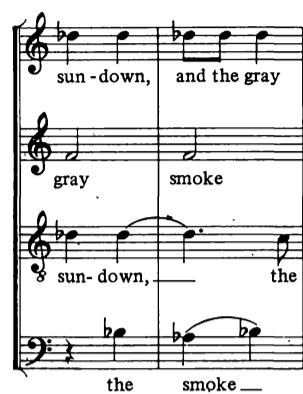


29		F ¹	comma given after <i>West</i>
34	Chorus	B	periods, not colons, given; there is an error in the English text of F; in which the colon is altered to form a semicolon; in C, the Chorus parts are omitted altogether here
36-37	Bar	A	concludes at the end of bar 36
		F ¹	German text: commas from this source
37		F	<i>Duft</i> (i.e., without apostrophe)
		F F ¹	<i>im</i> (error), rather than <i>am</i>
39		F ¹	German text: commas from this source
55		F ¹	comma after <i>sein</i>
57		F ¹	<i>Im</i> not capitalized
61			
(= 59 in A)	Hr 2/3	A	given (error)
61-63		F	comma given after <i>Abgeschiednen</i>
62-64		C	hyphen of <i>burial-house</i> omitted (error)
67			the reading (all voices) in B is a variant of the corresponding bar (bar 65) in A,



70		C ¹	<i>von</i> is capitalized
71	T	C ² -C ⁴	b omitted (error)
72	Alt	B C	<i>mf</i> omitted
73-76			these bars in B form a varied expansion of A, bars 71-72:

Bar	Instrument	Source	Variant
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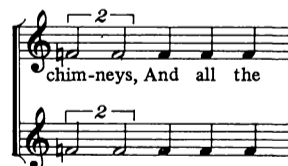
78	Sopr	A	cautionary ♯ omitted
79	T	A	cautionary ♯ omitted
		B C ¹	
		C ³ C ⁴	comma given (this reading follows F and F ¹ ; cf. Sopr, bars 75-79)
81-88	B	C	lyrics omitted here, as well as from the corresponding bars (bars 77-84) in A
84-85		B F F ¹	<i>prächtigt</i> = <i>trägen</i> is provided with a single-hyphen (i.e., normal hyphen) in these sources, <i>Sonn</i> = <i>untergangs</i> likewise in B and F; the latter is given erroneously as <i>Sonnenuntergangs</i> in F ¹ (see next entry)
85-86		C ¹	the second syllable of <i>Sonn</i> = <i>untergangs</i> is capitalized; in the B, the double-hyphen is lacking
89			begins here in A and B, but in the following bar in C ¹ -C ⁴ ; its placement is equivocal in C
94		C-C ⁴	<i>p</i> omitted

Movement VII

6	B	A C	cautionary ♯ omitted
7	B	A C	variant:




13-14	BClar	A	here, the slur extends from b ^b to c [#]
17	T	E F F ¹	comma given after <i>banks</i>
20-24	Alt	A	the lyrics, <i>And . . . life, and the</i> omitted
21-22	T	A B	
		C-C ⁴	<i>cities</i> , not <i>city</i> (error)
22	Sopr, Alt, B		semicolon after <i>bewohnt</i> is from F and F ¹ (B, C ¹ , C ³ , and C ⁴ are punctuated with commas). Ditto, after <i>Essen</i> in bars 23, B, and 24, T
23	B		see entry just above
	Sopr, Alt	A	variant:



the sketches too provide this reading

Bar	Instrument	Source	Variant
24	T Alt	A	see entry above for bar 22 in the final third of the bar, this voice erroneously reads as a dotted half-note on e ¹
26	Hr 1	A	<i>cresc.</i> omitted
27		A	<i>allargando</i> is placed at the fifth quarter-note position in the bar
27–29	Alt	A	lyrics omitted
35	B	B C ¹ C ³ C ⁴	comma after <i>Wasser</i> erroneously omitted
38	Alt	B C ¹ C ³ C ⁴	comma, not semicolon, given after <i>getürmt</i> (error)
39	B	C ¹	broken slur from this source (not in C ³ or C ⁴)
40	T	B C ¹ C ³ C ⁴	comma after <i>Verstand</i> omitted (error)
40–41	Alt		error in B and C, which read <i>sparkling and hurrying</i> ; the opening word of the German lyrics in B erroneously reads <i>eilig</i> . Here, the editor has followed A and C ¹ –C ⁴
41	Sopr, Alt		commas from C ¹
42	T B	B C ³ C ⁴	comma after <i>Wasser</i> omitted (error) Hindemith has altered the normal text of his translation here – <i>gefüllt</i> – to <i>angefüllt</i>
43			the periods after <i>gefüllt</i> (and <i>angefüllt</i> in the B) in B, C ¹ , C ³ , and C ⁴ were changed to semicolons, in conformity with bar 35, Sopr, and F and F ¹
45			the dash in the German lyrics, after <i>Land</i> , is indicated, in the composer's hand, in C ¹ (it appears also in B, C ³ , and C ⁴); a comma is used, in lieu of the dash, in F and F ¹
47	VI 1	B	slur erroneously extended to include penultimate note (correct in A and C–C ⁴)
		F	a comma is given after <i>Norden</i>
48		F	comma, not dash, given after <i>Licht</i> . The semicolon provided the T, in all the musical sources, was changed by the editor to a dash, to follow the English text of E, F, and F ¹ and to conform to earlier punctuation, at bar 45 (Sopr), in the musical sources (the corresponding German text is punctuated in F and F ¹ with commas)
51	Sopr	A B C ¹ C ³ C ⁴	cautionary ♯ omitted an erroneous period, rather than a semicolon, is given after <i>gefüllt</i> (see entry for bar 43)
	Alt, T	B C	hyphen necessary to the syllabification of <i>Ohio's</i> (<i>Obios</i> in German) after initial letter of the word omitted
53	T	B C ¹ C ³ C ⁴	the period in these sources after <i>Strand</i> regarded as an error and replaced, editorially, by a comma
	Alt		Hindemith here employs <i>Und</i> (not <i>Dann</i>), thus changing his text: see also bar 57, T, where the same textual change occurs
56	Hr 1/2/3		A reads <i>both</i> , since the Hr 3 part is separate from the Hr 1/2 part; B reads <i>1st 2nd both</i>
57	T	A	that the d ¹ given here as the penultimate note is an error is clearly shown, in Hindemith's hand, in C ¹ .
	Alt Alt	A B C ¹ C ³ C ⁴	cautionary ♯ omitted the comma after <i>Gras</i> in these sources was changed to conform with bar 58, F, and F ¹ . <i>Und</i> was capitalized, to agree with the earlier treatment of the word at bar 53 (the <i>Dann</i> , for which this <i>Und</i> is substituted in the phrase, <i>Dann weiterhin</i> . . . – see the entry for bar 53 –, is lower-case in F ¹ , but capitalized in F)
58	Alt	B C ¹ C ³ C ⁴	the comma after <i>Strand</i> in these sources was changed to a period, to conform with Hindemith's earlier handling of the punctuation (e.g., at

Bar	Instrument	Source	Variant
60	Alt	A	cautionary ♯ omitted
62	Alt	A C–C ⁴	cautionary ♯ omitted error: the third octave in the left-hand of the piano part should read E ^b , not E [♯] (the ♯ signs are given in Hindemith's hand in C ¹ – the composer evidently heard the passage a second way or made an error). The sketches read E ^b here
63	B	A	cautionary ♯ omitted
64	Clar	A	♯ omitted for sixth note (error)
	Alt	A	cautionary ♯ omitted
64–68	Alt	A	lyrics omitted
65	Sopr	A	error, also found in the sketches: the second note reads b ¹ , not d ² (cf. next bar)
68	Trp 1/2	A B	quarter rest (error) given at close of bar, not dotted half rest
71–73	Hr 3	A	slurs lacking
73–74	Timp	A	slur lacking
74–83		F ¹	this source provides an exclamation point after <i>Schau</i> (see also bars 93, 96, 98, 121, and 128)
79	T	B C ³ C ⁴	<i>Als</i> not capitalized (error)
81	B	B C–C ⁴	comma, not semicolon, after <i>haughty</i> (error; the semicolon is given elsewhere in the musical sources, as well as in E, F, and F ¹)
83	DB	B	<i>p</i> given in this source alone
84–85	Alt, T	A	variant (considered erroneous by editor) in setting of lyrics:
			
87	B	A	<i>pp legg.</i> lacking (indicated twice, in Hindemith's hand, in C ¹)
88	Clar	A	<i>pp</i> omitted
89	Alt, B	A	<i>p</i> omitted
90/91/94	Sopr	B C ¹ C ³ C ⁴	<i>ein</i> erroneously capitalized; elsewhere (bars 94 – T – 95, 124, and 135) in these sources and in F ¹ , it is lowercase (in F, the word is capitalized)
93			see entry for bars 74–83
93–99			<i>zart geboren</i> , in F and F ¹ , is treated as a single word in the musical sources; see also bars 120, 126, and 129; hyphens were erroneously omitted from B after <i>zart</i> at bars 125 and 135
94	DB	A B	superfluous <i>pizz.</i> given
94–	Sopr		see entry for bar 90/91/94. At the repetition of the lyrics, <i>The gentle . . . light</i> , the editor has followed the unanimity of the readings in the sources, despite his preference, in bar 94, that <i>light</i> be followed by a comma and <i>The</i> be uncapitalized
96			see entry for bars 74–83
98	B	B C ¹ C ³ C ⁴	the comma, lacking in these sources, is used elsewhere in the musical sources (e.g., at bars 100 and 102) and in F and F ¹ ; the same comma is lacking in these sources at bar 102 (same voice). F and F ¹ provide a comma between <i>badend</i> and <i>breiter</i> never found in the music
98/100	Sopr, Alt, T	B C ¹ C ³ C ⁴	erroneous semicolon, not comma, after <i>Licht</i> ; elsewhere in these sources (e.g., bars 94–95), as well as in F and F ¹ , the comma appears

Bar	Instrument	Source	Variant	Bar	Instrument	Source	Variant
98–99/101/107/109		C ¹	<i>und</i> is capitalized in this source alone, as is <i>wunder-voll</i> at bar 101 there				130, T). The T is punctuated entirely with semicolons in B and C, the German lyrics likewise in C ³ and C ⁴
99	T	A	cautionary ♯ omitted	128	Alt	C ¹	<i>Schau</i> is lower-case. See entry for bars 74–83
100			see entry for bars 98/100	129			see entries for bars 93–99, 120/122/etc.
101			see entry for bars 98–99/101/107/109		VI 2, Va	A	last note given as c ^{♯2} (with ♯), not c ^{♯2} (error)
102	B		see entry for bar 98		Alt	C ¹	the second <i>Licht</i> is punctuated with a period, not a comma (as elsewhere)
			comma, not semicolon, after <i>morn</i> in A, B, and C–C ⁴ ; the semicolon, however, is used elsewhere – cf. bar 98 (T) and this bar (Alt) – in B and C–C ⁴ , in similar contexts	130			see entries for bars 120/122/etc., 123/126/etc.
104	B	A	superfluous # given for final note	132			in agreement with earlier textual treatment, an editorial period has been placed after <i>Schein</i> (Sopr), since ultimately (bar 141) this text is followed by earlier text whose initial word was capitalized
105	Ob	A	# lacking for seventh note (error)				the T, like the Alt here, has been punctuated with a semicolon – in both places, the musical sources (B, C ¹ , C ³ , and C ⁴) provide commas
	B	B	comma omitted (error)				see entry for bars 93–99
105–07, etc.		F ¹	stanza 3, line 4 of the poetry: hyphen (error), not dash, after <i>all</i>				comma from these sources
107			see entry for bars 98–99/101/107/109				<i>mp</i> omitted
109			as entry immediately preceding	135			
110	T	A	cautionary ♯ omitted		Alt	F ¹	
		B	hyphen after <i>bend</i> of <i>Abendzweilicht</i> (for syllabification) lacking (error)	136	T	A	
			<i>mp</i> omitted		B	B C ¹	
112	B	A	slur from preceding bar lacking			C ³ C ⁴	the German text is erroneously punctuated with a comma (there is a return to earlier text here)
115	Trp 1	B	<i>f</i> omitted	138	T	A	cautionary ♯ omitted
116	Picc	A	this source provides cautionary ♯ signs for the penultimate note of the Picc, Fl, Ob, VI 1, and Va parts	139	B		erroneously punctuated after <i>Land</i> in B, C ¹ , C ³ and C ⁴ with a comma, rather than an exclamation point, as earlier in these sources and in F and F ¹
	Sopr	B	an erroneous comma is given after <i>Gestirn</i> (before the dash following the word)	140	T	B C ¹	
	Alt	A C	<i>Over</i> not capitalized (see entry for bar 117)			C ³ C ⁴	<i>Schau</i> is erroneously uncapitalized and unpunctuated
	Sopr	C	<i>Over</i> not capitalized (see entry for bar 117)	141	T	A C	cautionary ♯ omitted
116–18			see entry for bar 119		B	B C ¹	
117	T		the initial word is given in A, B, and C–C ⁴ as <i>star</i> , in E, F, and F ¹ in the plural form, followed by a comma (perhaps <i>night</i> , was in fact intended here). <i>Over</i> is not capitalized in any of the musical sources in the T, and only in the B in A; capitalization of the word is from E, F, and F ¹			C ³ C ⁴	the German text is punctuated with a comma in these sources (the punctuation of this edition follows F and F ¹ , as well as earlier textual treatment in which there is a return to earlier text)
118	Sopr, Alt, T	A	cautionary ♯'s omitted (the first in the Alt is here involved)		T	B C ¹	
119		A	this source omits the expression <i>Tempo primo</i> but employs, bar 116–18, a broken line, which concludes at bar 119			C ³ C ⁴	a comma follows <i>Land</i> in these sources (the punctuation of this edition follows that customary for the word in this context, as is further shown in F and F ¹)
	Sopr	A	<i>enveloping</i> erroneously capitalized. <i>Schein</i> in the T has been punctuated with a semicolon (B, C ¹ , C ³ , and C ⁴ provide a comma), since, like the Alt just above, it is followed by recapitulation of earlier lyrics	142	Sopr	A	comma lacking
	B	B C	<i>all</i> is erroneously punctuated with a period, not a comma		Alt, B	B C ¹	
120			see entry for bars 93–99			C ³ C ⁴	<i>Schau</i> , not capitalized in these sources, has been capitalized herein, in accordance with the usual treatment of the word in this context, as well as in F and F ¹ ; in the B, <i>Schau</i> is also unpunctuated
120/122/126/129/130			the commas after <i>Schein</i> follow F and F ¹ ; they are omitted from B, C ¹ , C ³ , and C ⁴	143	Alt	B	erroneous period given after <i>Manhattan</i> (elsewhere punctuated with a comma)
121			see entry for bars 74–83		B		as second entry for bar 141, T (concerning the punctuation of <i>Land</i>)
122			see entry for bars 120/122/etc.	145	T		as at entry for bar 139, B
123/126/130	A		<i>enveloping</i> is incorrectly syllabified (in bar 130, T alone)	146	T	B	erroneous period, not comma, after final German word (comma in C ¹ , C ³ , and C ⁴)
125			see entry for bars 93–99	147	B	A C	(♯) omitted (it appears in B)
			editorial commas inserted in the Alt before <i>sanftes</i> and in the T after <i>Sonne</i>	150	Sopr		punctuated in C ¹ , C ³ , and C ⁴ solely with a semicolon after <i>Mais</i> ; the punctuation herein follows F and F ¹ , as well as earlier textual treatment, since <i>Mais</i> is followed by a lengthy pause and then repetition of earlier text
126			see entries for bars 93–99, 120/122/etc., 123/126/etc.	153	Hr	A	last note not accented here or in any of the three Hr parts (Source G): this may, conceivably, constitute the best reading
	B	A	cautionary ♯ signs omitted	159	VI 1, Va, Vc	A	superfluous <i>ff</i> given
127			in the Alt, B and C–C ⁴ provide a semicolon after the initial syllable of the English lyrics; the comma, from A, conforms to the general treatment in the source of textual repetition (cf. bar	164	Sopr, B	B C ¹	
						C ³ C ⁴	commas erroneously lacking after <i>Schau</i>
				164–70	DB	A	no indication in this source that the DB in fact doubles the Vc, as shown in B, corroborated in the parts (Source G), and carried over into this edition

Bar	Instrument	Source	Variant
167	Va, Vc, (DB)	B	dots omitted for the final rest of the bar (error)
168	Alt, T	A	cautionary \flat signs omitted
169	Org	B	tie from second pedal note lacking
171	T	A	tie to initial note, from preceding bar, lacking
174-75	B	C ¹ C ³ C ⁴	variant:

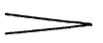
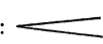

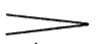
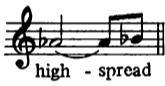
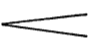
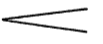
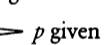



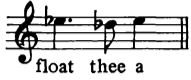
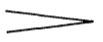



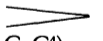
			from B, whose reading is followed, in the handling of the German text, in this edition
176	BClar, Bsn, CBSn	A	<i>ff</i> omitted
	Alt, B	B	lyrics lacking
177-82 (-186)	Alt, B	A B	lyrics omitted
179	Timp	B	an erroneous whole-rest is given, in addition to the correct music
180-82		B C ¹ C ³ C ⁴	in these sources, the German text is thus punctuated: <i>Land, schau dies Land.</i>
181	Sopr, T	A	cautionary \flat signs omitted
182	B	A	cautionary \flat omitted in all the musical sources, the English text concludes with a period, rather than an exclamation point, as in E, F, and F ¹
185-86	Sopr	A	necessary ties omitted
<i>Movement VIII</i>			
			title, in A, 8. <i>Soli and Duet</i> [and in smaller letters:] <i>Quiet</i> , in B, <i>Mezzo-Soprano and Baritone, Soli and Duet</i>
5		F F ¹	line 2 of the poetry: hyphen (error), not dash, given after <i>recesses</i>
6			in bars 6 and 79, the vocal-score sources (C-C ⁴) provide an erroneous or variant reading: in the third quarter of the bar, the fourth and fifth groups of sixteenth notes in the piano's left-hand part read E/B (not E \flat /B \flat , as in A and B, lower strings); the sketches are unclear here
7	Bsn	B	\rceil present only in this source
15	Va	A	superfluous <i>mf</i> given
16	Mezzo-Sopr	A	cautionary \flat omitted
		C ¹ -C ⁴	the initial leger-line of the final chord of the piano left-hand part is lacking
18	Mezzo-Sopr	A	the (\flat) found in B is lacking in this source
25	Va	A	bracket from this source treatment of <i>und</i> as lower-case is from F and F ¹ ; the form of the letter is ambiguous in C ¹ , upper-case in C ³ and C ⁴
		F ¹	the comma after <i>ansah</i> is from this source alone
27	Bar	C ¹ -C ⁴	a sixteenth-rest (error), not an eighth-rest, given
28	Bar	A	variant reading, on a paper patch, of the initial half of the bar:



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Bar	Instrument	Source	Variant
38-40/43/44	Bar	A	brackets from this source
42		B C-C ⁴	<i>minutiae</i> (error); Whitman's text, <i>minutia</i> (given in E), is provided in A, F, and F ¹
43			see entry for bars 38-40/43/44
	Bar	A	<i>p</i> omitted
	Bar	C ⁴	the second rest lacks the dot present in all the other sources
44			see entry for bars 38-40/43/44
46	Bar	B	<i>fast/schnell</i> omitted (it is clearly most relevant to the Bar)
51		C	the g in the chord of the piano part (found in C ¹ -C ⁴) is omitted from this source
52		C ¹	German subtitle lacking
57	Va, Vc	A	brackets from this source
	DB	B	second sixteenth-rest lacking
62			the dash after <i>Tods</i> , in B, C ³ , and C ⁴ , is from C ¹ , where it was written in by Hindemith; it does not appear in F or F ¹
65	Tromb	A	cautionary \flat given for E
66			as bar 62, except that F ¹ has a comma where the dash appears in B, C ¹ , C ³ and C ⁴
67		B C	hyphen in <i>close-walking</i> omitted (error)
71			<i>wie</i> is lower-case in F ¹ and corrected by pencil from capital to lower-case in F, while, in C ¹ , a slanted line strikes out the capitalized initial letter; in B, C ³ , and C ⁴ , the word is capitalized <i>Kamraden</i> (in B, C ¹ , C ³ , and C ⁴) reads <i>Kameraden</i> in F and F ¹ (but at bars 83-84, all the relevant sources read <i>Kamraden</i>)
73		C ² -C ⁴	piano part: quarter-rest lacks the necessary dot (error), which seems to have come about through damage to the plate, as a faint outline of the dot is barely visible in C ²
75	Vc	A	last note erroneously beamed to the notes preceding
76	Bar	A	cautionary \flat given for eighth note
77	Mezzo-Sopr, Bar	A	\rceil omitted
	Bar	A	the cautionary \flat , given for the last note, lacks, in this source, the parenthesis in which it is placed in the other sources
78		C ¹	<i>zu</i> appears to be capitalized herein.
79			see entries for bar 6
	Bar	A	<i>cresc.</i> omitted
80	Mezzo-Sopr	B C	initial letter of <i>mf</i> omitted (error)
	Bar	B C	dot of final rest omitted (error)
	Fl, EH, Bsn	A	\rceil marks omitted
82	Bar	C ¹ -C ⁴	\rceil in final quarter of bar in these sources
		F F ¹	<i>mein</i> capitalized herein
83	Mezzo-Sopr	A	<i>mf</i> lacking (superfluous?)
	Bar	A	\rceil omitted; cautionary \flat given for seventh note
84	Bar		editorial comma inserted after <i>Kam'raden</i>
	Bar	A	cautionary \flat signs given for the eighth and ninth notes
85		F ¹	comma given after <i>den</i> (deleted by Hindemith in C ¹).
	Bar	B C(!) C ³ C ⁴	the flags of the double-stemming of the \flat are reversed; this edition follows Hindemith's manuscript designation, in the margin of C ¹
88	Va	A	<i>mf</i> (superfluous?) indicated for second note
89	Mezzo-Sopr	B C ¹ -C ⁴	(\flat) indicated for seventh note (not in A and C)
90			see entry for bar 78

Bar	Instrument	Source	Variant	Bar	Instrument	Source	Variant
	Mezzo-Sopr	A	(\flat) indicated for the seventh note in all the sources but this one	21	B	C ¹	broken slur indicated for fourth and fifth notes, to accommodate the German text
91	Mezzo-Sopr	A	(\flat) appearing in B and C–C ⁴ (not in parenthesis in C) for the seventh note omitted from this source		DB	A	<i>mf cresc.</i> omitted
		C ¹	<i>klang</i> capitalized.	24	B	A	initial \flat omitted
93			error in the German lyrics of B, C ³ , and C ⁴ , in which the comma is within the parenthesis; the correct reading is shown at bar 20, as well as in the other sources	25–26	VI 1	A	second note erroneously reads $f\sharp^1$, not $f\ast^1$
		C ¹	<i>als</i> capitalized in this source alone	26	T	A	lyrics lacking
94		A	voices:  lacking solely here	27–31	B	C ¹ –C ⁴	<i>mf</i> omitted (error)
96		C	a <i>rit.</i> (erroneous?), absent from all the other sources, is given beneath the piano part	29–31	Alt	A	lyrics omitted
97			<i>attacca</i> , present in A and B, and inserted by hand in C ¹ , is erroneously lacking in C, C ² , C ³ , and C ⁴	30		A	voices:  lacking
					Alt, T	A	 <i>pp</i> is given between the staves of these voices
				46		F ¹	comma given in this source alone after <i>denen</i>
				48		F ¹	comma given only here after <i>sind</i>
				57	T	F ¹	a period given after <i>Totenlied</i>
				59	T	A	lyrics lacking
				60	Sopr, Alt	A	\flat signs given for initial note of each voice
					Sopr	A	\flat in this edition omitted
				60–64	Alt	A	lyrics omitted
				63	T	C ¹	comma after <i>Wonne</i> in this source alone
				64	VI 2	A	<i>mf dim.</i> omitted
				65–68	T	A	lyrics lacking
				74	Alt	A	<i>feasting</i> (error)
				76	Ob	A	 omitted
				77			variant reading in C–C ⁴ , in which the note equivalent to the final note of the strings, D \flat in A and B, reads D \flat (actually d \flat). The sketches read D \flat here
				80			<i>offene</i> in F and F ¹ treated as <i>offne</i> by Hindemith, in the music
				84	Sopr	A	variant:
							 high - spread
1–2	Alt, T	A	 and <i>mf</i> given once, between the staves of these voices	90	Sopr	A	in this source alone, <i>f</i> is indicated for the final, not second, note
		A	the following text is omitted: Alt, <i>Come, . . . world;</i> B, <i>Come, . . . Death,</i>	91	Alt	C ¹ –C ⁴	cautionary \flat given for a ¹
2	B	A	comma lacking (after <i>Undulate</i>)	96	Fl		<i>f</i> is an editorial insertion
3	Alt, T, B	B C	commas lacking after <i>arriving</i>	100	Picc	A	<i>f</i> lacking
4		F ¹	period after <i>nähernd</i> from this source alone (the other sources are unpunctuated here)	103	Trp 1	A	<i>f</i> lacking
4–8	B	A	(English) lyrics lacking	104–16	Alt, B	A	lyrics lacking
5	B	A	cautionary \flat omitted	111	Sopr, T	A	\flat signs omitted
5–6	Alt, T	A	 given between the staves of the voices		Va	A	<i>pp</i> omitted
5–8	Alt	A	lyrics lacking	113	B	A	third note reads g (the other sources – B and C–C ⁴ – read e)
7–8	Alt, T	A	<i>mf</i>  <i>p</i> given between the staves of the voices	120–29	Alt, B	A	lyrics (<i>to . . .</i>) lacking
8	Trp 2	A	g ¹ lacks dot (error)	126	Sopr		cautionary \flat inserted, to conform with T, whose cautionary \flat is not present in A
	Va	A	<i>mf</i> omitted	127	Timp	A	<i>p</i> lacking
11	Alt	A	lyrics lacking	128	Sopr	A	second note erroneously reads b \flat ¹
11–17	B	A	lyrics omitted		B	A	C ¹ –C ⁴ \flat omitted (cf. Alt, where all the sources provide the \flat)
12–19	Alt	A	lyrics, <i>For . . . Death.</i> , omitted	136			in C ¹ –C ⁴ , the last two notes of the piano, right hand, read d \flat ³ e \flat ³ , whereas the corresponding notes read d \flat ³ e \flat ³ (i.e., both \flat) in A, B, and C (the last was corrected: the b's originally appeared there). The flats appear in the sketches
13–15	B	B	English and German lyrics omitted				slur not completed
14		C ¹ C ³ C ⁴	the dash after <i>Lieb.</i> is from these sources	136–37	Hr 3	A	quarter-rests omitted
		F ¹ F ¹	stanza 2, line 3, of the poetry: hyphen (error), not dash, after <i>love</i>	137	Cymb	B	lyrics lacking
			\flat signs omitted	137–40	Alt, B	A	erroneously written-out as  (on same pitch)
17	Alt, T, B	A	no period after <i>Lob</i> in C ¹ (previous phrase is punctuated thus in F ¹ , <i>Doch Lob! Lob! Lob!</i>)	140	B	A	<i>hör'</i> , not <i>hör</i>
			<i>gewiß-geschlungnen</i> (in B, F, and F ¹) is given <i>gewiß-geschlungnen</i> in C ¹ , C ³ , and C ⁴ .				
18–19	B	A	lyrics, <i>of . . . Death.</i> , omitted				
19	B	B C	erroneous comma, not period, after <i>Death</i>				
	Vc	A	last note lacks necessary \flat , as does the corresponding note (piano, left-hand) in C				

Bar	Instrument	Source	Variant
141	Sopr		the reading originally in A 
			is corrected, in blue pencil, therein, to the reading found in B and C-C ⁴ , therefore used in this edition
143-58	B	A	lyrics lacking
143-70	Alt	A	lyrics lacking
154	Hr 3, Tromb 1/2, Tb, Timp	A	<i>f</i> omitted
158		F ¹	comma in German text from this source
159	Tb	B	e erroneously dotted
162	BDr	A	<i>f</i> omitted
163	B		editorial comma inserted after <i>Lust</i>
164	Sopr	A	h ¹ omitted
166-70	B	A	lyrics lacking
<i>Movement X</i>			title, in A, <i>10. Solo and Chorus</i> ; in B, <i>Baritone Solo and Chorus</i> . The final word of the German incipit is given in the tables of contents of B, C ³ , and C ⁴ as <i>Seele</i> , in the music of all the sources and in F, however, as <i>Seel</i> ; the reading of the word (<i>Seel</i>) in this edition – for the table of contents and the title of the movement, and in the music itself – is found in F ¹ . The performing forces are cited as <i>Solo and Chorus</i> in A, <i>Baritone Solo and Chorus</i> in the music of B and in C-C ⁴ , F, and F ¹ , but as <i>Baritone and Chorus</i> in the tables of contents of B, C ² , C ³ , and C ⁴ (only the English; the German reads <i>Bariton Solo und Chor</i>); the word, <i>Solo</i> , has been omitted herein, following the English table of contents and in conformity with Movements I, III, IV, and VI
14-15	EH	A	 omitted (nor is it in the relevant piano part of C-C ⁴).
18-19	Bar	A	variant: 
			in the treatment of the English lyrics
21	DB	A	a superfluous <i>arco</i> indicated
25	Timp	A	dynamics given as <i>p</i> , not <i>mf</i>
26	Bar		 queried in A, in blue pencil at the bottom of the page, as follows,  ? or <i>nothing</i> ?
29			error in C ¹ -C ⁴ , the last note of whose piano part should read f, not fb; in C, the note is given without the necessary h ¹ , but also without the erroneous (b) of C ¹ -C ⁴
31-32		F ¹	comma following <i>Dämmer</i> lacking
33		F F ¹	<i>Dustend-Feuchte</i>
34		C ¹ -C ⁴	the hyphen of <i>swamp-perfume</i> omitted
39	Clar	A	 lacking (it is placed in the next bar in C-C ⁴)
40		C-C ⁴	see preceding entry (for bar 39)
42		B F	period after <i>Nacht</i> considered an error: the comma appears in C ¹ , C ³ , C ⁴ , and F ¹
64	Vc, DB	A B	ties to next bar erroneously omitted
65	PDr	B	the indication <i>Rührtrommel</i> , given in parenthesis beneath <i>Parade Drum</i> , is found only in this source
72	Fl, Ob	A	half-rest necessary between the two quarter-rests omitted (error)

Bar	Instrument	Source	Variant
80	Bsn, CBSn		the staccato dots are given in A and B for this bar, but not for bars 81 and 82; the parts (Source G) corroborate this, except that one Bsn part seen by the editor provided staccato dots, as well, for the last two notes of bar 79
87	VI 1, Vc	A	<i>mf</i> lacking
87-88	VI 1/2	A	the necessary <i>arco</i> omitted first for VI 1, then for VI 2
89			error in the piano part of C-C ⁴ – the last note reads g ¹ , not g ^{b1} ; repeated, bars 150 and 213. The sketches here read g ^{b1} (the orchestral sources read g ^{b1})
97-98		F	<i>kriegerische</i> is given, with the second e deleted
104	VI 1	A	h ¹ given, for initial note
		C-C ⁴	the piano part here contains an error: the third note therein of the line corresponding to the VI 2 part reads d ^{b1} , not d ¹ ; repeated, bars 165 and 228. The sketches, at this place, are not entirely unequivocal, but they appear to read d ^{b1}
110		F ¹	comma after <i>Kugeln</i> here (unpunctuated in F)
111	VI 1/2, Vc	A	<i>pp</i> omitted
118-24	Alt, B	A	lyrics lacking
121		F F ¹	semicolon given after <i>umber</i>
124		F ¹	period after <i>zerrissen</i> in this source alone
127-87	Alt	A	lyrics lacking (actually, bars 127-35 and 179-87)
129	Sopr, B	A	(h ¹)s omitted
130	Sopr, B	A	open parenthesis omitted (error)
131	Sopr, B	F ¹	in the reading of the German lyrics here, the comma is outside the parenthesis
			the necessary <i>arco</i> omitted (error)
132	Va	A B	lyrics lacking (actually bars 132-35 and 179-87)
132-87	B	A	strings: <i>pp</i> omitted
135		A	see entry for bar 89
150			last stanza, line 1, of the poetry: <i>battle-copses</i> (error), not <i>battle-corpses</i>
151-52		F F ¹	period given after <i>Schlacht</i>
154		F ¹	comma given after <i>Gebein</i>
157		F F ¹	see entry for bar 104
165			comma given after <i>so</i>
174		F ¹	slur omitted
186-89	Hr 3	A	rests lacking
189	Trp 1, Tromb 1	A	lyrics lacking
193-96	Alt, B	A	comma given after <i>Heer</i> in this source alone
194		F ¹	variant:
194-95	Chor	A	
197	PDr	A	second rest lacking
	PDr	B	third rest given erroneously as dotted eighth
	Ob, Clar, Tromb 1, Va	A	<i>f</i> omitted
198	Trp 2	B	second note erroneously reads g ¹ , not g ^{#1}
	Cym, BDr	B	erroneous (incomplete) indication of Batteria; clear and unequivocal in A and the parts (Source G): the note in bar 198 is a continuation of the Cym, bar 197; the BDr returns, bar 202



