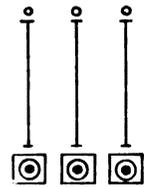
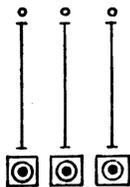


# Peter und Paul im Schlaraffenland



OPERETTE FÜR KINDER  
IN EINEM VORSPIEL  
UND FÜNF BILDERN  
VON  
**ROBERT BODANZKY**  
UND  
**FRITZ GRÜNBAUM**  
MUSIK VON  
**FRANZ LEHÁR**



Sämtliche Verlags-, Übersetzungs-, Arrangements- u. Aufführungsrechte vorbehalten.  
Tous droits d'édition,  
d'arrangement, de traduction et d'exécution réservés.  
Eigentum der Verleger für alle Länder. Einzelragen in das Vereinsarchiv.  
**W. KARZAG & C. WALLNER**  
Musikverlag, Bühnenverlag und Vertrieb,  
Wien, VI. Dreihufeisengasse № 5.  
Déposé à Paris.    Ent. Stat. Hall, London.

Copyright 1907 by Breitkopf & Härtel, New-York.

# INHALT.



	Seite
Nr. 1. Vorspiel . . . . .	3
„ 2. Melodram . . . . .	4
„ 3. Auftritt des Schlendrianus . . . . .	6
„ 3 <sup>1</sup> / <sub>2</sub> . Abgang des Schlendrianus . . . . .	8
„ 4. Klopflied (Kneipp, Peter, Paul) . . . . .	9
„ 5. Wiegenlied (Meisterin) . . . . .	11
„ 5 <sup>1</sup> / <sub>4</sub> . Melodram . . . . .	12
„ 5 <sup>1</sup> / <sub>2</sub> . Aktschluß . . . . .	12
„ 5 <sup>3</sup> / <sub>4</sub> . Entr'-Akt I . . . . .	13
„ 6. Bauernwalzer (Chor) . . . . .	14
„ 6 <sup>1</sup> / <sub>4</sub> . Melodram . . . . .	15
„ 6 <sup>1</sup> / <sub>2</sub> . Aktschluß . . . . .	15
„ 6 <sup>3</sup> / <sub>4</sub> . Entr'-Akt II . . . . .	16
„ 7. Abmarsch ins Schlaraffenland (Peter, Paul) . . . . .	16
„ 7 <sup>1</sup> / <sub>2</sub> . Melodram . . . . .	18
„ 7 <sup>3</sup> / <sub>4</sub> . Lied und Tanz der 8 Minister . . . . .	19
„ 8. Duett (Peter, Paul) . . . . .	22
„ 8 <sup>1</sup> / <sub>4</sub> . Festmarsch . . . . .	26
„ 8 <sup>1</sup> / <sub>2</sub> . . . . .	26
„ 8 <sup>3</sup> / <sub>4</sub> a und 8 <sup>3</sup> / <sub>4</sub> b. Tusch . . . . .	27
„ 9. Ballett . . . . .	28
„ 10. Galopp . . . . .	49
„ 10 <sup>1</sup> / <sub>4</sub> . Entr'-Akt III . . . . .	50
„ 10 <sup>1</sup> / <sub>2</sub> . Melodram und Aktschluß . . . . .	52
„ 11. Kinderchor . . . . .	53
„ 12. Das Schaukelpferd . . . . .	56
„ 12 <sup>1</sup> / <sub>2</sub> . Melodram . . . . .	58
„ 13. Apotheose . . . . .	58



# Peter und Paul im Schlaraffenland.

Operette für Kinder in einem Vorspiel und fünf Bildern.

Text von Robert Bodanzky und Fritz Grünbaum.

Musik von

**Franz Lehár.**

## Nº 1. Vorspiel.

Tempo di marcia.

Piano.

The first system of music is written for piano in G major and 2/4 time. It begins with a treble clef and a bass clef. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The system concludes with a double bar line.

The second system continues the musical piece. The right hand has a more active melodic line with some slurs and accents. The left hand maintains the accompaniment. The system ends with a double bar line.

The third system shows a change in texture with more complex chords in the right hand. The left hand continues with a simple accompaniment. The instruction *sempre forte* is written in the right hand. The system ends with a double bar line.

The fourth system features a more melodic right hand with some grace notes. The left hand accompaniment remains consistent. The system ends with a double bar line.

The fifth system concludes the prelude. The right hand has a final melodic flourish. The left hand accompaniment ends with a few chords. The system ends with a double bar line.

First system of a piano score in 2/4 time, key of D major. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment of chords and single notes. A fortissimo (*ff*) dynamic marking is present at the beginning.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a fortissimo (*ff*) dynamic marking and a more active bass line with some slurs.

Fourth system of the piano score, concluding with a final cadence. It includes various dynamic markings such as *ff* and *mf*.

### Nº 2. Melodram.

Moderato.

First system of the 'Melodram' section, marked 'Moderato'. The right hand has a simple, flowing melody with slurs. The left hand consists of chords. A 'Str.' (string) marking is present in the right hand.

Second system of the 'Melodram' section, continuing the melodic line in the right hand and the harmonic support in the left hand.

First system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking *trm* is placed above the treble staff. To the right, there are two staves: the upper one is labeled "Cello." and the lower one is labeled "Harfe." Both have musical notation. The system concludes with a double bar line.

Second system of musical notation, continuing the grand staff from the first system. It shows further development of the melodic and bass lines, with various articulations and phrasing marks.

Third system of musical notation, continuing the grand staff. The melodic line in the treble clef shows a series of eighth notes, while the bass line provides harmonic support.

Fourth system of musical notation, continuing the grand staff. A dynamic marking *mp* is present. The system shows a continuation of the musical themes with some changes in articulation.

Fifth system of musical notation, continuing the grand staff. This system features more complex phrasing and articulation in the melodic line, with some notes marked with accents.

Sixth system of musical notation, continuing the grand staff. It includes a dynamic marking *trm* above the treble staff. The system concludes with a double bar line.

# Nº 3. Auftritt des Schlendrianus.

Allegretto.

Ob.  
Hrn.  
Str.

*f* Fag. Vlc.  
Togl. Cassa m. Rute. Bck.

Schlendrianus. etwas langsamer.

Tra - la la und tra - la la, ich der Schlen - dri - an bin da.

*f* Tutti. *p* Str. Fag.

Sch. an bin da, wo ich bin da, Ar - belt ruht fau - len - zen das tut so gut.

*mf* *f*

Sch. Tra - la la und tra - la la, ich der Schlen - dri - an bin da. Tra - la la und

Tamb.

Sch. tra - la la, - ich der Schlen - dri - an bin da.

*rit.* *f* *breit* *fa tempo*

Pos.

Sch. *Hop - la hop-la*

Sch. *hop - la ho, al - le Ta - ge bin ich froh, weil die Faul - heit wie ihr wißt,*

Sch. *doch das Al - ler - schön - ste ist. Hop - la hop - la hop - sa sa. ich der Schlen - dri - an bin da*

Sch. *Hop - la hop - la hop - sa sa ich der Schlen - dri - an bin da.*

# Nº 3½. Abgang.

(Schlendrianus.)

Allegretto.

Schlendrianus.

Tra - la la und tra - la la, ich der Schlen - dri -

Cl.

*mf*

*p* Fag.

Sch. an bin da, wo ich bin die Ar - beit ruht, fau - len - zen tut

Fl. Ob.

*mf*

*f*

Sch. gar so gut, tra - la la und tra - la la, ich der Schlen - dri -

Trp.

*f*

Tamb.

Sch. an bin da, tra - la la und tra - la la, ich der Schlen - dri - an bin da.

*rit.*

*p*

*rit.*

*f* brett

attacca.

# Nº 4. Klopflied.

(Kneipp, Peter u. Paul.)

Allegretto moderato.

Str. pizz.  
f Holz. I. II. Hrn.  
Hfe. Glocke.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Allegretto moderato'.

Kneipp.

1. Schu - ster der hat nie - mals Ruh', A - bends spät und mor - gens früh,  
 2. Schwer ver - dient der Gul - den ist Schu - ster drum in Schul - den ist,

mf

The first system of piano accompaniment continues the rhythmic pattern from the introduction. The right hand has a melodic line with accents, and the left hand has a bass line. The dynamic is marked 'mf'.

K.

Schu - ster ist ein ar - mer Tropf, klopf, klopf, klopf, klopf, klopf, klopf, Schuh und Stie - fel groß und klein  
 Schu - ster ist ein ar - mer Tropf, klopf, klopf, klopf, klopf, klopf, klopf, ist die Ar - beit noch so schwer

p mf

The second system of piano accompaniment features a vocal line in the right hand and a piano accompaniment in the left hand. The lyrics are written below the vocal line. The dynamics 'p' and 'mf' are indicated.

K.

macht der Schu - ster - mei - ster fein. Schu - ster ist ein ar - mer Tropf, klopf, klopf, klopf, klopf!  
 Schu - ster Sack bleibt im mer leer. Schu - ster ist ein ar - mer Tropf, klopf, klopf, klopf, klopf!

The third system of piano accompaniment continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

K. klopf, klopf,

Peter. klopf, klopf, klopf, Paul. klopf, klopf, klopf,

klopf, klopf, klopf,

*mf*

K. klopf, klopf, klopf, klopf, klopf,

Pet. klopf, klopf, klopf, klopf, klopf, klopf, klopf,

Paul. klopf, klopf, klopf, klopf, klopf, klopf,

*p*

K. klopf, klopf, klopf, klopf, klopf, klopf, klopf!

Pet. klopf, klopf, klopf, klopf, klopf!

Paul. klopf, klopf, klopf, klopf, klopf!

*fz* *p* *f*

# Nº 5. Wiegenlied.

(Meisterin.)

Moderato.

Meisterin.

1. Sum, sum, sum, sum, sum, sum wenn die Sonne schlafen  
2. Sum, sum, sum, sum, sum, sum Sandmann ist ein gu-ter

*p* Holz.

*p* Str.

Hfe.

M. geht, Sum, sum, sum, sum, sum, sum und der Mond am Himmel steht, kommt der Sandmann still und  
Mann, Sum, sum, sum, sum, sum, sum nimmt den Sack vom Bu-ckel dann, ei - ne wun-der schöne  
Ob. I. Cl. I.

*p* Fl. *mf* Hrn. I.

III

M. fein, schlä-fert al - le Kind-lein ein. Sum, sum, sum, sum, sum, sum geht er um das  
Fee, steigt dann aus dem Sack juch - he. Sum, sum, sum, sum, sum, sum geht sie um das

*p* Fag. Holz. Ob. I. Cl.

Timp.

M. Bett he- rum. 1. 2. schlaf' mein sü Bes Kind-lein schlaf. Sei mein Liebling gut und brav. Gott der Herr im  
Bett he- rum. 1. 2. schlaf' mein sü Bes Kind-lein schlaf. Sei mein Liebling gut und brav. Gott der Herr im

*p* Vla. Glocke.

M. Himmels-raum schickt dir ei - nen sü - Ben Traum.

*p*

# No 5 $\frac{1}{4}$ . Melodram.

Polka. (später in Galopptempo übergehend.)

Streich.  
 p Clar.  
 Trgl.  
 Tromp. con Sord.

Picc.  
 ff Tutti.  
 Trgl.  
 Tromp.

# No 5 $\frac{1}{2}$ . Aktschluß.

ff Tutti.  
 Tymp.

# No 5<sup>3</sup>/<sub>4</sub>. Entr'akt I.

Moderato.

*p* Holz. Harfe. Streich.

Fl. *p* Cl. II.

I. Ob. I. Cl. *mf* I. Horn *p* Fag. Holz Timp.

Fl. *p* Viola. Glocke.

*rit.* *p*

# Nº 6. Bauernwalzer.

(Chor.)

Valse.

Volles Orchi.  
*f*

Timp.  
Cassa ohne.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Valse' and the dynamics are 'Volles Orchi.' and '*f*'. The percussion instructions are 'Timp.' and 'Cassa ohne.'

Sopran. *f*  
Tenor. *f*  
Baß. *f*

Spielt auf Mu-si-kan-ten wir dreh'n uns im Tanz, wir hop-sen und sprin-gen im fröh-li-chen

The vocal section features three parts: Soprano, Tenor, and Bass. The lyrics are: "Spielt auf Mu-si-kan-ten wir dreh'n uns im Tanz, wir hop-sen und sprin-gen im fröh-li-chen". The piano accompaniment is shown below the vocal staves, with dynamics marked '*f*'.

Kranz. Hop-sa-sa, hop-sa-sa, tra la la la! Hei-ra-sal! Hei-ra-sal! Tra la la-lal

Kranz. Hop-sa-sa, hop-sa-sa, tra la la la! Hei-ra-sal! Hei-ra-sal! Tra la la-lal

Cassa am Reifen.

The second vocal section features two parts, both labeled 'Kranz'. The lyrics are: "Hop-sa-sa, hop-sa-sa, tra la la la! Hei-ra-sal! Hei-ra-sal! Tra la la-lal". The piano accompaniment is shown below, with dynamics marked '*f*'. The instruction 'Cassa am Reifen.' is placed below the piano part.

*ff*

The piano conclusion consists of two staves. The right hand has a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The dynamics are marked '*ff*'.

# No 6¼. Melodram.

Cl.  
Str.

*p fag.* *mf*

Trp. *f*

Trp. *p* *rit.* *f breit.*  
Pos.

# No 6½. Aktschluß.

Polka.  
Str.

*p* cl. *Fag.*

Picc. *ff* Tutti. *Timp.*

*ff* Tutti.

# No 6<sup>3</sup>/<sub>4</sub>. Entr'akt II.

Allegro moderato.

Str. pizz.  
f Holz.  
1. 2. Hr.

Harfe.  
Glocke.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*fz*

*p*

*f*

# No 7. Abmarsch in's Schlaraffenland.

(Peter u. Paul.)

Marcia moderato.

Peter.

Wir wan - dern, wir wan - dern jetzt

Paul.

Wir wan - dern, wir wan - dern jetzt

Str. Corni.

f Fag. Celli.

Fl. Cl.

*pp*

Pet. ins Schla-raf-fen - land, und freun uns well dort noch die Ar - beit nicht ge - kannt, dort

Paul. ins Schla-raf-fen - land, und freun uns well dort noch die Ar - beit nicht ge - kannt, dort

Ob.

Pet. flie - gen ge - bra - ten die Tau - ben uns ins Maul. Jetzt wan - dern ins Schla - raf - fen-land der

Paul. flie - gen ge - bra - ten die Tau - ben uns ins Maul. Jetzt wan - dern ins Schla - raf - fen-land der

Corni.

Trp.

Pos.  
Timp.  
Harfe.

Becken.  
Schellen.

Pet. Pe - ter und der Paul!

Paul. Pe - ter und der Paul!

*f* Tutti.

# Nº 7½. Melodram.

Marcia moderato.

Str.  
Clar.  
Fl.

*mp*

Ob.

Corni.

Trp.

Pos.  
Timp.  
Harfe.  
Becken.

Schellen.

Etwas langsamer.

Clar.

Prosa.

*p* Streich.  
Fag.

Fl.

*mf*

*f*

Trp.

Tamb.

*p*

rit.

*f* breit

Trp.

Pos.

# Nº 7¾. Lied und Tanz der 8 Minister.

Allegretto.

8 Minister.

Pst! Pst! Nur lei - se, und kei-nen Lärm ge -

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

8 M. macht! Pst! Pst! Nur lei - se, daß der Kö-nig nicht er - wacht! Pst! Pst! Nur

*p* *f* *p*

8 M. lei - se daß nicht sein Schlaf ge - stört! Pst! Pst! Nur lei - se, daß er kei-nen Muckser

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

8 M. hört! Pst! Pst! Pst! Pst! Pst! Pst!

*pp*

(Sie treten in einer Reihe vor. Zum Publikum.)

8 M.

Wir sind bit - te die Mi - ni - ster hier in dem Schlaraf - fen - land.

8 M.

Pas - sen auf, da - mit nur kei - ner rührt zur Ar - beit sei - ne Hand,

8 M.

Ja die Sit - ten uns - res Rei - ches lernt gar man - cher nicht so leicht. Nur wer

8 M.

faul ist, aus Ge - wohn - heit, der kann sa - gen: „Es ist er - reicht!“ Wir

4 Minister.

acht, wir acht, wir hal - ten treu - e Wacht! Wir

Wir acht, wir acht wir hal - ten treu - e Wacht!

acht, wir acht, sind düm - mer als die Nacht!

Wir acht, wir acht sind düm - mer als die Nacht!

Tanz.  
Tempo die Polka.

(Zum Schluß fallen alle gleichzeitig um, so daß sie auf dem Boden sitzen.)

# N<sup>o</sup> 8. Duett.

(Peter, Paul.)

## Marcia.

*f* Trp.

Kl.Tr.

Bässe.

## Peter.

1. Ich nehm den Sä - bel in die Hand, du nimmst die Trom - mel dir,  
 2. Nun still ge - stan - den nicht ge - rührt, jetzt bin ich Ge - ne - ral,

Cl.Ob.

Fag. Cor. Str.

*p*

Fl. Picc.

*fz*

Pet.

Ich spie - le ei - nen Leu - te -  
 Rechts schaut und auf den Wink pa -

## Paul.

Ich nehm die Trom - mel mir!  
 Schau, schau ein Ge - ne - ral!

Fl. Ob.

*fz*

Pet.

nant, riert, gib acht, gib acht, ich kom - man - dier!  
 riert, gib acht, gib acht, gleich wird mar - schiert!

Fl.

*f*

Fl.

3. Pos.

Kl.Tr.

Paul.

Dann drehn sich al - le Bu - ben um,  
Kopf hoch und auch die Brust her - aus,

be - nei - den uns gar sehr,  
ganz wie beim Mi - li - tär,

Pet.

be - nei - den uns gar sehr  
ganz wie beim Mi - li - tär

und je - der von den Kna - ben  
und wer mit uns jetzt strei - ten

Paul.

und je - der von den Kna - ben  
und wer mit uns jetzt strei - ten

Pet.

gern, will, ge - wiß, ge - wiß an uns - rer Stel - le wärl \_\_\_\_\_ 1.-2.Rechts  
ge - wiß, ge - wiß so - gleich ver - lo - ren wärl \_\_\_\_\_

Paul.

gern, will, ge - wiß, ge - wiß an uns - rer Stel - le wärl \_\_\_\_\_  
ge - wiß, ge - wiß so - gleich ver - lo - ren wärl \_\_\_\_\_

Pet. schaut ein Trom-mel - wir-bel bum! Jetzt vor-wärtsmarsch und

Paul. 1.-2. Wi-di - bum, wi-di-bum, wi-di - bum!

Pet. dann links um! Stramm auf-mar - schiert,

Paul. Wi-di - bum, wi-di-bum, wi-di - bum!

Str. Fl. Ob. Cl.

*p* *p* Trp. *kl.-Tr.*

Pet. Ach wel - che Lust ist es Sol - dat zu

Paul. Flott e - xer - ziert, Ach wel - che Lust ist es Sol - dat zu

*f* Tutti.

Pet. sein! ich sa - lu - tier.

Paul. sein! ich prä - sen - tier

Fl. Ob. Cl.

*mf* Str. Trp. *mf*

(Marschieren.)

Pet. Ach wel - che Lust ist es Sol - dat zu sein! Ta - ta - ra - ta

Paul. Ach wel - che Lust ist es Sol - dat zu sein!

*f* Tutti. *p*

Pet. ta - ta - ra - ra, ta - ta - ra - ta ta - ta - ta - ra - ta

Paul. Ta - ta - ra - ta ta - ta - ta - ra, ta - ta - ra - ta ta - ra - ta - ra - ta

*mf* *f*

Pet. ta - ta - ta - ra - ta ta, ta - ta - ra - ta ta - ta - ta - ra!

Paul. ta - ta - ta - ra - ta ta, ta - ta - ra - ta

*p* *mf*

Pet. Ach wel - che Lust ist es Sol - dat zu sein!

Paul. ta - ta - ta - ra! Ach wel - che Lust ist es Sol - dat zu sein!

*f* *ff*

# Nº 8¼. Festmarsch.

Tempo di Marcia.

ff

# Nº 8½.

Tempo di Marcia.

mf

p

f

# Nº 8¾ a.

Tempo di Marcia.

The first system of music for 'Nº 8¾ a.' consists of two staves. The upper staff is in treble clef and contains a melody with several measures of chords and eighth notes, marked with accents (>). The lower staff is in bass clef and provides a harmonic accompaniment with chords and a steady eighth-note bass line. The dynamic marking *mf* is placed in the first measure.

The second system of music continues the piece. The upper staff features a melodic line with accents and some slurs. The lower staff continues the accompaniment. Dynamic markings *f* and *p* are used to indicate changes in volume.

The third system of music concludes the piece. The upper staff has a melodic line with a final cadence. The lower staff provides a strong accompaniment. A dynamic marking *f* is present in the final measure.

# Nº 8¾ b. Tusch.

Allegro.

The first system of music for 'Nº 8¾ b. Tusch.' consists of two staves. The upper staff is in treble clef and features a rhythmic melody with eighth notes and chords, marked with accents (>). The lower staff is in bass clef and has a simple accompaniment of chords and eighth notes. The dynamic marking *f* is placed in the first measure.

The second system of music continues the piece. The upper staff has a melodic line with a slur and a measure number '14' above it. The lower staff continues the accompaniment. The system ends with a double bar line and repeat signs.

## Nº 9. Ballet.

Marsch der Garde.  
Tempo di Marcia.

I.

ff

ff

*p*

*p*

*tr*

*ff*

ff

trill

Mohnblumen-Walzer.

II.

f

trill

p

f

f

f

p

First system of a piano score. The right hand features a melodic line with a slur and a fermata. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *p*.

Second system of a piano score. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment includes chords and single notes. Dynamics include *f*.

Third system of a piano score. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment includes chords and single notes. Dynamics include *f* and *ff*.

Lebkuchen-Polka.

Fourth system of a piano score, marked 'III.'. The right hand features a melodic line with triplets and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *f* and *mf*.

Fifth system of a piano score. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *f*.

Sixth system of a piano score, featuring first and second endings. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *mf* and *f*.

First system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Dynamics: *mf*. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Dynamics: *f*. Includes slurs and accents.

**Trio.**

Third system of musical notation. Treble clef, bass clef. Key signature: one flat (Bb). Dynamics: *p* and *f*. Includes slurs and triplets.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat (Bb). Dynamics: *p*. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat (Bb). Dynamics: *f* and *p*. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat (Bb). Dynamics: *f* and *p*. Includes slurs and triplets.

Seventh system of musical notation. Treble clef, bass clef. Key signature: one flat (Bb). Dynamics: *f* and *mf*. Includes slurs and triplets.

First system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment with triplets. A forte (*f*) dynamic marking is present in the treble staff.

Second system of musical notation. Treble staff contains a melodic line with slurs. Bass staff contains a rhythmic accompaniment. A piano (*p*) dynamic marking is in the treble staff, and a crescendo (*cresc.*) marking is at the end of the system.

Third system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment with slurs. A forte (*f*) dynamic marking and the instruction *molto animato* are present.

Fourth system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment with triplets. The tempo marking *Allegro.* is centered above the system.

Fifth system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment with triplets. The tempo marking *Presto.* is at the beginning, and fortissimo (*ff*) dynamics are used throughout.

Sixth system of musical notation. Treble staff contains a melodic line with slurs and a 7-measure rest. Bass staff contains a rhythmic accompaniment with slurs. The title *Akrobaten-Galopp. Galopp.* is at the beginning, and fortissimo (*ff*) dynamics are used.

IV.

First system of musical notation. The right hand (treble clef) begins with a trill (tr.) on a dotted quarter note, followed by a seven-note scale (marked '7') and another trill. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *fz p* and *cresc.*

Second system of musical notation. The right hand features a trill, a scale (marked '7'), and another trill. The left hand continues with accompaniment. Dynamics include *fz p*.

Third system of musical notation. The right hand has a trill and a scale. The left hand features a series of chords with accents (V) and a dynamic marking of *f*.

Fourth system of musical notation. The right hand has a scale and chords with accents (V). The left hand has a dynamic marking of *ff*.

Fifth system of musical notation. The right hand has a scale and chords with accents (V). The left hand has a dynamic marking of *ff*.

Sixth system of musical notation. The right hand has a scale and chords with accents (V). The left hand has a dynamic marking of *ff*.

## Immer schneller bis Prestissimo.

ff

ff

ff

ff

Gemüse Hochzeit.  
Marcia moderato.

V

mf

p

mf

sempref

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and a four-measure rest in the treble staff.

Second system of musical notation, including dynamic markings *ff* and *mf*, and a 2/4 time signature change.

Third system of musical notation, showing dense chordal textures and melodic lines.

Fourth system of musical notation, featuring a *p* dynamic marking and a long note in the treble staff.

Fifth system of musical notation, including a *mf* dynamic marking and various articulation marks.

Sixth system of musical notation, featuring a *f* dynamic marking and a long note in the treble staff.

Seventh system of musical notation, including dynamic markings *dim.*, *p*, and *mf*, and a 3/4 time signature change.

# Ferkel-Tanz. Allegretto.

## I. Ferkel.

1. Hab' die Eh-re und mein Compli - ment,  
 2. Nach der Mo-de ge - klei-det und flott

VI.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with a steady eighth-note accompaniment and chords in the right hand.

man lud uns ein zum Fe-ste,  
 grad so wie Men-schen-kin-der,

## II. Ferkel.

1. Al - le ru - fengleich: Ei sap - per - ment,  
 2. sind wir Fer-keln mo - dern, sap - per - lot,

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with similar accompaniment, featuring some chordal textures.

Seht den Kopf doch nur an  
 Je-der Tritt, je-der Schritt,

dann dies die-ser

das sind zwei no - ble Gä - ste.  
 als Ca-va - lier nicht min - der.

und die Oh - ren da-ran,  
 die-se Hal - tung ich bitt',

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a more active bass line and dynamic markings like *mf* and *f*.

Münd-chen gar fein }  
 Wuchs, die Sta - tur, }

1-2. Oeh oeh oeh; oeh oeh oeh; oeh oeh oeh;

und die Schweinsäu-ge-lein }  
 die mo - der - ne Fri-sur. }

2. Oeh oeh oeh; oeh oeh oeh; oeh oeh oeh;

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment with dynamic markings like *mf* and *f*, and a *rit.* marking at the end.

Allegretto non troppo.

tra - la tra-la-la tra-la - la, o schaut nur, so was war noch nicht da,  
 tra - la tra-la-la tra-la - la, o schaut nur, so was war noch nicht da,

Allegretto non troppo.

*mf a tempo*

je - der sieht es deut - lich heut', ja die Klei - der ma - chen Leut'! \_\_\_\_  
 je - der sieht es deut - lich heut', ja die Klei - der ma - chen Leut'! \_\_\_\_

*f rit.*

Nachspiel - Tanz. (ohne Gesang)

Tempo di Valse.

*mf a tempo*

Chor: 3/4 (nicht zu laut) Oeh oeh

*f*

oeh oeh!

# Glückspilze - Gavotte.

Tänzerinnen.

Ei die kleinen Wichte je-der kennt, Glückspilz man sie nennt, mancher sie gern

Tänzer.

Ei die kleinen Wichte je-der kennt, Glückspilz man sie nennt, mancher sie gern

Sopran.

Ei die kleinen Wichte je-der kennt, Glückspilz man sie nennt, mancher sie gern

Tenor.

Ei die kleinen Wichte je-der kennt, Glückspilz man sie nennt, mancher sie gern

Baß.

Ei die kleinen Wichte je-der kennt, Glückspilz man sie nennt, mancher sie gern

VII. CHOR.

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

fänd', bringen Glück und Se - gen groß und klein, stel - len sie sich ein. Hü - tet sie drum

fänd', bringen Glück und Se - gen groß und klein, stel - len sie sich ein. Hü - tet sie drum

fänd', bringen Glück und Se - gen groß und klein, stel - len sie sich ein. Hü - tet sie drum

fänd', bringen Glück und Se - gen groß und klein, stel - len sie sich ein. Hü - tet sie drum

fänd', bringen Glück und Se - gen groß und klein, stel - len sie sich ein. Hü - tet sie drum

*p* *f* *p*

fein, hal-tet fest das Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei-ne

fein, hal-tet fest das Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei-ne

fein, hal-tet fest das Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei-ne

fein, hal-tet fest das Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei-ne

*p* *f* *p*

Maus. Reich es ein-mal gnä-dig dir die Hand, halt es dann ge-wandt durch ein fe-stes Band klei-ner

Maus. Reich es ein-mal gnä-dig dir die Hand, halt es dann ge-wandt durch ein fe-stes Band klei-ner

Maus. Reich es ein-mal gnä-dig dir die Hand, halt es dann ge-wandt durch ein fe-stes Band klei-ner

Maus. Reich es ein-mal gnä-dig dir die Hand, halt es dann ge-wandt durch ein fe-stes Band klei-ner

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

Glücks - pilz o bit - te bit - te blei - be da bist uns stets will - kom - men ja klei - ner

Glücks - pilz o bit - te bit - te blei - be da bist uns stets will - kom - men ja klei - ner

Glücks - pilz o bit - te bit - te blei - be da bist uns stets will - kom - men ja klei - ner

Glücks - pilz o bit - te bit - te blei - be da bist uns stets will - kom - men ja klei - ner

Glücks - pilz o bit - te bit - te blei - be da streu' die Ga - ben fern und nah klei - ner

Glücks - pilz o bit - te bit - te blei - be da streu' die Ga - ben fern und nah klei - ner

Glücks - pilz o bit - te bit - te blei - be da streu' die Ga - ben fern und nah klei - ner

Glücks - pilz o bit - te bit - te blei - be da streu' die Ga - ben fern und nah klei - ner

*f* *p* 8.....

Glücks-pilz o bit - te bit - te blei - be da, bist uns stets will - kom - men ja, klei - ner

Glücks-pilz o bit - te bit - te blei - be da, bist uns stets will - kom - men ja, klei - ner

Glücks-pilz o bit - te bit - te blei - be da, bist uns stets will - kom - men ja, klei - ner

Glücks-pilz o bit - te bit - te blei - be da, bist uns stets will - kom - men ja, klei - ner

8

Glück - pilz o bit - te, bit - te blei - be da, streu' die Ga - ben fern und nah, ei die klei - nen

Glück - pilz o bit - te, bit - te blei - be da, streu' die Ga - ben fern und nah, ei die klei - nen

Glück - pilz o bit - te, bit - te blei - be da, streu' die Ga - ben fern und nah, ei die klei - nen

Glück - pilz o bit - te, bit - te blei - be da, streu' die Ga - ben fern und nah, ei die klei - nen

*pp* *p*

Wich - te je - der kennt, Glück - pilz man sie nennt, man-cher sie gern fändt, brin-gen Glück und  
 Wich - te je - der kennt, Glück - pilz man sie nennt, man-cher sie gern fändt, brin-gen Glück und  
 Wich - te je - der kennt, Glück - pilz man sie nennt, man-cher sie gern fändt, brin-gen Glück und  
 Wich - te je - der kennt, Glück - pilz man sie nennt, man-cher sie gern fändt, brin-gen Glück und

*f* *p*

Se - gen groß und klein, stel-len sie sich ein. Hü - tet sie drum fein, hal-tet fest das  
 Se - gen groß und klein, stel-len sie sich ein. Hü - tet sie drum fein, hal-tet fest das  
 Se - gen groß und klein, stel-len sie sich ein. Hü - tet sie drum fein, hal-tet fest das  
 Se - gen groß und klein, stel-len sie sich ein. Hü - tet sie drum fein, hal-tet fest das

*f* *p* *p*

Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei - ne Maus, reicht es ein-mal

Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei - ne Maus, reicht es ein-mal

Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei - ne Maus, reicht es ein-mal

Glück und laßt nicht aus, schleicht es sich ins Haus, still wie ei - ne Maus, reicht es ein-mal

*f* *p*

gnä - dig dir die Hand, halt es dann ge - wandt durch ein fe - stes Band.

gnä - dig dir die Hand, halt es dann ge - wandt durch ein fe - stes Band.

gnä - dig dir die Hand, halt es dann ge - wandt durch ein fe - stes Band.

gnä - dig dir die Hand, halt es dann ge - wandt durch ein fe - stes Band.

*f* *breit*

# Hahnen-Rennen. Schnell-Polka.

VIII.

The first system of music is in 2/4 time and D major. It features a treble and bass clef. The treble clef part starts with a forte (*f*) dynamic and contains a series of eighth-note patterns. The bass clef part provides a steady accompaniment with eighth notes. The system concludes with a double bar line.

The second system continues the piece. It begins with a piano (*p*) dynamic in the treble clef. The bass clef part continues with eighth-note accompaniment. The system ends with a forte (*f*) dynamic marking in the bass clef.

The third system shows a change in dynamics. The treble clef part starts with a piano (*p*) dynamic. The bass clef part continues with eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking in the bass clef.

The fourth system continues with a forte (*f*) dynamic in the bass clef. The treble clef part features eighth-note patterns. The system ends with a forte (*f*) dynamic marking in the bass clef.

The fifth system introduces a new dynamic and articulation. It starts with a *marcato* marking and a forte (*ff*) dynamic. The treble clef part has accents (>) over the notes. The bass clef part has a forte (*ff*) dynamic. The system ends with a forte (*ff*) dynamic marking in the bass clef.

The sixth system continues with a forte (*ff*) dynamic. The treble clef part has accents (>) over the notes. The bass clef part has a forte (*ff*) dynamic. The system ends with a forte (*ff*) dynamic marking in the bass clef.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains several measures with notes and rests, some marked with a 'v' above them. The lower staff contains chords and single notes. A dynamic marking 'p' (piano) is present in the lower staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains chords and single notes. A dynamic marking 'f' (forte) is present in the lower staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains chords and single notes. A dynamic marking 'p' (piano) is present in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains chords and single notes. Dynamic markings 'f' (forte) are present in both staves.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff contains chords and single notes. A dynamic marking 'p' (piano) is present in the lower staff.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff contains chords and single notes. Dynamic markings 'cresc.' (crescendo) and 'f' (forte) are present in the lower staff.

# Honignympfen - Walzer.

Tempo di Valse.

Valse lento.

IX.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, accented, and slurs. The bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *p rit.*

The second system continues the piece with similar melodic and harmonic textures. The treble clef has a melodic line with slurs and accents. The bass clef has a steady accompaniment. Dynamics include *p* and *breit*.

The third system shows further development of the musical themes. The treble clef features a melodic line with slurs and accents. The bass clef has a consistent accompaniment. Dynamics include *p* and *breit*.

The fourth system is marked *Valse. sehr breit*. The treble clef has a melodic line with slurs and accents. The bass clef has a consistent accompaniment. Dynamics include *p*.

The fifth system continues the piece with similar melodic and harmonic textures. The treble clef has a melodic line with slurs and accents. The bass clef has a consistent accompaniment. Dynamics include *f*.

The sixth system concludes the piece with similar melodic and harmonic textures. The treble clef has a melodic line with slurs and accents. The bass clef has a consistent accompaniment. Dynamics include *p*.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The tempo is marked *Valse lento.* The treble staff features a melodic line with a slur. The bass staff has a dynamic marking of *p rit.* (piano, ritardando).

Third system of musical notation. The treble staff has a melodic line with a slur and a dynamic marking of *breit* (broad). The bass staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff has a melodic line with slurs and a dynamic marking of *p* (piano). The bass staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs and a dynamic marking of *pp* (pianissimo). The bass staff has a dynamic marking of *f* (forte) at the end of the system.

# Finale Apotheose. Tempo di marcia.

X.

First system of musical notation, measures 1-4. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *ff* and *V* (accents).

Second system of musical notation, measures 5-8. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *V* (accents).

Third system of musical notation, measures 9-12. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *sempre forte* and *V* (accents).

Fourth system of musical notation, measures 13-16. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *4* (articulation), *V* (accents), and *ff*.

Fifth system of musical notation, measures 17-20. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *V* (accents).

Sixth system of musical notation, measures 21-24. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *ff* and *V* (accents).

Seventh system of musical notation, measures 25-28. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature. Dynamics include *ff* and *V* (accents).

# Nº 10. Galopp.

Galopp.  
Streich. Ce.  
Fag. Blech.

Fl. Ob.

Glocke.

Piatti.

Cassa.

kl. Tr.

Cassa

# Nº 10 $\frac{1}{4}$ Entr' akt.

## Marsch.

This musical score is for a march in 2/4 time, marked with a key signature of one sharp (F#). The score is arranged for piano, strings, and woodwinds. The piano part is written in both treble and bass clefs. The woodwind parts include Trumpets (Trpt.), Trombones (Bässe), Flutes (Fl. Picc. and Fl. Ob.), Clarinets (Clar.), Bassoons (Fag.), and Cymbals (Cassa.). The score is divided into six systems. The first system includes dynamics like *f* for the trumpets and *p* for the strings. The second system features *fz* (forzando) markings. The third system includes a *cresc.* (crescendo) marking. The fourth system has a *f* (forte) marking. The fifth system has a *f* marking. The sixth system has a *f* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ob. Clar. Fag.  
*fz* Str. Cor. *p*  
Bässe  
Cassa.  
Fl. Ob.  
*fz*  
*fz*  
*fz*  
*cresc.*  
*f*  
*f*  
*f*  
kl. Tr.  
Fl. Picc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). It includes dynamic markings such as *f* and *p*, and a *v* (accents) marking.

Second system of musical notation. Includes instrument abbreviations: Str., Fl., Ob., Clar. on the left, and *p* Trpt., kl. Tr., and *f* Tutti. on the right. The system contains dynamic markings *p*, *f*, and *f* Tutti. along with *v* markings.

Third system of musical notation. Includes instrument abbreviations: Fl., Ob., Clar. on the left, and Str., *mf* Trpt., and Tutti. on the right. Dynamic markings include *mf*, Tutti., and *f*. *v* markings are also present.

Fourth system of musical notation. Dynamic markings include *p* and *mf*. *v* markings are present throughout the system.

Fifth system of musical notation. Dynamic markings include *f* and *p*. *v* markings are present throughout the system.

Sixth system of musical notation. Dynamic markings include *mf*, *f*, and *ff*. *v* markings are present throughout the system.

# Nº 10 ½. Melodram und Aktschluß.

Moderato.

pp Str.

First system of the score, featuring a piano introduction for strings (pp Str.) in 3/4 time. The music is in G major and consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

Second system of the score, continuing the piano introduction with melodic and harmonic development.

Third system of the score, including a section for Cello and Horn (Hfe.). The music features a melodic line in the treble and a more active accompaniment in the bass.

Fourth system of the score, continuing the melodic and harmonic progression.

Fifth system of the score, showing further development of the piano introduction.

Sixth system of the score, marked with a forte (ff) dynamic, indicating a more powerful section of the music.

Seventh system of the score, concluding the piece with a trill and a final chord. The word "trill" is written above the final melodic flourish.

# Nº 11. Kinderchor.

1 Stimme.  
Allegro molto.

(sehr leicht vorgetragen)

CHOR.

2 Stimme.

Allegro molto.

1. Der Mül - ler der hat ei - ne  
2. Da kommt des Metzgersgroßer

Ob.  
Cl.  
Fag.

*p* Streich.

*f* Hörner.  
Trpt.

3. Pos.

Ob.

*p*

Holz.

Fag.

Kuh, die ist so dumm undschreitmuh, muh. Wir Kin-der freu-enunwie toll, und  
Hund, der ist so dick und ku - gel-rund. Die Ar-me dunmeKuh ist blind, und

la-chen uns den Buckel voll. Sie läuft im grün-en Gra - se die Kuh fällt auf die Na - se, sie  
fürch-tet sich daß sie ge schwind der bö - se Ne-ro fan - ged, armen Kuh wird ban - ge, der

*mf*

läuft im grü-nen Gra - ße und schreit da - zu muh, muh. 1-2. Blin-de Kuh, blin-de  
ar - men Kuh wird ban - ge drum schreit sie auch muh, muh.

*mf* *mf* Fl. Cl. Viol.

Kuh! fan-ge fan-ge im - mer zu. Lauf und hasche oh - ne

*mf* Trpt. gestopt.

Rast bis du uns ge-fan-gen hast. Blin-de Kuh, blin-de Kuh,

*mf*

fan-ge fan-ge im - mer zu. Muh und muh, und muh und muh,

*p*

1. o du dum-me Kuh! 2. O du dum-me Kuh!

Reigen.

*f*

*f*

O du dum-me Kuh!  
O du dum-me Kuh!

*p* *f*

# No. 12. Das Schaukelpferd.

(Karlchen.)

Tempo di Polka.

Karlchen.

1. Ich hab ein schö - nes Schau - kel - pferd mit  
2. Bin ich erst groß, krieg' ich ein Schwert, das

Streich. Fag. *p*

Sat - tel und mit Bü - - gel, das ist wohl vie - le Gul - den wert von  
trag' ich an der Sei - - dann kauf' ich mir ein ech - tes Pferd um

Ob. Fl.

Fag. 1. Horn.

Trgl.

Sil - ber sind die Zü - gel. Ich reit' den gan - zen Tag, he - rum als kü - nes Rei - ter -  
in den Krieg zu rei - ten. Auf mei - nem Rap - pen sitz' ich dann, der schwarz ist wie die

Cl. Ob.

*mf* Tromp. gest.. Hr.

Harfe.

bü - chen, o Gott, wie ist mein Pferdchen dumm! Es will nicht aus dem Stüb - chen.  
Koh - len und bin ein kü - ner Rei - ters - mann von Schei - tel\_ bis zur Soh - le.

Fl.

2. Fl. *mf*

Trgl.

*etwas langsamer*

1-2.Hü und hott, Pferdchen flott, rei - te wie be - ses - sen. Ist der Gaul träg' und faul,

Trpt. gestopft.  
*pp*  
Harfe.  
Streich.

Glockenspiel.  
Peitsche.

kriegt er nichts zu fres - sen! Hü und hott, Pferdchen flott, rei - te wie be - ses - sen.

Holz u. Stroh. (eventuell)

Ist der Gaul träg' und faul, kriegt er nichts zu fres - sen.

*Immer schneller werdend*  
Viol. Vl.  
Cello.

*f* *ff*

Trgl.

**Presto.**

kriegt er nichts zu fres - sen! kriegt er nichts zu fres - sen!

1. Fag.  
Trpt. gest.  
Holz u. Stroh.

*f* *f* Volles Orch. *ff*

Cassa.  
Peitsche.

# Nº 12½. Melodram.

Cl. Str. Fl. Ob. Trp. Pos.

*p* *mf* *f*

*f* *p* *rit.* *fbreit*

Detailed description: This musical score is for a melodram. It consists of two systems of staves. The first system includes a woodwind section with Clarinet (Cl.), Strings (Str.), Flute (Fl.), and Oboe (Ob.), and a bass line. The second system includes a trumpet section (Trp.) and a bass line. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Performance markings include *rit.* (ritardando) and *fbreit* (breit fort). The key signature has one flat and the time signature is 2/4.

# Nº 13. Apotheose.

Moderato. Chor.

1. Ein Stern - ein ist ge-  
2. Wer im - mer Frau ge-

Bl. Solo. Hfo. Str. Fl. Fag. Gck.

*p* *p*

Detailed description: This musical score is for an apotheosis. It features a vocal line (Chor.) and a piano accompaniment. The tempo is marked Moderato. The key signature has one flat and the time signature is 6/8. The piano part includes woodwinds (Bl. Solo., Hfo., Str., Fl., Fag., Gck.) and strings. Dynamics include piano (p). The vocal line has two verses of lyrics.

köm - - men in ei - - ner stil - - len Nacht, es leuch - - tet dort am  
we - - sen, und brav und folg - - sam war, der hört die En - - gel

Detailed description: This block contains the vocal line for the Apotheosis, with lyrics in German. The lyrics are: "köm - - men in ei - - ner stil - - len Nacht, es leuch - - tet dort am we - - sen, und brav und folg - - sam war, der hört die En - - gel". The music is in 6/8 time and has a key signature of one flat.

Him - mel und strahlt in hel - ler Pracht das Christ-kind steigt her -  
 stim - men so rein und wun - der - bar es glän - zen tau - send

Ob. Cl. *p*

nie - der vom blau - en Him - mels - tron und bringt den bra - ven Kin - dern den wohl - ver - dien - ten  
 Lich - ter auf grü - nem Tan - nen - baum und ei - ne sü - ße Wei - se tönt aus dem Him - mels -

Fl. *f* Pos.

Solo. Alle: *sehr breit.*

Lohn - raum. 1-2. Habt ihr es nicht ver - nom - men? Christ - kind - lein ist ge - kom - men, es streut auf al - len

Str. Hfe. *pp* *molto cresc.* *f* Fag. Hörn.

We - gen sei - nen Se - - - gen!

*ff* Voll. Orch. *ff* *ff* *ff*

Timp.