

Lied des Verfolgten im Turm

Song of the persecuted man in the tower

Leidenschaftlich, eigenwillig
Passionato, ostinato

The musical score is arranged in a standard orchestral format with the following parts:

- Flauti** (Flutes): Resting in the first measure, playing a melodic line in the second measure.
- Oboi** (Oboes): Resting in the first measure, playing a melodic line in the second measure.
- Clarineti in B/Sib** (Clarinets in B/Sib): Resting in the first measure, playing a melodic line in the second measure.
- Fagotti** (Bassoons): Playing a rhythmic pattern of eighth notes with triplets in both measures.
- Corni in F/Fa** (Horns in F/Fa): Resting in the first measure, playing a melodic line in the second measure.
- Trombe in F/Fa** (Trumpets in F/Fa): Resting in the first measure, playing a rhythmic pattern in the second measure with *con sord.* (with mutes).
- Timpani** (Timpani): Resting in both measures.
- Voce** (Voice): Singing the vocal line with lyrics in German and English.
- Violino I** (Violin I): Resting in both measures.
- Violino II** (Violin II): Resting in both measures.
- Viola** (Viola): Resting in both measures.
- Violoncello** (Cello): Playing a rhythmic pattern of eighth notes with triplets in both measures.
- Contrabasso** (Double Bass): Resting in both measures.

Vocal Line:

ff Der Gefangene The Prisoner

Die Gedanken sind frei, wer kann sie er-
Our thoughts they are free, they have no de-

Ob. *a 2*
f

Cl. *a 2*
f

Fg. *a 2*
fp *f*

Cor. *sf* *f*

Voce
 ra - ten, sie rau-schen vor-bei wie nächt-li-che Schatten,
 tec - tors, they rush by and flee like sha-do-wy spect-res,

VI.I *fp* *f*
 Doppelgr. doppie corde

VI.II *ff* *f*
 4^a corda

Vla. *f*

Vlc. *fp* *f*

Cb. *f*

5
a 2

Ob. *fp* *cresc.* *fp* *molto cresc.*

Cl. *fp* *cresc.* *fp* *molto cresc.*

Fg. *f* *3* *3* *3*

Cor. *p* *cresc.* *fp* *cresc.*

Timp. *pp* *cresc.* *f*

Voce
kein Mensch kann sie wis - - sen, kein Jäger sie
no per - son can know them, no hunter lay

Vl. I

Vl. II

Vla. *p* *cresc.* *f*

Vlc. *p* *f* *3* *3* *3*

Cb. *p* *cresc.* *f*

5

Ob. *a2* *f*

Cl. *fp* *fp*

Fg. *a2* *tr* *fp* *fp* *f*

Cor. *fp* *f* *f*

Timp. *mf*

Voce
 schie - - Ben, es blei-bet da - bei, es blei-bet da-bei, die Ge-
 low. _____ them, it is and shall be, it is and shall be: our

Vl.I *fp* *fp* *4a corda*

Vl.II *ff* *fp* *f*

Vla. *div.* *fp* *ff* *p* *f*

Vlc. *tr* *fp* *fp* *f*

Cb. *f* *f* *ff* *pizz.*

Fl. *a2* *ff* *pp* *1.*

Ob. *a2* *ff* *p*

Cl. *b2:* *ff* *ff*

Fg. *fp* *f*

Cor. *ff* *fp* *fp* *fp*

Tr. *f* *con sord.*

Timp.

Voce
dankensind frei!
thoughts they are free!

Vl.I *ff* *dim.* *p* *mf*

Vl.II *ff* *mf* *p*

Vla. *ff* *mf* *p* *pizz.*

Vlc. *ff* *p*

Cb. *p*

10

1.

Fl. *p*

Ob. *p*

Cl. *p* a2

Fg. *p* 1.

Tr. *fp* 1.

Das Mädchen The Maiden

Voce *p*

Im Som - - mer ist gut lu - - stig sein auf
 In sum - - mer it must plea - - sant be on

Vl.I *pp*

Vl.II *pp* Doppelpgr. *pizz.* *div.*

Vla. *arco* *tr* *div.*

Vlc. *pizz.* *pp* *sf* *pp*

Cb. *div.* *pp*

Fl. *p*

Ob.

Cl. *a2*

Fg. *1.*

Voce
 ho - henwil - den Ber - gen. Dort
 hill - topsgrown with hea - ther. There

Vl.I *con sord. p*

Vl.II *con sord. p*

Vla. *con sord. p*

Vlc. *pp pizz. div. oon sord*

15

Fl. *1.*

Ob. *1. p*

Cl. *p*

Fg. *p*

Voce
 fin - det man grün' Plät - ze - lein, mein Herz ver - lieb - tes
 would I find green nooks for thee my heart's own love, O
leggiero sempre

Vl.I *pp sf sf pp*

Vl.II *pp*

Vla. *pp leggiero pp*

Vlc. *pp*

20

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (Cor.), Voice (Voce), Violin I (VLI), Violin II (VLI), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with various dynamics such as *p*, *sf*, *pp*, and *ppz*. The voice part includes German and English lyrics. The woodwinds and strings provide accompaniment, with some instruments like the bassoon and cello playing *pizz.* (pizzicato) in the later measures.

Fl. a2

Ob. *p* *sf* *pp*

Cl. 1. *p*

Fg. *p* *sf* *pp*

Cor. *sf p* 4. *p*

Voce

Schät - ze - lein, von dir, von dir mag ich nicht
come with me, from thee, from thee I would not

VLI *sf* *sf* *pp*

VLI *tr* *gliss.* *sf* *pp*

Vla. *pp*

Vlc. *pp* *sf* *ppz leggero* *pizz.*

Cb. *p*

25

Fl. *a2*

Ob. *1.* *pp*

Cl. *a2* *pp*

Fg. *1.* *pp*

Cor. *1.* *pp*

Voce
schei - den.
se - ver!

Vl. I *pp*

Vl. II *tr* *pp*

Vla. *pp* *senza sord.*

Vlc. *senza sord.*

Cb.

25

Fl. ^{a2} 30

Ob. 1.

Cl. ^{a2}

Fg. ^{a2} *f* ³ ^{a2} ²

Cor. ^{a2} *f* *fp*

Tr. ^{a2} *f con sord.*

Der Gefangene-The Prisoner

Voce

Und sperrt man mich ein in fin-ste-re
 And though I be locked in dungeon for

Vl.I ^{4^a corda} *f* ³

Vl.II ^{4^a corda} *f* ³

Vla. *ff* *f*

Vlc. *ff* ³ ²

Cb. *div. pizz.* *arco* *ff* *f* ³ 30

Ob. *a 2*
ff

Cl. *a 2*
ff

Fg.
ff

Cor.
mf *ff*

Voce
Ker - ker, dies al-les sind nur, dies al-les sind nur ver-geb-li-che
ev er, it all is in-vain, it all is in-vain and fruitless en-

Vl.I *senza sord.*
fp

Vl.II *senza sord.*
ff *4a corda*

Vla.
ff

Vlc.
p *ff*

Cb.
p *f*

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The score is arranged in a standard orchestral format with woodwinds, strings, and voice. The woodwind section includes Oboe (a 2), Clarinet (a 2), Bassoon, and Cor Anglais. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The voice part is a tenor. The music is in a minor key and 4/4 time. The score shows two measures of music. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The voice part has a melodic line with lyrics in German and Italian. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'senza sord.' (without mutes) and '4a corda' (fourth string).

Fl. *a2*
Ob. *a2*
Cl. *a2*
Fg. *a2*
Cor. *fp* *cresc.* *fp* *cresc.*
Timp. *pp* *cresc.* *f*
Voce
 Wer - ke, denn mei-ne Ge - dan - - ken zer-rei-Ben die
 dea - vour; my thoughts still had ris - - en o'er walls of my
Vl.I
Vl.II
Vla. *trem.* *fp* *molto cresc.* *ff*
Vlc. *mf* *molto cresc.* *f*
Cb. *mf* *molto cresc.* *ff*

35

Ob. *ff* a2

Cl. *fp* *fp* *ff* a2

Fg. *fp* *fp* *ff* a2 3 3

Cor. *fp* *f* *f*

Voce
 Schran - ken und Mau-ern ent-zwei, die Gedan-kensind frei, die Ge-
 pri - son and shat-tered its key, our thoughts they are free! Our

VLI *fp* 3

VLI *ff* *fp.* *ff* 4^a corda

Vla. *fp* *ff* *p* *f* div.

Vlc. *fp* *fp* *f* 3 3

Cb. *f* *f* *ff* pizz.

35 *f* *f* *ff*

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.** (Flute): *ff*, *a2*
- Ob.** (Oboe): *ff*, *a2*
- Cl.** (Clarinet): *ff*, *a2*
- Fg.** (Bassoon): *ff*, *a2*, *p*
- Cor.** (Cor Anglais): *f*, *ff*, *p*
- Tr.** (Trumpet): *senza sord.*, *f*, *ff*, *p*
- Timp.** (Timpani): *f*, *pp*
- Voce** (Voice): *p*
dan - ken sind frei!
thoughts they are free!
Im
In
- VI.I** (Violin I): *ff*, *p*
- VI.II** (Violin II): *ff*
- Vla.** (Viola): *ff*
- Vlc.** (Violoncello): *ff*, *pp*
- Cb.** (Contrabass): *ff*

Fl. *a 2*

Cor. *pp* 1.2. \wedge *p* *sempre pp*

Voce
 Som - mer ist gut lu - stig sein, gut lu - stig sein auf
 sum - mer it must plea - sant be, must plea - sant be on

VI. I *cantabile*

VI. II

Vla. *pizz.* *p* *pizz.* *pp*

Vlc.

40



Fl. *a 2*

Ob. *pp*

Cl.

Cor. 1.2. *p*

Voce
 ho - hen, wil - den Ber -
 moun - tains high and lof -

VI. I

VI. II

Vla.

Fl. *a 2*

Ob.

Cl.

Fg.

Cor. *1. 2. A p*

Voce *gen. ty.* Man ist da
A - lone we

VI. I

VI. II

Vla. *sempre pizz. pp*

Vlc. *pp*

45

Fl.

Ob.

Cl.

Fg.

Voce e - wig ganz al - lein auf ho - hen wil - den Ber -
there would al - ways be on moun - tains high and lof -

Vla.

Vlc.

50

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p* a2

Fg. *ff* *p* a2

Voce
 gen, man hört da gar kein Kin-der-ge-schrei, kein Kin-der-ge-
 ty, there nought is heard of chil-dren's cries, of chil-dren's

VI.I *ff* *pp*
 sul ponticello trem.

VI.II *ff* *pp*
 sul ponticello trem.

Vla. *ff* *pp*
 am Steg trem.

Vlc. *ff* *pp*
 am Steg trem.

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *p*

Cor. *p*

Voce
 schrei!
 cries!
 Die Luft mag ei-nem da
 The air may breathe there in

VI.I *pp* *cantabile*

VI.II *pp*

Vla. *pp*

Vlc. *pizz.* *pp*

Fl. 1.

Ob. *p*

Fg.

Voce
 wer - den, ja, die Luft mag ei - nem wer - -
safe - ty, yes, the air may breathe in safe - -

VI I

VI II

Vla.

Vlc.

60

Fl. 1.

Ob. 1.

Cl. *dim.*

Tr. *p* *senza sord.* *f*

Timp.

Voce
Der Gefangene - The Prisoner
 den. So sei'swie es sei, und wenn es sich
ty. Then let it be so, and if for-tunc

VI I *pp* *morendo* *ff*

VI II *ff*

Vla. *ff*

Vlc. *pp* *ff*

Cb. *ff* *div.*

65

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr.), Tympani (Timp.), Voice (Voce.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the voice part features a melodic line with German and English lyrics. Dynamics range from fortissimo (ff) to mezzo-forte (mf).

Fl. *ff*

Ob. *f* *mf*

Cl. *f* *mf*

Cor. *f* *mf*

Tr. *f* *mf*

Timp.

Voce.
schik - ket, nur al - les, al - les sei in der Stil - le, nur all's in der
fa - vors, but all done, all done soft-ly and low, but all soft and

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Fl. *p* *ff* *p*
 Ob. *p* *ff* *p*
 Cl. *ff* *p*
 Fg. *p* *pp*
 Cor.
 Voce
 Still, all's in der Still!
 low, all soft and low.
 VI. I *div. sul ponticello* *trem.* *ff* *pp*
 VI. II *pizz.*
 Vla. *p*
 Vlc. *pizz.* *p*
 Cb.

The score is for a symphonic work. It features woodwinds (Flute, Oboe, Clarinet, Bassoon), two Cor Anglais, a vocal line, and a string section (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and strings play a complex, rhythmic pattern with triplets and slurs. The vocal line is a simple, low melody. The string section provides a harmonic and rhythmic foundation, with some instruments playing *pizzicato* and the violins playing *div. sul ponticello* with tremolos.

70

Fl. *mf*

Ob. *a2 mf*

Cl. *a2 mf*

Fg. *a2 mf*

Cor. *mf*

Tr. *a2 f*

Timp. *f*

Voce *ff*

Vla.

Vlc.

MeinWunsch und Be - geh - ren, nie-mandkann's
 A wish that is hid - den can't be for -

70

Ob.
Cl.
Fg. *a 2^b* *tr*
Cor.
Tr. *a 2*
Timp. *tr*
Voce
weh - ren! Es bleibt da - bei: die Ge - dan - ken sind frei, die Ge - dan - ken sind
bid - den! It is and shall be: our thoughts they are free, our thoughts they are
Vl. I
Vl. II *ff*
Vla. *ff* *tr*
Vlc. *f*
Cb. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The score is arranged in a standard format with staves for woodwinds (Oboe, Clarinet, Bassoon), brass (Coronet, Trumpet), percussion (Timpani), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and a vocal line. The woodwinds and brass parts feature various articulations and dynamics, including accents, slurs, and 'tr' (trills) markings. The vocal line includes German and English lyrics. The string parts are marked with 'ff' (fortissimo) and 'f' (forte). The overall style is that of a classical orchestral score.

Ob. *a 2* *ff* 75

Cl. *a 2* *ff*

Fg. *ff*

Cor. *mf* *ff* *ff*

Timp. *p*

Voce
frei!
free.

Vl.I

Vl.II

Vla. *pizz.* *f*

Vlc. *p*

Cb. *p* 75

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The page is numbered 160 at the top left. The score is arranged in a system with ten staves. The instruments are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Voice (Voce), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Oboe, Clarinet, and Bassoon parts are marked with 'a 2' and 'ff'. The Cor Anglais part has two staves, with the upper staff marked 'ff' and the lower staff 'mf'. The Timpani part is marked 'p'. The Voice part has the lyrics 'frei!' and 'free.'. The Violin II, Viola, and Violoncello parts have triplets. The Viola part is marked 'pizz.' and 'f'. The Contrabass part is marked 'p'. The number '75' appears at the top right and bottom right of the page.

Fl. *p* 1.

Ob. *ff* *a2* *p*

Cl. *ff* *a2* *p*

Fg. *ff*

Cor. *ff*

Tr. *ff* *a2*

Timp. *ff* *p*

Voce

Das Mädchen *p* The Maiden

Mein Schatz, du singst so
My love, dost sing as

Vl. I *ff* *4a corda* *pp*

Vl. II *ff* *4a corda*

Vla. *ff* *pizz.* *p*

Vlc. *ff* *pizz.* *p*

Cb. *ff*

1.

Fl.

Ob.

Cl.

Cor.

Voce

fröh-lich hier, wie's Vö - ge-lein im Gra -
 mer-ri - ly, as bird a-mong the bran -

Vl. I

Vla.

Vlc.

80

1.

Fl.

Cl.

Fg.

Cor.

Voce

- - - se.
 - - - ches;

Vl. I

Vla.

Vlc.

pp

pp

arco

div.

pp

85

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. (Flute):** Part 2 (a 2), dynamics include *pp*.
- Ob. (Oboe):** Part 1 (1.), dynamics include *p* and *pp*.
- Cl. (Clarinet):** Part 2 (a 2), dynamics include *p*.
- Fg. (Bassoon):** Dynamics include *pp*.
- Voce (Voice):** Lyrics: "Ich steh' so trau-rig bei / At pri - son door I stand".
- VI.I (Violin I):** Dynamics include *pp*, *tr*, and *arco*.
- VI.II (Violin II):** Dynamics include *pizz.*, *p*, *pp*, and *arco*.
- Vla. (Viola):** Dynamics include *pizz.*, *pp*, and *arco*.
- Vlc. (Violoncello):** Dynamics include *pizz.*, *p*, and *arco*.
- Cb. (Contrabass):** Dynamics include *pizz.* and *pp*.

90

a 2

Fl.

Ob. 1. *p*

Cl. *p* *f*

Fg. *p* *f*

Cor. 1.2. *sf*

Voce

Ker - ker-tür, wär' ich doch tot, wär' ich bei dir, ach
 mourn - ful - ly, were I but dead were I with thee, ah

VI.I *sf* *pp* *sf* *div.*

VI.II *f*

Vla.

Vlc. arco *pp*

Cb. *pizz.* *p*

90

Fl. *a 2*

Ob.

Cl.

Fg.

Cor. *pp.*

Voce
muß, _____ ach muß ich im-mer denn kla - gen!?
must, _____ *ah must I ev - er be griev - ing?*

VI.I *div. legg. pp*

VI.II *p pp*

Vla.

Vlc. *legg. pp*

Cb.

95

Fl. *a 2*

Ob. *1.*

Cl. *1.*

Fg. *1.*

Cor. *1.*

VI.I

VI.II

Vla. *morendo*

Vlc.

100

Fl. *a 2*

Ob. *a 2*

Cl. 1.

Fg. 1.

Cor. 1.

Tr. *con sord.*

Timp. *f* *p*

Voce

Der Gefangene - The Prisoner

Und weil du so klagst, der Lieblich ent-
 And sincethou mak'st moan, all love I'll be

Vl. I *p*

Vl. II *p*

Vla.

Vlc. *ff* *dim.* *p*

Cb. *arco* *ff* *dim.* *p*

100

Fl. *a2*
 Ob. *a2*
 Cl.
 Fg. *a2*
 Cor.
 Tr. *a2*
 Timp.
 Voce
 sa - ge! Und ist es ge-wagt, und ist es gewagt, so kann mich nichts
 leav - ing! And when it is done, and when it is done no lon-ger be
 V.I.
 V.II
 Vla.
 Vlc.
 Cb.

Musical score for the piece "Lied des Verfolgten im Turm" (The Song of the Persecuted in the Tower), page 167. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Voice (Voce), Violin I (V.I.), Violin II (V.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic accompaniment with triplets and dynamic markings such as *sf* and *ff*. The voice part has lyrics in German and English.

Fl. *f* *a 2*
Ob. *f* *a 2*
Cl. *f* *a 2*
Fg. *f* *a 2*
Cor. *fp cresc.* *f* *fp* *f*
Tr. *fp* *ff*
Timp. *pp* *f*
Voce
 pla - gen! So kann ich im Her - - zen stets lachen und
 griev - ing! In heart hold here - af - - ter but jest-ing and
VI.I *p molto cresc.* *ff*
VI.II *p molto cresc.* *ff*
Vla. *ff*
Vlc. *p molto cresc.* *f*
Cb. *p molto cresc.* *f*

105

Fl. *a2*
fp — *ff*

Ob. *a2*
fp — *ff*

Cl. *a2*
fp — *ff* *tr* *tr*

Fg. *a2*
fp *tr* *tr* *fp* *tr* *f*

Cor. *fp* — *ff* *f*

Timp. *f*

Voce
scher - - zen. Es blei-bet da - bei, es blei-bet da-bei, die Ge-
laugh - - ter. It is and shall be, it is and shall be: Our

Vl. I *fp* *f* *4^a corda*

Vl. II *ff* *fp* *ff*

Vla. *ff* *p* *ff* *p* *f*

Vlc. *fp* *tr* *fp* *tr* *f*

Cb. *pizz.* *p* *f* *pizz.* *f* *pizz.*

ohne Nachschlag
senza aggiunzione

105 *p* *f* *p*

Fl. *a 2* *ff*
Ob. *a 2* *ff*
Cl. *a 2* *ff* *fp* *fp* *fp* *fp*
Fg. *a 2* *ff* *fp* *fp* *fp* *fp*
Cor. *ff* *fp* *fp* *fp* *fp*
Tr. *con sord. a 2* *ff* *fp* *fp* *fp* *fp*
Timp.
Voce
 dan-ken sind frei!
 thoughts they are free!
VI. I *ff*
VI. II *ff* *ff* *ff* *ff* *4^a corda*
Vla. *ff* *ff* *ff*
Vlc. *ff* *ff* *pizz.*
Cb. *ff* *ff* *pizz.*

110

Fl.

Ob. *a 2*

Cl.

Fg.

Cor.

Tr. *a 2* 1. senza serd.

Timp.

Voce

Die Ge - dan - ken sind frei!
Our thoughts they are free!

VI. I

VI. II

Vla.

Vlc.

Cb.

110

Detailed description: This is a page of a musical score for the piece 'Lied des Verfolgten im Turm'. The page is numbered 110 at the top right and bottom right. It features a full orchestral score with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Voice (Voce), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line includes the lyrics 'Die Gedanken sind frei!' and 'Our thoughts they are free!'. The score shows dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo) with hairpins indicating crescendos and decrescendos. There are also performance instructions like *a 2* (second flute) and *1. senza serd.* (first trumpet without serenade). The music is written in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a rest, followed by the lyrics. The orchestral parts provide accompaniment, with some instruments playing sustained notes and others playing rhythmic patterns.