

CAVATINE.

Op. 7.

ROMÉO.

L'amour! l'amour! oui, son ar-deur a troublé tout mon

PIANO.

p *crese.* *f*

Adagio. (52 = ♩)

R. ê - tre!

Adagio.

Mais quelle soudaine clarté resplendit à cette fenê - tre?

pp

Ped. ☆ Ped. ☆

R. C'est là que dans la nuit rayon - ne sa beau -

p

Ped. ☆

②

Même mouv! (♩ = 50)

R. té!

Même mouv!

Ped. ☆ Ped. ☆

Ah! lè-ve - toi, soleil! — fais pâ - lir les é - toi - les
p
 Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Qui, dans l'azur sans voi - les, Bril - lent au fir - ma - ment.
 Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ah! lè-ve - toi! — ah! lè-ve - toi pa -
cresc.
 Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

- rais! — pa - rais! As - tre pur et charmant! —
rit. **9A** *a Tempo.* (sans lenteur et bien déterminé)
dim. *pp* *colla voce.* *p*
 Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

R. El - le rê - ve! el - le dé -

dim.

R. - nou - e U - ne bou - cle de che - veux Qui

R. vient ca - res - ser sa jou - e A - mour! a -

cresc.

cresc.

Ped. ☆ Ped. ☆

R. - mour! por - te lui mes vœux! Elle

dim.

dim.

mp *pp*

Ped.

R. *f*
par - le! Qu'elle est bel - le! Ah!

pp

Ped. ☆ Ped. ☆

R. je n'ai rien en - ten - du! Mais ses

cresc.

Ped. ☆ Ped. ☆

R. yeux par - lent pour el - le, Et mon

dim.

Ped. ☆ Ped. ☆

R. cœur a ré - pon - du! *rit.*

pp *rit.*

Ped. ☆

3

a tempo.

R. Ah! a tempo. lè - ve - toi, soleil

mp

Ped. ☆ Ped. ☆

R. fais pâ - lir les é - toi - les Qui, dans l'a - zur sans

Ped. ☆

R. voi - les, Bril - lent au fir - ma - ment

Ped. ☆ Ped. ☆

R. Ah! lè - ve - toi! ah! lè - ve

cre *scen*

cre *scen*

Ped. ☆ Ped. ☆ Ped. ☆

do.
R. toi! pa - rais! pa - rais! As - tre

do.
dim. *pp*
Ped. ☆ Ped.

R. pur et char - mant! Viens! pa - rais!

Ped. ☆ Ped. ☆ Ped. ☆

R. As - tre pur et char - mant Viens! pa -

pp
Ped. ☆ Ped. ☆ Ped. ☆

R. - rais! , viens! pa - rais!

mp
Ped. ☆ Ped. ☆ Ped. ☆

MOZART, La Flûte enchantée

Nº 3 Aria Larghetto

Vierter Auftritt
TAMINO, PAPAGENO.

TAMINO

Dies Bild-nis ist be-zaubernd schön, wie noch kein Au-ge je ge-

Viol.

Clarinetto I,II
Fagotto I,II
Cornol,II
Archi

Va. *p*

Tutti

Archi

Viol.

Va. *Fiat*

Vc. e B.

*) = lustige Handlung, Spiel.

**) „Fein nicht“ in der Bedeutung von „Ja nicht“.

6

T. *8* -sehn. Ich fühl' es, ich fühl' es, wie dies Göt-terbild mein Herz. mit neu-erRe-gung

Archi
Tutti *sfp*
Archi
Cor.

12

T. *8* füllt, mein Herz mit neu-er Re-gung füllt. Dies

+ Cor. + Clar.
Archi
Clar.

18

T. *8* Et - was kann ich zwar nicht nennen, doch fühl' ich's hier wie Feu-er brennen;

Clar.
Cor. Archi
Tutti

22

T. *8* soll die Emp-fin - dung Lie - be sein? soll die Emp-fin - dung Lie-be sein? -

Archi
mf
p
Clar.
Cor. Fag. *p*

32
26

T. 8 Ja, ja, die Lie-be ist's al - lein, die Lie-be, die Lie-be, die Lie - be

cresc. *f* Tutti *p* *sfp* Cor. *f*

33

T. 8 ist's al - lein. O wenn ich sie nur fin-den

p *cresc.* Tutti *f p* *cresc.*

37

T. 8 könn - te! O wenn sie doch schon vor mir stün - de! ich wür - de -

f p *cresc.* *f p*

41

T. 8 wür - de - - warm und rein - was wür - de ich? -

44

T. 8

Ich wür - de sie voll Ent -

p Archi

+ Cor.

47

T. 8

-zü - cken an die - sen hei - ßen Bu - sen dri - cken, und

cresc.

Tutti

f

50

T. 8

e - wig wä - re sie dann mein, und e - - - wig wä - re sie dann

p Archi

54

T. 8

mein, und e - - - wig wä - re sie dann mein, e - wig wä - re sie dann

+ Cor. + Clar. Archi

59

T. *(will ab)*

mein —, e - wig wä - re sie dann mein. (40)

Tutti cresc. f p

Musical score for Clarinet and Harp. The Clarinet part is marked *pp* and *f*. The Harp part is marked *f*. The music features complex rhythmic patterns and dynamic markings.

Musical score for Bassoon. The part is marked *p* and *mf*. It includes a section marked with an asterisk (*). The music features complex rhythmic patterns and dynamic markings.

31 Allegro molto ($\text{♩} = 92$)

Musical score for Piano. The piece is marked *pp* and *cresc. molto*. It includes a section with tremolos. The music features complex rhythmic patterns and dynamic markings.

BALSTRODE *f* *Consternation in the crowd.* *G.P.*

Musical score for Balstrode. The part is marked *f*. It includes a section with tremolos. The music features complex rhythmic patterns and dynamic markings.

Look, the storm conel.....

Musical score for Trumpet. The part is marked *f*. It includes a section with tremolos. The music features complex rhythmic patterns and dynamic markings.

energico
The wind veers in from the sea at gale force!....

Musical score for Piano. The piece is marked *pp* and *cresc. molto*. It includes a section with tremolos. The music features complex rhythmic patterns and dynamic markings.

BALSTRODE

f

CHORUS

SOPRANOS I.II

ALTOS I.II

TENORS I.II

BASS I

BASS II

Now the

mf marc.

Look out.... for squalls.

f

mf

pp

mf espr.

p' ma marc.

Bsn.

Vla.

Trb.

Bal.

flood tide and sea - hor - ses

CHORUS

TENOR I

TENOR II

BASS I

BASS II

Look, the storm cone!

mf marc.

It's veer-ing in from sea!

The wind veers in at

Clar.

Bal. Will gal - lop o - ver the e - ro - ded

CHORUS
TENOR I *mf* Make your boat fast!

TENOR II gale force. It's veer-ing in from sea. Make your

BASS I

BASS II *mf* Look out for squalls.

Bal. coast.

CHORUS
KEENE *f largamente* Now the flood tide and sea -

SOPRANO I Shut-ter your win-dows!

SOPRANO II It's veer-ing in at

BASS I boat fast! Make your boat fast!

BASS II *f* Yes, make your boat fast!

f marc

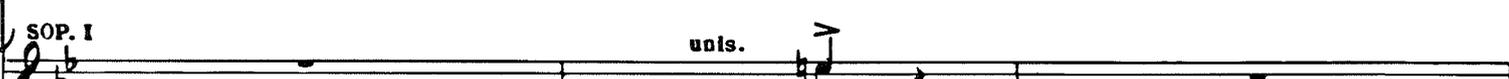
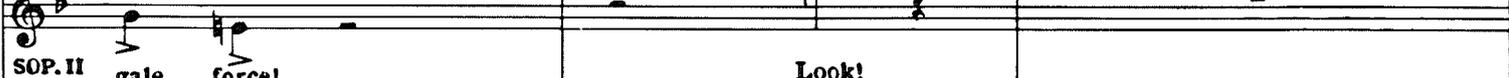
Vc. *mf espr.*

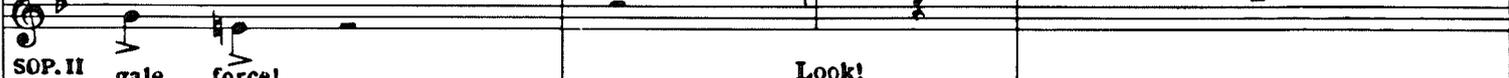
poco piu f

Bal.  The wind veers..... in from sea at gale force.

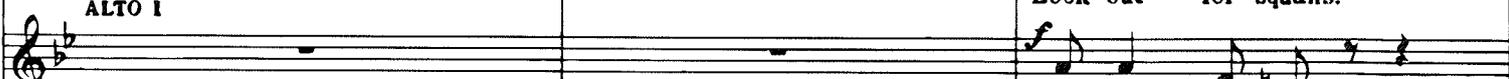
K.  - hor - ses Will gal - lop o - ver.....

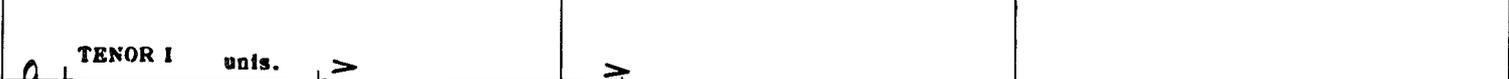
CHORUS

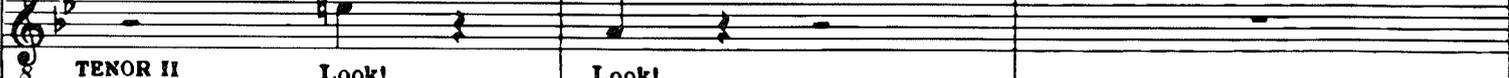
SOP. I  unis. 

SOP. II  gale force!  Look!

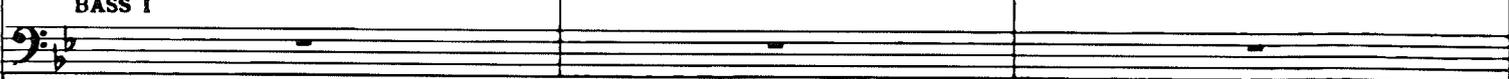
ALTO I  Look out for squalls!

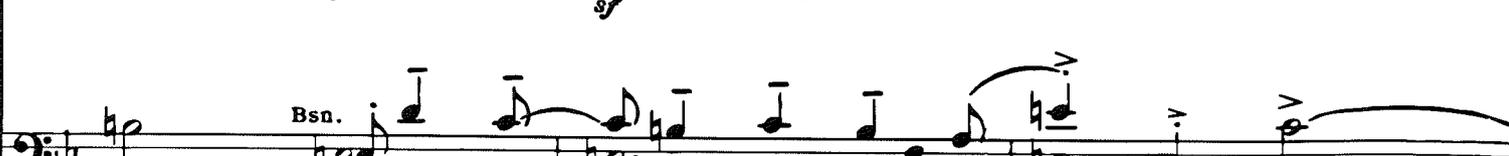
ALTO II  Shut - ter your

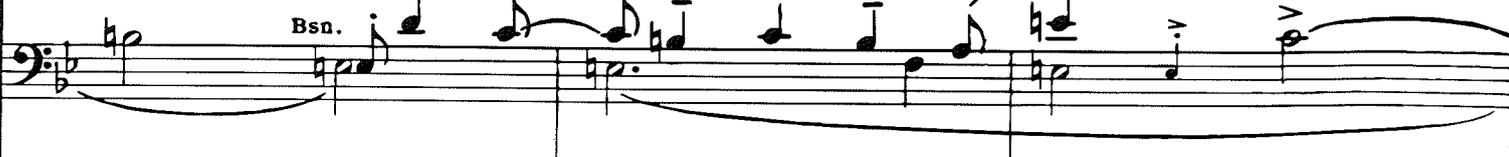
TENOR I  unis. 

TENOR II  Look!  Look!

BASS I 

BASS II 

Clar.  Fl.  Ob. 

Bsn. 



33

AUNTIE *f largamente*

Musical staff for Auntie, treble clef, showing a melodic line with lyrics: Now the flood tide.....

Musical staff for Bal., bass clef, showing a melodic line with lyrics: Look! Look!

Musical staff for K., bass clef, showing a melodic line with lyrics: the e - ro - ded coast!

Bring in the nets!

Musical staff for S.I and S.II, treble clef, showing vocal lines with lyrics: Bring in the nets! and Bring in the

Musical staff for A.I and A.II, treble clef, showing vocal lines with lyrics: win - dows! and Make your boat fast!

Musical staff for T.unis., treble clef, showing vocal line with lyrics: And bring in all the nets!

Musical staff for B.unis., bass clef, showing vocal line with lyrics: And bring in all the nets! Look! Look!

33

Musical staff for Fl., treble clef, showing woodwind accompaniment.

Musical staff for Violins, showing two staves with accompaniment. Labels include *espr.* and *mf*.

TWO NIECES
unis. *largamente*

Now the flood tide.....

A. and sea - hor - ses.....

Bal. The wind veers in at gale force! at

K. Look! Look! Look, the

S. nets! Look!

A. Look! Look out for squalls!

T. Bring in the nets!

B. And.... bring in all the nets!

Hrns.

Vln. I *espr.*
mf

2 N. and sea - hor - ses Look! Look!

A. Look! Look!

BOLES *f* *largamente*
Now the flood tide.....

3a. gale force, at gale force. Look! Look!

K. storm conel..... Look! Look!

S. Shut-ter your win - dows! Shut - ter your

A. Look! Look!

T. And bring in all the nets. Make your boats fast.

B. And bring in all the nets.

Clar. Fl.

mf *cresc.*

2 N. Now it's veering in from sea. ...will eat.... the

A. Now it's veering in from sea. ...will eat.... the

Bol. and sea - hor - ses. A high tide com-ing.

Bal. Look! A high tide com-ing.

K. Look! It's veering in from sea. A

CHORUS

S. win-dows and bring in all the nets.

A. and bring in all the nets.

T. *largamente*
Flood - ing, flood - ing our sea-son-al

B. *largamente*

Hrn.

sf Hrns.

sempre sf Trpts. *f espress.*

34

2 N.  land, will eat..... the land, will eat the land.

A.  land, will eat..... the land,

Bol.  A

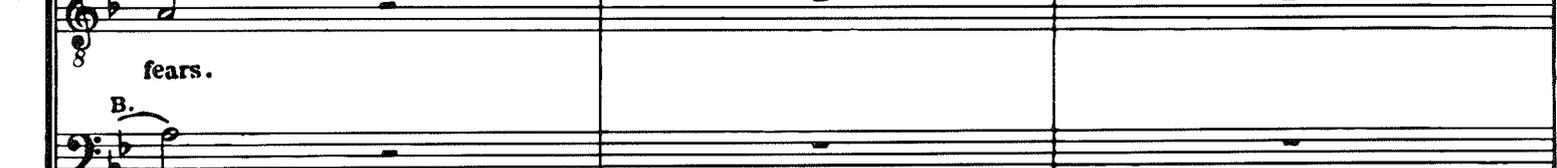
Bal.  A tide... no break-wa - ters can... with -

K.  high tide now will eat the land.

CHORUS

s. *largamente*  Flood - ing, flood - ing our sea - son - al

A. *largamente*  fears.

T. 

B. 

34

 Bsn. Clar.

espr.  Trbs.

1st N. A tide no

2nd N. A tide no breakwa-ters can with-

A. A tide no breakwa-ters can with-stand.

Bol. tide no breakwa-ters can with-stand. Will eat..... the land

Bal. - stand. A high tide com-ing.

K. Will eat the land.

S. fears. Flood - ing, flood - ing.....

A. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

T. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

B. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

CHORUS

Ob. Clar. Fl. Ob.

1st N. break-wa - ters can.... with-stand. Look! the

2nd N. stand. Look! the

A. A high tide now will eat the land. Look! the

Bol. Will eat.... the land, will eat.... the land. Look! the

Bal. Will eat..... the land. The

K. Will eat.... the land, will eat..... the land. The

CHORUS

S. our sea - son - al fears, sea - son - al, sea - son - al fears! Fas - ten your

A. flood - ing..... our sea - son - al, sea - son - al, sea - son - al fears.

B.

Hrns.

Hrns.

Trbs.

w.w.

ff

2. espr.

unis.

2 N. storm cone as the wind veers.

A. storm cone as the wind veers.

Bal. storm cone as the wind veers.

Bal. storm cone as the wind veers.

K. storm cone as the wind veers.

CHORUS

S. boats! The springtide's here with a

A. Fas - ten your boats!

T. Fas - ten your boats!

B. Fas - ten your boats!

Trpts.

2 N. Now the flood tide and sea - hor - ses

A. Now the flood tide and sea - hor - ses

Bol. 8 Now the flood tide and sea - hor - ses

Bal. Now the flood tide and sea - hor - ses

K. Now the flood tide and sea - hor - ses

CHORUS

gale..... be-hind, with a gale..... be-hind.

The springtides here... with a gale..... be-hind, with a gale..... be-hind.

ff

l.h.

Hrns.

2 N.
wind veers..... in from sea at gale force.

A.
wind veers..... in from sea at gale force.

Bol.
wind veers..... in from sea at gale force.

Bal.
wind veers..... in from sea at gale force.

K.
wind veers..... in from sea at gale force.

CHORUS

S.
wind veers in from sea at gale... force. Is there

A.
wind veers in from sea at gale... force. Is there much to fear?.....

T.
wind veers in from sea at gale... force. Is there much to fear?.....

B.
wind veers in from sea at gale... force. Is there much to fear?.....

f Str. *dim.*

KEENE

On - ly for the goods you're rich in! It

CHORUS

K.

won't drown your conscience, it might flood your kitchen.

BOLES

ff impetuoso

God..... has his ways which are not ours,... His

SOPRANO

Look! Look!

ALTO

Look out for squalls.

TENOR

Look! the storm cone!

It's veer-ing at

BASS *pp*

Look out for squalls!

It's veer-ing in from sea.

CHORUS

Fl.

Bsn.

Clar. *pp*

Hrn.

Bsn.

pp

Bol. *cresc.*
 high - - tide..... swal - lows up the shores. Re-pentl...

CHORUS

S. Look! And bring in all the nets! The

A. *mf* Shut-ter your win - dows! *f* The spring-tide's here.

T. *mf* gale force! Make your boats fast! *f* The spring-tide's here.

B. *mf* Shut-ter your win - dows! Make your boats fast! The

Ob. *mf* Fl. *mf* Trpts. *f*

Bsn. *mf* Hrn. *mf* Bsn. *f*

cresc. poco a poco

Bol. *Re - pent!!... Re - pent!!!.....*

KEENE ff *And..... keep your wife.....*

CHORUS

S. *spring-tide's here... with a gale..... be-hind!*

A. *..... with a gale..... be-hind!*

T. *..... with a gale..... be-hind!*

B. *spring-tide's here... with a gale..... be-hind!*

36

K. *..... up - - stairs!*

sempre ff

ff *ff*

Perc. *mf*

TWO NIECES

The crowd gradually scatters into houses or into the "Boar."

ff largamente

O tide that waits for no man, spare our coasts!

AUNTIE *ff largamente*

O tide that waits for no man, spare our coasts!

BOLES *ff largamente*

O tide that waits for no man, spare our coasts!

BALSTRODE *ff largamente*

O tide that waits for no man, spare our coasts!

K.

ff largamente

O tide that waits for no man, spare our coasts!

CHORUS

s. *ff largamente*

O tide that waits for no man, spare our coasts!

A. *ff largamente*

T. *ff largamente*

O tide that waits for no man, spare our coasts!

B. *ff largamente*

sempre ff

Perc. *mf*

2N. *ff* *sf*

O tide that waits for no man, spare our coasts!

A. *ff* *sf*

O tide that waits for no man, spare our coasts!

Bol. *ff* *sf*

O tide that waits for no man, spare our coasts!

Bal. *ff* *sf*

O tide that waits for no man, spare our coasts!

K. *ff* *sf*

O tide that waits for no man, spare our coasts!

S. *ff* *sf*

O tide that waits for no man, spare our coasts!

A. *ff* *sf*

T. *ff* *sf*

O tide that waits for no man, spare our coasts!

B. *ff* *sf*

CHORUS

2 N. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

A. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

Bal. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

Bal. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

K. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

CHORUS

S. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

A. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

T. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

B. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

mf *pp* *p*

TROIS CHANSONS



Traduction Anglaise
par

M^{me} SWAYNE SAINT RENÉ TAILLANDIER

Paroles et Musique de

MAURICE RAVEL

I

NICOLETTE

(NICOLET)

à TRISTAN KLINGSOR

Allegro moderato. ♩ = 100

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Tou-te sau-til-lan-te, tou-te guil-le-rette, A
Mer-ri-ly was skipping, list-less-ly wastripping, Ah!

Tou-te sau-til-lan-te, tou-te guil-le-ret-te, Lor-gnant ci, là,
Mer-ri-ly was skipping, list-less-ly was tripping, Glancing here, there,

Tou-te sau-til-lan-te, tou-te guil-le-ret-te, A
Mer-ri-ly was skipping, list-less-ly was tripping, Ah!

Tou-te sau-til-lan-te, tou-te guil-le-rette, A
Mer-ri-ly was skipping, list-less-ly wastripping, Ah!

Poco rit.

1 a Tempo

de tous les cô-tés.
and e-ve-ry-where.

Ou
oo

pp Ou
oo

pp Ou
oo

Ren-con-tra vieux loup grognant Tout hé-ris-sé,
Growling old wolf came to pass, Bristling hai-red,

Ou
oo

mf Ou
oo

Ou
oo

mf Ou
oo

l'œil brillant: «Hé là! ma Nicolet-te, viens-tu pas chez Mè-re-Grand?»
sparkling eyed: •Stay! Stay! my Nicolet-ta, To Gran-mother wilt thou come?•

Vivo *dim - - - mi - -*

f *f* *f* *f*

A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, A
 A - way till quite breath - less, fled poor Ni - co - let, Ah!

Ta ka ta ka

Ta ka ta ka ta ka ta ka ta ka ta ka Ta ka ta ka ta ka ta ka ta ka ta ka

A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, A
 A - way till quite breath - less, fled poor Ni - co - let, Ah!

Senza rall.

- nuen - - - do - - - perdendosi

Lais - sant là cor - - nette et soc - ques blancs.
 Let - ting fall mob - - cap and white clog - shoes.

A
 Ah!

2 Moderato. ♩ = 80

p *p* *p* *p*

Jo - - - li, Jo - - - li,
 Gen - - - tle, Gen - - - tle,

Ren - con - tra pa - ge jo - li, Chaussures bleues et pourpoint gris:
 Gen - tle page came then here - by, with blue hose and dou - blet grey:

Jo - - - li, Jo - - - li,
 Gen - - - tle, Gen - - - tle,

Jo - li, Jo - li,
 Gen - tle, Gen - tle,

pp

Ah! Pa - ge jo - li.
Ah! Thou - gen - tle page.

pp

Ah! Pa - ge jo - li.
Ah! Thou - gen - tle page.

pp *Falsetto*

«Hé là! ma Ni-co-let-te, veux-tu pas d'un doux a-mi?»
«Stay! Stay! sweet Ni-co-let-ta, will thou have a lo-ver true?»

pp

Ah! — Ah! — Pa - ge jo - li.
Ah! — Ah! — Thou - gen - tle page.

Più lento *Rall.*

p Sa - ge, s'en re - tour - na, A cœur
Wise, from him turned a - way, Ah! sore

p A Ah! A Ah! très len - te - ment,
re - luc - tant - ly,

p A Ah! pau - vre Ni - co - let - te, cœur
poor Ni - co - let - ta, sore

p A Ah! A Ah!

A Ah! A Ah!

3 *Lento.* ♩ = 60 *mf*

mar - ri. ...che - nu,
at heart. u - gly,

le cœur bien mar - ri. ...che - nu,
oh! so sore at heart. u - gly,

mar - ri. Ren - con - tra sei - gneur che - nu,
at heart. Last met she grey - hai - red lord,

Ren - con - tra sei - gneur che - nu,
Last met she grey - hai - red lord,

ven - - - tru.
u - - - gly.

ven - - - tru.
u - - - gly.

Tors, laid, pu - ant et ven - tru.
U - gly, wry, vile, cor - pu - lent.

Tors, laid, pu - ant et ven - tru:
U - gly, wry, vile, cor - pu - lent:

Hin
Ha
mf

Hin
Ha
mf

«Hé là!
Stay! Stay!

Vivo

Vi - te fut en ses bras,
Swiftly ran in his arms,

Vi - te fut en ses bras,
Swiftly ran in his arms,

Vi - te fut en ses bras,
Swiftly ran in his arms,

ma Nicolet - te, veux - tu pas tous ces é - cus?»
my Nicolet - ta, all this gold I give to thee?.

Vi - te fut en ses bras,
Swiftly ran in his arms,

Lento Rall. pp

bon.ne Ni.co.lette, A n'est re - ve - nue.
our good Ni.co.let, Ah! no more has - come.

bon.ne Ni.co.lette, A n'est re - ve - nue.
our good Ni.co.let, Ah! no more has - come.

bon.ne Ni.co.let - te, Ja - mais n'est re - ve - nue.
our good Ni.co.let - ta, Back no more has - she - come.

bon.ne Ni.co.let - te, Jamais au pré n'est plus re - ve - nue.
our good Ni.co.let - ta, Back to the field no more has she come.

poco rit - - - - - molto -

(Wozz:) - - kann - - schließlich - - nicht - - mehr - - an - - sich - - halten - - und

Wozzeck (gesprochen): Verdammt!

555

auf der Bühne

cresc

ff

Kl-C

Bomb (Lauf in kleinen Septen - - - - -)

poco rit - - - - - molto -

hastig) mp*

mf ebenso

(Fag u Vcl dazu)

*K Fag
K Bs*

A tempo

accel. - - - - -

(Wozz:) - - will - - auf - - den - - Tanzboden - - stürzen, - - - - - unterläßt es aber, da der

Wozzeck: Ich - - - - -

Tanz beendet ist und die Burschen, Soldaten und Mägde den Tanzboden verlassen... Er setzt sich wieder.

Kl-C

f

brillant

ff

auf der Bühne

(Tutti)

Zieh

Bomb

Ende des Walzers

A tempo

Fag u Vcl dazu

accel - - - - -

Holz u Str

molto f

f Br u Ob dazu

L

*K Fag
K Bs*

*K Fag
K Bs*

ff

*) d.h. ohne Rücksicht auf den Rhythmus des Walzers

560

Frisch ♩ = 132

565

CHOR
Burschen und Soldaten

1. Ten Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

2. Ten Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

1. Bar Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

2. Bar Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

1. Baß Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

2. Baß Ein: Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen: Wald! Hal - li, Hal-

übergreifen
ff Chörauszug

570

kurz rit - - A tempo

1. Ten lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

2. Ten lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

1. Bar lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

2. Bar lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

1. Baß lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

2. Baß lo! Hal - li, Hal - lo! Ja lu - stig ist die Jä - ge - rei, All - hie auf grü - ner

kurz p
Chor- ausz. Klar im Orch

Andres, die Gitarre ergreifend, spielt sich als Dirigent des Chors auf und gibt ein **rit** - - -, **Nicht schleppen** $\text{♩} = 80 - 88$
so daß er in den verklingenden Akkord des Chores einsetzen kann:

Andres (leiernd)

O Toch-ter, lie-be Toch-ter, Was

Gitarre (klingt eine Oktav tiefer) *f*

rit - - -

1. Ten Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

2. Ten Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

1. Bar Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

2. Bar Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

1. Baß Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

2. Baß Haid! — Hal - li, Hal - lo! Hal - li, — Hal - lo!

Chor- ausz. *p* *verklinden*

Andr hast — Du ge - denkt, Daß — Du Dich an die Kut - scher Und — die —

Git

585

rit. - A tempo (♩ = 132)
[♩ = 80 - .66]*)

580

Andr

Fuhr-knecht hast ge - hängt?! Hal-lo!

Git

immer 1 Oktav tiefer

quasi 16 tel

CHOR
Burschen und Soldaten

1. Ten

2. Ten

1. Bar

2. Bar

1. Baß

2. Baß

Chor-
auszug

quasi 16 tel

Ja lustig ist die Jä - rei, All - hie auf grüner Haid! Hal - li, Hal - lo! Hal -

*) Die Viertel des A tempo (=132) sind gleich dem vorhergehenden ritardierten Achtel (= 2 mal 66). Demzufolge ist der Auftakt des Chors - dessen Achtel gleich bleiben - innerhalb des Ritardandos als Sechzehntel zu werten.

rall - - - - Mäßig (♩ = ca 100)
breiter Auftakt

590

gibt die Gitarre dem Spieler von der Bühnenmusik zurück und wendet sich zum - - - - Wozzeck:

Andr

Hal - lo!

Git

breiter Auftakt

1. li, Hal - lo!

2. li, Hal - lo!

1. li, Hal - lo!

2. li, Hal - lo!

1. li, Hal - lo!

2. li, Hal - lo!

verklängen

Mäßig (♩ = ca 100)

590

(Chorauszug)

Orch.

mf

dim

Trp

Pos

Vcl K Bsl (Pos)

f

Tamtam

espress

Vcl allein

mf

Str m D dazu