

# Reigen

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**Susanne Paasch nach Arthur Schnitzler**

Partitur

**Gary Bachlund**

## Besetzung

Solisten: *die Dirne* (Sopran) – *der Soldat* (Tenor) – *das Stubenmädchen* (Mezzosopran) – *der Junge Herr* (Bariton) – *die junge Frau* (Sopran) – *der Ehegatte* (Tenor) – *das süße Mädel* (Mezzosopran) – *der Dichter* (Bariton) – *die Schauspielerin* (Sopran) – *der Graf* (Tenor)

## Kammerorchester

Klarinette in B, Baßklarinette, Trompete in B, Schlagzeug (1 Spieler), Klavier & Celesta (1 Spieler), Violine 1-4, Viola, Violoncello, Kontrabaß.

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# Reigen

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## Die Dirne und der Soldat

Spät abends.

**Lento**

**rit.** . . . . .

**a tempo**

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

- Klarinette in B**: Treble clef, 3/4 time. Starts with a whole rest, then a half note G4, followed by a quarter rest. In the final measure, it plays a triplet of eighth notes (G4, A4, B4) marked *p*.
- Trompete in B**: Treble clef, 3/4 time. Starts with a whole rest, then a quarter note G4, followed by a quarter note A4. In the final measure, it plays a triplet of eighth notes (G4, A4, B4) marked *mp*. A "Harmon mute" instruction is present above the first measure.
- kleine Trommel**: Percussion staff. Shows a snare drum pattern with a quarter note G4, followed by a quarter note A4. In the final measure, it plays a triplet of eighth notes (G4, A4, B4) marked *p*.
- Dirne**: Treble clef, 3/4 time. Whole rest throughout.
- Soldat**: Treble clef, 3/4 time. Whole rest throughout.
- Klavier**: Grand staff (treble and bass clefs), 3/4 time. Treble clef has a melody of quarter notes (G4, A4, B4, G4) marked *mp*. Bass clef has whole rests.
- Violine 1**: Treble clef, 3/4 time. Melody of quarter notes (G4, A4, B4, G4) marked *pp*.
- Violine 2**: Treble clef, 3/4 time. Melody of quarter notes (G4, A4, B4, G4) marked *pp*.
- Violine 3**: Treble clef, 3/4 time. Melody of quarter notes (G4, A4, B4, G4) marked *pp*.
- Violin3 4**: Treble clef, 3/4 time. Melody of quarter notes (G4, A4, B4, G4) marked *pp*.
- Viola**: Alto clef, 3/4 time. Melody of quarter notes (G4, A4, B4, G4) marked *pp*.
- Violoncello**: Bass clef, 3/4 time. Whole rest throughout.
- Kontrabaß**: Bass clef, 3/4 time. Whole rest throughout.

# Reigen

rit. . . . . a tempo

7

Kl.

Tpt.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vcl.

Kb.

*p*

*pp*

*mp*

*pp*

3

Detailed description: This is a page from a musical score for a piece titled 'Reigen'. It is the second page, as indicated by the number '2' in the top left corner. The score is for a full orchestra and includes parts for Clarinet (Kl.), Trumpet (Tpt.), Keyboard (Klv.), Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Kb.). The key signature is one sharp (F#), and the time signature is 3/4. The tempo markings are 'rit.' followed by five dots and 'a tempo'. The music begins at measure 7. The Clarinet part has a single note. The Trumpet part has a triplet of eighth notes marked 'mp'. The Keyboard part features complex chords and textures, with a dynamic marking of 'p'. The Violin parts (Vln. 1-4) play sustained notes with various dynamics including 'p' and 'pp'. The Viola and Cello parts also play sustained notes with 'pp' dynamics. The Double Bass part has a melodic line starting with a triplet of eighth notes, marked 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings.



# Reigen

[ Soldat kommt schnell, will nach Hause. ]

*molto rit.* . . .

**Allegro**

14

Bkl.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

Reigen

molto rit. . . . Adagio

19

Bkl.

*pp*

D.

DIRNE

Komm, komm, mein

Klv.

*mp col canto*

Vln. 1

*p pp p*

Vln. 2

*p pp p*

Vln. 3

*p pp p*

Vln. 4

*p pp p*

Vla.

*p pp*

Vc.

6

Reigen

[ Soldat - wendet sich um und geht wieder weiter. ]

24 **Allegro**

Bkl.

D.  
schö - ner\_ En - gel.\_\_\_\_ Komm.\_\_\_\_

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.  
*pp* *f*

Reigen

31 rit. . . . .

Bkl.

D.

Willst du nicht mit mir kom - men? \_\_\_\_

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*pp* *mf* *mp*

*pp*

*pp*

*pp*

*f* *pp*

*pp* *mp*

Detailed description of the musical score: The score is for a piece titled 'Reigen'. It features a vocal line and an instrumental ensemble. The vocal line (D.) has the lyrics 'Willst du nicht mit mir kommen?' and includes a triplet of eighth notes. The instrumental parts include: Bkl. (Bassoon) with a melodic line starting at measure 31; Klv. (Clarinets) with a chordal accompaniment; Vln. 1-4 (Violins) with various dynamics including *pp*, *mf*, and *mp*; Vla. (Viola) starting with a forte (*f*) dynamic; and Vc. (Violoncello) with dynamics *pp* and *mp*. The score includes performance markings such as *rit.* (ritardando) and dynamic hairpins.

Reigen

37 **molto rit. . . . Andante**

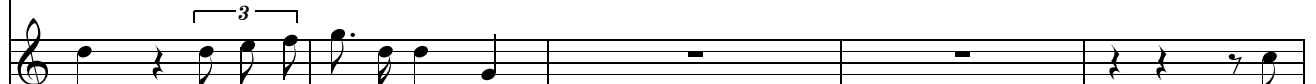
D.



Wer denn sonst? Komm! Ich wohn'gleich in der Näh'...

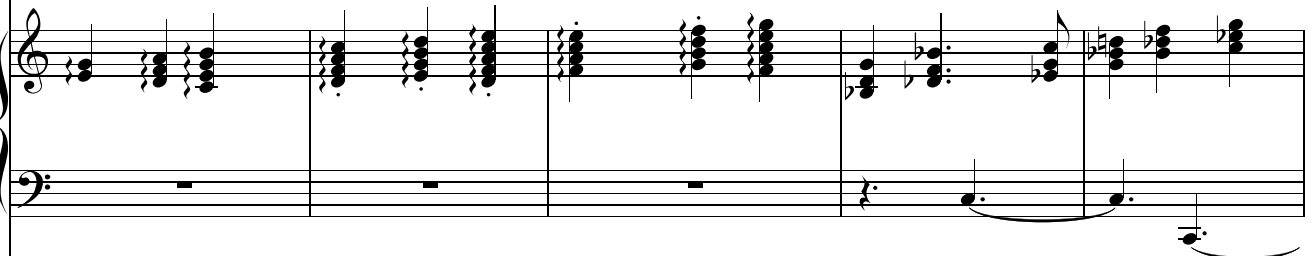
SOLDAT

S.



Ah, ich bin der schön-e En - gel? Ich

Klv.



Vln. 1



*p*

Vln. 2



*mp*

*pp*

Vln. 3



*mp*

*pp*

Vln. 4



*pp*

Vla.



*mp*

*pp*

Vc.



*pp*

Reigen

Allegro

rit. . . . .

The musical score is arranged in a system with the following parts from top to bottom:

- Bkl.** (Bass Clarinet): Starts with a rest, then enters in the third measure with a melodic line marked *mf*.
- D.** (Drum): Shows a single snare drum hit in the first measure.
- S.** (Soprano): Vocal line with lyrics: "hab' kei - ne Zeit. Ich muß in die Ka- sern'." The tempo marking *rit.* is above the first two measures, and *Allegro* is above the third measure.
- Klv.** (Piano): Accompanying piano part with complex chordal textures.
- Vln. 1-4** (Violins): Four staves with melodic lines, each marked *f* in the third measure.
- Vla.** (Viola): Melodic line marked *f* in the third measure.
- Vc.** (Violoncello): Melodic line marked *f* in the third measure.
- Kb.** (Kontrabaß): Bass line marked *pp* in the first measure.

Reigen

molto rit. . . . .

45

Bkl.

D. In die Ka-sern' kommst im - mer noch\_ recht-zei - tig.\_ Bei mir ist es

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

# Reigen

Più mosso

**Kl.** *mp* *3*

**D.** bes-ser. Ich \_\_\_\_ brauch' kein Geld.

**S.** *3* Laß mich in Ruh'! *3* Geld hab' ich eh keins.

**Klv.**

**Vln. 1**

**Vln. 2**

**Vln. 3**

**Vln. 4**

**Vla.** *3*

**Vc.** *p*

**Kb.**

Detailed description: This is a page of a musical score for the piece 'Reigen'. The tempo is marked 'Più mosso'. The score includes vocal parts for Soprano (S.), Alto (D.), and Tenor (Kl.), and an orchestral arrangement. The vocal parts have lyrics in German. The instrumental parts include Clarinet (Kl.), Double Bass (D.), Bassoon (S.), Piano (Klv.), Violins (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features various musical notations such as triplets, slurs, and dynamic markings like *mp* and *p*.



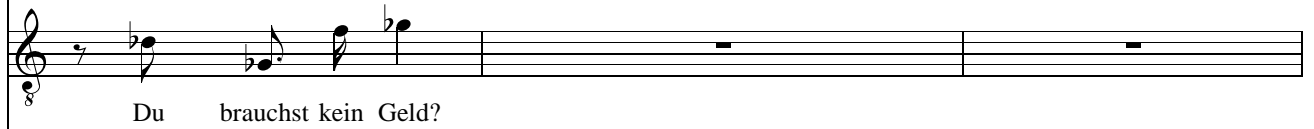
Reigen

molto rit. . . . . Allegretto

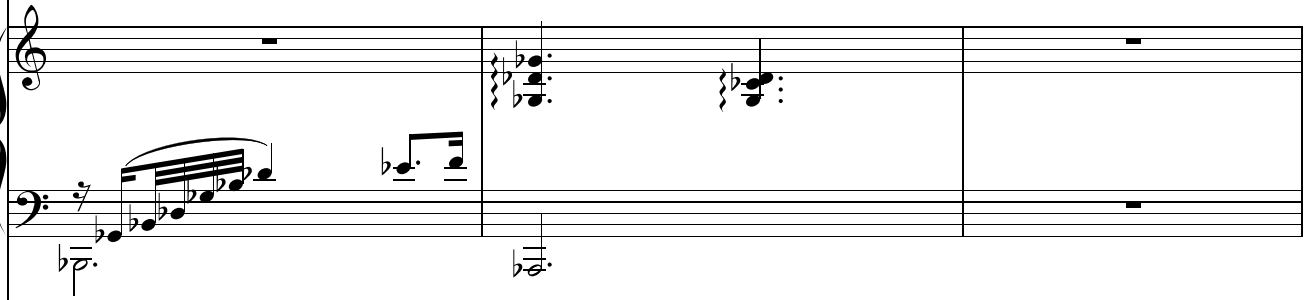
51

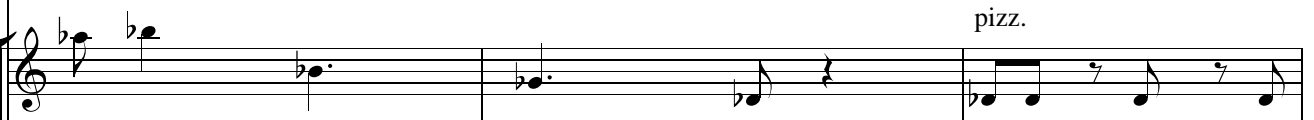
D. 

Zah-len tun bei mir nur die Zi-vi-lis-ten. So ei-ner wie du

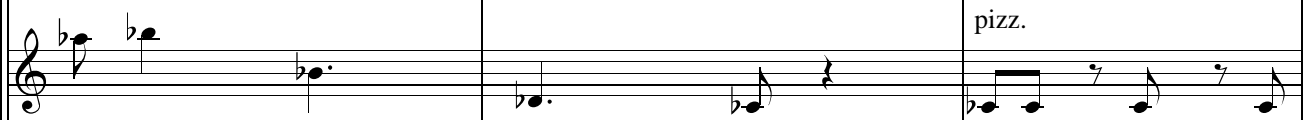
S. 

Du brauchst kein Geld?

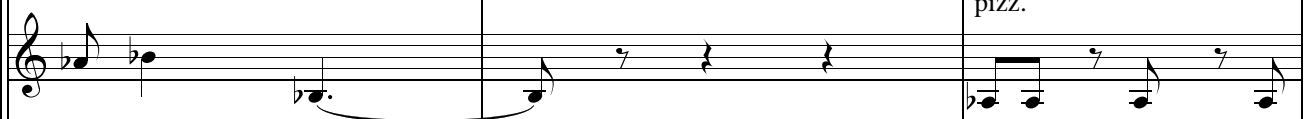
Klv. 

Vln. 1 

pizz.

Vln. 2 

pizz.

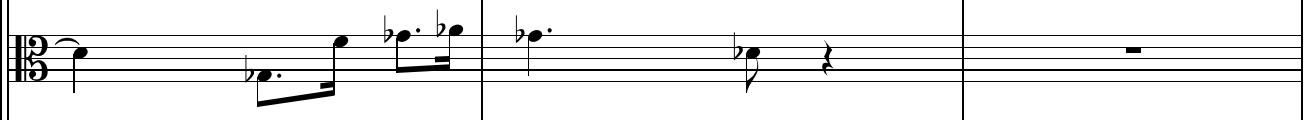
Vln. 3 

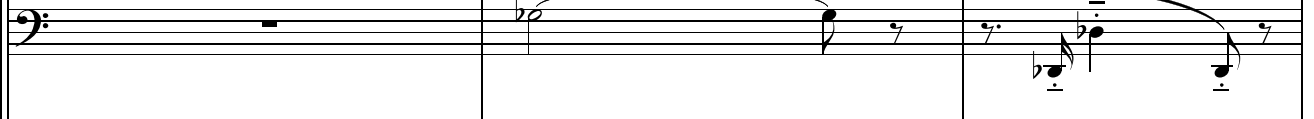
pizz.

Vln. 4 

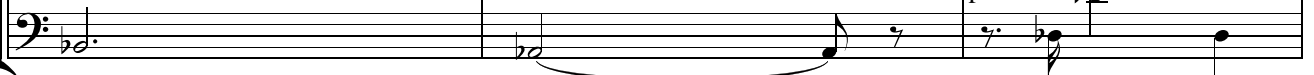
mf

3

Vla. 

Vc. 

pizz.

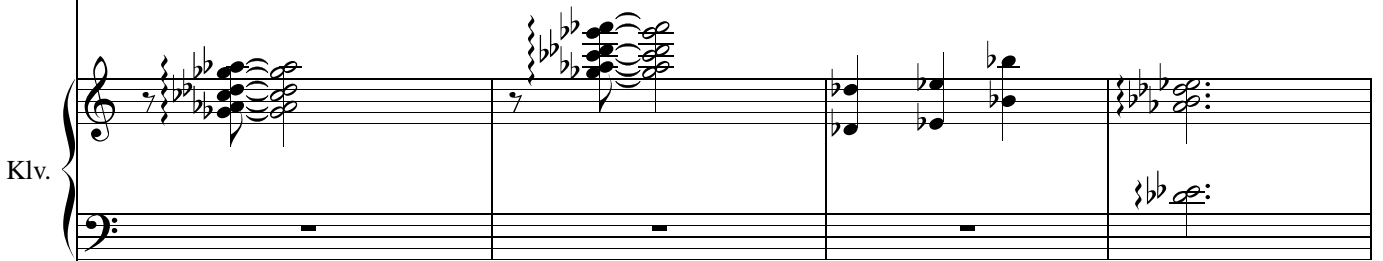
Kb. 

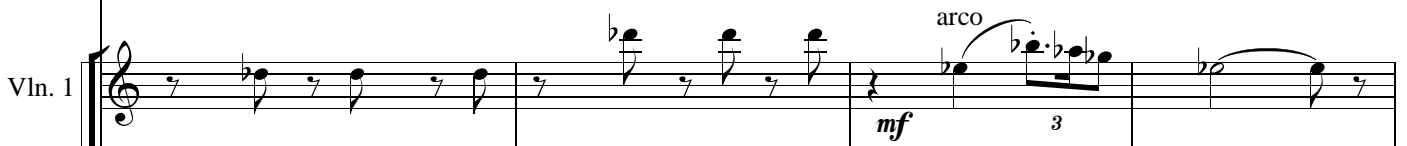
pizz.

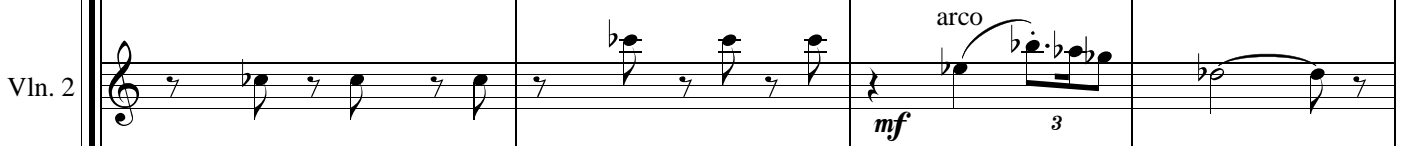
Reigen

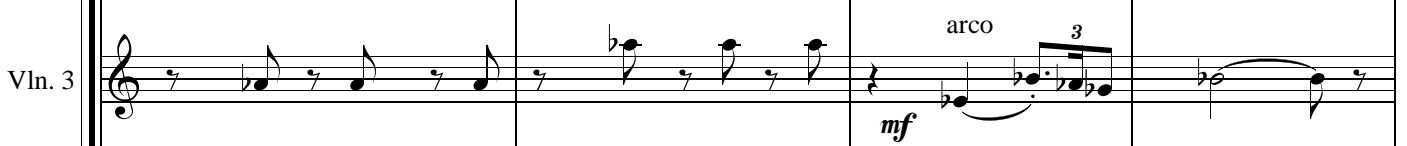
54

D.  kann's im-mer um-sonst bei mir ha-ben.

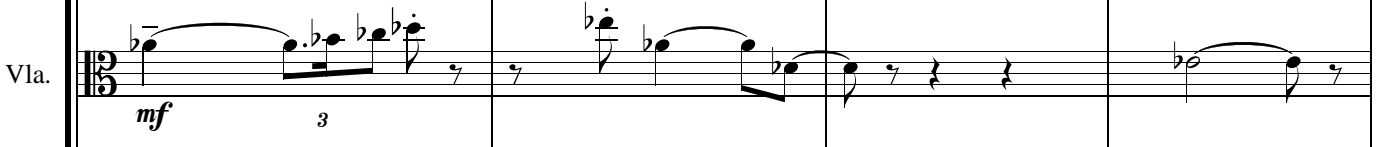
Klv. 

Vln. 1  arco *mf* 3

Vln. 2  arco *mf* 3

Vln. 3  arco *mf* 3

Vln. 4  pizz. arco *mf* 3

Vla.  *mf* 3

Vc. 

Kb. 

Reigen

58

D.   
 Was, jetzt hast

S.   
 Al - so, \_\_\_\_\_ gehn wir, \_\_\_\_\_ gehn wir. \_\_\_\_\_

Klv.   
 mp

Vln. 1   
 pizz. arco pizz.

Vln. 2   
 pizz. arco pizz.

Vln. 3   
 pizz. arco pizz.

Vln. 4   
 pizz. arco pizz.

Vla.   
 arco

Vc.   
 arco pizz.

Kb.   
 arco pizz.

Reigen

63

D. — du's ei - lig?

S. Na, wo-rauf soll'n wir denn noch war-ten? Um zehn muß ich

Klv.

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Vln. 4 arco

Vc.

Kb.

Detailed description: This is a page of a musical score for a piece titled 'Reigen'. The page number is 14. The score is for measures 63-66. It features a vocal duet (D. and S.), a piano (Klv.), and a string ensemble (Vln. 1-4, Vc., Kb.). The vocal parts have lyrics in German. The piano part has a complex texture with many notes. The string ensemble includes four violin parts (Vln. 1-4), a viola (Vc.), and a cello (Kb.). The violin parts are marked 'arco' in the final measure. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

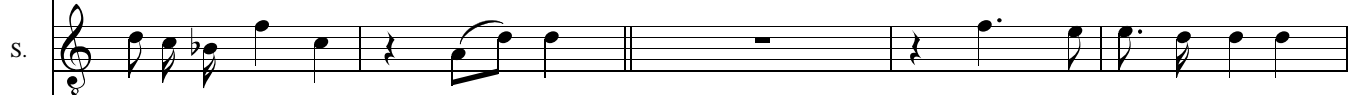
Reigen

molto rit. . . Allegretto

67

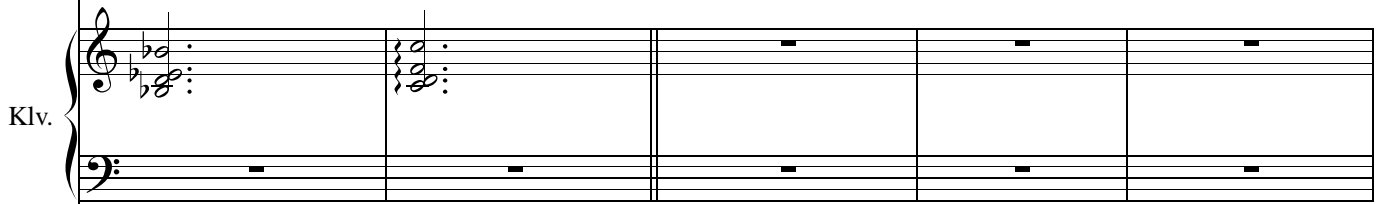
D. 

Zehn Mi-nu-ten zum ge-hen.

S. 

in der Ka-sern' sein. Wohnst weit?

Nein, ich geh' nicht mit dir,

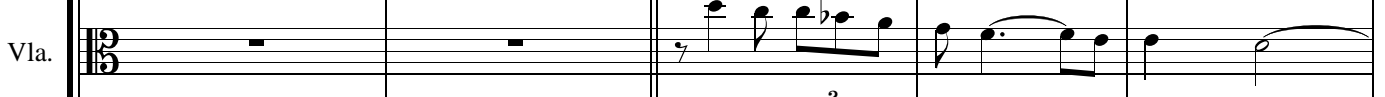
Klv. 

Vln. 1 

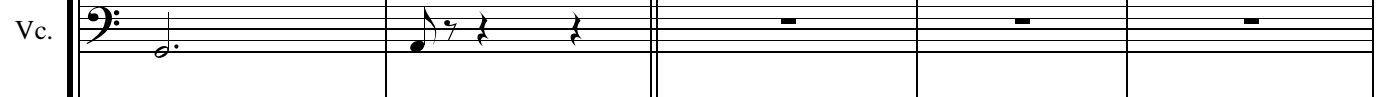
Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

3

Vc. 

arco

Kb. 

Reigen

72

D.

Du, weißt was -- wenn's dir zu weit ist heut' A- bend --

S.   
es ist mir zu weit.

es ist mir zu weit.

Klv.

Vln. 1

pizz.

Vln. 2

pizz.

pizz.

Vln. 3

pizz.

Vln. 4

pizz.

Vla.

Vc.

Kb.

Reigen

[ Zeigt in die Ferne. ]

**molto rit.** . . . .

76

D.

da... da... Da

S.

Was ist da?

Klv.

Vln. 1

arco

Vln. 2

arco

Vln. 3

arco

Vln. 4

arco

Vla.

Vc.

Kb.

**Allegretto ma non troppo**

80

D. ist es auch schön ru - hig... Da ist es auch\_

Klv. *p*  
*Red.*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

Vc.

Kb. pizz.



Reigen

85

D. schön ru - hig... jetzt kommt kein Mensch.

S. Komm

Klv. *f*

Vln. 1 *mp* *mf*

Vln. 2 *mf*

Vln. 3 *mp* *mf*

Vln. 4 *mp* *mf*

Vla. *mf*

Vc. *mf*

Kb. arco *mf*

# Reigen

91

D.

S.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

95

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

99

Bkl.

D.

Gleich kom-men wir \_\_\_\_\_ zu ei - ner Bank. \_\_\_\_\_ Gleich... \_\_\_\_\_

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

molto rit. . .

103

Bkl.

D. Nicht so laut. Manch-mal ist noch ein Wach-mann un-ter-wegs...

S. Kennst dich ja hier gut aus.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

108

D. Halt dich nur fest Halt dich nur

S. Hier-her, komm. Ah, du... Hab keine Angst... Hab keine

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

# Reigen

113 **Più mosso** *tr*

Kl. *p*

Glock. *mp*

D. *fest.*

S. *Angst.....*

Klv. *p*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Kb.

Reigen

118 *accel.* . . . . . **Allegretto**

**Kl.** *f*

**Bkl.** *f*

**Tpt.** *f*

**Glock.** *f*

**Klv.** *f*

**Vln. 1** *accel.* *f*

**Vln. 2** *f*

**Vln. 3** *f*

**Vln. 4** *f*

**Vla.** *f*

**Vc.** *f* pizz.

**Kb.** *f* pizz.

Reigen

122

Kl.

Bkl.

Tpt.

Glock.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*f*



Reigen

127

Kl.

Bkl.

Tpt.

Glock.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

131

Kl.

Bkl.

Tpt.

Glock.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

arco

arco

Reigen

molto rit. . .

135

The musical score for 'Reigen' (page 29) features the following parts and markings:

- Bkl. (Clarinet):** Measures 135-140. Dynamics: *pp* (measures 136-137), *mp* (measures 138-140).
- Tpt. (Trumpet):** Measures 135-140. Dynamics: *mp* (measures 138-140).
- Klv. (Piano):** Measures 135-140. Dynamics: *pp* (measures 136-137), *ppp* (measures 137-138), *p* (measures 139-140). Includes *arco* markings in measures 136 and 137.
- Vln. 1-4 (Violins):** Measures 135-140. Dynamics: *pp* (measures 136-137).
- Vla. (Viola):** Measures 135-140. Dynamics: *pp* (measures 136-137).
- Vc. (Violoncello):** Measures 135-140. Dynamics: *pp* (measures 136-137).
- Kb. (Cello):** Measures 135-140. Dynamics: *pp* (measures 136-137), *arco* (measures 138-140).

Reigen

142

Tpt.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Auf der Bank wär's noch bes-ser ge-we - sen. Was

*pp*

*pp*

*pp*

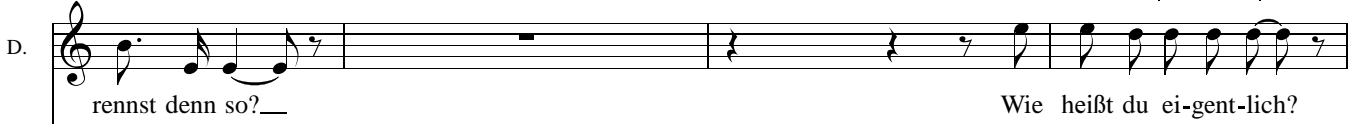
*pp*

Reigen

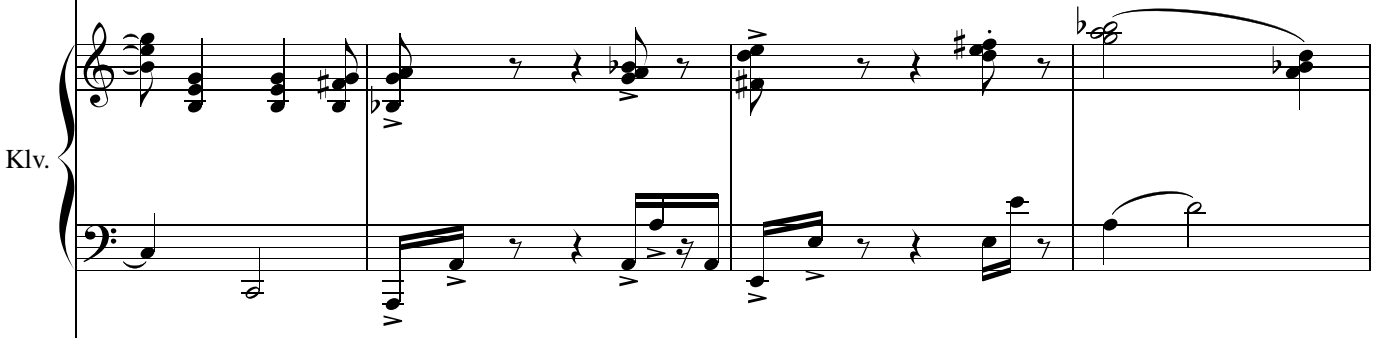
147 *accel.* . . . . .

*rit.* . . . . .

*3*

D. 

S. 

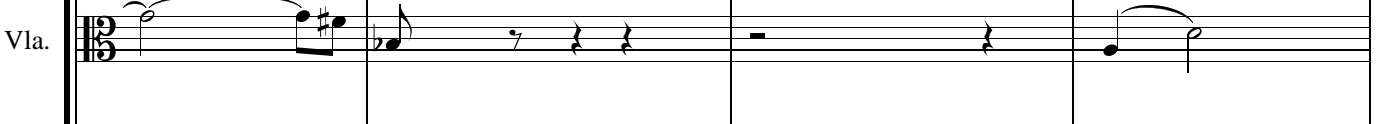
Klv. 

Vln. 1 

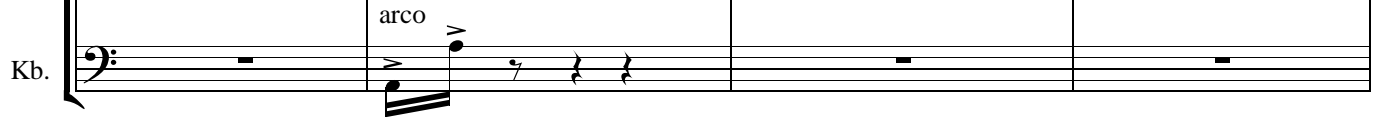
Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. *arco* 

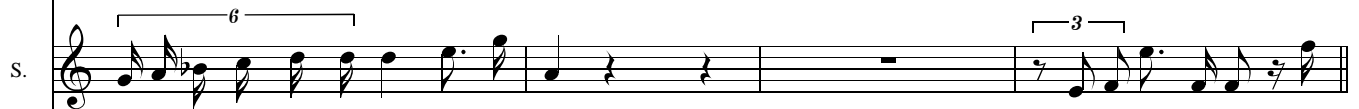
Reigen

accel. . . . .

151

D. 

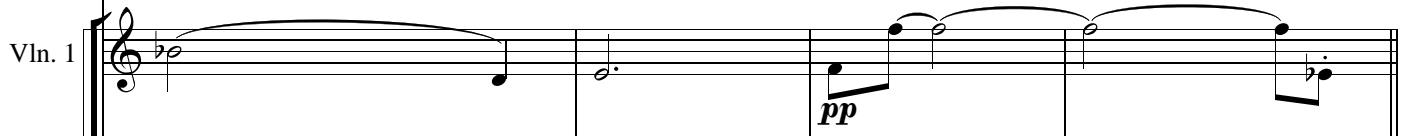
Ich heiß' Le - o - ca - di - a.

S. 

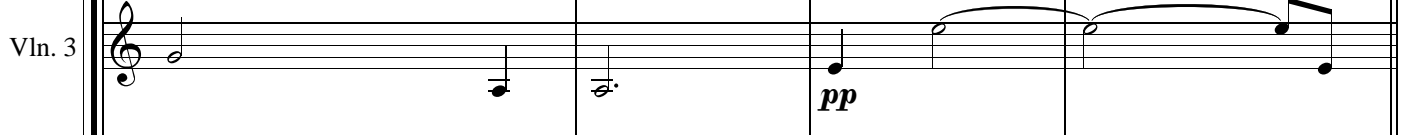
in-ter-es-siert dich den das wie ich heiß'?

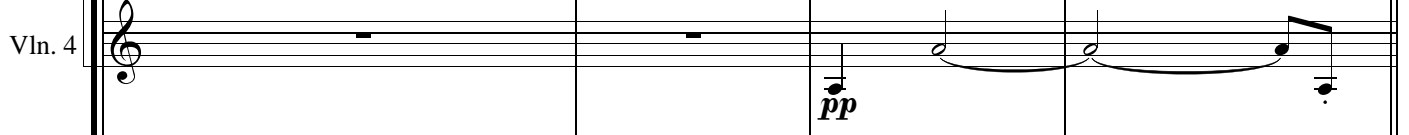
Le-o-ca-di-a. Ha!

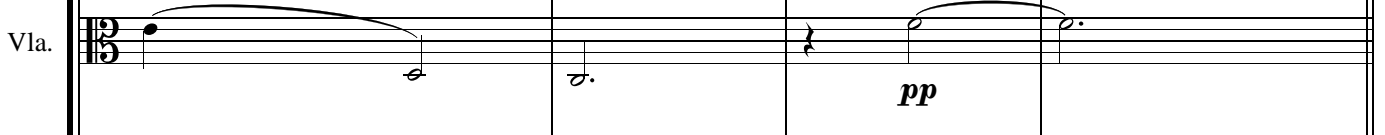
Klv. 

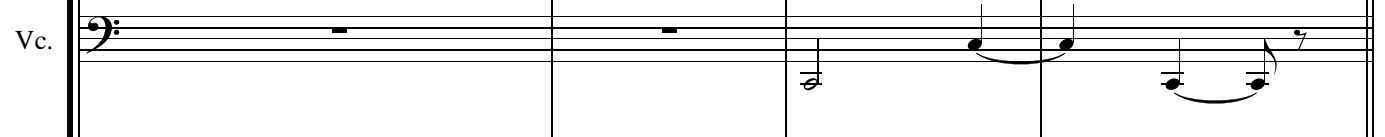
Vln. 1 

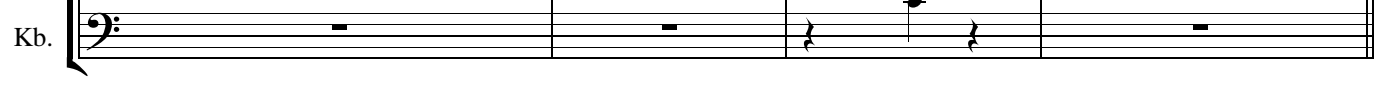
Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

Reigen

Andante

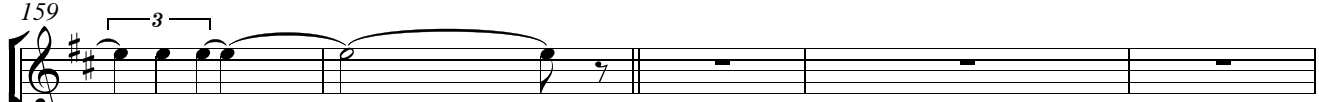
155

The musical score is arranged in a standard orchestral layout. At the top, the title 'Reigen' and page number '33' are on the right, and the tempo 'Andante' and rehearsal mark '155' are on the left. The score includes parts for Clarinet (Kl.), Bass Clarinet (Bkl.), Trombone (k. T.), Drums (D.), Soprano (S.), Piano (Klv.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), and Viola (Vla.). The vocal line (S.) has lyrics: 'Ha! So ei-nen Na-men hab ich noch nie ge - hört. Na, was willst du'. The piano part (Klv.) features a complex chordal texture with triplets. The woodwinds (Kl., Bkl.) and trombone (k. T.) parts include triplet figures. The strings (Vln. 1-4, Vla.) play sustained, melodic lines.

Reigen

molto rit. . . . Allegretto

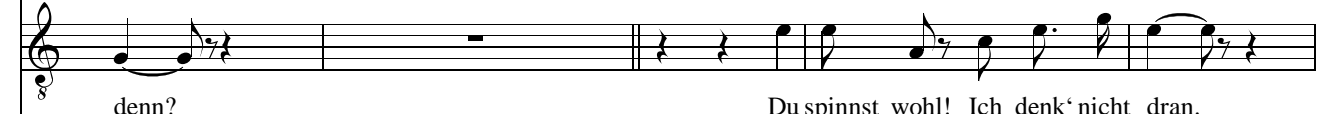
159

Bkl. 


[ Soldat ist verschwunden. ]

D. 

Gib mir we-nigs-tens\_ ein biss-chen Geld.\_ Geiz -

S. 

denn?\_ Du spinnst wohl! Ich denk' nicht dran.\_

Vln. 1 

*mf* *f*

Vln. 2 

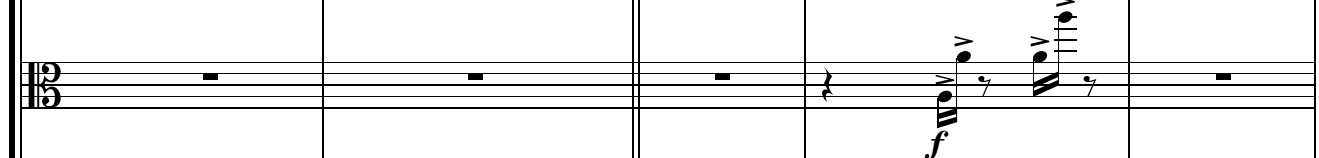
*mf* *f*


Vln. 3 


*mf* *f*

Vln. 4 

*mf* *f*

Vla. 

Vc. 

Kb. 



Reigen

164 **molto rit.** . . . . .

D. - kra-gen I-di - ot! Ich hab' ja sel-ber schuld.

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vc. *mp* *p*



171 **Lento** **molto rit.** . . . . .

D. Schon ganz früh bin ich in die-ses Ge - wer-be hin-ein ge-schlit- tert....

Klv. *pp* *p*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

176 **Andante ma non troppo**

D. Heu - te der und mor - gen der, es ist doch ganz e - gal.

Klv.

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *mf*

Vln. 4 *p*

Vla. *p*  
arco

Vc. *p*  
pizz.

Kb.

182 **Meno mosso**

D. — Doch am An-fang war es schwer, das ist doch ganz nor-

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

186

molto rit. . . .

D. mal. A-ber... man muß doch schließ - lich ü - ber-le - - ben. Man

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb. arco



Andante ma non troppo

191

D. muß. Heu - te der und mor - gen der, ich hab' lei - der

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *mf*

Vln. 4 *p*

Vla. *p*

Vc. *p*

Kb. *p* pizz.

Reigen

Meno mosso

197

D. *kei-ne Wahl. Doch Ge - schäft ist Ge-schäft! Je-doch das Al - tern*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

D. *ist fa-tal. Gott - sei-dank dau-ert das noch ei-ne Wei-le... ..doch das Ge-schäft ist*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

206 **molto rit.**

**Andante ma non troppo**

D. hart und bru-tal. A-ber ich lass mich nicht ün-ter-krie-gen! Doch was kommt da - nach?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. arco

Kb.

210

D. Gott - sei - dank, geht al - les schnell vor - ü - ber, auch die Lie-be und

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *mf*

Vln. 4 *p*

Vla. *p*

Vc. pizz. *p*

Kb. *p*

Reigen

Meno mosso

215

D. *der Schmerz.* Ach! Wo sind die Trä - nen von ges-tern

**Meno mosso**

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



219

D. A - bend? A - ber was fühlt\_\_ mein Herz? Man muß doch schließ-- lich ü - ber - le -

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

223

*molto rit.*

Score for measures 223-226. The vocal line (D.) has lyrics: "ben. Man muß." The instrumental parts include Violins 1-4, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). Dynamics include *pp*, *mp*, and *p*. The Vc. part is marked *arco*.



Andante ma non troppo

227

Score for measures 227-231. The piano (Klv.) part starts with a *p* dynamic. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts also start with a *p* dynamic. The score includes various articulation marks such as accents and slurs.

# Reigen Zwischenspiel I

Andante

Kl. *mf*

Bkl. *mf*

Tpt. *f*

k. T. *mf*

Klv. *mf secco* *f*

Vln. 1 *mp* *mf*

Vln. 2 *mp*

Vln. 3 *mp pizz.* *mf*

Vln. 4 *pizz.*

Vla. *f*

Vc. *mf pizz.*

Kb. *mp*



Reigen

6

Kl.

Bkl.

Tpt.

k. T.

*mf*

Klv.

*mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*arco*

6

6

6

6

6

*arco*

6

6

# Reigen

11

The score is for the piece 'Reigen' and consists of the following parts:

- Kl. (Clarinets):** Two staves, both in G major. They play a melodic line with triplets in the fourth measure.
- Bkl. (Bassoons):** One staff, in G major, mirroring the clarinet part.
- Tpt. (Trumpets):** One staff, in G major, which is mostly silent.
- k. T. (Kettledrum):** One staff, providing a rhythmic accompaniment with sixteenth-note patterns.
- Klv. (Piano):** Two staves, in G major. The right hand plays a complex rhythmic pattern with triplets, while the left hand has sparse accompaniment.
- Vln. 1 (Violin 1):** One staff, in G major, starting with a forte (*f*) dynamic and playing a melodic line with triplets.
- Vln. 2 (Violin 2):** One staff, in G major, playing a melodic line with triplets.
- Vln. 3 (Violin 3):** One staff, in G major, playing a melodic line with triplets.
- Vln. 4 (Violin 4):** One staff, in G major, playing a melodic line with triplets.
- Vla. (Viola):** One staff, in G major, playing a melodic line with triplets.
- Vc. (Violoncello):** One staff, in G major, playing a melodic line with triplets.
- Kb. (Kontrabaß):** One staff, in G major, providing a bass line.

Reigen

16

Kl.

Bkl.

hängendes Becken

k. T.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

3

3

3

arco

f

Reigen

20

This musical score page, numbered 46, is titled "Reigen" and begins at measure 20. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute (Bkl.), Clarinet (Klv.), Trumpet (Tpt.), and Trombone (k. T.). The woodwinds play melodic lines with slurs and accents. The Trombone part starts with a *mf* dynamic.
- Keyboard:** The keyboard part (Klv.) features a complex rhythmic accompaniment in the right hand and rests in the left hand.
- Strings:** Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The string parts include dynamic markings such as *mp* and *f*, and performance instructions like *pizz.* (pizzicato) and *arco* (arco).

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music is characterized by melodic motifs in the woodwinds and strings, supported by a rhythmic keyboard accompaniment.

Reigen

24

Kl.

Bkl.

Tpt.

hängendes Becken

k. T.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*ff*

# Der Soldat und das Stubenmädchen

Prater. Ein Weg, der in die dunklen Alleen führt.

**Allegretto ma non troppo**

Musical score for measures 1-4. The score is for a string ensemble consisting of Tri. (Trumpet), Klv. (Clarinete), Vln. i, Vln. 2, Vln. 3, Vln. 4, Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 6/4. The tempo is **Allegretto ma non troppo**. The dynamics are *p* for the Tri. and *pp* for the other instruments. The music features a melodic line in the strings and a harmonic accompaniment in the woodwinds.

Musical score for measures 5-7. The score is for a string ensemble consisting of Tri. (Trumpet), Klv. (Clarinete), Vln. i, Vln. 2, Vln. 3, and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 5/4. The tempo is **molto rit.**. The dynamics are *mf* for the Tri. and *f* for the strings. The music features a melodic line in the strings and a harmonic accompaniment in the woodwinds.

Reigen

8 **a tempo**

Tri.

St. **STUBENMÄDCHEN**  
 Jetzt sa - gen Sie mir a - ber, wa - rum Sie durch - aus fort - ge - hen müs - sen.

Klv. **mp**

Vln. i **mf**

Vln. 2 **mf**

Vln. 3 **mf**

10 **molto rit.** ..... **a tempo**

Tri.

St. **SOLDAT**  
 Ich tanz' so gern. [ fasst sie um die Taille ]

S. **Ha! Ha!**

Klv.

Vln. i

Vln. 2

Vln. 3

Vc.

Reigen

molto rit. . . . .

14

Tri.

St.

S.

Klv.

Vln. i

Vln. 2

Vln. 3

Vc.

18

Tri.

St.

S.

Klv.

Vln. i

Vln. 2

Vln. 3

Vc.

a tempo



Reigen

22 **molto rit.** . . . **a tempo**

Tri. 

St.   
wo-hin ge-hen wir denn? Hier ist ja kein Mensch mehr. Und so dun - kel!

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vla. 

Vc. 

27

Tri. 

St.   
Ha-ben Sie denn

S.   
Schat - zer! Ha! Ha! Ha! Ha!

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Reigen

molto rit.

a tempo

31

St. *das so bei al-len pro - biert?*

S. *Was man so merkt, beim Tan-zen. Da merkt man*

Klv.

Vln. i *mp*

Vln. 2 *mfp*

Vln. 3 *mp*

Vc.

35 **Allegro**

St. *A-ber mit der Blon - den mit dem schie-fen Ge*

S. *viel!*

Klv.

Vln. i *mp*

Vln. 2 *mf*

Vln. 3 *p*

Vln. 4 *p*

Reigen

39 **Meno mosso** **Allegretto ma non troppo**

St. *sicht ha - ben Sie doch mehr ge-tanzt als mit mir.*

S. *Das ist ei-ne al-te Be-kann-te. Par-don!*

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vc.

44 **Meno mosso** **molto rit.** **Allegro**

St. *Das näch-ste mal, wenn wir...\_*

S. *Fräu-lein Ma - rie.\_\_\_\_\_ Sa-gen wir uns Du.\_\_\_\_\_*

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

molto rit. . . Allegretto ma non troppo

50

St. *A-ber, Herr Franz...* *Sei-en Sie nicht so*

S. *Sa - gen Sie Franz, Fräu-lein Ma-rie.*

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

55

St. *keck-- wenn je-mand kom-men wür - de!*

S. *Und wenschon, man sieht ja nicht*

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

60

St. Ich seh' gar nichts. Ich seh' gar nichts.

S. zwei Schritt weit.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

65

St. A-ber pas-sen Sie doch auf, jetzt wär' ich bei-nah ge-fal-len.

S. Ah, das ist das

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

rit. . . . .

69

St. *[Musical notation]*

S. *[Musical notation]*  
 Sto-ßen Sie— doch nicht so, ich fall' ja um.—  
 Gat-ter von der Wie-sen.

Klv. *[Musical notation]*  
*p*

Vln. i *[Musical notation]*

Vln. 2 *[Musical notation]*

Vln. 3 *[Musical notation]*

Vln. 4 *[Musical notation]*

Vla. *[Musical notation]*

Vc. *[Musical notation]*



73

St. *[Musical notation]*

S. *[Musical notation]*  
 A - ber was ma - chen Sie denn... a - ber...  
 Psst, nicht so laut.—

Vln. i *[Musical notation]*

Vln. 2 *[Musical notation]*

Vln. 3 *[Musical notation]*  
*pizz.*  
*mf*

Vln. 4 *[Musical notation]*  
*mf pizz.*

Vc. *[Musical notation]*

Reigen

76

Tri. *mp*

St. *3*  
Gehen wir zu-rück, wo Leu-te sind.

S.  
Wir brau-chen kei-ne Leu-te, Ma-rie,

Klv. *pp*

Vln. i *pp*

Vln. 2 *pp*

Vln. 3 arco *pp*

Vln. 4 arco *pp*

Vla. *pp*

Vc. *pp*

Reigen

Allegretto ma non troppo

81

Tri. *mp*

St. A-ber, Herr Franz, um Got - tes wil-len, wenn ich das...

S. wir brau - chen..

Klv.

Vln. i *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla.

Vc.



86

Tri. *mp*

St. ge - wusst... oh... oh...

Klv. *pp*

Vln. i *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

Vc.

## Reigen

90 Allegretto

Kl. *mf*

Bkl. *mf*

Tpt. *mf*

k. T. *p* *mf*

St. *komm!*

Klv. *p* *mf*

Vln. i *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf* pizz.

14

Reigen

93

This page of a musical score, titled "Reigen", contains measures 93 through 96. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, Kl. 1 and Kl. 2, both in treble clef.
- Bkl. (Bassoons):** One staff in treble clef.
- Tpt. (Trumpets):** One staff in treble clef.
- k. T. (Kettledrum):** One staff in percussion clef.
- Klv. (Kornets):** Two staves, Klv. 1 and Klv. 2, both in treble clef.
- Vln. i (Violins I):** One staff in treble clef.
- Vln. 2 (Violins II):** One staff in treble clef.
- Vln. 3 (Violins III):** One staff in treble clef.
- Vln. 4 (Violins IV):** One staff in treble clef.
- Vla. (Viola):** One staff in alto clef.
- Vc. (Violoncello):** One staff in bass clef.
- Kb. (Kontrabaß):** One staff in bass clef.

The music is in a key signature of three flats (E-flat major or C minor) and a 3/4 time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are present throughout. The page number "93" is located at the top left of the first staff.

Reigen

97

This musical score is for the piece "Reigen" and covers measures 97 through 100. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef, playing eighth-note patterns.
- Bkl. (Bassoons):** One staff in treble clef, playing eighth-note patterns.
- Tpt. (Trumpets):** One staff in treble clef, starting with a *mf* dynamic marking.
- k. T. (Kettledrum):** One staff in percussion clef, playing a steady eighth-note pattern.
- Klv. (Piano):** Two staves (treble and bass clefs) playing eighth-note accompaniment.
- Vln. i-4 (Violins):** Four staves in treble clef, playing eighth-note patterns.
- Vla. (Viola):** One staff in alto clef, playing eighth-note patterns.
- Vc. (Violoncello):** One staff in bass clef, playing eighth-note patterns.
- Kb. (Kontrabaß):** One staff in bass clef, playing eighth-note patterns.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The music features a consistent eighth-note rhythmic motif across most instruments, with some variations in phrasing and dynamics.

Reigen

101

This musical score is for the piece 'Reigen' and is page 63 of a larger work. It begins at measure 101. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef, playing a melodic line with eighth and sixteenth notes.
- Bkl. (Bassoons):** One staff in treble clef, playing a supporting line with eighth notes and some slurs.
- Tpt. (Trumpets):** One staff in treble clef, playing a long, sustained note in the first measure followed by rests.
- k. T. (Kettledrum):** One staff in a drum clef, playing a rhythmic pattern of eighth notes with accents.
- Klv. (Klavierspiel - Piano):** Two staves, both in treble clef, playing a complex accompaniment with many chords and arpeggiated figures.
- Vln. i (Violin I):** One staff in treble clef, playing a melodic line with slurs and accents.
- Vln. 2 (Violin II):** One staff in treble clef, playing a rhythmic accompaniment.
- Vln. 3 (Violin III):** One staff in treble clef, playing a rhythmic accompaniment.
- Vln. 4 (Violin IV):** One staff in treble clef, playing a rhythmic accompaniment.
- Vla. (Viola):** One staff in alto clef, playing a melodic line with slurs.
- Vc. (Violoncello):** One staff in bass clef, playing a melodic line with slurs.
- Kb. (Kontrabaß):** One staff in bass clef, playing a simple bass line.

The score is written in a key signature of three flats (E-flat major or C minor) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as accents and slurs.

Reigen

molto rit. .

105

Kl.

Bkl.

Tpt.

k. T.

St.

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

...oh... komm!

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

Reigen

Tempo primo

110

k. T. *p* *mf*

St.

S. *3*  
Fräulein Ma - rie, da im Gras kön - nen Sie nicht lie - gen

Klv. *f*

Vln. i *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla.

Vc.

The image shows a page of a musical score for 'Reigen'. It features a vocal line (S.) with lyrics in German, and an instrumental ensemble including a keyboard (Klv.), four violins (Vln. 1-4), a viola (Vla.), and a cello (Vc.). The score is divided into two measures by a double bar line. The first measure is in 3/4 time, and the second measure is in 5/4 time. Dynamics range from piano (p) to forte (f). A triplet of eighth notes is marked in the vocal line and the keyboard part. The tempo is marked 'Tempo primo'.

Reigen

113

St.

Oh Gott, Franz.

S.

blei - ben. Ha! Ha!

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4



116

St.

Du bist ein schlech-ter Mensch! Es ist so dun - kel.

Vln. i

Vln. 2

mf

Vln. 3

arco

Vln. 4

Vla.

Vc.



# Reigen

120

St. 

S. 

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

125

St. 

S. 

Vln. i 

Vln. 2 

Vln. 3 

Vla. 

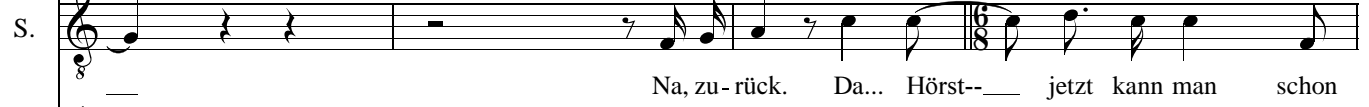
Vc. 

Reigen

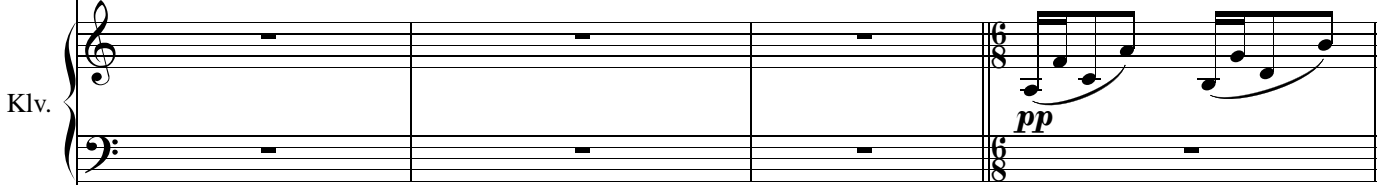
131

St. 

Wo-hin ge-hen wir denn?—

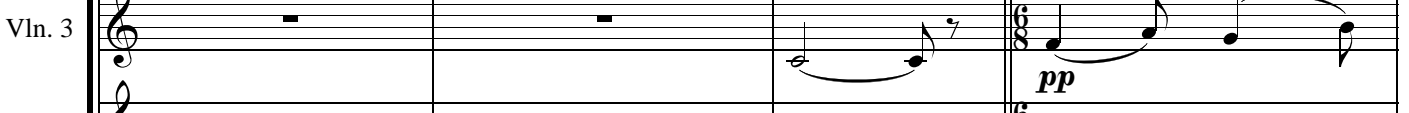
S. 

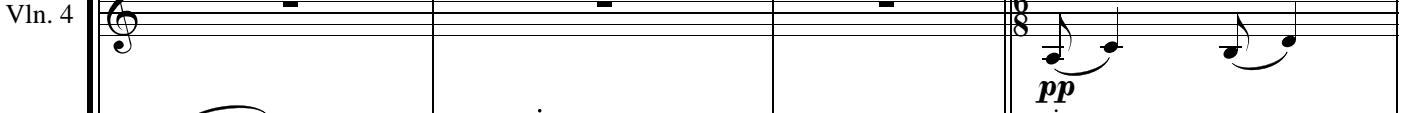
Na, zu-rück. Da... Hörst-- jetzt kann man schon

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

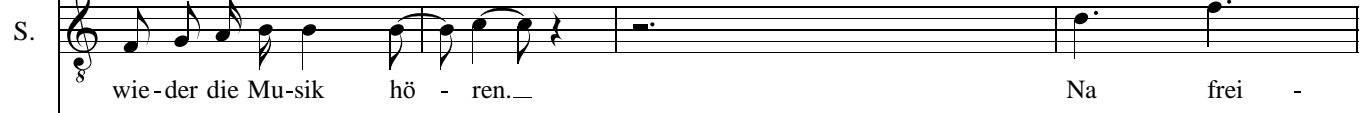
Vln. 4 

Vla. 

135

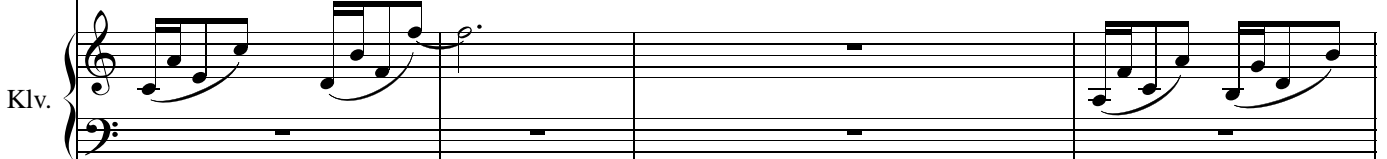
molto rit. . . . . p a tempo

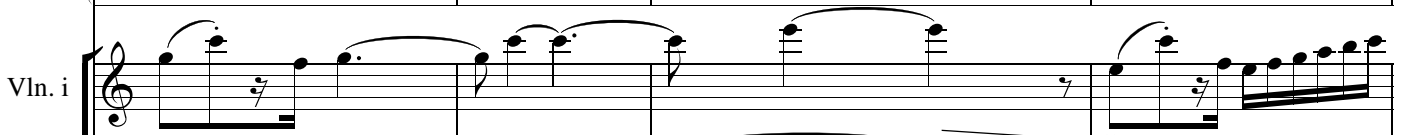
St. 

S. 

wie-der die Mu-sik hö - ren. . .

Na frei -

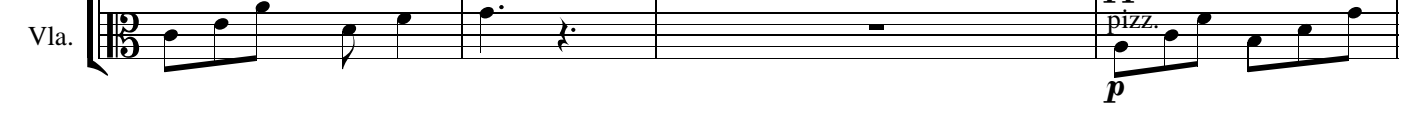
Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Reigen

139

St. 

S. 

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Kb. 

*p*

144

St. 

S. 

Klv. 

Vln. i 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

*molto rit.*

*pp*

*pp*

*pp*

*pp*

*pp* arco

*pp*

Reigen

a tempo

149

St. *3* *3*

S. In der Por-zel-lan-gas - se.

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4 *pp*

Vla. *pp*

Vc.

Tri. *pp*

S. jetzt ist's mir zu früh. Vor zwölf brauch' ich nicht in der Ka

Klv.

Vln. i *pizz.*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

153

Reigen

157

Allegro

St. Ich weiß schon, jetzt kommt die Blon-de mit dem

S. sern' zu sein. Ich geh' noch tan - zen.

Vln. i arco mp

Vln. 2

Vln. 3

Vln. 4 pp

Vla. pp



162

St. schie - fen Ge - sicht — dran! —

S. Ihr Ge - sicht ist gar nicht so schief.

Klv.

Vln. i 6

Vln. 4

Vla.

Vc.

Kb.

Reigen

rit.

166

St. *Oh Gott, sind die Män-ner schlecht. Franz,*

S. *Gar nicht.*

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4 *mp*

Vla.

Vc.



172 a tempo

Tri.

St. *bit-te schön-- bit-te schön-- heut' blei-ben Sie bei*

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

177

rit. . . . . Tempo primo

The musical score consists of the following parts and lyrics:

- Kl. (Clarinete):** Starts with a rest, then plays a melodic line in 6/8 time, marked *mp*.
- Bkl. (Bassklarinete):** Starts with a rest, then plays a rhythmic accompaniment in 6/8 time, marked *mp*.
- Tri. (Trompete):** Plays a few notes in 6/8 time.
- St. (Sopran):** Lyrics: "mir. Ich tan - ze heut mit".
- S. (Sopran):** Lyrics: "A-ber tan - zen werd' ich doch noch dür - fen." (Note: The original image has a typo "dür" which has been corrected to "dür").
- Vln. i (Violine I):** Plays a rhythmic accompaniment in 6/8 time.
- Vln. 2 (Violine II):** Plays a rhythmic accompaniment in 6/8 time.
- Vln. 3 (Violine III):** Plays a rhythmic accompaniment in 6/8 time.
- Vln. 4 (Violine IV):** Starts with a rest, then plays a melodic line in 6/8 time, marked *mp*. Includes markings *pizz.* and *arco*.
- Vla. (Viola):** Starts with a rest, then plays a rhythmic accompaniment in 6/8 time, marked *mf*.
- Vc. (Violoncello):** Starts with a rest, then plays a rhythmic accompaniment in 6/8 time.

Reigen

Adagio

182

Kl.

Bkl.

St.

S. kei - nem mehr!

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Al-so wenn Du auf mich war-ten willst,

186

S. so bring' ich Dich spä-ter nach Haus... Wenn nicht, Ser - vus...

Klv. *mp*

Vln. i *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4

Vla.

Vc.

**Tempo primo**



Reigen

190 rit. . . . .

St. *mp* Ja, \_\_\_ ich wer - de war - ten. \_\_\_

Vln. i *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vc. *mp*



[ Stubenmädchen ab. Soldat pantomimisch andeutend. . ]

Tempo primo

molto rit. . . . .

a tempo

194

Kl. *mp*

Bkl. *mp*

Tri. *mf*

Klv. *mp*

Vln. i *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf* pizz. arco *mf*

Vla. *mf*

Reigen

Andante

197

Musical score for Reigen, Andante, page 76. The score includes parts for Kl. (Clarinet), Bkl. (Bass Clarinet), Tri. (Trumpet), Klv. (Piano), Vln. i-4 (Violins), Vla. (Viola), Vc. (Cello), and Kb. (Double Bass). The music is in 3/4 time with a key signature of one sharp (F#). The score is divided into three measures. Dynamics include *mf*, *f*, and *mp*. Performance markings include *pizz.* for the cello.

Reigen

200

The musical score is arranged in a system with the following parts from top to bottom:

- Bkl.** (Bassoon): Treble clef, *mp*. Starts with a grace note and a triplet of eighth notes. Changes to 6/4 time at the second measure.
- Tri.** (Trumpet): Alto clef, rests throughout.
- S.** (Soprano): Treble clef, lyrics: "Mein Fräulein, \_\_\_\_\_ darf ich".
- Klv.** (Piano): Grand staff, rests throughout.
- Vln. i** (Violin I): Treble clef, *mp*. Mirrors the Bkl. part.
- Vln. 2** (Violin II): Treble clef, *mp*. Mirrors the Vln. i part.
- Vln. 3** (Violin III): Treble clef, *mp*. Mirrors the Vln. i part.
- Vln. 4** (Violin IV): Treble clef, *mp*. Mirrors the Vln. i part.
- Vla.** (Viola): Bass clef, *mp*. Mirrors the Vln. i part.
- Vc.** (Violoncello): Bass clef, *f*. Features a triplet of eighth notes in the final measure.
- Kb.** (Kontrabaß): Bass clef, *arco*. Mirrors the Vln. i part.

The score is divided into three measures. The first measure is in 3/4 time, the second in 6/4, and the third in common time (C). The key signature has two flats (B-flat and E-flat).

Reigen

203

Kl.

Bkl.

S.

bit - ten? Heu - te die und

Klv.

*p*

Vln. i

*mp*

Vln. 2

*mp*

Vln. 3

*mp*

Vln. 4

*mp*

Vla.

*mp*

Vc.

*mp*

Kb.

*mf*

Reigen

206

Kl.   
 Bkl.

S.   
 mor - gen die, es ist doch ganz e - gal.

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.   
 3

Kb.   
 3

Reigen

209

The musical score is arranged in a standard orchestral format. At the top, the vocal line (S.) is written in a soprano clef with lyrics: "Heu - te die und mor - gen die, ir - gend - ei-ne trifft die". The instrumental parts include:

- Kl. (Clarinet):** Treble clef, playing a rhythmic melody of eighth and sixteenth notes.
- Bkl. (Bassoon):** Treble clef, playing a similar rhythmic pattern to the clarinet.
- Klv. (Piano):** Treble and Bass clefs, providing harmonic support with chords and arpeggios.
- Vln. i-4 (Violins):** Treble clefs, playing a rhythmic accompaniment.
- Vla. (Viola):** Alto clef, playing a rhythmic accompaniment.
- Vc. (Violoncello) and Kb. (Kontrabaß):** Bass clefs, playing a rhythmic accompaniment with triplets in the later measures.

The score is divided into three measures across the page.

Reigen

212

The musical score is arranged in a standard orchestral layout. At the top, the title 'Reigen' and page number '81' are centered. The score begins with a rehearsal mark '212'. The instruments are listed on the left: Kl. (Clarinet), Bkl. (Bass Clarinet), S. (Soprano), Klv. (Piano), Vln. i (Violin I), Vln. 2 (Violin II), Vln. 3 (Violin III), Vln. 4 (Violin IV), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The vocal line (S.) includes the lyrics: 'Wahl. Man will ja schließ-lich auch was vom Le-ben ha - ben!'. Dynamic markings include *mp* (mezzo-piano) for the Bkl., *mp* for Vln. 3, *mp* for Vln. 4, *mp* for Vla., *mf* (mezzo-forte) for Vc., and *mp* for Kb. The score is written in a key signature of two flats and a 3/4 time signature.

Reigen

215

This musical score is for a piece titled "Reigen" (No. 215). It features a vocal line and a full instrumental ensemble. The vocal part, marked with an 8-measure rest, consists of the lyrics "Ha! Ha! Ja! Ja! Ja...". The instrumental parts include Clarinet (Kl.), Bassoon (Bkl.), Piano (Klv.), Violin I (Vln. i), Violin II (Vln. 2), Violin III (Vln. 3), Violin IV (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of two flats and a 3/4 time signature. The vocal line is in treble clef, while the instrumental parts are in various clefs (treble and bass). The piano part includes chords and arpeggiated figures. The string parts feature rhythmic patterns and melodic lines. The woodwind parts have rests in the first two measures and enter in the third measure.



Reigen

218

Kl. Musical notation for Clarinet (Kl.) in G major, 3/4 time, measures 218-220.

Bkl. Musical notation for Bass Clarinet (Bkl.) in G major, 3/4 time, measures 218-220.

S. Heu - te die und mor - gen die, es ist doch ganz e -

Klv. *p* Musical notation for Piano accompaniment (Klv.) in G major, 3/4 time, measures 218-220.

Vln. i *mp* Musical notation for Violin 1 (Vln. i) in G major, 3/4 time, measures 218-220.

Vln. 2 *mp* Musical notation for Violin 2 (Vln. 2) in G major, 3/4 time, measures 218-220.

Vln. 3 *mp* Musical notation for Violin 3 (Vln. 3) in G major, 3/4 time, measures 218-220.

Vln. 4 *mp* Musical notation for Violin 4 (Vln. 4) in G major, 3/4 time, measures 218-220.

Vla. *mp* Musical notation for Viola (Vla.) in G major, 3/4 time, measures 218-220.

Vc. *mp* Musical notation for Violoncello (Vc.) in G major, 3/4 time, measures 218-220.

Kb. *mf* Musical notation for Kontrabaß (Kb.) in G major, 3/4 time, measures 218-220.

Reigen

221

Kl.

Bkl.

S.  
gal. Heu - te die und mor - gen die, ir-

Klv.

Vln. i

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

224

Musical score for 'Reigen' page 85, measures 224-226. The score includes parts for Kl. (Clarinete), Bkl. (Bassklarinete), S. (Sopran), Klv. (Klavierspiel), Vln. i (Violine I), Vln. 2 (Violine II), Vln. 3 (Violine III), Vln. 4 (Violine IV), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The lyrics for the vocal part are: - gend - ei-ne trifft die Wahl. Ja, ja! The score features various musical notations including rests, slurs, and dynamic markings such as *ff* (fortissimo) and *v* (accents). The key signature is B-flat major and the time signature is 4/4.

Reigen

227

Kl. *mf*

Bkl. *mf*

Klv. *mp* *p*

Vln. i *f* *mp*

Vln. 2 *f* *mp*

Vln. 3 *f* *mp*

Vln. 4 *f* *mp*

Vla. *f* *mp*

Vc. *mp* 3

Kb. *mf* 3

Reigen

230

This musical score is for a piece titled "Reigen" on page 87, starting at measure 230. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinete):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bkl. (Bassklarinete):** Treble clef, playing a supporting line with quarter and eighth notes.
- Klv. (Klavierspiel):** Treble and Bass clefs, playing chords and arpeggiated figures.
- Vln. i, 2, 3, 4 (Violen):** Treble clefs, playing a rhythmic pattern of eighth notes.
- Vla. (Viola):** Bass clef, playing a rhythmic pattern of eighth notes.
- Vc. (Viola da Gamba):** Bass clef, playing a melodic line with eighth notes and a triplet of sixteenth notes.
- Kb. (Kontrabaß):** Bass clef, playing a melodic line with eighth notes and a triplet of sixteenth notes.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. A "3" marking is present above the Vc. staff in the second measure of the system, indicating a triplet. The page number "87" is located in the top right corner, and the measure number "230" is at the top left of the first staff.

Reigen

233

Kl.

Bkl.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

235

The musical score is arranged in a system with seven staves. The top two staves are for Kl. (Clarinets) and Bkl. (Bassoons). The next two staves are for Klv. (Clavichord), with a treble and bass clef. The next four staves are for Vln. (Violins), numbered 1 through 4. The bottom three staves are for Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 3/4. The score includes dynamics such as *ff* (fortissimo) and articulation marks like accents and slurs. A measure number '235' is at the top left. A '6' is written above several sixteenth-note passages in the woodwind and string parts.

Zwischenspiel II

Presto

TACET

Kl.

TACET

Bkl.

TACET

Tpt.

Tri.

*f*

*l.v.*

Cel.

*f*

3

Vln. 1

*mf*

Vln. 2

*mf*

Vln. 3

*mf*

Vln. 4

*mf*

Vla.

*mf*

Vc.

*f*

Kb.

*f*



Reigen

7

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

12 **molto rit.**

Tri.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

a tempo

Reigen

16 l.v.

Tri.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

21

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*p*

Reigen

28 *f* *mf* *mf* *mf* *mf* *f* *f* 1.v.

32 *molto rit.* 1.v.

# Das Stubenmädchen und der junge Herr

[ Heißer Sommernachmittag, Der junge Herr liegt auf dem Diwan, raucht und liest. ]

Andante

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

- Kl. (Clarinete):** Starts with *mf*, then *p*, and ends with *ppp*. Includes a sixteenth-note triplet marked with a '6'.
- Bkl. (Bassklarinete):** Remains silent throughout.
- Tpt. (Trompete):** Remains silent throughout.
- g. T. (Glockenspieler):** Remains silent throughout.
- häng. Becken (Hängendes Becken):** Remains silent throughout.
- Tri. (Trommel):** Starts with *ppp* and *p* dynamics.
- Cel. (Cello):** Remains silent throughout.
- Vln. 1 (Violine I):** Starts with *p*, then *ppp*.
- Vln. 2 (Violine II):** Starts with *p*, then *ppp*.
- Vln. 3 (Violine III):** Starts with *p*, then *ppp*.
- Vln. 4 (Violine IV):** Remains silent throughout.
- Vla. (Viola):** Remains silent throughout.
- Vc. (Violoncello):** Remains silent throughout.
- Kb. (Kontrabaß):** Remains silent throughout.

Allegretto

Reigen

8 *l.v.*  
Tri. *mp*  
Cel. *p*  
Vln. 1 *pp*



14 *Andante*  
Tri.  
Cel.  
St. **STUBENMÄDCHEN**  
Vln. 1 *pp*  
Vln. 2 *pp*  
Vla. *pp*  
Vc. *pp*  
Bit-te schön, jun-ger

## Reigen

20

St. Herr? DER JUNGE HERR

j. H. Ma-rie, ja rich-tig, ich ha-be ge-läu - tet. Die Ja - lou-si -en...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

25

Cel.

j. H. — las-sen Sie sie bit-te her-un - ter. Es ist dann küh - ler.

Vln. 1

Vln. 2 *fp fp fp*

Vln. 3

Vln. 4

Vc.

Reigen

31 [ Er liest weiter. ]

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



[ Sie geht zum Fenster und lässt die Jalousien herunter. ]

39

Cel.

mf

Red.

St.

Der jun-ge Herr ist

j. H.

Jetzt sieht man a-ber gar nichts— mehr.—

Vln. 1

Vln. 2

Vln. 3

Vln. 4

pizz.

Reigen

[ Stubenmädchen geht ab. ]

42

Bkl.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

im-mer so flei-Big.

So, ist gut.

*p*

*p*

*p*

6

3

48

Bkl.

Tri.

Cel.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

[Der junge Herr klingelt wieder.]

Ma-rie, brin-gen Sie mir ein Glas

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*p*

*p*

*p*

*p*

3



# Reigen

54

j. H. *Was- ser-- A-ber lau-fen las-sen,..das es recht kalt ist.---*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3

Vln. 4

Vla.

Vc.



[ Stubenmädchen bringt ihm das Glas Wasser. Sie tritt zum Diwan. ]

61

Cel. *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

# Reigen

66

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

So, dan- ke-- Wie spät ist es denn? —

Fünf Uhr, jun-ger Herr.

73

[ Stubenmädchen geht ab. ]

Cel.

St.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

[Der junge Herr klingelt wieder.]

[Das Stubenmädchen erscheint mit einem Lächeln.]

Adagio

79

Tri.

Cel.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Sie, Ma-rie, \_\_\_\_\_ war

*p*

*p*

*p*

*p*

85

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vla.

Vc.

Nein, heu-te Vor - mit-tag war

heu-te Vor-mit-tag nicht der Dok-tor Schül-ler da?

*p*

3

Reigen

89

Cel.

St.  
nie-mand da. — A - ber ja! Das ist der

j. H.  
Ken-nen Sie ü-ber-haupt den Dok-tor Schül-ler?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.



92

St.  
gro-ße Herr mit dem schwar-zen Voll - bart. — [ entschlossen ]

j. H.  
Kom-men Sie her, Ma-

Vln. 1

Vln. 2

Vla.

Vc.

Reigen

95

Cel.

St.

j. H. Was ist

rie-- nur we-gen Ih-rer Blu-se. Kom-men Sie her, Ma - rie...

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Detailed description: This block contains the musical score for measures 95 to 100 of the piece 'Reigen'. It features a piano arrangement with a vocal line. The vocal line (j. H.) includes a triplet of eighth notes in measure 98. The piano accompaniment includes parts for Cello (Cel.), Violins 1, 2, and 3 (Vln. 1-3), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'rie-- nur we-gen Ih-rer Blu-se. Kom-men Sie her, Ma - rie...'. The word 'Was ist' is written above the vocal line in measure 100.

Poco più mosso

100

Tri.

Cel.

St. [ Fasst die Bluse an, wobei er das Stubenmädchen zu sich herabzieht. ]

mit mei-ner Blu- se?

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This block contains the musical score for measures 100 to 103 of the piece 'Poco più mosso'. It features a piano arrangement with a vocal line. The vocal line (St.) includes a triplet of eighth notes in measure 100. The piano accompaniment includes parts for Triangle (Tri.), Cello (Cel.), Violins 1 and 2 (Vln. 1-2), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'mit mei-ner Blu- se?'. A stage direction in brackets is written above the vocal line: '[ Fasst die Bluse an, wobei er das Stubenmädchen zu sich herabzieht. ]'. The tempo marking 'Poco più mosso' is centered above the score.

Reigen

Poco più mosso

Più mosso

104

Cel.

j. H. [ Er hat ihre Bluse geöffnet. ]

Blau? Das ist ein ganz schön - nes Blau... Sie

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

108

Cel.

j. H. [ Er küsst sie auf die Brust. ]

ha-ben ei-ne schön-ne wei-ße Haut, Ma - rie.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

114

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

mp

3

O... nein!

Das kann doch nicht weh tun... Weil

119

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

3

3

A-ber...

Sie seufzen! Warum seufzen Sie denn?

p

p

p

p

## Reigen

124

St. *Jun-ger Herr... wenn es drau-ßen läu - tet....*

Vln. 1

Vla.

Vc.

Kb.

130

St. *Es ist so hell... Jun-ger Herr... A-ber... Jun - ger Herr...*

Vln. 1

Vln. 4

Vla.

Vc.

Kb.

136

**Adagio** **A tempo**

St. *Herr Al - fred!*

j. H. *Vor mir brau-chen Sie sich nicht zu ge-nie - ren. Wenn man so hübsch ist.*

Vln. 1

Vln. 4

Vla.

Kb.



Reigen

Poco più mosso

140

St. 

j. H.   
Ma-chen Sie kei-ne sol-chen Ge-schich-ten\_\_ Ma-rie.\_\_\_\_ Wie ich neu-lich in der Nacht nach

Vln. 1 

Vln. 4 

Vla. 

Kb. 



Poco più mosso ancora

144

j. H.   
Haus ge-kom-men bin,\_\_\_\_ da\_\_\_\_ ist die Tür zu Ih-rem Zim-mer of-fen ge-we - sen...

Vln. 1 

Vln. 4 

Vla. 

Vc. 

Reigen

148

Cel.

j. H.

na... na...

Vln. 1

Vln. 2

Vln. 4

Vla.

Vc.



Poco più mosso ancora

Allegretto

accel.

152

Cel.

f 3

3

St.

A-ber, Herr Al-fred! Wenn es jetzt läu-tet...

j. H.

Macht man höchst-ens nicht auf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Kb.

Reigen

157

Andante

[ Es klingelt... ]

Andante appassionato

Musical score for Reigen, page 109, measures 157-160. The score includes parts for Kl., Bkl., Tpt., Cel., Vln. 1-4, Vla., Vc., and Kb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two sections: 'Andante' (measures 157-159) and 'Andante appassionato' (measure 160). Dynamics range from pp to mf. The 'Andante' section features a triplet in the Cello part. The 'Andante appassionato' section features more active melodic lines in the strings and woodwinds.

Reigen

162

Kl.

Bkl.

Tpt.

g. T.

häng. Becken

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*f*

Reigen

166

Kl.

Bkl.

Tpt.

g. T.

häng. Becken

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

170

The musical score for 'Reigen' starting at measure 170 features the following instruments and parts:

- Kl. (Clarinet):** Melodic line with eighth and sixteenth notes, including accents and slurs.
- Bkl. (Bass Clarinet):** Melodic line with eighth notes and slurs.
- Tpt. (Trumpet):** Melodic line with eighth notes and slurs.
- g. T. (Gong):** Percussion part with rhythmic patterns.
- häng. Becken (Cymbal):** Percussion part with rhythmic patterns.
- Cel. (Cello):** Harmonic accompaniment with chords and slurs.
- Vln. 1-4 (Violins):** Multiple melodic and harmonic lines, including a prominent sixteenth-note figure in Vln. 1.
- Vla. (Viola):** Melodic line with eighth notes and slurs.
- Vc. (Violoncello):** Melodic line with eighth notes and slurs.
- Kb. (Kontrabaß):** Melodic line with eighth notes and slurs.

Reigen

174

Kl.

Bkl.

Tpt.

g. T.

häng. Becken

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

molto rit. . . . .

Andante

177

Kl.

Bkl.

Tpt.

häng. Becken

Cel.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Don-ner-wet-ter... Am

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



Reigen

181

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Herr Al - fred...  
En-de hat der schonfrü-her ge-läu-tet, und wir ha-ben es nicht ge-merkt.

*p*

186

Cel.

St.

Vln. 1

Vla.

Vc.

Sie sind a- ber... nein...  
*molto rit.*

*p*

Reigen

192

Andante

[ Stubenmädchen geht ab und erscheint wieder. ]

Tri.

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 4

Vc.

197 Adagio

Cel.

St.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

201 Adagietto

[ zärtlich ]

St. 

j. H. 

rie,\_\_\_\_ ich ge-he jetzt ins Kaf-fee-haus.\_\_\_\_

Vln. 1 

Vln. 2 

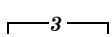
Vln. 3 

Vln. 4 


Vla. 

Vc. 

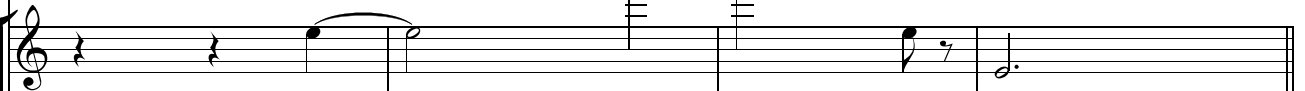


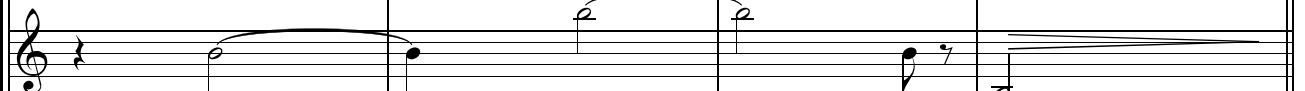
207 

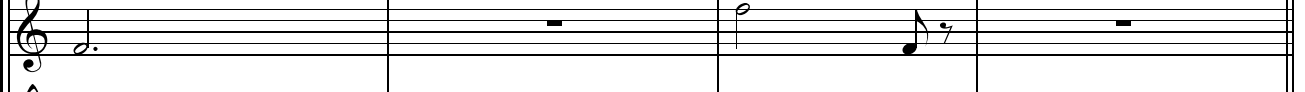
[ Der junge Herr geht ab. ]

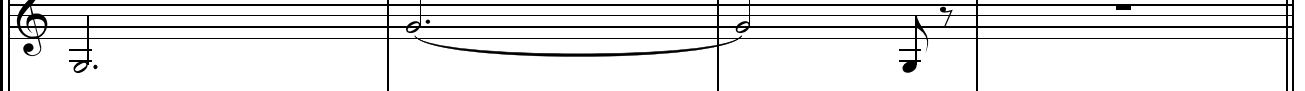
j. H. 


Wenn der Dok-tor Schül-ler kom-men soll-te\_ ich...\_ ich...\_ ich bin im Kaf-fee haus,


Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

# Reigen

211

**Allegretto**

[ Das Stubenmädchen nimmt eine Zigarre vom Rauchtisch und steckt sie ein. ]

Tri.

Cel.

j. H.

Vln. 1

Vln. 3



218

**Allegro**

[ Sie klingelt. ]

Tri.

Cel.

St.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*ppp < p <*

Reigen

224

Cel.

mf

St.  
mor - gen der, — al - le Män - ner wol - l'n nur das ei - ne. — Und

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

230

**molto rit.** . . .

Cel.

St.  
ha - ben sie es dann ge - habt, — bleibt man wie - der doch al -

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

A tempo

236

Tri. *mp*

Cel.

St. lei - ne. A-ber was bleibt mir auch an-ders ü-brig? Ich *a piacere*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a piece titled 'Reigen'. The page number is 120. The tempo is marked 'A tempo'. The score includes parts for Triangle (Tri.), Cello (Cel.), Soprano (St.), Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature has three sharps (F#, C#, G#). The Soprano part has lyrics in German: 'lei - ne. A-ber was bleibt mir auch an-ders ü-brig? Ich'. The music features various instruments with complex rhythmic patterns, including triplets and triplets marked 'a piacere'. The Triangle part starts with a rest and then has a single note. The Cello part has a complex rhythmic pattern. The Violins and Viola parts have melodic lines with triplets. The Violoncello and Double Bass parts have bass lines with triplets and other rhythmic figures.

Reigen

242

molto rit. . . .

A tempo

Cel.

St.  
kann doch nicht ein - fach nein sa - gen! Heu - te der und

Vln. 1  
*mp*

Vln. 2  
*p*  
arco

Vln. 3  
*p*

Vln. 4  
*p*

Vla.  
*mp*

Vc.  
*p*

Kb.

Reigen

248

The musical score is for a piece titled "Reigen" starting at measure 248. It features a vocal line and an orchestral accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line (St.) has the lyrics: "mor - gen der, a - ber ir - gend wann ist es ge - nug." The orchestral parts include Cello (Cel.), Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Cello part has rests in the first four measures and then plays a melodic line. The Violins 1-4 and Viola parts play a rhythmic accompaniment with various dynamics like *p* and accents. The Violoncello and Double Bass parts play a bass line, with the Double Bass marked *pizz.* and *mp*.



Reigen

254

Cel.

St.

Heu - te der und mor - gen der, es ist doch

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for the piece 'Reigen'. It features a vocal line and an orchestral accompaniment. The vocal line is in the soprano part, with lyrics in German: 'Heu - te der und mor - gen der, es ist doch'. The orchestration includes Cello (Cel.), Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line starts with a half note 'Heu', followed by a quarter note 'te', a half note 'der', and a quarter note 'und'. The instrumental parts provide harmonic support, with the strings playing a rhythmic pattern of eighth notes and quarter notes. The cello part has a few rests and a final chord. The viola part has a few notes and rests. The violoncello part has a few notes and rests. The kontrabaß part has a few notes and rests.

Reigen

molto rit. . . . . A tempo

259

l.v.

*mf*

Tri.

Cel.

St.

al - les Lug und Trug.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*p*

arco

*pp*

A page of a musical score for 'Reigen', page 124. The score is in G major (one sharp) and 3/4 time. It features a vocal line (St.) with the lyrics 'al - les Lug und Trug.' and an instrumental ensemble including Trumpet (Tri.), Cello (Cel.), Violins (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The tempo changes from 'molto rit.' to 'A tempo' at measure 259. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The instrumental parts provide harmonic support with various textures and dynamics. The Viola part has a dynamic marking of 'p' and the Double Bass part has 'arco' and 'pp' markings.

Andante

Zwischenspiel III

Kl. *mp*

Bkl. *mp*

Tpt.

Tamb. *mf* *mf*

Klv.

Vln. 1 TACET

Vln. 2 TACET

Vln. 3 TACET

Vln. 4 TACET

Vla. TACET

Vc. TACET

Kb. pizz.

Reigen

4

Musical score for measures 4-6. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Kl. (Clarinet), Bkl. (Bass Clarinet), Tamb. (Tambourine), Klv. (Piano), and Kb. (Cello/Double Bass). Measure 4 starts with a 4-measure rest for the Clarinet and Bass Clarinet. The Tambourine plays a triplet of eighth notes. The Piano has a complex chordal texture. The Cello/Double Bass plays a simple bass line. Measure 5 continues the patterns. Measure 6 features a 7-measure rest for the Clarinet and Bass Clarinet.



7

Musical score for measures 7-9. The instruments are Kl. (Clarinet), Bkl. (Bass Clarinet), Tamb. (Tambourine), Klv. (Piano), and Kb. (Cello/Double Bass). Measure 7 continues the patterns from the previous system. Measure 8 features a 3-measure rest for the Clarinet and Bass Clarinet. The Tambourine continues with triplets. The Piano has a complex texture. The Cello/Double Bass plays a simple bass line. Measure 9 features a 7-measure rest for the Clarinet and Bass Clarinet. The Tambourine ends with a triplet and a dynamic marking of *f* (forte).

Reigen

10

KL. *mp*

Bkl. *mf*

Tpt. *mp* mute

Tamb. 3

Klv.

Kb.

Detailed description: This system contains measures 10, 11, and 12. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The Clarinet (KL.) part starts with a mezzo-piano (*mp*) dynamic, playing a melodic line with a triplet of eighth notes in measure 11 and a quintuplet in measure 12. The Bassoon (Bkl.) part plays a rhythmic accompaniment of eighth notes, with a mezzo-forte (*mf*) dynamic. The Trumpet (Tpt.) part is marked *mp* and includes a 'mute' instruction. It features a melodic line with a triplet in measure 12. The Tambourine (Tamb.) part has a rhythmic pattern of eighth notes with triplets. The Piano (Klv.) part provides harmonic support with chords in the right hand and a single note in the left hand. The Double Bass (Kb.) part plays a simple bass line.

13

KL.

Bkl.

Tpt.

Tamb. 3

Klv.

Kb.

Detailed description: This system contains measures 13, 14, and 15. The key signature remains three sharps. The Clarinet (KL.) part continues its melodic line with a triplet in measure 13. The Bassoon (Bkl.) part continues its rhythmic accompaniment. The Trumpet (Tpt.) part has a long note in measure 13 and then rests. The Tambourine (Tamb.) part continues with its rhythmic pattern. The Piano (Klv.) part continues with harmonic support. The Double Bass (Kb.) part continues with its simple bass line.

Reigen

16

KL. Kl. Bkl. Tpt. Tamb. Klv. Kb.

This musical system covers measures 16, 17, and 18. It features six staves: Clarinet (Kl.), Bassoon (Bkl.), Trumpet (Tpt.), Tambourine (Tamb.), Piano (Klv.), and Cello/Double Bass (Kb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 16 shows the Clarinet and Bassoon with a dynamic marking of *f*. The Trumpet and Tambourine parts include triplet markings. The Piano part has a complex rhythmic pattern with triplets. The Cello/Double Bass part has a simple bass line.



19

KL. Kl. Bkl. Tpt. Tamb. Klv. Kb.

This musical system covers measures 19, 20, and 21. It features the same six staves as the previous system. Measure 19 shows the Clarinet and Bassoon with a dynamic marking of *f*. The Trumpet and Tambourine parts continue with triplet markings. The Piano part has a complex rhythmic pattern with triplets. The Cello/Double Bass part has a simple bass line.

Reigen

22

Kl.

Bkl.

Tpt.

Tamb.

Klv.

Kb.

24

Kl.

Bkl.

Tpt.

Tamb.

Klv.

Kb.

# Der junge Herr and die junge Frau

[ Abend. Ein mit banaler Eleganz möblierter Salon. Der junge Herr schenkt sich ein Glas Cognac ein. Er wartet ungeduldig. ]

## Allegretto

The musical score is arranged in a standard orchestral format. The woodwind section includes Clarinet (Kl.), Bassoon (Bkl.), and Trumpet (Tpt.). The brass section includes Kornett (k. T.) and Trompete (Tri.). Percussion includes Glocke (Glock.) and Viola (Vib.). The keyboard section includes Klavier (Klv.). The string section includes Violin I (Vln. 1), Violin II (Vln. 2), Violin III (Vln. 3), Violin IV (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into three measures. The first measure is in 2/2 time, the second in 3/2, and the third in 2/2. Dynamic markings include *mf*, *p*, and *mp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings also play a melodic line. The woodwinds have a sixteenth-note figure in the first measure.



Reigen

Andante

4

Kl.

Bkl.

Tpt.

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vc. arco

*mf*

6

9

[ Es klingelt. ]

[ Die junge Frau tritt ein, dicht verschleiert. ]

**Adagio**

Bkl.

Tri.

Glock.

j. F.

Klv.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*f*

*mf*

*pp*

3

DIE JUNGE FRAU

Al - fred --

Reigen

13

Bkl.

Vib.

j. F.

Al - fred! **DER JUNGE HERR**

j. H.

Kom-men Sie, gnä-di-ge Frau Kom-men Sie, Frau

Klv.

Vln. 1

Vln. 2

**accel.** . . . . . **Andante**

16

j. F.

Al- fred! Al- fred! Al - fred! Wo bin ich ei-gent-lich?\_

j. H.

Em - ma... Bei mir.

Klv.

*mf*

Vln. 1

*mf*

Vln. 2

*pp*  
arco

Vln. 3

*pp*  
arco

Vln. 4

*pp*  
pizz.

Vla.

arco

Reigen

20 Poco più mosso

j. F. Al - fred! Die - ses Haus ist schreck - lich! Schreck - lich! Ich

Klv. 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. pizz.

22

j. F. bin zwei Her-ren auf der Trep-pe be-geg - net. Al - fred!

Klv. p 6

Vln. 1

Vln. 2 pizz.

Vln. 3 pizz.

Vln. 4 arco

Vla.

Vc.

Reigen

24

j. F.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Glock.

j. H.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

30

j. H. Schlei - - er! Ih-ren Hut le-gen Sie doch we-nigs-tens

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

32

j. F. Was fällt Ih-nen ein, Al-fred? Al-fred? Fünf Mi-nu-ten... Län-ger

j. H.

Klv. ab. \_\_\_\_\_

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

36

Bkl.

j. F.

nicht.... Al - fred... Fünf Mi-nu- ten...

j. H.

Al-so den Schlei-er....

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

6

40

j. H.

Ich wer - de Sie doch we-nigs-tens se - hen dür - fen.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Kb.

*p*

Reigen

43

Glock.

j. F.

Al- fred... Al- fred... Ha-ben Sie

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*mf*

47

j. F.

mich denn lieb, Al - fred?

j. H.

Em- ma -- Sie fra-gen mich!

Klv.

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

Reigen

51

Bkl. *6*

j. F.

j. H.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Ich bin tod-mü-de. Al-fred? Al - fred?

56

j. F.

j. H.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

So schön wa-ren Sie noch nie. Al - lein mit Ihn- en -- Em - ma --



# Reigen

[ Er kniet neben ihr nieder und bedeckt beide Hände mit Küssen. ]

60

Bkl.

j. H.

Em - ma!

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Reigen

[ Er lässt seinen Kopf auf ihren Schoß sinken. ]

63

j. H. *Em - ma!*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. *mp*

Vc. *mp*

Kb. *mp*

68 *rit.*

j. F. *Sie ha-ben mir ver-spro-chen, brav\_\_ zu sein. Und jetzt -- a-*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vc. *mp*

Reigen

73 Allegretto

Glock.

j. F.

j. H.

Klv.

Vln. 1

Vln. 2

Vc.

*mf*

*pp* *mf*

dieu -- Die fünf Mi-nu - ten sind längst vor-bei. O Gott,  
Noch nicht ei - ne!

76

Glock.

j. F.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*mf*

Al-fred, wa-rum ha-ben Sie mich da-zu ver - lei - tet. Wa-rum?

Reigen

Meno mosso

79

j. F. 

j. H. 

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vla. 

Vc. 

*mf*

Glock. 

j. F. 

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

*mp*

**Adagio**

*pp* *mp*

Reigen

Poco più mosso

88

Glock.

j. F.

grei - fe mich sel-ber nicht.

j. H.

Em- ma... Soll ich Ih-nen et-was sa-gen, Em- ma?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

91

Glock.

[ Die junge Frau seufzt tief auf. ]

j. H.

Ich weiß jetzt erst, was Glück ist.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*pp*

Reigen

Poco più mosso

95

Glock.

j. F.

Al-fred, Al-fred, was ma-chen Sie aus mir!

j. H.

Sa-gen Sie, Em - ma,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Kb.

98

j. F.

Ei-nen Trop- fen... Jetzt.

j. H.

wol-len Sie nicht ein Glas Co-gnac\_\_ trin - ken?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

Poco più mosso

102

Glock. *mp*

j. F.  
wer-de ich Sie et-was fra-gen, Al - fred. — War in die - sen Räu - men schon je - mals

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *mp*

105

Glock. *mp*

j. F.  
ei - ne an-de-re Frau? — Ei - ne an-de-re Frau? —

j. H. *mp* A-ber

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *mp*

Reigen

108

Bkl. *pp*

j. F.

j. H.

Al-so Sie ha-ben... wie soll ich...

Em-ma -- die-ses Haus steht\_ schon zwan-zig Jah-re!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.



112

j. F.

Es ist bes-ser wenn ich nicht fra-ge, sonst müs-ste ich\_ vor Scham in die Er-de sin-ken.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



Reigen

115

j. H. Em - ma... Wenn Sie sich schä - men, hier zu sein -- so ge - hen Sie lie - ber...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

118

**Allegro**  
[ sie bei der Hand fassend ]

j. F. Ja, das wer - de ich auch tun.

j. H. Em - ma, ich bin nicht wie die

Klv. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

Reigen

121



Bkl.

*mp*

j. H.

an - de - ren jun - gen Leu - te, die den Hof ma - chen kön -

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

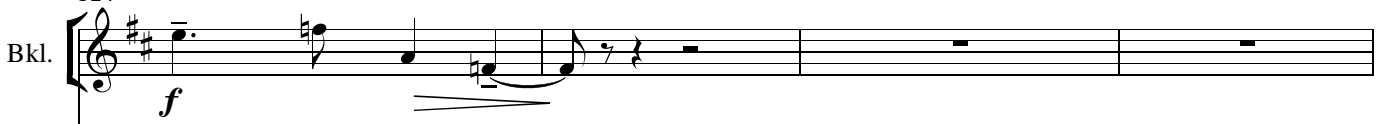
Kb.

Detailed description: This page of a musical score for 'Reigen' (No. 121) features seven staves. The top staff is for Bassoon (Bkl.) in treble clef with a key signature of one sharp (F#), starting with a rest and then playing a melodic line marked *mp*. The second staff is for the first voice (j. H.) in bass clef, with lyrics 'an - de - ren jun - gen Leu - te, die den Hof ma - chen kön -'. It includes two triplet markings over the first six notes. The third staff is for the piano (Klv.) in grand staff, with a complex arpeggiated accompaniment. The remaining five staves are for the string section: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The string parts provide harmonic support with various melodic and rhythmic patterns.

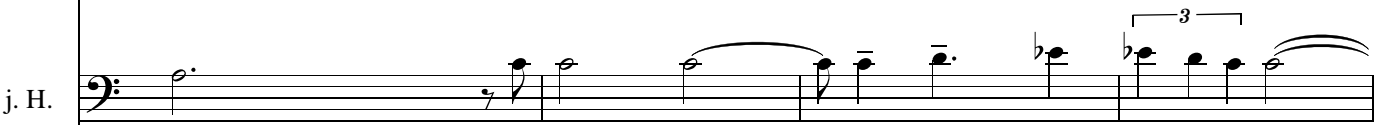
Reigen

124

Bkl. *f*

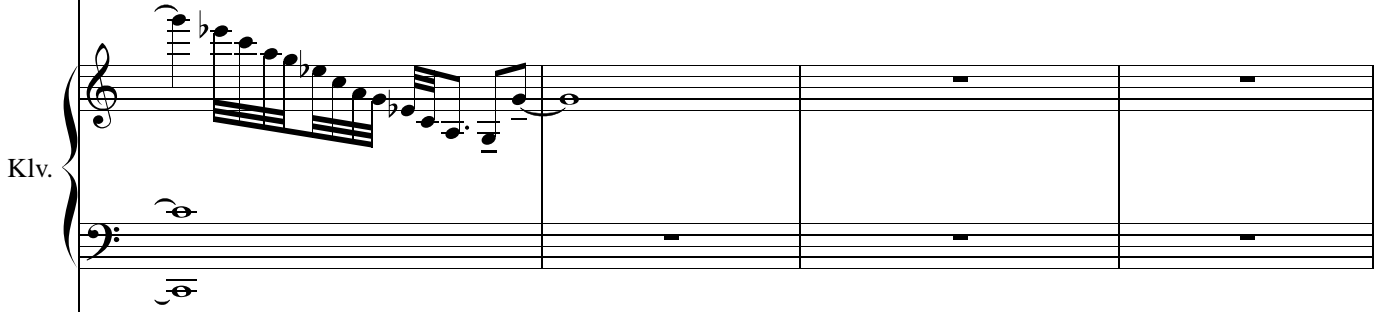


j. H.



nen -- und Sie sind nicht wie die an - de - ren Frau -

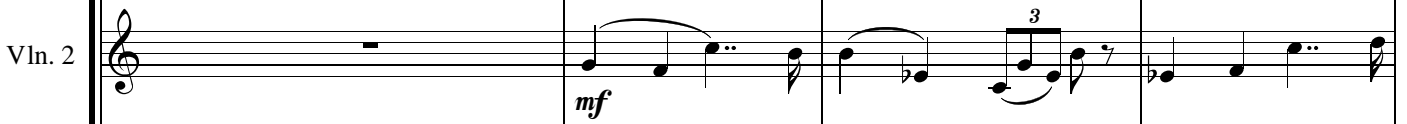
Klv.



Vln. 1 *mf*



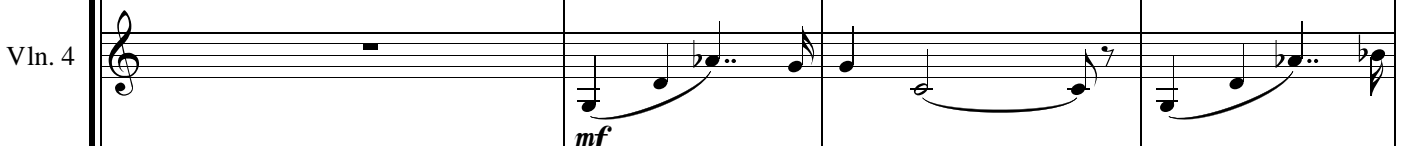
Vln. 2 *mf*



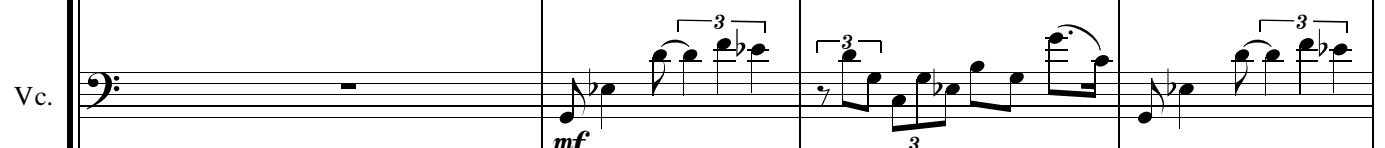
Vln. 3 *mf*



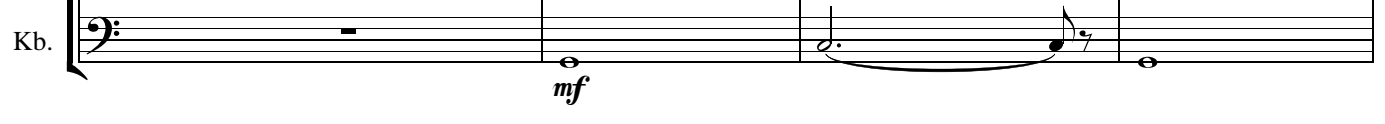
Vln. 4 *mf*



Vc. *mf*



Kb. *mf*



Requidagio

128

j. F.

Wo-her wis-sen Sie das?

j. H.

- en. Ich weiß, Sie sind un-glück-lich.

Klv.

*mp*

Vln. 1

*mp*

Vln. 2

*mp*

Vln. 3

*mp*

Vln. 4

*mp*

Vc.

3

Kb.

Reigen

132 [erfreut]

Allegro

j. F.

Ja. Ja!

j. H.

Es gibt nur ein Glück -- ei-nen Men - schen fin - den,

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

Reigen

135

j. H. *p.*

von dem man ge - liebt wird -- Das Le - ben ist so kurz.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

139

[ Nestelt ihr die Taille auf. ]

j. F.

j. H. Du zer-reißt mir

Komm, komm, du ein-zi-ge...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

143 rit. . . . . Adagio

j. F. al - les. \_\_\_\_\_

j. H. \_\_\_\_\_

Vln. 1 Du hast kein Mie - der an?

Vln. 2 \_\_\_\_\_

Vln. 3 \_\_\_\_\_

Vln. 4 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Kb. \_\_\_\_\_

146 accel. . . . .

j. F. Ich tra-ge nie\_ ein Mie - der. Komm, komm! Al - fred! Al - fred!

j. H. \_\_\_\_\_

Vln. 1 Em - ma! Em - ma! \_\_\_\_\_

Vln. 2 \_\_\_\_\_

Vln. 3 \_\_\_\_\_

Vln. 4 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Kb. \_\_\_\_\_

Reigen

149 Allegretto ma non troppo

This page of the musical score, numbered 154, contains measures 149 through 152. The title of the piece is "Reigen" and the tempo is "Allegretto ma non troppo". The score is written for a full orchestra and includes the following parts: Clarinet (Kl.), Bass Clarinet (Bkl.), Trumpet (Tpt.), Kornett (k. T.), Piano (Klv.), Violin I (Vln. 1), Violin II (Vln. 2), Violin III (Vln. 3), Violin IV (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is one sharp (F#) and the time signature is 6/8. The dynamics for all parts are marked as forte (f). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is arranged in a standard orchestral layout with staves grouped by instrument family.



Reigen

153

This musical score is for the piece 'Reigen' and is page 155 of a larger work. It begins at measure 153. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef with a key signature of one sharp (F#). The first staff has a melodic line with eighth and sixteenth notes, while the second staff provides harmonic support.
- Bkl. (Bassoons):** One staff in treble clef with a key signature of one sharp, mirroring the upper woodwinds.
- Tpt. (Trumpets):** One staff in treble clef with a key signature of one sharp, playing a melodic line.
- k. T. (Kettledrum):** One staff in percussion clef, featuring a rhythmic pattern of eighth and sixteenth notes with accents.
- Klv. (Piano):** Two staves, treble and bass clef, with a key signature of one sharp. The piano part features a complex texture with chords and moving lines.
- Vln. 1-4 (Violins):** Four staves in treble clef with a key signature of one sharp. Violins 1 and 2 play a rhythmic pattern of eighth notes, while Violins 3 and 4 play a more melodic line.
- Vla. (Viola):** One staff in alto clef with a key signature of one sharp, playing a melodic line.
- Vc. (Violoncello):** One staff in bass clef with a key signature of one sharp, playing a melodic line.
- Kb. (Kontrabaß):** One staff in bass clef with a key signature of one sharp, providing a low-frequency accompaniment.

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, beams, slurs, and accents. The overall style is characteristic of late 19th or early 20th-century orchestral music.

Reigen

158

This musical score page, numbered 156, features the title "Reigen" and a rehearsal mark of 158. The score is arranged for a full orchestra and includes the following parts:

- Kl.** (Clarinet): Melodic line in the upper register.
- Bkl.** (Bass Clarinet): Melodic line in the lower register.
- Tpt.** (Trumpet): Melodic line with a dynamic marking of  $\underline{\underline{f}}$  in the final measure.
- k. T.** (Kettentrommel): Rhythmic accompaniment with accents.
- Klv.** (Klavier): Piano accompaniment with chords and arpeggiated figures.
- Vln. 1, 2, 3, 4** (Violins): Violin parts with various rhythmic patterns.
- Vla.** (Viola): Viola part with a similar rhythmic pattern to the violins.
- Vc.** (Violoncello): Cello part with a simple harmonic line.
- Kb.** (Kontrabaß): Double bass part with a simple harmonic line.

The score is written in a key signature of two sharps (D major) and a 3/4 time signature. The music spans four measures, with the rehearsal mark 158 starting at the beginning of the first measure.

Reigen

162

This musical score page, titled "Reigen" and numbered 157, covers measures 162 to 165. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves in G major, featuring eighth-note patterns and slurs.
- Bkl. (Bassoons):** Two staves in G major, mirroring the clarinet parts with eighth-note patterns.
- Tpt. (Trumpets):** Two staves, mostly resting with some eighth-note entries.
- k. T. (Kettledrums):** A single staff with a complex rhythmic pattern of eighth and sixteenth notes.
- Klv. (Klavierspiel):** Piano and Cello parts, with the piano part featuring chords and the cello part playing a rhythmic accompaniment.
- Vln. 1-4 (Violins):** Four staves, with the first and second violins playing eighth-note patterns and the third and fourth violins playing more melodic lines.
- Vla. (Viola):** A single staff with a rhythmic accompaniment.
- Vc. (Violoncello):** A single staff with a rhythmic accompaniment.
- Kb. (Kontrabass):** A single staff with a rhythmic accompaniment.

The score is written in G major and 2/4 time. It features various musical notations such as slurs, accents, and dynamic markings.

# Reigen

## Poco più mosso

166

**Bkl.** *sf* *p*

**k. T.**

**j. F.** Mein Al - fred-- Ah, bei dir ist der Him- mel.

**j. H.** Em - ma-- Ah, bei dir ist der Him- mel. Em - ma!

**Klv.** *p* *sf* *p*

**Vln. 1** *mp*

**Vln. 2** *mf*

**Vln. 3** *p* *mf*

**Vln. 4** *p* *mf*

**Vla.** *p* *sf*

**Vc.** *subito p* *sf*

**Kb.** *sf*

Poco più mosso

171

Glock.

j. F.

A - ber jetzt muß ich wirk - lich fort. Was soll ich denn nur sa - gen? Zu

j. H.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

175

j. F.  
Hau-se wird man si-cher schon auf mich war - ten....

Klv.

Vln. 1  
pizz. arco

Vln. 2  
pizz. arco pizz. mp

Vln. 3  
pizz. arco pizz. mp

Vln. 4  
pizz. arco pizz. mp

Vla.  
pizz. arco

Vc.

179

j. H.  
Wann seh' ich dich denn wie - der?

Klv.

Vln. 1  
arco

Vln. 2  
arco

Vln. 3  
arco

Vln. 4  
arco

Vla.

Reigen

182

k. T. *p* *f*

j. F.  
Nie.

j. H.  
Em - ma! Hast du mich denn nicht mehr lieb? Em - ma!

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. *f*

Vc. *f* arco

Kb. *f*

Reigen  
rit.

186

Glock.

j. F.   
E-ben da-rum. Wenn wir uns zu-fäl-lig wie-der in Ge-sell-schaft be-geg-nen--

Vln. 1   
*p*

Vln. 2   
*p*

Vln. 3   
*p*

Vln. 4   
*p*

Vla.   
*p*

Vc.   
*p*

Kb.   
*p*

189 *p* **Adagietto**

Glock.

j. F.   
wie wird das jetzt nur sein?

j. H.

Vln. 1   
*mp* Du bist ja mor-gen si-cher auch bei

Vln. 2   
*mp*

Vln. 3   
*mp*

Vln. 4   
*mp*

Vc.   
*mf* *mp*



Reigen

192

Glock. *mp*

j. F. Ja. Du auch?

j. H. Lob-hei - mers?\_ Al-so mor-gen bei

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. *pizz.* *mf* *mp*

Kb.

Detailed description: This is a page of a musical score for a piece titled 'Reigen'. The page number is 163, and the rehearsal mark is 192. The score includes parts for Glockenspiel, two vocalists (j. F. and j. H.), Piano (Klv.), four Violins (Vln. 1-4), Viola (Vc.), and Double Bass (Kb.). The vocal parts have lyrics in German. The Glockenspiel part starts with a melodic line marked *mp*. The vocalists enter in the second measure. The piano accompaniment features a sixteenth-note triplet in the right hand and a sixteenth-note pair in the left hand. The string section includes various textures, such as a sixteenth-note triplet in the first violin and a sixteenth-note pair in the second violin. The viola part has a sixteenth-note triplet, and the cello part has a sixteenth-note pair. The double bass part has a sixteenth-note pair. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Reigen

195

Glock.

j. F.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Nein, nein.... ich sage ab.

Lob-hei-mer, das ist schön. — Al-so mor-gen bei Lob-hei mersund

pizz.

3

3

3

3



198

j. F.

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Leb wohl... Wa -

ü-ber-mor-gen in mei-nen Ar - men. —

arco

3

molto rit. . . . .

Andante

201

Glock.

j. F.   
rum hab' ich dich so lieb! Wenn ich wie-der Men-schen auf der Trep-pe be-geg-ne,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

204

j. F.   
trifft mich der Schlag. [ Sie geht ]

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

arco

arco

Reigen

208

sotto voce

j. H.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Al - so

pizz.

*mf*

pizz.

*mf*

Poco più mosso

211

*mf*

Allegro

j. H.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

jetzt hab'ich ein Ver-hält-nis mit ei-ner an - stän-di-gen Frau.

*mp*

*f*

*mf*

*mf*

pizz.

arco

Reigen

214

Meno mosso

Vib. *mp* *mp*

j. H. Lie - be ist ü - ber - haupt kein Pro-

Klv.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *pizz.* *arco* *mf*

Vln. 4

Vla. *arco* *mf*

Vc. *mp* *pizz.*

Kb. *mp*

Reigen

220

Vib.

j. H.

blem, ich find sie so wun-der-bar und an - ge-nehm. Ich

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

arco

225

Vib.

j. H.

nehm' die Frau-en,nehm' die Frau-en, so wie ich will, bei mir hal - ten sie

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

pizz.

Reigen

231

Vib.

j. H.

al - le still. Die Lie - be! Die Frau - en! Die

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



237

Vib.

j. H.

Lie - be! Die Frau - en!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

arco

Reigen

243

Poco più mosso

Vib. *mp*

j. H.

Ich hab' Glück bei den Frau - en, ich hab' Glück, weil ich so

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb. *pizz.*

*mp*

Vib.

j. H.

stür-misch und so lei-den-schaft-lich bin. Ich brauch' nur ei-ne an zu-schau-en, Ich brauch' nur

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



Reigen

Poco più mosso

255

Vib.

j. H.

ei - ne, und schon schmilzt sie da - hin Die Lie - be!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Vib.

j. H.

Die Frau - en! Die Lie - be!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

265

accel.

Vib. *mf*

j. H.

Die Frau - en! Lie - bel!

Klv. *mf* *ff*

Vln. 1 *f*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Zwischenspiel IV

Allegro

Presto

The musical score is arranged in a standard orchestral format. The woodwind section includes Clarinet (Kl.), Bass Clarinet (Bkl.), Trumpet (Tpt.), and Keyboard Percussion (Klv.). The percussion section includes Gong/Tam-tam (g. T.) and Tambourine (Tamb.). The string section includes Violins 1-4 (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into two sections: 'Allegro' and 'Presto'. The 'Allegro' section starts with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The 'Presto' section begins with a double bar line and continues in the same time signature and key signature. Dynamics include *fp* (fortissimo piano), *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte). The string section is marked 'TACET' for the first part of the 'Allegro' section. The Kontrabaß part includes a 'pizz.' (pizzicato) marking. The woodwinds and percussion parts feature various rhythmic patterns and articulations, including accents and slurs.

Reigen

6

1.

Kl.

Bkl.

Tpt.

g. T.

Tamb.

Klv.

Kb.

11

2.

mf

mf

mf

6

Kl.

Bkl.

Tpt.

Tamb.

Klv.

Kb.

Reigen

17

Musical score for measures 17-22. The score is for a woodwind and percussion ensemble. The instruments are Kl. (Clarinet), Bkl. (Bass Clarinet), Tpt. (Trumpet), Tamb. (Tambourine), Klv. (Piano), and Kb. (Cello/Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking *mf* is present for the woodwinds. The woodwinds play a melodic line with eighth and quarter notes, often beamed together. The Tambourine has a rhythmic pattern of eighth notes with accents. The Piano provides harmonic support with chords and arpeggios. The Cello/Double Bass plays a steady eighth-note bass line.

23

Musical score for measures 23-28. The score continues for the same instruments as the previous system. The key signature and time signature remain the same. The woodwinds continue their melodic line, with some measures featuring slurs and ties. The Tambourine maintains its rhythmic pattern. The Piano part becomes more active, featuring eighth-note arpeggios and chords. The Cello/Double Bass continues with its eighth-note bass line.

Reigen

29

Musical score for measures 29-31. The score is for a woodwind and string ensemble. The instruments are Kl. (Clarinet), Bkl. (Bassoon), Tpt. (Trumpet), Tamb. (Tambourine), Klv. (Piano), and Kb. (Cello/Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part features a complex rhythmic pattern with sixteenth notes and a melodic line in the right hand.

32

Musical score for measures 32-35. The score is for a woodwind and string ensemble. The instruments are Kl. (Clarinet), Bkl. (Bassoon), Tpt. (Trumpet), g. T. (Gong/Tam-tam), Tamb. (Tambourine), Klv. (Piano), and Kb. (Cello/Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part features a complex rhythmic pattern with sixteenth notes and a melodic line in the right hand. The score includes dynamic markings such as *f* and *mf*.

# Die junge Frau and der Ehemann

[ Ein Schlafzimmer. Die Frau liegt im Bett und liest ]

**Allegretto**

**rit.** . . . . .

**A tempo**

[ Der Gatte tritt ein. ]

Musical score for Klavier (Kl.) and Violinen (Vln. 1-4). The Klavier part features a piano introduction with a *pp* dynamic and a *p* dynamic section. The Violinen parts are marked *p* and feature a melodic line with a triplet of eighth notes.

Musical score for vocal parts and strings. The vocal parts are labeled "DIE JUNGE FRAU" and "DER GATTE". The lyrics are: "Du ar-bei-test nicht mehr?" and "Nein. Ich bin zu mü - de. Und". The string parts include Violinen 1-4 and Viola (Vla.), with dynamics *p* and *pizz.* (pizzicato).

Andante ma non troppo

rit. . . . .

11

G. *8*  
 au-ßer-dem hab' ich an mei - nem Schreib-tisch plötz-lich Seh-n-sucht nach dir be-kom-men.

Klv. *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *p*

Vla. *p*



14

j. F.  
 Wirk-lich? Was hast du denn? Man könn-te es

G. *8*  
 Nichts, mein Kind. Ver-lobt bin ich in dich!

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4 *arco*



Reigen

18

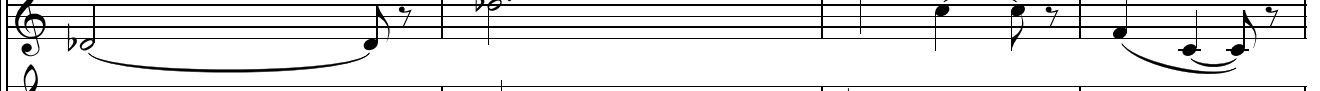
j. F.   
manch-mal fast ver-ges-sen. Wa-rum?—

G.   
Man muß es so-gar manch-mal ver - ges-sen. Weil die

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

22

Andante

j. F. 

G.   
E-he sonst et-was Un-voll-kom-men-es wä-re. Das ist mir zu hoch. Glau - be mir -- es ist so...

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Reigen

26

G.  $\frac{8}{8}$  Hät-ten wir in den fünf Jah-ren, die wir jetzt mit-ein-an-der ver - hei-ra-tet sind, nicht

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *mf*

Vla.



30

G.  $\frac{8}{8}$  manch-mal ver-ges-sen, daß wir in-ein-an-der ver-liebt sind-- wir wä-ren es wohl gar nicht

rit. . . . . A tempo

Klv.

Vln. 1 *mf* 3

Vln. 2 *mf* 3

Vln. 3 *mf* 3

Vln. 4

Vla.

Reigen

33

G. *8* *3*  
mehr. Hät-te ich mich von An-fang an mei-ner Lei-den-schaft für dich

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

37 **Meno mosso** *rit.*  
wil-len-los hin - ge - ge - ben, es wä-re uns ge-gan-gen wie den Mil-lio-nen von an-de-ren

G. *8* *3* *3* *3*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

Andante

40

j. F. 

G. 

Klv. 

Vln. 1 

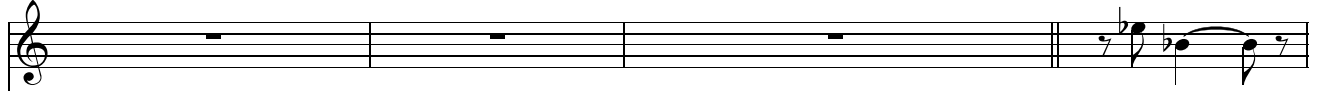
Vln. 2 


Vln. 3 


Vln. 4 


Vc. 


45 **molto rit.** ..... **A tempo**


j. F. 


G. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vc. 

49

j. F. scheint al-so wie-der ei-ne Freund-schafts-pe-ri-o-de zu sein? — Wenn es

G. Es dürf-te so sein...

Klv.

Vln. 1

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

54 *molto rit.* . . . . . *A tempo*

j. F. a- ber... bei mir an-ders wä - re? Du bist ja das

G. Es ist bei dir nicht an-ders. —

Klv. *p*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*

# Reigen

58

j. F.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Das ist a-ber  
klüg-ste und ent-zü-ckend-ste We-sen, das es gibt, mein Kind.

62

j. F.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

nett wie du den Hof ma-chen kannst-- von Zeit zu Zeit.

Reigen

66

G.  $\frac{8}{8}$

Für ei-nen Mann, der sich ein biß - chen\_ in der Welt um-ge - se-hen hat-- komm,

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

70

G.  $\frac{8}{8}$

leg den Kopf an mei-ne Schul-ter-- be-deu-tet die E - he ei-gent-lich et-was viel Ge-

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

### Reigen

73

G. *mf*

heim-nis-vol-ler - es als für euch jun - ge Mäd-chen aus gu - ter Fa-mi-lie. Denn wir sind

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.



77

G. *mf*

ganz ver-wirrt und un-si-cher ge - wor - den durch die viel-fa-chen Er - leb - nis - se, die wir not-ge-

Vln. 1

Vln. 2

Vln. 3

Vla.



80

G. *drun-gen vor der E-he durch-zu-ma-chen ha-ben. Was sind das schließ-lich für Ge-schö-pfe, auf die wir*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

84

j. F.

G. *an - ge-wie-sen sind! Ja, was sind das für Ge - schöp - fe? Sei froh, mein Kind, daß du*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

88

G. *mf*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

nie ei-nen Ein-blick in die se Ver-hält-nis-se er-hal ten hast. Es sind ü-bri-gens meist recht be



92

j. F.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Mit-leid Das kommt mir da gar nicht recht an-geb-racht vor.

dau - erns-wer-te We - sen.

96

G. Sie ver-die-nen es. Ihr-jun-gen Mäd-chen aus gu-ter Fa-mi-lie, ihr kennt ja das Elend nicht, das die

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

100

j. F.

G. So ver-kau-fen sich denn al -  
meis-ten von die-sen ar-men Ge-schöp-fen der Sün-de in die Ar-me treibt.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

# Reigen

105

j. F.

G. *-le?*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Das möch-te ich nicht sa - gen. Ich mein' ja auch nicht nur das ma - te - ri - el - le E - lend.

109

j. F.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

A-ber wa - rum sind die zu be - dau - ern?

A-ber es gibt auch ein sitt - li - ches E - lend. \_

Reigen

113

j. F. *3*  
De-nen geht's ja ganz gut.

G. *3*  
Du hast son-der-ba-re An-sich-ten, - mein Kind.

Vln. 1 *3*

Vln. 2 *3*

Vln. 3 *3*

Vln. 4 *3*

Vla. *3*

117

G. *3* *3*  
Du darfst nicht ver-ges-sen, daß sol-che We-sen im-mer tie-fer und tie-fer fal-len...

Vln. 1 *3*

Vln. 2 *3*

Vln. 3 *3*

Vln. 4 *3*

Vla. *3*

Reigen

120

Vib. *mp*

j. F. *mp*  
Of-fen-bar fällt es sich ganz an - ge-nehm... Ich

G. *mp*  
Wie kannst du so re-den, Em - ma!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

124

j. F.  
hab's ja auch nur so ge-sagt. Es ist so nett, wenn du so von die-sen Geschöp-fen er - zählst.

Vln. 1

Vln. 2

Vln. 3

Vln. 4  
*pizz.* *arco*

Vla.

Reigen

129

j. F.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Schau, ich hab' dich schon frü-her im-mer ge-be-ten, daß du mir  
Was fällt dir den ein?\_

*mp*

134

j. F.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

aus dei-ner Ju-gend et-was er-zäh-len sollst.  
Wa-rum in-te-res-siert dich denn das?

Reigen

137

j. F. *Bist du denn nicht mein Mann? Und ist das nicht ge - ra - de - zu ei - ne Un - ge - rech - tig - keit,*

Vln. 1 *mf* <sup>3</sup>

Vln. 2 *mf* <sup>3</sup>

Vln. 3 *mp*

Vln. 4 *mp*

Vla. *mp*

140

j. F. *daß ich von dei - ner Ver - gan - gen - heit gar nichts weiß? —*

G. *Ge - nug, Em - ma... das ist ja wie ei - ne Ent -*

Vln. 1 *mf* <sup>3</sup>

Vln. 2 *mf* <sup>3</sup>

Vln. 3 *mp* <sup>3</sup>

Vln. 4 *mp* <sup>pizz.</sup> <sup>3</sup>

Vla. *mp* <sup>3</sup>



Reigen

144 rit. . . . . 3

j. F. A-ber ei-ne Fra-ge musst du mir be-ant-wor-ten... sonst... ist's nichts mit den Flit-ter-wo-chen.

G. weih - ung. —

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4 arco

Vla.

148 A tempo

j. F. Frei-lich

G. Du hast ei-ne Art, zu re-den... — denk doch, daß du Mut-ter bist... —

Klv.

Vln. 1

Vln. 2 pp

Vln. 3 pp

Vln. 4 pp

Vla. pp

Vc. pp

Reigen

153

j. F. *bin ich das... a-ber ich möch-te auch dei-ne Ge-lieb-te sein. Al- so-- zu -erst mei-ne Fra-ge. War*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. *mp*

Vc.

158

j. F. *ei-ne ver-hei ra-te-te Frau un ter ihn - en? —*

G. *Wie kommst du auf die-se Fra ge? Ist*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

162

j. F.

G.   
Wie— kann ich das mit Be-stimmt-heit  
un-ter-dei-nen Freun-din-nen viel-leicht ei-ne sol-che Frau?—

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

165

Vib.

j. F.

G.   
sa-gen?   
Hat dir viel-leicht ein-mal ei-ne dei-ner Freun-din-nen et-was ge-stan-den?   
Nein.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen  
molto rit. . . . . A tempo

169

Vib.

j. F.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



174

G.

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

178

Vib.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

dacht hast, kein ta-del-lo-ses Le-ben zu füh-ren. Oft su-chen ge-ra-de sol-che Frau-en die Ge

182

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

mf 3

mf 3

mp

mp

mp

sell-schaft von an-stän-di-gen Frau-en.... aus ei-nem.... wie soll ich sa-gen... ge-wis-sen Heim-weh

## Reigen

186

G.  3

nach der Tu-gend. Denn daß die-se Frau-en ei-gent-lich sehr un-glück-lich sind, das kannst du mir

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 



190

j. F. 

G.  3

glau-ben. Wa-rum? Em-ma! Wie kannst du denn nur fra-gen? Stell dir vor, was die - se

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Reigen

194

G. *8*  
Frau-en für ei-ne E-xis-tenz füh-ren! Voll Lü-ge, Tü-cke, Ge-mein-heit und Ge-fah-ren.—

Vln. 1  
*3* *3*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

198

j. F. Da hast du schon recht. Ver-

G. Sie be-zah-len das biss-chen Glück....

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *mp*

# Reigen

203

j. F. gnü - gen. Et was

G. Wie kommst du da-rauf, das Ver-gnü-gen zu nen-nen?

Klv.

Vln. 1 *f* <sup>6</sup> *subito mp*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*



207

j. F. muß es doch sein! Sonst tä-ten sie's ja nicht.

G. Nichts ist es... ein Rausch...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.



Reigen

212

j. F. *Ein Rausch. Al- so... du hast das ein-mal mit-ge - macht.*

G. *Ja, Em-ma. Es ist mei-ne*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

218

j. F. *Wer ist's? Kenn' ich Sie? A-ber Karl!\_*

G. *trau-rig-ste Er-in-ne-rung. Ich bit-te dich, frag nicht.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

222

j. F. *3*

G. Kenn' ich Sie? *3* Sie ist tot. Es klingt fast lä-cher-lich, a-ber ich *8va* *3*

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

226

Bkl. *molto rit.* *pp* *mp* *A tempo*

j. F.

G. *parlando* Hast du sie sehr ge-lobt? ha-be die Emp-fin-dung, daß al-le die-se Frau-en jung ster - ben.

Vln. 3


Vln. 4


Vla.


Vc.


Reigen


231

G.  Lüg-ne-rin-nen liebt man nicht. Ein Rausch... Al-les das ist lang vor - bei... Ge - liebt hab' ich nur ei-ne--

Vln. 3 

Vln. 4 

Vla. 

Vc. 



236

G.  \_ das bist du. Man liebt nur, wo Rein-heit und Wahr-heit ist. Wa-

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

240

Vib. *mp*

G. *8* rum hab' ich dich nicht schon als Kind ge-kannt? Ich glau be, dann hätt' ich an de-re ü-ber-haupt nicht

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb. *pizz.*

244

accel. . . . .

Allegretto ma non troppo

The musical score consists of the following parts and staves:

- Kl. (Clarinets):** Treble clef, key signature of one sharp (F#). Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mp* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Bkl. (Bass Clarinet):** Treble clef, key signature of one sharp (F#). Measure 244 has a whole rest. Measure 245 has a whole rest. Measure 246 has a whole rest. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Tpt. (Trumpet):** Treble clef, key signature of one sharp (F#). Measure 244 has a whole rest. Measure 245 has a whole rest. Measure 246 has a whole rest. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vib. (Vibraphone):** Treble clef. Measure 244 has a whole rest. Measure 245 has a whole rest. Measure 246 has a whole rest. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- j. F. (Soprano):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a whole rest.
- G. (Tenor):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a whole rest.
- Klv. (Piano):** Grand staff (treble and bass clefs). Measure 244 has a whole rest. Measure 245 has a whole rest. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *mf* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vln. 1 (Violin I):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vln. 2 (Violin II):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vln. 3 (Violin III):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vln. 4 (Violin IV):** Treble clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vla. (Viola):** Alto clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Vc. (Violoncello):** Bass clef. Measure 244 has a whole rest. Measure 245 has a half note G4 with a *mf* dynamic. Measure 246 has a half note G4 with a *mf* dynamic. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.
- Kb. (Kontrabaß):** Bass clef. Measure 244 has a whole rest. Measure 245 has a whole rest. Measure 246 has a whole rest. Measure 247 has a half note G4 with a *f* dynamic. Measure 248 has a half note G4 with a *f* dynamic.

Lyrics for the voice parts:

Karl! Karl! Karl!

Frau-en an-ge-se-hen. Und schön bist du! Oh, komm...

Reigen

248

Kl.

Bkl.

Tpt.

Vib.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

252

Musical score for 'Reigen' featuring the following instruments and parts:

- Kl.** (Clarinet): Treble clef, melodic line with slurs and accents.
- Bkl.** (Bass Clarinet): Treble clef, melodic line with slurs and accents.
- Tpt.** (Trumpet): Treble clef, melodic line with slurs and accents.
- Vib.** (Vibraphone): Treble clef, melodic line with slurs and accents.
- Klv.** (Piano): Grand staff (treble and bass clefs), accompaniment with chords and melodic lines.
- Vln. 1, 2, 3, 4** (Violins): Treble clef, melodic lines with slurs and accents. Dynamic marking *f* is present.
- Vla.** (Viola): Bass clef, melodic line with slurs and accents. Dynamic marking *f* is present.
- Vc.** (Violoncello): Bass clef, melodic line with slurs and accents. Dynamic marking *f* is present.
- Kb.** (Kontrabaß): Bass clef, melodic line with slurs and accents. Dynamic marking *f* is present. Includes the instruction *pizz.* (pizzicato).

Reigen

256

This musical score is for the piece 'Reigen' and is page 210 of a larger work, starting at measure 256. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef with a key signature of one sharp (F#). The first staff has a treble clef, and the second has an alto clef.
- Bkl. (Bassoons):** One staff in treble clef with a key signature of one sharp (F#).
- Tpt. (Trumpets):** One staff in treble clef with a key signature of one sharp (F#).
- Vib. (Vibraphone):** One staff in treble clef with a key signature of one sharp (F#).
- Klv. (Piano):** Two staves, both in treble clef with a key signature of one sharp (F#).
- Vln. 1-4 (Violins):** Four staves, all in treble clef with a key signature of one sharp (F#).
- Vla. (Viola):** One staff in alto clef with a key signature of one sharp (F#).
- Vc. (Violoncello):** One staff in bass clef with a key signature of one sharp (F#).
- Kb. (Kontrabaß):** One staff in bass clef with a key signature of one sharp (F#).

The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. A forte (*f*) dynamic is indicated at the end of the section for the Viola, Violoncello, and Kontrabaß parts.



Reigen

261

This musical score is for the piece 'Reigen' and spans measures 261 to 264. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinet):** Treble clef, playing a melodic line with slurs and accents.
- Bkl. (Bass Clarinet):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Tpt. (Trumpet):** Treble clef, playing a melodic line with slurs.
- Vib. (Vibraphone):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Klv. (Piano):** Grand staff (treble and bass clefs), playing a complex rhythmic accompaniment.
- Vln. 1-4 (Violins):** Treble clef, playing a melodic line with slurs and accents.
- Vla. (Viola):** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** Bass clef, playing a melodic line with slurs and accents.
- Kb. (Kontrabaß):** Bass clef, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat signs.

## Reigen

266 Andante

j. F. 

G. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

Weißt du, wo - ran ich jetzt den - ken muß? An Ve - ne - dig.... Ja...  
Wo - ran, mein Schatz? Die ers - te Nacht....

271 

G. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

So lieb hast du mich heut. Wenn du im - mer...  
Nun, was wär' denn, wenn ich

Reigen

275

j. F. *3*  
Dann wüßt' ich e - ben im - mer, — daß du mich lieb hast.

G. *8*  
im mer...? Du mußt es a-ber auch so

Vln. 1 *3 3* *mp*

Vln. 2 *3 3 3* *mp*

Vln. 3 *3 3 3* *mp*

Vln. 4 *3 3* *mp*

Vla. *mf*

Vc.

278

G. *3 3 3*  
wis - sen. Man ist nicht im-mer der lie-ben-de Mann, man muß auch zu-wei-len hin-aus ins

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

282

G. *8* *3* *3* *3*  
 feind-li - che Le - ben, muß kämp-fen und stre - ben! Das ver-giß nie, mein Kind!

Vln. 1 *3* *subito p*

Vln. 2 *3* *subito p*

Vln. 3 *3* *subito p*

Vln. 4 *3* *subito p*

Vla. *3* *subito p*

**molto rit.** . . . . .

285

G. *8* *3* *3* *3* *3*  
 Al-les\_ hat\_ sei-ne Zeit\_ in der E- he.... Und jetzt.... gu-te

Vln. 1 *3* *3* *3* *3*

Vln. 2 *p* *3*

Vln. 3 *p* *3*

Vln. 4 *p* *3*

Vla. *3*

Vc. *arco* *3*

Largo Reigen

290 - - - - -

Vib. *p*

j. F. [ Er schläft ein. ] Frei- lich! Gu- te Nacht.

G. Nacht, mein Kind...

Vln. 1 *pp* *pp*

Vln. 2 *pp* *pp*

Vln. 3

Vln. 4

Vc.

294 [ Sie steht auf. ] **Meno mosso**

j. F. Ein Rausch.... Ach, mein Al - fred...

Klv. *p*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vln. 3 *p* *pp*

Vln. 4 *p* *pp*

Vc. *p* *pp*

*p* arco

Reigen

298 Allegro

j. F. Män - ner spre - chen oft von Treu - e, a - ber ich glau - be

Klv. *p*

Vln. 4 *p* *p* *simile*

Vla. *p* *p* *simile*

Vc. *p* *p* *simile*

Kb. pizz. *p*

303 rit. *3*

j. F. ih - nen kein Wort. Denn Lie - be ist Rausch und im - mer das

Klv.

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

308

**A tempo**

j. F. Neu - e, Treu - e ist nur ein Zau-ber-wort. Ein Zau - ber-wort...

Klv.

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

313

j. F. Sie hat ih-ren Mann be - tro - gen, er hat sie

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

318

j. F. im - mer schon be - lo - gen. Sie hat mit ihm

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

323 rit. - - - A tempo

j. F. et - was, und er mit ihr. Treu - e steht nur auf dem Pa -

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



Reigen

328

Meno mosso

j. F. pier. Ei - ne Frau darf doch kein Ver - hält - nis ha - ben,

Klv.

Vln. 2

Vln. 3

Vln. 4 pizz.

Vla.

Vc.

Kb.

332

j. F. kann mir mal je - mand sa - gen wa - rum? Was die Ge-

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

336

j. F. *sell - schaft im - mer so re - det, das ist mirwirk - lich zu dumm. —*

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb. *arco*

341 **A tempo**

j. F. *Män - ner spre - chen oft von Treu - e, a - ber ich glau - be*

Klv. *p*

Vln. 2 *p*

Vln. 3 *p arco*

Vln. 4 *p*

Vla. *p*

Vc. *p*

Kb. *p pizz. mp*

Reigen

rit. 221

346

j. F. ih - nen kein Wort. Denn Lie-be ist Rausch und im-mer das

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

351 A tempo

j. F. Neu - e, Treu - e ist nur ein Zau-ber-wort. Ein Zau - ber-wort...

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

rit. -----

356

Vib. *mp* *pp*

j. F.  
Treu-e ist nur ein Zau - ber - wort.

Klv. *pp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Zwischenspiel V

Allegretto

The musical score is for a five-measure interlude in 3/4 time, marked *Allegretto*. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Kl. (Clarinet):** Melodic line with slurs and accents.
- Bkl. (Bass Clarinet):** Similar melodic line to the Clarinet.
- Tpt. (Trumpet):** Melodic line with the instruction "Harmon mute".
- kl. Tr. (Cymbal):** Rhythmic pattern of eighth notes with triplets, marked *mf*.
- Klv. (Klavier/Piano):** Bass line with slurs and accents, marked *f*.
- Vln. i-4 (Violins):** Four staves with identical melodic lines.
- Vla. (Viola):** Melodic line with slurs and accents.
- Vc. (Violoncello):** Melodic line with slurs and accents.
- Kb. (Kontrabaß):** Bass line with triplets and slurs, marked *f* and *pizz.*

Reigen

6

The musical score for 'Reigen' is arranged for a full orchestra. It begins at measure 6. The instruments and their parts are as follows:

- Kl. (Clarinets):** Two staves, both playing a melodic line with eighth notes and slurs.
- Bkl. (Bassoons):** One staff, playing a similar melodic line to the clarinets.
- Tpt. (Trumpets):** One staff, playing a melodic line with eighth notes and slurs.
- kl. Tr. (Cymbals):** One staff, featuring triplet patterns of eighth notes and a dynamic marking of *mp* (mezzo-piano).
- Klv. (Klavierspiel - Piano):** Two staves, mostly silent with some chordal accompaniment in the later measures.
- Vln. i-4 (Violins):** Four staves, all playing a melodic line with eighth notes and slurs.
- Vla. (Viola):** One staff, playing a melodic line with eighth notes and slurs.
- Vc. (Violoncello):** One staff, playing a melodic line with eighth notes and slurs.
- Kb. (Kontrabaß):** One staff, playing a bass line with triplet patterns of eighth notes.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4.

Reigen

11

This musical score is for the piece "Reigen" and is page 225 of a larger work. It features a variety of instruments and includes several performance markings. The score is organized into systems, with a double bar line at the top of the first system. The instruments are: Kl. (Clarinet), Bkl. (Bass Clarinet), Tpt. (Trumpet), kl. Tr. (Keyboard Percussion), Klv. (Klavier/Piano), Vln. 1-4 (Violins), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß/Double Bass). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes dynamic markings such as *mf* and *f*, and articulation markings like accents and slurs. The keyboard part (Klv.) has a specific texture in the first two measures, followed by rests. The string parts (Vln. 1-4, Vla., Vc., Kb.) play a melodic line with some triplet figures. The woodwind parts (Kl., Bkl., Tpt.) play a similar melodic line with some rests. The percussion part (kl. Tr.) has a rhythmic pattern. The score is written in a standard musical notation style with a clean, professional layout.





Reigen

20

Kl.

Bkl.

Tpt.

kl. Tr.

Klv.

8va

Vln. i

*subito p*

Vln. 2

*subito p*

Vln. 3

*subito p*

Vln. 4

*subito p*

Vla.

*subito p*

Vc.

*subito p*

Kb.

3

# Der Gatte und das süße Mädcl

[ Ein Cabinet ]

**Allegro**

Kl.   
 Bkl.   
 Tpt.   
 Mar.   
 s. M. [ Das süße Mädcl isst weiter. ]   
 G. **DER GATTE**   
 Schmeckt's?\_\_ Mmm?   
*f p*   
 Vln. 1 *mp*   
 Vln. 2 *mp*   
 Vln. 3 *mp*   
 Vln. 4 *mp*   
 Vla.   
 Vc. *mp*   
 Kb.

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It begins in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The vocal line, labeled 'DER GATTE', enters in the third measure with the lyrics 'Schmeckt's?' and 'Mmm?'. The piano accompaniment features a dynamic range from *f* to *p*. The string section (Violins 1-4, Viola, and Cello) provides harmonic support with a *mp* dynamic. The woodwinds and brass are mostly silent, indicated by rests. The score includes a 6/4 time signature change in the final section.

Reigen

DAS SÜßE MÄDEL

5

s. M. 

G. 

Willst du noch ein Bai - ser?

Nein, ich hab'



Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vc. 

9 **Più mosso**

s. M. 

G. 

schon zu - viel ge - ges - sen.

Du hast kei-nen

*p*

*mp*

*mp*

*mp*

*mp*

*mp*



Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vc. 

Reigen

14

s. M. 3

G. 8

Wein mehr. Mmm?

Nein... A-ber schau-en Sie, —

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

18

s. M.

G. 3

ich lass' ihn ja eh ste- hen.

Schon — wie-der sagst du Sie. Du

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

*mp*

Reigen

molto rit.

A tempo

23

G. *8* *3* sollst du sa - gen. *3* Komm, setz dich zu mir. — Ei-nen Kuß möcht' ich

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *mp*

26

[ Sie gibt ihm einen Kuß. ]

molto rit.

s. M.

G. *8*

ha - ben. — Sie sind... o par-don,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

A tempo

30

s. M. *du\_\_bist ein ke-cker Mensch. Du musst dir ei-gent-lich was Schö-nes von mir\_\_den - ken.\_*

Vln. 1 *p pp*

Vln. 2 *p pp*

Vln. 3 *p pp*

Vln. 4 *p pp*

Vc. *p*

34

**Meno mosso**

s. M. *Daß ich gleich so mit Ih - nen ins cham-bre se-pa-rée\_*

G. *Wa-rum. denn?\_*

Vln. 1 *p pp*

Vln. 2 *p pp*

Vln. 3 *p pp*

Vln. 4 *p pp*

Vc. *mp pp*

Reigen

39 **molto rit.** . . . . . **A tempo**

s. M. *3*

*p*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *mp*

42 **Largo**

s. M. *3*  
bit - ten. Und schließ - lich, was ist denn da - bei?

G. *8*  
Ja, was ist denn da - bei?\_

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

46 **Tempo primo** [ Er umschlingt das süße Mädel und zieht sie an seine Seite. ]

G. 

Vln. 1  *mp*

Vln. 2  *mp*

Vln. 3  *mp*

Vln. 4  *mp*  
pizz.

Vla.  *mf*



50 **Andante**

s. M. 

G.  *mp*  
Jetzt sag ein- mal... Du hast mich schon frü-her be - merkt?

Vln. 1  *mp*

Vln. 2  *mp*

Vln. 3  *mp*

Vln. 4  *mp*

Vla.  *mp*



54

s. M. *stra - ße. Ja.*

G. *Nicht heu-te. Ich mei-ne ges-tern, wie ich dir nach-ge-gan-gen*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*

Vc. *p*

59

Meno mosso

Mar.

s. M. *Mir ge-hen vie-le nach. [ Küsst sie heftig. ]*

G. *bin. Das kann ich mir den-ken.*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*

Vc. *p*

Reigen

64

G. *8* *3* *3* *3* *3*  
 Dei-ne Lip-pen schme-cken so süß. Das ha-ben dir schon vie-le ge-sagt Wie

*mp*

Vln. 1 *3*

Vln. 2 *3*

Vln. 3

Vln. 4

Vc.

68

s. M.

G. *8* *3*  
 Rat ein-mal.  
 vie-le ha-ben dei-nen Mund schon ge-küsst? Al-so ich schät-ze.... Zwan-zig.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

molto rit. . . . . Andante

73

s. M. *Wa-rum nicht gleich hun-dert? Ei-ne, die sich auf der Stra- ße an - re - den lässt und*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

76

s. M. *gleich ins cham-bre se - pa-rée mit - geht!*

G. *Seidoch nicht so kin-disch. Wir sind doch in ei-nem Gast-haus.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

80 **Più mosso**

**molto rit.**

G. 
  
Je-den Mo-ment könn-te der Kell-ner her-ein-kom-men-- da ist doch wirk lich nichts da-

Vln. 1

Vln. 2 
  
*mp* arco

Vln. 3

Vln. 4

Vla. 
  
*mf* pizz.



84 **Adagio**

s. M. 
  
Das hab' ich mir auch ge-dacht.

G. 
  
bei. Warst du ein-mal schon in

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

89

s. M.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

arco

mp

ei-nem cham-bre se-pa-rée? Mit ei-nem Ge-lieb - ten? A - ber ich hab'

93

s. M.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

kei-nen Ge-lieb-ten. Schon seit ei-nem hal-ben Jahr. Wa - rum sind Sie so neu-gie-rig?

Reigen

accel. . . . .

97

Mar.

s. M.

G. Wa- rum? Ich bin neu-gie-rig, weil ich dich lieb hab'. Er-zäh-le mir

Vln. 1

Vln. 2

Vln. 4

Vla.

Vc.

101 - - - - -

Andante

s. M. Na, ein Mann halt. Ein biss- chen ähn-lich hat er dir ge-

G. al- so, wer es ge- we- sen ist..

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vln. 3 *p* *mp*

Vln. 4 *p* *mp*

Vla. *p*

105

s. M.

G.

se - hen.

Al - so da - rum hast du dich von mir an - re - den las - sen. Jetzt weiß ich wirk - lich nicht, ob

Vln. 1

Vln. 2

Vln. 3

Vln. 4

108 *rit.* .....

s. M.

G.

Ich an dei - ner Stel - le wür - de mich freu - en.

ich mich freu - en o - der är - gern soll.

*molto rit.* .....

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

111 **Andante** [ Langer, heißer Kuß. Sie will aufstehen. ] **accel.**

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vln. 3 *p* *mf*

Vln. 4 *p*

115 **Allegretto**

s. M. Es wird Zeit nach Haus zu

G. Wa-rum gehst du fort von mir?\_

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vln. 3 *pp* *mf*

Vln. 4 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*



Reigen

Più mosso

119

s. M. ge hen. Was mei-ne Mut-ter wohl sa-gen wird. —

G. Du wohnt bei dei-ner Mut-ter? Und was

*mf*

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vln. 3 *pizz.*

Vln. 4

Vla.

122 Andante

Mar.

s. M. Na, im The-a-ter werd' ich halt ge-we-sen sein.

G. [ Küsst sie und wird zärtlicher ]

sagt du denn, wenn du so spät nach Haus kommst? Und

*mp*

Vln. 1 *arco*

Vln. 2 *p*

Vln. 3 *p* *arco*

Reigen

125

Mar.

s. M.

Was fragst du mich denn so aus?

G.

glaubt sie das?

Bist du süß?

Vln. 1

Vln. 2

Vln. 3

Vln. 4



130

molto rit.

G.

Du er-in-nerst mich auch an je-man-den....

Na, halt an mei-ne Ju-gend.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

134 Allegro

s. M.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Mar.

s. M.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Wie alt bist du denn? Ich weiß ja nicht ein-mal,

Komm, trink, mein Kind!

*f p*

*mp*

*mp*

*mp*

*mp*

139

*mf*

— wie du heißt.

Karl. — Wie alt bist du? — Acht - zehn? —

*pp*

*mf*

*mf*

*p*

*p*

Reigen

Meno mosso

143

Mar.

s. M.

G.

Neun-zehn. Und du bist un-ge - fähr drei - ßig?

Ei-ni - ges\_\_ da-rü - ber.

*pp*

*mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

s. M.

G.

146

*rit.*

Allegretto

*molto rit.*

Du, in dem Wein muss et - was drin ge-we - sen sein.

Re-den wir nicht da-von.

*mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

149

Allegro

Mar. s. M. G. 

Mir dreht sich al-les. So halt dich fest an mir...an

pp mp

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vc. mp

153

[ Er drückt sie an sich und wird immer zärtlicher. Sie wehrt sich kaum. Er legt seinen Kopf in ihren Schoß. ]

G. 

mir. 3 Das ist

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vc. 3

Reigen

Andante

158

Mar.

s. M.

G.

an - ge - neh - m... Oh.....

Was machst du denn? In dem Wein muß was drin ge - we - sen

*mf* *mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

*mf*

162

Mar.

s. M.

sein-- so schläf - rig... A - ber Karl... Und wenn je - mand... her - ein - kommt... Der

*pp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

166

accel. . . . .

The musical score is arranged in a standard orchestral format. At the top, the title 'Reigen' and page number '249' are centered. The score begins at measure 166. The instruments listed on the left are Kl. (Clarinets), Bkl. (Bassoons), Tpt. (Trumpets), Mar. (Mandolins), s. M. (Saxophones), G. (Guitar), Vln. 1-4 (Violins), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The vocal line (G.) includes the lyrics: 'Kell-ner. ...kommt sein Leb- tag... kein Kell-ner her-ein...'. The score features a key signature change from D major to B-flat major and a time signature change from 4/4 to 6/8. Dynamics include *mp*, *f*, *fp*, and *mf*. An 'accel.' marking is present at the top right. The score concludes with a double bar line.

Reigen

Allegretto

169

Musical score for Reigen, Allegretto, page 250. The score includes parts for Kl., Bkl., Tpt., Mar., Piano (8va), Vln. 1-4, Vla., Vc., and Kb. with various musical notations and dynamics.

**Kl.** (Clarinet): Treble clef, melodic line with eighth-note patterns.

**Bkl.** (Bass Clarinet): Treble clef, accompaniment with eighth-note patterns.

**Tpt.** (Trumpet): Treble clef, melodic line with eighth-note patterns.

**Mar.** (Mandolin): Treble clef, melodic line with eighth-note patterns, dynamic *f*.

**Piano**: Treble and Bass clefs, accompaniment with eighth-note patterns, dynamic *f*. Includes an *8va* (octave) marking for the treble part.

**Vln. 1-4** (Violins): Treble clef, melodic lines with eighth-note patterns, dynamic *f*.

**Vla.** (Viola): Bass clef, melodic line with eighth-note patterns, dynamic *f*.

**Vc.** (Violoncello): Bass clef, accompaniment with eighth-note patterns, dynamic *f*.

**Kb.** (Kontrabaß): Bass clef, accompaniment with eighth-note patterns, dynamic *f*, *pizz.* (pizzicato).



Reigen

174

This page of a musical score, titled "Reigen", contains measures 174 through 177. The score is arranged in a standard orchestral format with the following parts from top to bottom: Clarinet (Kl.), Bass Clarinet (Bkl.), Trumpet (Tpt.), Mellophone (Mar.), an 8va part (likely a second Clarinet), Violins 1 and 2 (Vln. 1, 2), Violins 3 and 4 (Vln. 3, 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The 8va part is enclosed in a dashed box. The page number "251" is in the top right corner, and the measure number "174" is in the top left corner.

Reigen

178

Kl.

Bkl.

Tpt.

Mar.

8va

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

181

Kl.

Bkl.

Tpt.

Mar.

8va

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*f*

Reigen

rit. . . . .

Allegretto

185

Mar. Musical notation for Maracas. It starts with a treble clef and a key signature of three flats. The piece begins with a *p* dynamic. The notation includes quarter notes, eighth notes, and a triplet of eighth notes. There are dynamic markings *p* and *mp*.

s. M. Musical notation for Soprano (s. M.). It starts with a treble clef and a key signature of three flats. The piece begins with a *p* dynamic. The notation includes quarter notes and a triplet of eighth notes. There is a dynamic marking *mp* and the text "In dem".

Musical notation for Piano. It consists of two staves, treble and bass clef, with a grand staff bracket. The piece begins with a *p* dynamic. The notation includes chords, quarter notes, and eighth notes. There are dynamic markings *p* and *mp*.

Vln. 1 Musical notation for Violin 1 (Vln. 1). It starts with a treble clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp*.

Vln. 2 Musical notation for Violin 2 (Vln. 2). It starts with a treble clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp* and *p*.

Vln. 3 Musical notation for Violin 3 (Vln. 3). It starts with a treble clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp* and *p*.

Vln. 4 Musical notation for Violin 4 (Vln. 4). It starts with a treble clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp* and *pp*.

Vla. Musical notation for Viola (Vla.). It starts with an alto clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp* and *pp*.

Vc. Musical notation for Violoncello (Vc.). It starts with a bass clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes eighth notes and quarter notes. There is a dynamic marking *pp* and *pp*.

Kb. Musical notation for Kontrabaß (Kb.). It starts with a bass clef and a key signature of three flats. The piece begins with a *pp* dynamic. The notation includes quarter notes and eighth notes. There is a dynamic marking *pp*.

191

s. M. *3*  
Wein muß was drin ge-we-sen sein... Sonst...

G. *3* *3*  
Wa-rumschiebst du denn al-les auf den Wein? Glaubst du,

Vln. 1 *p*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

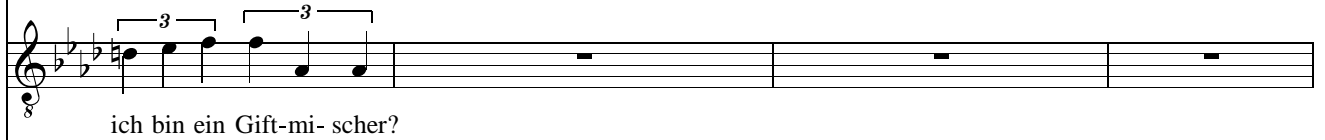
Reigen

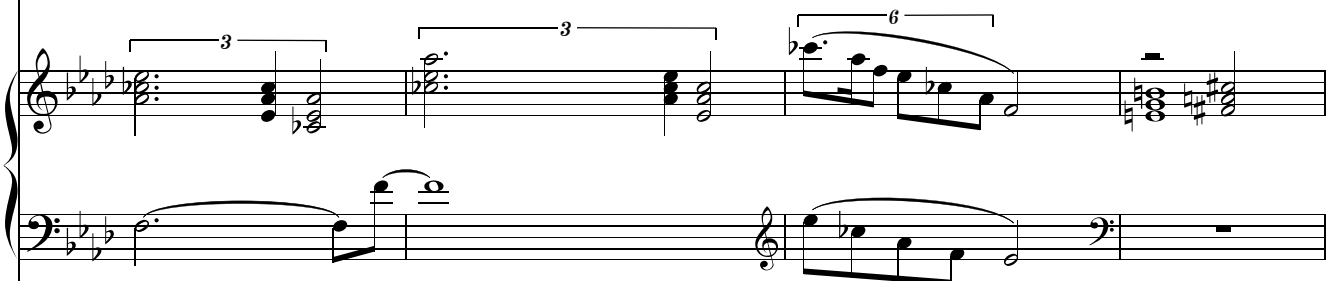
195


Mar. 

*mf*

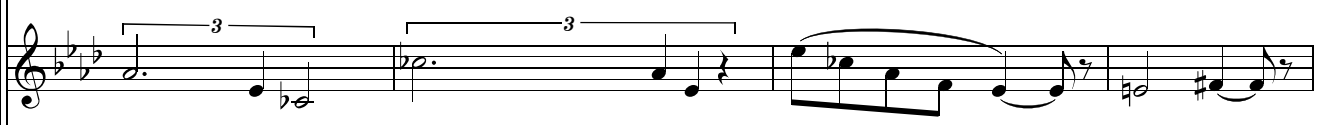
s. M.   
Ich ver-steh's halt nicht. Wir ken-nen uns doch erst seit... Du, ich

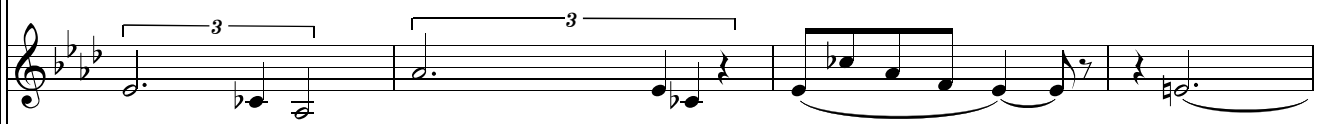
G.   
ich bin ein Gift-mi-scher?




Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Reigen

199

s. M. bin nicht so.... Du...

G. Ja-- was machst du dir denn da für Sor-gen. Ich

*mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

203

s. M. Ich ha-be mich halt g'-

G. glau-be gar nichts Schlech-tes von dir.

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*pp*

Reigen

rit. . . . . Adagio

206

s. M.

G. schämt.  
Da-zu liegt gar kein Grund vor. Um so mehr als ich dich an dei - nen ers-ten Ge-lieb-ten er-

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc.

G. in - ne-re. Weißt du, wie spät es ist? Halb zwölf.

Vln. 1 3

Vln. 2 3

Vln. 3 3

Vln. 4 3

Vc. 3



Reigen

212

s. M. Willst du mich wirk-lich schon nach Hau-seschi-cken? Du bist a-ber

G. Ja, du hast doch frü - her selbst--

*mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

215

s. M. wie aus-ge-wech-selt. Was hab' ich dir denn ge-tan? Willst du... bald wie-der mit

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

## Reigen

218

s. M. 

Wei nicht.

G. 

mir hier her.... o-der wo-an-ders Al-so wann? Ich mcht' dich nur vor

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 



220

s. M. 

Du bist kein Wie-ner?

G. 

al-lem auf-klä-ren, dass ich nicht in Wien le-be. Wie-ner bin ich schon. A-ber ich

Vln. 1 

*pizz.*  
*mf* *mp*

Vln. 2 

*pizz.*  
*mf* *mp*

Vln. 3 

*pizz.*  
*mf* *mp*

Vln. 4 

*ff* *mp*

Reigen

rit. . . . .

223

s. M. *rit.*

G. Du bist ver-hei-ra-tet, wie?  
le-be in Graz. Wie kommst du denn da-rauf?

Vln. 1 *mf*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. *mp*

Più mosso

accel. . . . .

225

quasi parlando

s. M. *accel.*

G. Wenn ei-ner sagt, er le-be nicht in Wien und hat nicht im mer Zeit--  
Und duhast gar kein schlech-tes Ge-

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

227

s. M.

G. Ach was,  
wis-sen, dass du ei-nen E-he-mann zur Un-treu-e ver-führt?

Vln. 1

Vln. 2

Vln. 3 pizz.

Vln. 4 mf

Vla.

Vc.

229

s. M. dei-ne Frau macht's si-cher nicht an-ders als du.

G. Du, das ver-biet' ich mir.

Vln. 1

Vln. 2

Vln. 3 arco

Vln. 4

Vla.

Reigen

Largo

231

s. M.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Andante

233

s. M.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

236

s. M.

G. Karl...  
Re-den wir ein-mal ernst-haft mit-ein-an-der. Ich möch-te dich

*mf* *mp*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vc.

240

**molto rit.**

s. M.

G. Ist das wahr?  
öf-ter wie-der-se-hen.

*mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mp*

Vln. 4 *mp*

Reigen

Largo

244

G.

Du bist... un - er - fah - ren kann man ja nicht sa - gen.... a - ber jung bist du

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

quasi parlando

pp

247

G.

und die Män - ner sind im all - ge - mei - nen ein - ge - wis - sen - lo - ses Volk. Al - so wenn du mich lieb - ha - ben

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

250

The musical score is arranged in a standard orchestral format. At the top, the vocal line (G.) is written in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "willst-- nur mich-- so kön-nen wir das schon ein-rich-ten. Das näch-ste Mal... wer-den wir wo". The vocal line includes trills and triplet markings. Below the vocal line, the piano accompaniment is divided into two systems. The first system includes Klavier (Kl.) and Blockflöte (Bkl.) parts, both marked *pp*. The second system includes the grand staff (Vcllo/Vcllo) and the string section (Vln. 1-4, Vla., Vc., Kb.). The string section includes a double bass line marked *arco*. The score is written in a single system with multiple staves.



Reigen  
Poco più mosso

rit. . . . .

253

KL.

Bkl.

Mar. *mp* 6

s. M.

G. *p* *mp* *mf*

an-ders zu-sam-men sein, ja? Wo wir ganz un-ges-tört sind.

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp*

Vln. 3 *p* *mp*

Vln. 4 *p* *mp*

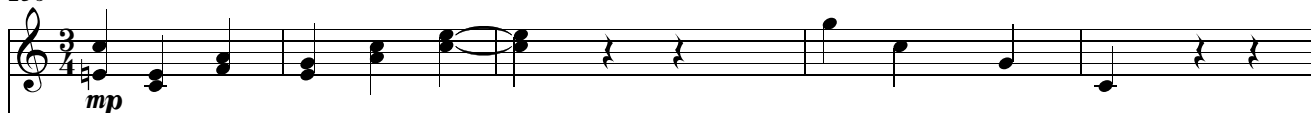
Vla. *p* *mp*


Vc. *mf*

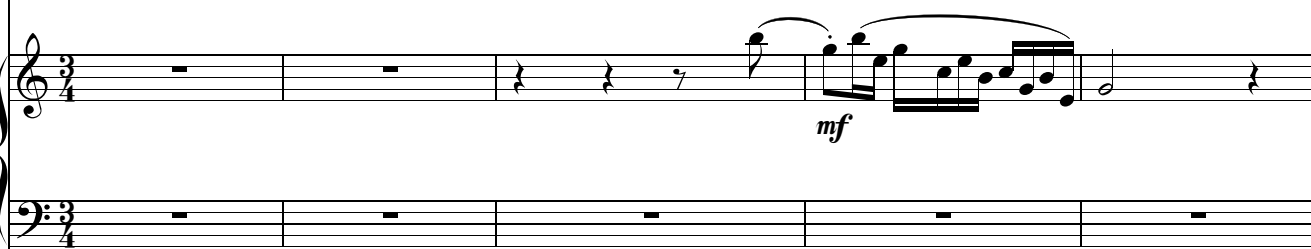
Kb.

Reigen

256 **Andante** [ Er steht auf und sie geht ab. Er ruft ihr nach. ]


Mar. 

G. 

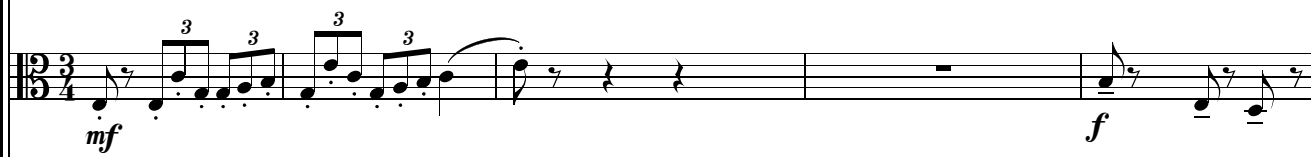


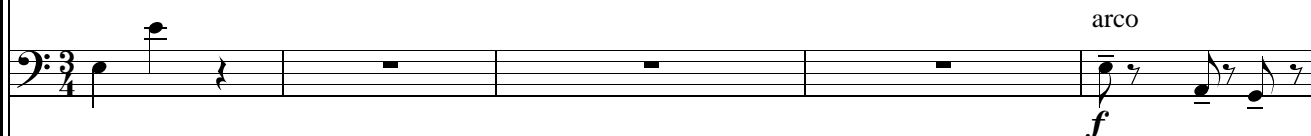
Vln. 1 

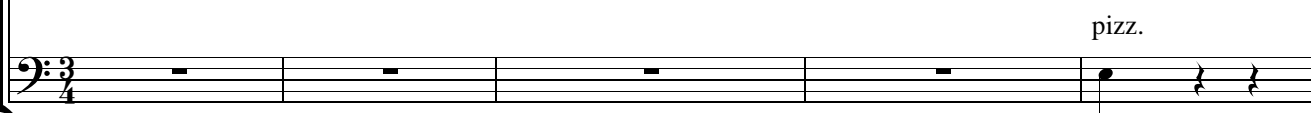
Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

Reigen

261

rit.

Allegro

Mar.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Kell-ner, die Rech-nung!

Die sü-ßen Mäd-chen aus

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*p*

## Reigen

266

Mar.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Wien, die sind zum nie-der-knien. Schon nach zwei Gläs - chen Wein, sind sie

*mp*

*p*

*p*

*p*

271

Mar.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

dein, sind sie dein. Die Glä-ser sind leer, dann kommt das Des-ert. A-ber was

Reigen

276

Mar. 

G.   
kommt nach - her? Ach, wie hieß sie noch? A - de - le?

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla.   
*p*

Vc.   
*p*

Kb. 

281

Mar. 

G.   
Ka - thi? O - der Ma - rie? Ach, es ist ja e -

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

Reigen

285

Mar.

G. gal! \_\_\_\_\_ Wer die Wahl hat, hat die Qual. \_\_\_\_\_

Vln. 1

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla.

Vc.

Kb.

Mar.

G. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *f*

Kb. *mf*

Komm mit \_\_\_\_\_ mir \_\_\_\_\_ ins cham - bre \_\_\_\_\_ se - pa -  
 mir \_\_\_\_\_ ins cham - bre \_\_\_\_\_ se - pa -

Reigen

296

Mar.   
 G.   
 Vln. 1   
 Vln. 2   
 Vln. 3   
 Vln. 4   
 Vla.   
 Vc.   
 Kb.   
 rée, \_\_\_\_\_ dort sind wir un - ge - stört. \_\_\_\_\_   
 rée, \_\_\_\_\_ dort wer - de ich \_\_\_\_\_ er - hört. \_\_\_\_\_



302

Mar.   
 G.   
 Vln. 1   
 Vln. 2   
 Vln. 3   
 Vln. 4   
 Vla.   
 Vc.   
 Kb.   
 \_\_\_\_\_ Komm mit mir! \_\_\_\_\_ Komm mit \_\_\_\_\_

## Reigen

308

Mar. *mp*

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

mir! ins cham - bre se - pa - rée

314

Mar.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Ja! Komm! Komm mit mir! Komm mit



molto rit.

320

Mar. Musical notation for Maracas, starting with a treble clef and a 2/4 time signature. The first measure contains a series of chords. A dynamic marking of *f* is placed below the staff.

G. Musical notation for Soprano, starting with a treble clef. The lyrics "mir! A-de - le! Ka - thi! Ma - rie!" are written below the staff. The melody is simple and features several long notes.

Vln. 1 Musical notation for Violin 1, starting with a treble clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Vln. 2 Musical notation for Violin 2, starting with a treble clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Vln. 3 Musical notation for Violin 3, starting with a treble clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Vln. 4 Musical notation for Violin 4, starting with a treble clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Vla. Musical notation for Viola, starting with an alto clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Vc. Musical notation for Violoncello, starting with a bass clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

Kb. Musical notation for Kontrabaß, starting with a bass clef. The melody is simple and features several long notes. A dynamic marking of *ff* is placed below the staff.

# Zwischenspiel VI

Allegretto

This musical score is for Zwischenspiel VI, an Allegretto. It features a woodwind section and a string section. The woodwinds include Clarinet (Kl.), Bassoon (Bkl.), Trumpet (Tpt.), and Vibraphone (Vib.). The strings include Piano (Klv.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is in 3/4 time with a key signature of one sharp (F#). The woodwinds have dynamic markings of *mf* and *f*. The string section is marked TACET. A first ending bracket with the number 6 is present above the Clarinet staff.

Reigen

3

Kl.

Bkl.

Tpt.

Vib.

6

Kl.

Bkl.

Tpt.

Vib.

*subito mp*

*f*

*subito mp*

*subito mp*

9

Kl.

Bkl.

Tpt.

Vib.

12

Kl.

Bkl.

Tpt.

Vib.

15

Kl.

Bkl.

Tpt.

Vib.

18

Kl.

Bkl.

Tpt.

Vib.

3

3

l.v.

mp

# Das süße Mädel und der Dichter

Ein kleines Zimmer mit einem Piano

[ Küßt sie. ]

**Allegretto**

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Kl.** (Clarinete): Treble clef, 2/2 time signature. Starts with a melodic line marked *p*.
- Bkl.** (Bassklarinete): Bass clef, 2/2 time signature. Rest.
- Tpt.** (Trompete): Bass clef, 2/2 time signature. Rest.
- Glock.** (Glockenspieler): Treble clef, 2/2 time signature. Rest.
- s. M.** (Sopranistin): Treble clef, 2/2 time signature. Rest.
- D.** (Dichter): Bass clef, 2/2 time signature. Enters with the lyrics "DICHTER" and "So, mein Schatz...".
- Klv.** (Klavierspieler): Treble and Bass clefs, 2/2 time signature. Rest.
- Vln. 1** (Violine I): Treble clef, 2/2 time signature. Enters with a melodic line marked *p*.
- Vln. 2** (Violine II): Treble clef, 2/2 time signature. Enters with a melodic line marked *p*.
- Vln. 3** (Violine III): Treble clef, 2/2 time signature. Starts with a pizzicato line marked *mf*.
- Vln. 4** (Violine IV): Treble clef, 2/2 time signature. Rest.
- Vla.** (Viola): Bass clef, 2/2 time signature. Enters with a melodic line marked *p*.
- Vc.** (Violoncello): Bass clef, 2/2 time signature. Enters with a melodic line marked *p*.
- Kb.** (Kontrabaß): Bass clef, 2/2 time signature. Enters with a melodic line marked *p*.

The score includes various musical notations such as dynamics (*p*, *mf*), articulation (pizz.), and lyrics for the vocal parts. The tempo is marked **Allegretto**.

## Reigen

5

s. M. schön hier!\_ Nur se-hen tut man nichts!\_

D. Dei-ne Au-gen\_ müs-sen sich erst an das

Vln. 1

Vln. 2 arco

Vln. 3

Vla.

Vc.

Kb.

9

s. M. Da - zu wer-den die sü - ßen Au - gen a - ber

D. Halb - dun - kel\_ ge - wöh - nen.\_

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Kb.

Reigen

11 *mf* *mp* *pp* *pp* *pizz.*

s. M. nicht Zeit ge-nug ha-ben, weil ich nur ei-ne Mi-nu-te blei-be.

D. Den Hut leg a-ber ab, -

Klv. *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *pp*

Vln. 3 *mf* *pp*

Vln. 4 *pp*

Vc. *pizz.*

Kb.

14 [ Er nimmt ihr den Hut ab. ] **molto rit.**

s. M. Was willst du denn? Ich muß ja gleich wie-der ge-hen.

D. ja?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen  
molto rit. . . . .

16 A tempo

Kl. *p*

D. *p*

Vla. *p*

Vc. *p*  
arco

Kb. *p*

A - ber du musst dich doch aus - ruhn! Wir sind ja drei Stun - den ge - gan - gen.

18 A tempo molto rit. . . . . A tempo

Bkl. *pp*

s. M.

D. *p*

Klv. *mf*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*

Vc. *p*

Kb. *p*  
pizz.

Wir sind ge - fah - ren. Ja, nach Haus a - ber in Weid - ling



Reigen

20 *molto rit.* ..... *A tempo*

Bkl.

D.

sind wir doch drei voll-e Stun-den her-um-ge-lau-fen. Setz dich auf den Di-wan.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*molto rit.* .....

s. M.

D.

A - ber ich bin doch gar nicht mü-de!

Gar nicht mü - de? Das glaubst du nur.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*p*

*p*

*p*

*p*

*pizz.*

Reigen

26 Andante

D.

Ü - bri-gens kann ich dir ein Schlum-mer-lied\_ vor - spie - len... von\_

Klv.

*mp*

*p*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.



29

s. M.

Von dir? Ich ha-be ge-glaubt, Ro- bert, du bist ein Dok- tor.

D.

mir... Mmm...

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*pp*

32

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Ein Schrift-stel-ler? Und das

Ich hab' dir doch ge-sagt, dass\_\_ ich ein Schrift-stel-ler bin.

34

s. M.

D.

Klv.

Vln. 2

Kb.

Stück, was du da spielst, ist von dir?\_\_

Ja...viel-leicht ist es auch nicht von mir. Das ist ja ganz e-

Reigen

37

s. M. *Ja, schön muß es sein!*

D. *gal. Nur schön muß es sein-- nicht war?\_\_\_*

Klv.

Vln. 2 *pizz.*

Vln. 3 *arco*

40

s. M. *A-ber ja! A-ber ich bin nicht so*

D. *Weißt du, wie ich das ge-meint hab? Kein Wort hast du ver-stan-den.*

Klv.

Vln. 1 *mf p mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf p mf*

43

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*dumm.*

*p*

*p*

*p*

Frei-lich bist du so dumm. A-ber ge-ra-de da - rum hab' ich dich lieb.---

*mf*

47 [Streichelt sie.]

s. M.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Willst du nicht lie-ber Licht ma - chen?

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

Reigen

51

s. M.

D.

Oh nein.... Die - se Däm - me-rung tut ja so gut. Wir wa-ren heu-te den

Klv.

Vln. 1

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



54

D.

gan - zen Tag wie in Son - nen - strah-len ge - ba - det.

Klv.

Vln. 1

Vc.

Kb.

mp

57 [ Nimmt ein Notizbuch und schreibt ein paar Worte hinein. ]

s. M. Was schreibst du dir denn auf?

D. Son-ne, Bad,

Klv.

Vln. 1 *mp* pizz.

Vln. 2 *mp*

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

Allegro

61

D. Däm-mer-ung.... Nichts! Jetzt sag ein-mal, mein Schatz,

Klv. arco

Vln. 1 *f*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla.

Vc.

64 rit. . . . .

D. möch - test du nicht et - was es - sen o - der trin - ken?

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



66

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Ja. Ich ha-be Hun - ger. —

Mir wär's lie - ber, — du hät - test

pizz. arco

69

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Durst. Cog - nac hab' ich näm-lich im Haus, a - ber Es - sen müs-ste ich erst

3

pizz.

## Reigen

rit. . . . .

71

s. M. Kannst du es nicht ho-len las-sen?

D. ho - len. Mei-ne Haus-halts-hil - fe ist jetzt nicht mehr

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



73

s. M. A-ber es lohnt nicht mehr, ich muß ja so wie-so nach

D. da-- ich geh' schon sel- ber...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

rit. . . . .

76 Allegretto

Meno mosso

s. M. 

D. 

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 



79

s. M. 

D. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Reigen

82

s. M.

D.

Gast-häu ser\_ mit ein-zel-nen Zim mern.\_

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



85

s. M.

D.

Warst du schon ein - mal\_ in ei - nem cham-bre\_ se - pa - rée?

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

88

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Oh, das ist nicht, wie du glaubst...Ich  
Wer war der Glück-liehe?

pizz.

*mf*

pizz.

*mf*

pizz.

*mf*

pizz.

*mf*

arco

*mf*

91

s. M.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

war mit mei - ner Freun - din und ih - rem Bräu - ti - gam. Die ha - ben mich mit ge - nom - men. Die ha - ben

arco

arco

arco

arco

*molto rit.*

Reigen

94 *3*

s. M. *3*  
mich mit ge-nom - men.

D. *3*  
Und das soll ich dir glau - ben?

Klv. *9*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. *arco mp*

Vc. *mp*

96 *Andante* *mp* *Allegretto*

s. M. *3*  
Mußt du nicht. Willst du nicht lie - ber Licht ma - chen?

D. *3*  
Nein. — pizz. So, — mein

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vln. 3 *pizz.*

Vln. 4 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

100

s. M.

D. Nein. — Nur da-mals mei-nen

Schatz. Hast du schon ir-gend-wem so lieb ge-habt wie mich?

arco

Vln. 2 arco

Vln. 3 arco

Vln. 4 arco

Vla. arco

Vc. arco

Kb. arco



104

s. M.

D. Bräu-ti-gam.

Er wär' mir lie-ber, du würd-est jetzt nicht an ihn den-ken. Wir stel-len\_\_ uns jetzt vor, dass wir

arco

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vc.

## Reigen

108

Glock. *mf*

D. *mf* *mf* *mf*

in ei-nem Schloß in In-di-en sind... in In-di-en sind...

Vln. 1 *mf* 6 3 3 3

Vln. 2 *mf* 6 3 pizz.

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mp*

Vc. *mp*

Kb. *mp*

111

s. M. *mp* *mp* *mp*

Dort sind sie ge-wiß nicht so schlimm wie du...

Vln. 1 *mp* 3 3 3

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Kb. *mp*



Reigen

114

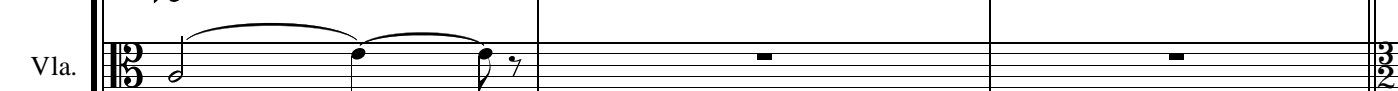
D. 

Wie blöd! Göttlich -- Stoß mich doch nicht immer weg, ich tu' dir doch nichts --

Vln. 1 

Vln. 2 

Vln. 3 

Vla. 

Vc. 



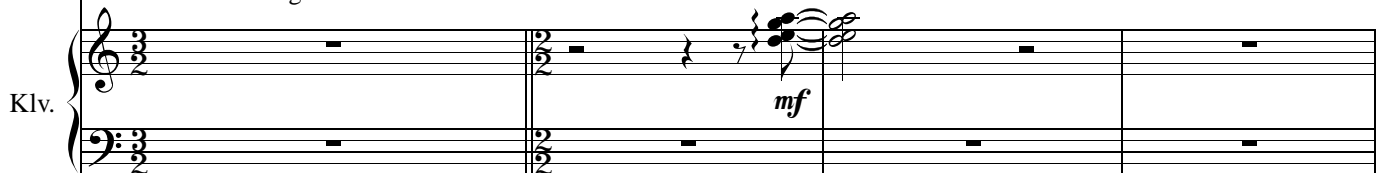
117

s. M. 

Du, das Mieder tut mir weh.

D. 

vorläufig.

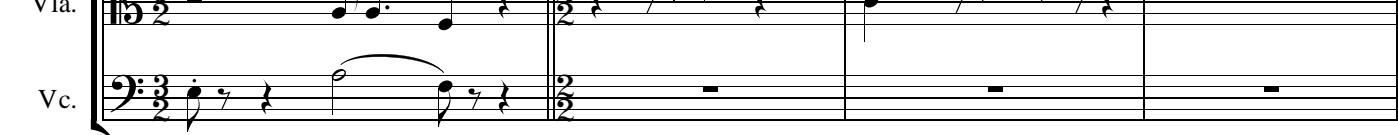
Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Reigen

121

D. Zieh es aus. Zieh es aus. In-te-res-siert es dich denn gar nicht,

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 arco *p*

Vla. arco

Vc. pizz. *3*

125

s. M.

D. Ah, du schreibst nicht un-ter dei-nem wirk-li-chen Na-men?  
wie ich mit Nach-na-men hei-ße?\_

Klv. *mf*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vln. 3 *mf* *p*

Vln. 4 *pizz.* *mp*

Reigen

129 *molto rit.* *Allegretto*

D. *Wie süß. Was mir da für ein Duft ent-ge - gen - steigt...*

Klv. *mf*

Vln. 1 *mf*  
Vln. 2 *mf*  
Vln. 3 *mf*  
Vln. 4 *arco* *pizz.* *mf*

Glock. *p*

s. M. *3* *3* *Du zer-reißt ja mein Hemd. A-ber, Ro-bert!*

Klv. *mp* *sva*

Vln. 1 *6*  
Vln. 2  
Vln. 3  
Vln. 4

Reigen

135

s. M. *Ro - bert!*

D. *Und*

Klv.

Vln. 1 *p* *mf*

Vln. 2 *mf*

Vln. 3 *mp*  
arco

Vln. 4 *mp*



138

D. *jetzt komm in un - ser in - di - sches*

Vln. 1 *mf* 6 3 6

Vln. 2 *mf* 6 3 6

Vln. 3 *mf*

Vln. 4 *mf*

140

D. *Schloß.*

Klv. *mf*

Vln. 1 *mf pp*

Vln. 2 *mf pp*

Vln. 3 *mf pp*

Vln. 4 *mf*

Vla. *arco*

Vc.

Kb.



142

s. M. *Sag mir zu - erst, ob du mich wirk-lich lieb - hast.*

D. *A-ber ich be-te dich an, mein pizz.*

Vln. 1 *mf*

Vln. 2

Vln. 3

Vc. *arco mp*

Reigen

146

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Bkl. (Bass Clarinet):** Features a melodic line starting with a *pp* dynamic, moving to *mp* by the second measure.
- Glock. (Glockenspiel):** Provides rhythmic accents with *mp* dynamics.
- D. (Double Bass):** Plays a complex bass line with slurs and ties, corresponding to the vocal lyrics.
- Klv. (Piano):** Features a flowing accompaniment in the right hand and a more active line in the left hand, both marked *mp*.
- Vln. 1 (Violin 1):** Starts with a melodic phrase, then plays *arco* (arco) with *mp* dynamics.
- Vln. 2 (Violin 2):** Starts with a *p* dynamic, then moves to *mp* and includes a triplet in the final measure.
- Vln. 3 (Violin 3):** Starts with a *p* dynamic, then moves to *mp* and includes a triplet in the final measure.
- Vln. 4 (Violin 4):** Provides a supporting melodic line with *mp* dynamics.
- Vla. (Viola):** Features a melodic line with *mp* dynamics.
- Vc. (Violoncello):** Provides a supporting melodic line with *mp* dynamics and a *pizz.* (pizzicato) section in the final measure.
- Kb. (Kontrabaß):** Provides a supporting bass line with *mf* dynamics.

The lyrics are: "Schatz, — mein Früh - ling — Mein... — Mein..."

Reigen  
Allegretto appassionata

150

Kl. *f*

Bkl. *f*

Tpt. *f*

Glock. *mf* *f*

s. M.  
Ro - bert...Ro - bert...

D.

Klv. *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *mf* *f*

Vla. *f*

Vc. *f*

Kb. *f*

Reigen

154

This musical score page contains measures 154 through 158 of the piece "Reigen". The score is arranged for a full orchestra and includes the following instruments and parts:

- Kl. (Clarinete):** Features a melodic line with eighth-note patterns and a dynamic marking of *f* (forte) in measure 156.
- Bkl. (Bassklarinete):** Provides a supporting bass line with eighth-note figures.
- Tpt. (Trompete):** Plays a melodic line with sustained notes and eighth-note patterns.
- Glock. (Glockenspiel):** Accompanies the main melody with rhythmic patterns.
- Klv. (Klavier):** The piano part, which is mostly silent in these measures, with some chordal textures in the right hand.
- Vln. 1-4 (Violen):** Four violin staves with various rhythmic and melodic patterns, including sixteenth-note runs.
- Vla. (Viola):** Provides harmonic support with sustained notes and rhythmic patterns.
- Vc. (Viola da Gamba):** Plays a bass line with sustained notes and rhythmic figures.
- Kb. (Kontrabaß):** Provides the lowest bass line with sustained notes.

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The page number 306 is in the top left, and the section title "Reigen" is centered at the top. The measure number "154" is written above the first staff. The dynamic marking *f* appears in the Clarinet part in measure 156.



Reigen

159

This musical score page, titled "Reigen", contains measures 159 through 162. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef with a key signature of two sharps (F# and C#). Measure 159 features a melodic line with eighth notes and slurs. Measure 160 has a similar line with some chromaticism. Measure 161 includes a sixteenth-note figure with a "6" fingering. Measure 162 continues the melodic line.
- Bkl. (Bassoons):** Treble clef, two sharps key signature. Similar melodic line to the clarinets.
- Tpt. (Trumpets):** Treble clef, two sharps key signature. Features a melodic line with slurs and accents.
- Glock. (Glockenspiel):** Treble clef, one sharp key signature. Plays a rhythmic pattern of eighth notes.
- Klv. (Piano):** Treble and bass clefs, two sharps key signature. The right hand plays chords and arpeggios, while the left hand has a simple bass line. Measure 161 has a "6" fingering.
- Vln. 1-4 (Violins):** Four staves, all in treble clef with a two-sharp key signature. Violins 1 and 2 play melodic lines with slurs and accents. Violins 3 and 4 play rhythmic accompaniment. Measures 161 and 162 feature sixteenth-note passages with "6" fingerings.
- Vla. (Viola):** Alto clef, two sharps key signature. Plays a melodic line with slurs and accents.
- Vc. (Violoncello) and Kb. (Kontrabaß):** Two staves, both in bass clef with a two-sharp key signature. Both play simple bass lines.

Reigen

163

Musical score for 'Reigen' starting at measure 163. The score includes parts for Kl. (Clarinet), Bkl. (Bass Clarinet), Tpt. (Trumpet), Glock. (Glockenspiel), Klv. (Piano), Vln. 1-4 (Violins), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The music is in 3/4 time with a key signature of one sharp (F#). The score shows a sixteenth-note figure in the woodwinds and strings, and a melodic line in the trumpet. Dynamics include *mf*.

Reigen

167

Kl.

Bkl.

Tpt.

Glock.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

171

Kl.

Bkl.

Tpt.

Glock.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mp*

*p*

*p*

*p* arco

*p*

Reigen

175

Kl.

D.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Kb.

Das war ü-ber-ir-di-sche See - lig-keit... Ich nen-ne mich...

*p* *pizz.* *mf* *p*

179

s. M.

D.

Klv.

Ro - bert... Ro- bert...o mein Ro - bert... Wa

Ich nen-ne mich Bie-bitz.

*pp* *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*pp* *pp arco* *pp* *pp* *pp* *mf* *mp* *pizz.*

Reigen

Allegretto

183 *molto rit.* - - -

s. M. rum nennst du dich Bie-bitz?

D. Ich nen-ne mich so.... kennst du den Na - men viel leicht

Klv.

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vln. 4 *mp*

Vla.

186

s. M. Nein.

D. nicht? Du kennst den Na-men Bie-bitznicht? Ah gött-lich! Gehst du denn nie ins The

Vln. 1 arco

Vln. 2 arco

Vln. 3 arco

Vln. 4 pizz. arco

Vla. pizz. arco *mf*

Vc. pizz. arco

Kb. pizz. arco

Reigen

190

s. M. *3*

O ja-- ich was erst neu-lich in der O-per. Ja!

D.

Klv. *a - ter?* *6*

Vln. 1 *mp* *pizz.* *f*

Vln. 2 *mp* *f*

Vln. 3 *f*

Vla. *mp*

194

s. M. *3*

Da krieg' ich nie Kar-ten ge-schenkt. —

D.

Klv. *mp* *6*

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf*

Vln. 3 *f*

Vla. *f*

## Reigen

198

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vla.

201

s. M.

D.

Klv.

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

O ja! A-ber zu was Lus - ti-gem.

Ich wer-de dir näch-stens ei - ne Kar - te schi-cken.

Nicht gern. —

Zu was Trau - ri - gem willst du nicht ge - hen? Auch

6

The image shows a page of a musical score for 'Reigen'. It consists of two systems of staves. The first system starts at measure 198 and includes staves for Soprano (s. M.), Double Bass (D.), Piano (Klv.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), and Viola (Vla.). The second system starts at measure 201 and includes staves for Soprano (s. M.), Double Bass (D.), Piano (Klv.), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), and Violoncello (Vc.). The score features vocal lines with German lyrics, piano accompaniment with triplets and sixteenth-note patterns, and string parts. A double bar line is present between measures 198 and 201.



# Reigen

204

s. M.

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

arco

*mf*

*p*

*p*

*p*

3

3

3

3

3

Du schreibst fürs The-a - ter? —

wenn's ein Stück von mir ist?

Ich will nur

207

rit. . . . .

D.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

3

3

3

3

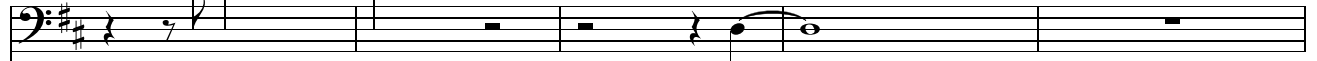
Poco più mosso

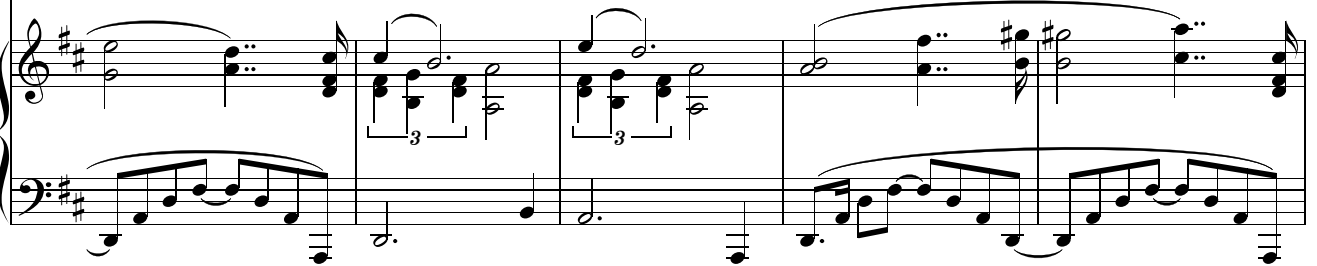
Licht ma-chen. Ich ha-be dich noch nicht ge-se- hen, seit du mei-ne Ge-lieb - te bist. —

## Reigen

211

[ Er kommt mit einer Kerze zu ihr, und betrachtet sie lang. ]

D.  Du... Du...

Klv. 

216 **Più mosso**

D.  Du bist ei - ne Schön - heit, du bist viel-leicht so-gar die Na - tur, du

Klv. 

221

**Allegro**

s. M. 

D.  Pass auf, die Ker-ze tropft!  
bist die hei - li - ge Ein - falt. Du bist das,

Klv.  *mf* *p* *mp*

224 **Allegretto**

D.  was ich seit lan - gem ge - sucht ha - be. Du liebst nur mich. Das tut wohl. Sag

Klv. 

Reigen

Allegretto

228

s. M.  Ich kenn' ja gar kein' Bie-bitz!

D.  ehr lich, hast du nicht ge-ahnt, daß ich Bie-bitz bin.

Klv.  *p*

Vln. 1  *mf*

Vln. 3  *pizz.* *mf*



231

D.  Was ist der Ruhm!— Ver-giß, was ich ge-sagt ha-be. Ro- bert bin ich, und

Vln. 1  *mf*

Vln. 2  *mf*

Vln. 3  *arco*

Vln. 4  *pizz.* *mf*

Vla.  *mf*

Vc.  *mf*

Reigen

234

molto rit. . . .

D. will ich für dich blei - ben. Ich hab' auch nur ge -

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

*p*

*p*

*p*

arco

*p*

*p*

*mp*



237

Adagio

s. M.

D. scherzt. Ich bin ja gar kein Schrift-stel-ler. Jetzt

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mp*

*mp*

*mp*

*mp*

3

Allegretto

Reigen

240

s. M.

Musical staff for Soprano (s. M.) showing a melodic line with two triplet markings over the first two measures.

D.

kenn' ich mich a-ber ü-ber-haupt nicht mehr aus!

Musical staff for Bass (D.) showing a melodic line with a triplet marking over the last measure.

Frag nicht wei-ter. Wenn du mich lieb-hast, frag ü-ber-

Klv.

Musical staff for Piano (Klv.) showing accompaniment with a *mf* dynamic marking and a triplet marking.

Vln. 1

Musical staff for Violin 1 (Vln. 1) showing a melodic line with a *mf* dynamic marking and triplet markings.

Vln. 2

Musical staff for Violin 2 (Vln. 2) showing a melodic line with a *mf* dynamic marking and triplet markings.

Vln. 3

Musical staff for Violin 3 (Vln. 3) showing a melodic line with a *mf* dynamic marking and triplet markings.

Vln. 4

Musical staff for Violin 4 (Vln. 4) showing a melodic line with a *mf* dynamic marking and triplet markings.

Vla.

Musical staff for Viola (Vla.) showing a melodic line with a *mf* dynamic marking and triplet markings.

Vc.

Musical staff for Violoncello (Vc.) showing a melodic line with a *mf* dynamic marking and triplet markings.

244

D.

haupt nichts.—

Sag, kannst du dich auf ein paar Wo-chen ganz frei

Musical staff for Bass (D.) showing a melodic line with a triplet marking over the last measure.

Klv.

Musical staff for Piano (Klv.) showing accompaniment with a *mf* dynamic marking.

Vln. 1

Musical staff for Violin 1 (Vln. 1) showing a melodic line with a *mf* dynamic marking and a triplet marking.

Vln. 2

Musical staff for Violin 2 (Vln. 2) showing a melodic line with a *mp* dynamic marking.

Vln. 3

Musical staff for Violin 3 (Vln. 3) showing a melodic line with a *mp* dynamic marking.

Vln. 4

Musical staff for Violin 4 (Vln. 4) showing a melodic line with a *mp* dynamic marking and a triplet marking.

Reigen

molto rit. . . A tempo

247

s. M.

Musical staff for Soprano (s. M.) showing a melodic line with a triplet of eighth notes in the second measure.

D.

Musical staff for Bass (D.) showing a melodic line with a triplet of eighth notes in the second measure.

Nein. Was möch-te' die Mut-ter da - zu sa- gen? ma- chen? Von zu Hau-se weg? Ich hat - te es mir so

Klv.

Musical staff for Piano (Klv.) showing a chordal accompaniment with a triplet of eighth notes in the second measure.

Vln. 1

Musical staff for Violin 1 (Vln. 1) showing a melodic line with a triplet of eighth notes in the second measure.

Vln. 2

Musical staff for Violin 2 (Vln. 2) showing a melodic line with a triplet of eighth notes in the second measure.

Vln. 3

Musical staff for Violin 3 (Vln. 3) showing a melodic line with a triplet of eighth notes in the second measure.

Vln. 4

Musical staff for Violin 4 (Vln. 4) showing a melodic line with a triplet of eighth notes in the second measure.

Vla.

Musical staff for Viola (Vla.) showing a melodic line with a triplet of eighth notes in the second measure.

Vc.

Musical staff for Violoncello (Vc.) showing a melodic line with a triplet of eighth notes in the second measure.

mf 3 3 p



251

D.

Musical staff for Bass (D.) showing a melodic line with a triplet of eighth notes in the second measure.

schön vor- ge- stellt, al - lein mit dir, ir - gend-wo in der

Vln. 1

Musical staff for Violin 1 (Vln. 1) showing a melodic line with a triplet of eighth notes in the second measure.

Vln. 2

Musical staff for Violin 2 (Vln. 2) showing a melodic line with a triplet of eighth notes in the second measure.

Vln. 3

Musical staff for Violin 3 (Vln. 3) showing a melodic line with a triplet of eighth notes in the second measure.

Vc.

Musical staff for Violoncello (Vc.) showing a melodic line with a triplet of eighth notes in the second measure.

255

Glock.

D.

Ein-sam - keit drau - ßen, im Wald, in der Na - tur ein paar Wo - chen zu

Vln. 1

Vln. 2

Vln. 3

Vc.

259

D.

le - ben. Und dann, ei - nes Ta - ges a - dieu -- von - ein - an - der - ge - hen, oh - ne zu wis - sen, wo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*p*

*mp*

*mf*

*p* arco

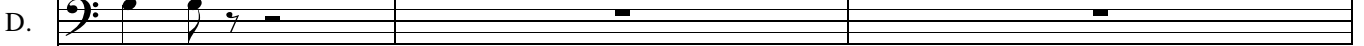
*mf*

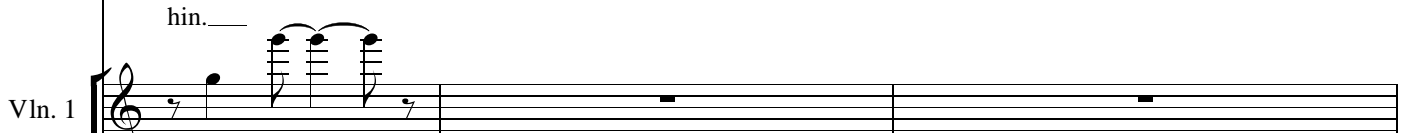
pizz.

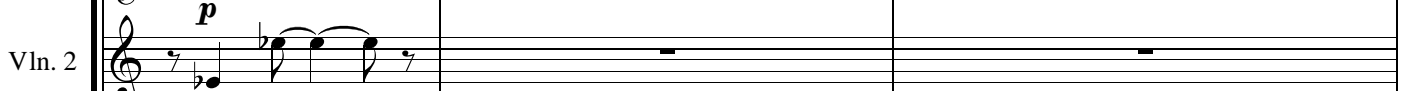
Reigen

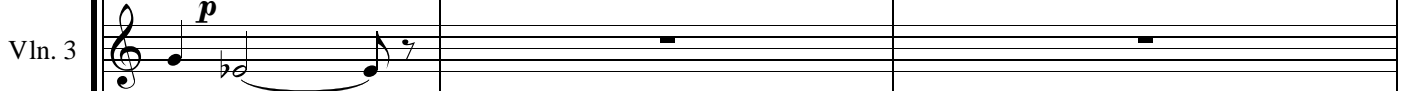
263

s. M. 

D. 

Vln. 1 

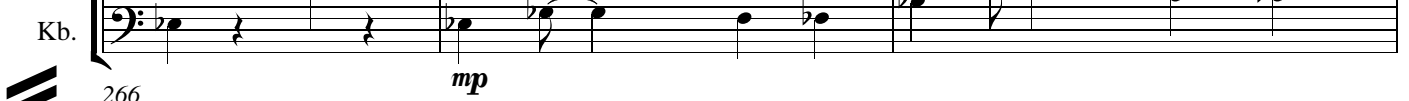
Vln. 2 

Vln. 3 

Vln. 4 

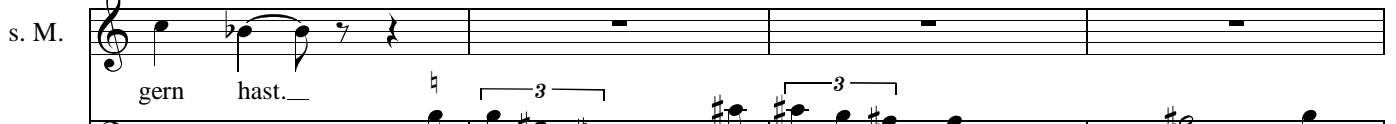
Vla. 

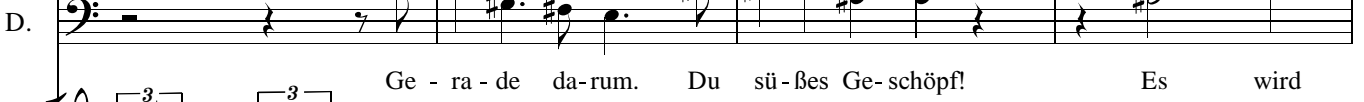
Vc. 

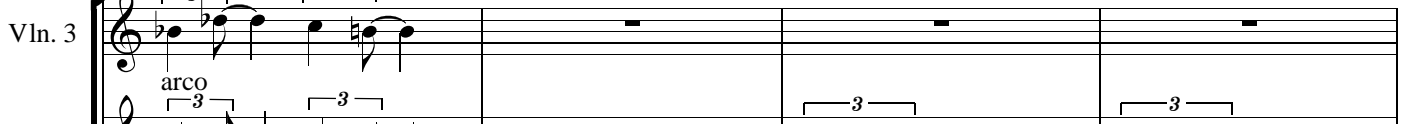
Kb. 

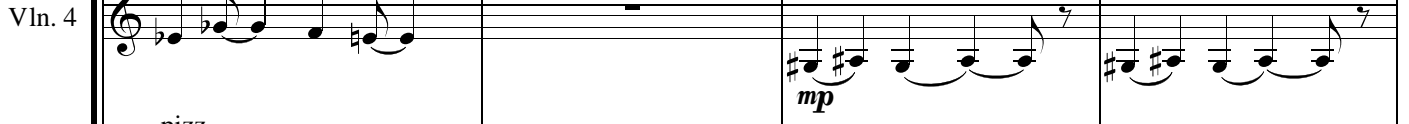


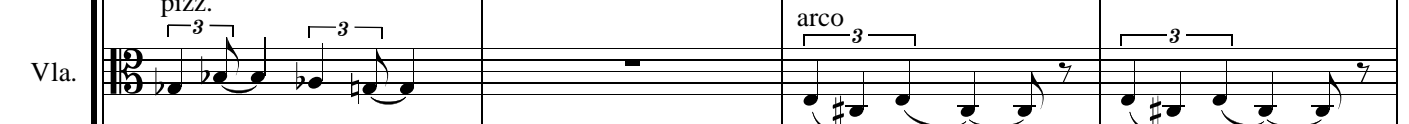
266

s. M. 

D. 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 





Reigen

270 [ Sie zieht sich an. ]

D. *mp* *f* *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mf* *pizz.* *3* *arco*

Vla. *mp*

Vc. *mp* *f* *mp*

Kb. *f* *mp*

Zeit, dass du dich an-klei-dest...

275

s. M.

D. *mp* *f* *mp*

Vln. 1

Vln. 2

Vln. 3 *pizz.* *3* *arco*

Vln. 4

Vla.

Vc. *3*

Kb.

Es könn-te schon bes-ser ge-hen...

Sag mir, mein Kind, bist du glück-lich?

Reigen

279

D. *3*  
 Du miß - ver - stehst mich... Von dei - nen häus - li - chen Ver - hält - nis - sen

Klv.

Vln. 1 *mp* *3*

Vln. 2 *arco* *3*

Vln. 3 *3*

Vln. 4

Vla.

Vc.

282

D. *3*  
 hast du mir schon ge - nug er - zähl. Ich weiß, daß du kei - ne Prin - zes - sin bist... Ich

Klv.

Vln. 1

Vln. 2 *mf*

Vln. 3

Vln. 4 *pizz.*

Reigen

285

s. M. 3

Hast du kei-nen Kamm?\_

D. 3

mein', wenn du dich ein-fach le-ben spürst.\_

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*mf*

arco

*mf*

289

D.

Herr-gott, siehst du ent-zück-end aus\_\_\_\_\_ Bleib noch da.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*mf* 6

*mf* 6

*mf*

Reigen

292

s. M. *A - ber es ist ja schon viel zu spät.*

D. *Es ist noch nicht neun.*

Klv. *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *mp*

295

s. M. *Da muß ich mich a - ber tum - meln.*

D. *Wann wer - den wir uns denn wie - der - se - hen?*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

*molto rit. . . . .*

Reigen

297

s. M. Wann willst du denn mich wie-der-se-hen? Oh, da kann ich nicht.

D. Mor-gen.

Klv.

Vln. 1

299

s. M.

D. Al-so ü-ber-mor-gen... Am Sonn-tag... Jetzt... Jetzt werd' ich dir was er klä ren. Ich

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

302

D. bin nicht Bie-bitz, a-ber Bie-bitz ist mein Freund. Und Sonn-tag ist das Stück von Bie-bitz. Ich werd' dir ei-ne

Klv.

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mf* *mp*

Vla. *mf* 3 5

Vc. *mf*

Kb. *mf*

304 *molto rit.* .....

D. Kar - te schi - cken und wer - de dich vom The-a - ter ab - ho - len.

Klv. *p*

Vla. *p pizz.* *mf*

Vc. *p*

Reigen

305 Adagio [ Er geht ab. ]

s. M. Geh' schon vor. Was ist das für ei-ne Ge-schich-te mit dem Bie-bitz. Ich ver-steh' ü-ber-haupt nichts

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*



308 Allegro

Bkl.

s. M. mehr... So.... ich bin fer-tig. Der ei-ne will was fes - tes,

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. arco *mp*

Vc. *mp*

Kb. *pp*

Reigen

313

Bkl.

s. M.

der an-de-re nur für kur - ze Zeit.

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

318

1. 2. rit.

Bkl.

s. M.

A-ber mei-ne Herrn, ich bin ja nicht dumm... dumm...

Klv.

*mf*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.



Reigen

323 A tempo

Bkl.

s. M.  
Ich möch-te nur das Ei - ner kä - me und

Klv.

Vln. 2  
*mp*

Vln. 3  
*mp*

Vln. 4

Vla.

Vc.  
*p* pizz.

Kb.  
*mp*

329 Più mosso molto rit. .

s. M.  
mich in sei-ne Ar - me näh - me. Ich möch-te nur... Ich möch-te nur... Ich möch - te

Klv.  
*f*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

Allegro

Più mosso

335

Bkl.

s. M.  
nur... Der ei-ne will was fes - tes, der an-de-re

Vln. 2

Vln. 3  
mp

Vln. 4  
mp

Vla.  
mp

Vc.  
mp arco

Kb.

pp

341

Bkl.

s. M.  
nur für kur - ze Zeit. Ich möch-te nur... Ich möch-te nur das er

Klv.

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

f



Zwischenspiel VII

Allegretto

The musical score is arranged in a system with the following parts from top to bottom:

- Kl. (Clarinete):** Treble clef, 6/8 time, dynamic *f*.
- Bkl. (Bassklarinete):** Treble clef, 6/8 time, dynamic *f*.
- Tpt. (Trompete):** Treble clef, 6/8 time, marked **TACET**.
- k. T. (Kornett):** Alto clef, 6/8 time, dynamic *f*.
- Klv. (Klavierspiel):** Grand staff (treble and bass clefs), 6/8 time, marked **TACET**.
- Vln. 1 (Violine I):** Treble clef, 6/8 time, dynamic *f*.
- Vln. 2 (Violine II):** Treble clef, 6/8 time, dynamic *f*.
- Vln. 3 (Violine III):** Treble clef, 6/8 time, dynamic *f*.
- Vln. 4 (Violine IV):** Treble clef, 6/8 time, dynamic *f*.
- Vla. (Viola):** Alto clef, 6/8 time, dynamic *f*.
- Vc. (Violoncello):** Bass clef, 6/8 time, dynamic *f*, with *pizz.* marking.
- Kb. (Kontrabaß):** Bass clef, 6/8 time, dynamic *f*.

The score consists of four measures. The woodwinds and strings play melodic lines with various articulations like slurs and accents. The brass and keyboard parts are silent.

Reigen

5

This musical score is for the piece 'Reigen' and is page 335 of a larger work. It features a variety of instruments: Clarinet (Kl.), Bassoon (Bkl.), Contrabass (k. T.), Violins (Vln. 1-4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is divided into measures by vertical bar lines. The Clarinet and Bassoon parts have melodic lines with some grace notes. The Contrabass part has a steady eighth-note accompaniment. The Violin parts have more complex melodic lines, often with slurs and accents. The Viola part has a melodic line with some grace notes. The Violoncello part has a melodic line with some grace notes. The Kontrabaß part has a steady eighth-note accompaniment.

Reigen

10

This musical score is for a piece titled "Reigen" (Reigen), page 336, starting at measure 10. The score is written for a full orchestra and includes the following parts:

- Kl. (Clarinete):** Treble clef, key signature of three sharps (F#, C#, G#). It begins with a melodic line in the first measure, followed by rests in the second and third measures, and resumes in the fourth measure.
- Bkl. (Bassklarinete):** Treble clef, key signature of three sharps. It has rests in the first and second measures, then enters in the third measure with a melodic line.
- k. T. (Kornett):** Alto clef, key signature of three sharps. It plays a rhythmic pattern of eighth notes with accents throughout the section.
- Vln. 1-4 (Violen):** Treble clef, key signature of three sharps. They play a melodic line with various articulations and dynamics.
- Vla. (Viola):** Bass clef, key signature of three sharps. It plays a melodic line with a mix of eighth and sixteenth notes.
- Vc. (Violoncello):** Bass clef, key signature of three sharps. It plays a melodic line with a mix of eighth and sixteenth notes.
- Kb. (Kontrabaß):** Bass clef, key signature of three sharps. It provides a harmonic foundation with a mix of quarter and eighth notes.

The score is written in a key signature of three sharps (F#, C#, G#) and features a variety of rhythmic patterns and articulations across the different instruments.

Reigen

15

The musical score is arranged in a system with the following parts from top to bottom:

- Kl.** (Clarinet): Treble clef, key signature of three sharps (F#, C#, G#). It features a melodic line with slurs and accents.
- Bkl.** (Bass Clarinet): Treble clef, key signature of three sharps. It plays a rhythmic accompaniment with slurs and accents.
- k. T.** (Kornett): Alto clef. It plays a rhythmic accompaniment with slurs and accents. Dynamic markings *fp* are present at the end of the section.
- Vln. 1, 2, 3, 4** (Violins): Treble clef, key signature of three sharps. They play a melodic line with slurs and accents.
- Vla.** (Viola): Bass clef, key signature of three sharps. It plays a rhythmic accompaniment with slurs and accents.
- Vc.** (Violoncello): Bass clef, key signature of three sharps. It plays a rhythmic accompaniment with slurs and accents.
- Kb.** (Kontrabaß): Bass clef, key signature of three sharps. It plays a rhythmic accompaniment with slurs and accents.

The score is written in a 2/4 time signature and consists of five measures. The key signature is three sharps (F#, C#, G#). The dynamic marking *fp* (fortissimo piano) is indicated at the end of the Kornett part.

Reigen

20

This musical score is for the piece 'Reigen' and is page 20 of a larger work. It features a full orchestral arrangement with the following parts: Clarinet (Kl.), Bassoon (Bkl.), Trombone (k. T.), Violin I (Vln. 1), Violin II (Vln. 2), Violin III (Vln. 3), Violin IV (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score begins at measure 20. The Clarinet and Bassoon parts start with a rest in the first measure, followed by a melodic line starting in the second measure with a forte (*f*) dynamic. The Trombone part begins in the first measure with a piano (*fp*) dynamic, followed by a melodic line in the second measure with a forte (*f*) dynamic. The Violin I, II, III, and IV parts play a melodic line starting in the second measure. The Viola part plays a melodic line starting in the second measure. The Violoncello part plays a melodic line starting in the second measure. The Double Bass part plays a melodic line starting in the second measure. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.



Reigen

25

This musical score is for a piece titled "Reigen" (No. 339), starting at measure 25. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinete):** Treble clef, playing a melodic line with slurs and accents.
- Bkl. (Bassklarinete):** Treble clef, playing a rhythmic accompaniment with slurs.
- k. T. (Kornett):** Alto clef, playing a rhythmic accompaniment with accents.
- Vln. 1-4 (Violen):** Treble clef, playing a melodic line with slurs and accents.
- Vla. (Viola):** Bass clef, playing a melodic line with slurs.
- Vc. (Violoncello):** Bass clef, playing a melodic line with slurs.
- Kb. (Kontrabaß):** Bass clef, playing a simple harmonic accompaniment.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music features a mix of melodic and rhythmic patterns, with various articulations such as slurs and accents.

# Reigen

28

The musical score is arranged in a system with seven staves. The top two staves are for Kl. (Clarinete) and Bkl. (Bassklarinete), both in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is for k. T. (Kontrabaß) in bass clef. The next four staves are for Vln. 1, 2, 3, and 4, all in treble clef. The fifth staff is for Vla. (Viola) in alto clef. The sixth staff is for Vc. (Violoncello) in bass clef. The bottom staff is for Kb. (Kontrabaß) in bass clef. The score consists of four measures. The first measure shows the beginning of the piece with various notes and rests. The second measure features a long melodic line in the Kl. and Bkl. parts. The third measure continues the melodic development. The fourth measure concludes the section with a final chord and a fermata. Dynamic markings include *fp* (fortissimo piano) for the k. T. part in the first measure, and *fff* (fortissimo) for the k. T. part in the fourth measure. The word *arco* is written above the Kb. staff in the fourth measure. The score is enclosed in a double bar line at the end of the fourth measure.

# Der Dichter und die Schauspielerin

Ein Zimmer in einem Gasthof auf dem Land. Über den Wiesen liegt der Mond.

**Presto ma non troppo**

**rit.** - - - - -

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Kl. (Clarinete):** Treble clef, 3/4 time. Dynamics: *mp*, *p*, *mp*.
- Bkl. (Bassklarinete):** Bass clef, 3/4 time. Dynamics: *mp*.
- Tpt. (Trompete):** Treble clef, 3/4 time. Rested.
- k. T. (Kornett):** Alto clef, 3/4 time. Rested.
- Vib. (Viola):** Treble clef, 3/4 time. Dynamics: *mp*.
- Cel. (Cello):** Treble and Bass clefs, 3/4 time. Rested.
- Vln. 1 (Violine I):** Treble clef, 3/4 time. Dynamics: *mf*.
- Vln. 2 (Violine II):** Treble clef, 3/4 time. Dynamics: *mf*.
- Vln. 3 (Violine III):** Treble clef, 3/4 time. Dynamics: *mf*.
- Vln. 4 (Violine IV):** Treble clef, 3/4 time. Dynamics: *mf*.
- Vla. (Viola):** Bass clef, 3/4 time. Dynamics: *mf*.
- Vc. (Violoncello):** Bass clef, 3/4 time. Dynamics: *mf*, *pizz.*
- Kb. (Kontrabaß):** Bass clef, 3/4 time. Dynamics: *mf*.

Reigen

[ Die Schauspielerin sinkt am Fenster plötzlich nieder, mit gefalteten Händen. ]

8 **Andantino** **Presto ma non troppo**

Kl.

Vib.

Cel.

D. **DICHTER**  
 Schau, es ist ganz hell... Wun-der-bar! Was machst du denn?

Vln. 1  
*subito p* *p* *mf* *p*

Vln. 2  
*subito p* *p* *mf* *p*

Vln. 3  
*subito p* *p* *mf* *p*

Vln. 4  
*subito p* *p* *mf* *p*

Vla.  
*subito p* *p* *mf* *p*

Vc.  
*subito p* *p* *mf* *p*

rit. ----- Andantino

Più mosso

Kl. Musical notation for Clarinet (Kl.) starting at measure 13. It features a melodic line with a dynamic marking of *mf* and a sixteenth-note triplet. The tempo changes from *rit.* to *Andantino* and then to *Più mosso*. The dynamics shift to *p* in the final measure.

Vib. Musical notation for Vibraphone (Vib.) showing a melodic line in the final measure with a dynamic marking of *mp*.

Cel. Musical notation for Cello (Cel.) showing a sustained chordal texture in the first measure, followed by rests in the subsequent measures.

SCHAUSPIELERIN

S. Musical notation for Soprano (S.) with the lyrics "Siehst du nicht, daß ich be-te?".

D. Musical notation for Double Bass (D.) showing a melodic line with a dynamic marking of *p*.

Vln. 1 Musical notation for Violin 1 (Vln. 1) showing a melodic line with a dynamic marking of *p*.

Vln. 2 Musical notation for Violin 2 (Vln. 2) showing a melodic line with a dynamic marking of *p*.

Vln. 3 Musical notation for Violin 3 (Vln. 3) showing a melodic line with a dynamic marking of *p*.

Vln. 4 Musical notation for Violin 4 (Vln. 4) showing a melodic line with a dynamic marking of *mp*.

Vla. Musical notation for Viola (Vla.) showing a melodic line with a dynamic marking of *p*.

Vc. Musical notation for Violoncello (Vc.) showing a melodic line with a dynamic marking of *p*.

# Reigen

accel. . . . .

18

Kl.

Musical staff for Klavier (Kl.) in G minor, starting with a treble clef. It begins with a melodic line in the right hand and rests in the left hand.

[ Der Dichter kniet neben sie hin und umfasst sie. ]

Vib.

Musical staff for Vibraphon (Vib.) in G minor, starting with a treble clef. It features a melodic line in the right hand and rests in the left hand.

S.

Musical staff for Soprano (S.) in G minor, starting with a treble clef. It contains a vocal line with a triplet of eighth notes.

Ge-wiss. Komm doch zu mir, knie dich ne-ben mich hin.

D.

Musical staff for Alto (D.) in G minor, starting with a bass clef. It contains a vocal line with a triplet of eighth notes.

Glaubst du an Gott?

Vln. 1

Musical staff for Violin 1 (Vln. 1) in G minor, starting with a treble clef. It features a melodic line with slurs.

Vln. 2

Musical staff for Violin 2 (Vln. 2) in G minor, starting with a treble clef. It features a melodic line with slurs.

Vln. 3

Musical staff for Violin 3 (Vln. 3) in G minor, starting with a treble clef. It features a melodic line with slurs.

Vln. 4

Musical staff for Violin 4 (Vln. 4) in G minor, starting with a treble clef. It features a melodic line with slurs.

Vla.

Musical staff for Viola (Vla.) in G minor, starting with an alto clef. It features a melodic line with slurs.

Vc.

Musical staff for Violoncello (Vc.) in G minor, starting with a bass clef. It features a melodic line with slurs.

Reigen

24

Kl. *mf* 6

Bkl. *mf* 6

Vib. *mf*

S. *mf* *p* *p* *p* *p*

Wüst-ling! Sag mir lie-ber, wo du mich hin-ge-schleppt hast,

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vln. 3 *f* *p*

Vln. 4 *f* *p*

Vla. *m* *p*

Vc. *f* *p*

Kb. *f*

29 rit. . . . .

Kl. *p*

S. Ver-füh - rer!

D. A-ber Kind! Du woll test ja aufs Land -- und ge-ra-de hier-her.

Vln. 1 *subito p*

Vln. 2 *subito p*

Vln. 3 *subito p*

Vln. 4 *subito p*

Vla. *subito p*

Vc. *subito p*



Reigen

34

rit.

Cel.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Wenn man be-denkt, zwei Stun-den von Wien-- und die völ-li-ge Ein-sam pizz.

*p*

*pizz.*

*p*

*p*

*p*

*p*

*p*

38

A tempo

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Da könn-test du wohl man-cher-lei dich-ten, wenn du zu-fäl-lig Ta-lent hät-test.

keit. arco.

arco

arco

arco

Warst

*arco*

*arco*

*arco*

*arco*

Reigen

43

Kl. *p*

Cel.

S. *3*  
Hier hab' ich jah-re-lang ge - lebt! — Mit Fritz. Den  
du schonein-mal hier?\_

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

47

S. Mann hab' ich an - ge - be - tet! Ich

D. Das hast du mir be-reits er - zählt.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

Più mosso

52

Kl.

Cel.

S.  
kann auch wie-der ge - hen, \_ wenn ich dich lang-wei- le!

D.  
Du mich lang-wei- len?... Du

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.  
pizz.  
mf

Reigen

56

Kl.

D. ahnst ja gar nicht, was du für mich be-deu- test... Du bist das Gött-li- che, du bist das Ge- nie...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

**Meno mosso** **molto rit.** . . . . .

Cel.

S.

D. Komm her, gib mir ei - nen Kuß!  
Du bist ei-gent-lich die hei - li-ge Ein - falt...

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. arco

Reigen

64 **Adagio** *p* **accel.** 6

Cel.

S. Und jetzt wol-len wir uns ei-ne gu-te Nacht sa-gen!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

69

Cel.

S. Nun, \_ ich wer-de mich schla-fen le-gen!

D. Wie meinst du das? \_ Wo soll denn ich ü-ber-nach-ten?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*p*

Reigen

74

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Es gibt noch vie-le Zim-mer\_\_ in die-sem Haus..

Die ha-ben a-ber kei - nen Reiz für mich.

pizz.

77

Cel.

S.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Re - de kei - nen Un - sinn\_\_ und rei - che mir lie-ber mei-ne Ta-sche vom Tisch her-ü - ber.

rit. . . . .

p

arco

6

3

# Reigen

[ Die Schauspielerin nimmt aus dem Täschchen ein kleines, gerahmtes Bildchen, stellt es auf das Nachtkästchen. ]

80 **Andante**

Kl. *mf* *p*

D.

Hier, mei-ne Ein - zi - ge!

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla.

Vc. arco

Kb.

84 *pp*

D.

Was ist das?

Vln. 1 *p*

Vln. 2 *mf* <sup>6</sup>

Vln. 3 *p*

Vln. 4 *p*

Vc. *pp*

Kb.

Reigen

88

Cel.

S.

D. Das ist die Ma-don-na. Die ist doch mein Ta-lis-man.

Vln. 1 Die hast du im-mer mit?

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

92

S. Und jetzt geh, Ro-ber-t!

D. A-ber was sind das für Scher-ze?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.



Reigen

96

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*mf* *pp* *pp* *pp* *pp* *pp* *pizz.*

*ped.*

Du sollst jetzt ge - hen.

Und wann soll ich wie-der -

Reigen

Tempo primo

molto rit. . .

100

Cel.

Cello part notation with treble and bass staves. The treble staff has a melodic line starting at measure 5 with a *mf* dynamic. The bass staff has a simple accompaniment.

Red. \_\_\_\_\_

S.

Soprano vocal line with lyrics: In zeh n Mi - nu - ten. . . Wo

D.

Bass vocal line with lyrics: kom-men? . . . Auf Wie-der-se- hen!

Vln. 1

Violin 1 part with a sixteenth-note figure in the first measure, marked *mf*, and a dynamic change to *p* in the fourth measure.

Vln. 2

Violin 2 part with a melodic line, marked *mf*, and a dynamic change to *p* in the fourth measure.

Vln. 3

Violin 3 part with a melodic line, marked *mf*, and a dynamic change to *p* in the fourth measure.

Vln. 4

Violin 4 part with a melodic line, marked *mf*, and a dynamic change to *p* in the fourth measure.

Vla.

Viola part with the instruction *arco* and a melodic line, marked *mf*, and a dynamic change to *p* in the fourth measure.

Vc.

Violoncello part with a simple accompaniment line.

Reigen

106 Andante

Cel. *p*

S. *mf*  
willst du denn hin?

D. *mf*  
Ich wer-de vor dem Fens-ter auf und ab ge-hen. Mei-nes-ten Ge-dan-ken

Vln. 1 *mf*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *p*

110

Kl.

Cel.

D. *mf*  
kom-men mir so. Und gar in dei-ner Nä - he.... In dei - ner Kunst we-bend.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

115

Cel.

S.

Nun geh end-lich. Und fang mir kein Ver-hält-nis mit der Kell-ne-rin an.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Kb.

*p*

3

6



[ Der Dichter geht. Sobald sie ausgekleidet ist, geht sie zum Fenster und sieht hinunter ]

119

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

6

6

127

Cel. *p*

S. *mf* *p*  
Komm! So, jetzt kannst du dich zu mir set-zen und mir was er-zäh-len.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vln. 3 *mf* *p*

Vln. 4 *mf* *p*

Vla. *mf* *p*

Vc. *p*

131

Cel.

S. *mf*  
Nun, wem bist du in die-sem Mo-ment un-treu?\_

D. *mf*  
Was soll ich dir denn er-zäh-len?

Vln. 1 *mf*

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

135

S. Trös-te dich, ich be - trü-ge auch je-man-den.

D. Ich bin es ja lei-der noch nicht. Das

Vln. 1-4, Vc.

Detailed description: This block contains the musical score for measures 135 to 138. It features a vocal line (Soprano and Alto) and an instrumental ensemble (Violins 1-4 and Viola). The vocal line includes lyrics: 'Trös-te dich, ich be - trü-ge auch je-man-den.' and 'Ich bin es ja lei-der noch nicht. Das'. The instrumental parts include a sixteenth-note triplet in the first violin part at the beginning of measure 135.

Cel.

S. Hö-re, Ro- bert, ich wer-de dir ei-nen Vor-schlag ma-chen.

D. kann ich mir den - ken.

Vln. 1-4, Vc.

Detailed description: This block contains the musical score for measures 139 to 142. It features a vocal line (Soprano and Alto) and an instrumental ensemble (Cello, Violins 1-4, and Viola). The vocal line includes lyrics: 'Hö-re, Ro- bert, ich wer-de dir ei-nen Vor-schlag ma-chen.' and 'kann ich mir den - ken.'. The instrumental parts include a triplet in the cello part at the end of measure 139 and triplets in the violin parts at the end of measure 142.

143

Vib.

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Leg dich zu mir ins Bett.

An-ge-nom-men! Wenn es nach mir ge-gan-gen wä - re, wär' ich schon

147

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Nun, so komm, end - lich! Du möch-test wohl ger-ne ein Ver-

längst.... Da bin ich.

*mf* *p* *mp*

Reigen

151

S. hält-nis mit mir ha-ben? Nun, das möch-ten wohl man- che...

D. Das dürf-te dir doch be-reits klar sein. Es

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

157

S. Nun, wen be-

D. ... ist a-ber nicht zu be-zwei-feln, daß in die-sen Mo-ment ich die meis-ten Chan-cen ha-be.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.



161

Vib. *mp*

Cel. *Red.* 3 3

S. trüg' ich?

D. trüg' ich?

Viel-leicht mich...O-der ei-nen, den du nicht kennst, ei-nen der für dich be-stimmt ist und

Vln. 4

accel. Allegro

165

Cel. *mf* 6 *p*

S. Re - de nicht so blöd...

D. den du nie fin-den kannst... Ist es nicht son-der- bar,... auch

Vln. 1 *mf* 6 *p*

Vln. 2 *mf* 6 *p*

Vln. 3 *mf* 6 *f* *p*

Vln. 4 *mf* 6 *p*

Vla. *mf* *p*

Vc. *p*

Kb. *p*

Reigen

170

rit. . . . .

Allegretto

Kl. *f*

Bkl. *f*

Tpt. *f*

k. T. *p* *fp* *f*

Cel. *f*

S.

D.

du - a-ber nein, ... komm, - komm -

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *mf*

Vln. 4 *f*

Vla. *f*

Vc. *f*

Kb. *f* pizz.

Reigen

175

Kl.

Bkl.

Tpt.

k. T.

*fp* *f* *fp* *f*

Cel.

*Ped.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

179

Kl.

Bkl.

Tpt.

k. T.

*fp* — *f*     *fp* — *f*     *fp* — *f*

Cel.

Ped.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

183

Musical score for Reigen, page 367, starting at measure 183. The score includes parts for Kl., Bkl., Tpt., k. T., Cel., Vln. 1-4, Vla., Vc., and Kb.

Key signature: B-flat major (two flats). Time signature: 3/4.

Dynamic markings for k. T.: *fp* — *f*    *fp* — *f*    *ff*

Performance instructions: *Red.* (Reduction) under the Cel. part.

Reigen

rit.

187

Kl.

Bkl.

Tpt.

k. T.

*fp* *f* *fp* *f*

Cel.

*f* *p*

S.

Das

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*pp* *pp* *pp* *pp* *pp* *pp*

Reigen

193

Allegro

rit. . . . .

Cel.

S. *ist doch schön, als in blödsinnigen Stücken spielen...*

D.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf*

Vc. *mf*

*Es ist gut, daß du doch zu-*

*p*

198

S. *Du arroganter Hund meinst ge-*

D. *weilen in vernünftigen zu spielen hast...*

Vln. 1 *mf*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. *mp*

Vc. *mp*

*6*

*3*

*6*

Reigen

202

S. *wiß wie-der das dei - ne! Du bist ein gro-ßes Ge-nie, Ro- bert!*

D. *Ja- wohl! Bei*

Vln. 1

Vln. 2

Vln. 3 *pizz.*

Vln. 4 *pizz.*

Vla.

Vc.

*arco 3*

206

Cel.

D. *die-ser Ge-le-gen-heit kön-nest du mir ü-bri-gens sa-gen, wa-rum du vor-ges-tern ab-ge-sagt*

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.



210

Cel.

S.  
Ich woll-te dich är- gern. Ar - ro-gant bist du ge-we - sen.

D.  
hast. Was hab' ich dir denn ge-tan?

Vln. 1

Vln. 2

Vln. 3  
pizz.

Vln. 4  
pizz.

Vla.

Vc.



214

S.  
Al-le im The-a - ter fin-den es... A ber ich hab' ih-nen ge- sagt: Der Mann

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Reigen

218

S. hat wohl ein Recht, ar-ro-gant zu sein. ———

D. Und was ha-ben die an-de-ren ge

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

223

Cel.

S. Was sol-len mir denn die Leu-te an-twor-ten? Ich re-de ja — mit kei-nem.

D. ant - wor - tet?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Reigen

228

D. *3* *3* *3* *3*

Den-ke jetzt nicht an die an-de-ren Mens - chen. Sa-ge mir lie-ber, daß du mich lieb hast. \_

Vln. 1

Vln. 2

Vln. 3

Vln. 4 *pizz.* *arco*



232

S. *3*

Ver-langst du noch wei-te-re Be-wei-se?

D. *3*

Wie vie-len hast du es schon auf

Vln. 1

Vln. 2

Vln. 3 *3* *pizz.* *arco* *3*

Vln. 4 *3* *pizz.* *arco* *3*

Vc.

Reigen

236

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Oh nein. Ge-lobt hab' ich nur  
die-se Art be-wei-sen wol-len... hast du al-le ge-lobt?

241

Tempo primo

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

ei - nen. Fritz.  
Mein.... Ich hei - ße Ro - bert. Was

arco *p*

248

Andante

S. Du bist ei-ne Lau-ne.

D. bin ich für dich, wenn du jetzt an Fritz denkst?\_\_

Vln. 1

Vln. 2 *mf* *p*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*



253

S. A-ber du bist wohl das Ei-gen-sin-nigs-te, was mir je un-ter-ge-kom-men ist.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

257

Cel. *p*

S. Gib mir ei-nen Kuß. Du hast mir ü - bri-gens

Vln. 1 *p* *mf*

Vln. 2 *p* *mp*

Vln. 3 *p* *mp*

Vln. 4 *pizz.*

Vla. *p* *pizz.*

Vc. *p*

262

Cel. *p*

S. noch kein Wort ü - ber mei-ne ge-stri-ge Vor-stel-lung ge-sagt.

D. Ich war nicht im The-a-ter.

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *arco* *mp*

266

Cel.

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Du beliebst wohl zu scherz-en. *3* *3*

Durch-aus nicht. Nach-dem du vor-ges-tern ab-ge-sagt hast,

pizz.



271

S.

D.

Vln. 1

Vln. 2

Vln. 3

Vc.

Es war sen-sa-ti-o-nell. Die Men-schen sind blaß ge-wor-den.

da hab' ich doch lie-ber ver-zich-tet. Hm!

arco

Reigen

275

S. 

D. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 



280

S. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 



Reigen

[ Sie geht ]

Adagio

283

Musical score for Reigen, Adagio, page 379. The score includes parts for Kl., Bkl., Cel., D., Vln. 1-4, Vla., Vc., and Kb. It features various musical notations such as slurs, dynamics (pp), and articulation marks.

Instrument parts and markings:

- Kl. (Clarinete):** Treble clef, 6th fingerings indicated.
- Bkl. (Bassklarinete):** Treble clef, 6th fingerings indicated.
- Cel. (Cello):** Treble and Bass clefs, 6th fingerings indicated, *pp* dynamic.
- D. (Doboa):** Bass clef, lyrics: Ja..... Ich
- Vln. 1-4 (Violini):** Treble clef, *pp* dynamics, hairpins.
- Vla. (Viola):** Bass clef, hairpins.
- Vc. (Violoncello):** Bass clef, hairpins.
- Kb. (Kontrabaß):** Bass clef, hairpins.

Reigen

288 Allegro

Vib. *mp*

Cel. *mp*

D. *mp*  
lie - be den Him-mel, den Mond und die Ster- ne, doch am meis-ten lieb' ich die

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. *mp* pizz. 3

Vc. *mp* 3

Kb. *mp* pizz.

Reigen

293

rit.

A tempo

Vib.

Cel.

D.  
Frau - en. Ja! Ich lieb' das The - a - ter, den Ap-plaus und die

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.  
arco pizz. 3

Vc.  
3 mp

Kb.  
pizz. mp

*p*

*p*

*p*

*p*

*mf*

*mp*

*mp*

Reigen

poco accel. . . . .

299

Vib. 

Cel. 

D.   
Lü - ge, doch am meis-ten lieb' ich die\_ Frau - en. O die

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Kb. 

Reigen

rit. . . . . A tempo

304 Allegretto

Vib.

Cel.

D.

Frau - en, o die Frau-en; Wie herr-lich sind sie an-zu-schau-en. Auf den Flü - geln der\_

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. arco

Vc.

Kb. arco

Reigen

310

Vib. *p*

Cel.

D.  
Lie - be \_\_\_\_ tragt mich \_\_\_\_ zum Licht \_\_\_\_ em - por. O\_

Vln. 1 *pizz.* *arco*

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb. *pizz.* *arco*

Detailed description: This is a page of a musical score for the piece 'Reigen'. The page number is 384, and the measure number is 310. The score includes parts for Vibraphone (Vib.), Cello (Cel.), Double Bass (D.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Vibraphone part begins with a piano (*p*) dynamic. The Cello part features a complex rhythmic pattern with many sixteenth notes. The Double Bass part has a melodic line with lyrics: 'Lie - be \_\_\_\_ tragt mich \_\_\_\_ zum Licht \_\_\_\_ em - por. O\_'. The Violin 1 part includes markings for *pizz.* and *arco*. The Viola and Violoncello parts also have *pizz.* and *arco* markings. The Double Bass part at the bottom has *pizz.* and *arco* markings.

Reigen

rit. . . . . A tempo

317

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Vib. (Vibraphone):** Treble clef, mostly rests with some notes in the final measure.
- Cel. (Celesta):** Treble and Bass clefs, playing chords and arpeggios.
- D. (Double Bass):** Bass clef, playing a melodic line with lyrics: "die Frau - en, o die Frau-en; Wie herr-lich sind sie an-zu-schau-en. Auf den Flü".
- Vln. 1-4 (Violins):** Treble clef, playing melodic lines with various articulations.
- Vla. (Viola):** Bass clef, playing a melodic line with the instruction "arco".
- Vc. (Violoncello):** Bass clef, playing a melodic line with the instruction "arco".
- Kb. (Kontrabaß):** Bass clef, playing a bass line with the instruction "arco".

Reigen

molto rit. . . . . A tempo

323

Vib.

Cel.

D.

- geln der Lie - be tragt mich zum Licht em - por.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

pizz.

arco

*mf*



Reigen

330

Più mosso

Vib.

Cel.

D.

Das E - wig - Weib - li - che zieht uns hin - an.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

pizz.

*p*

*f*

Reigen  
Zwischenspiel VIII

Più allegro

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Kl. (Clarinete):** Enters in the fourth measure with a *f* dynamic.
- Bkl. (Bassklarinete):** Plays throughout, starting with *mf* and becoming *f* in the fourth measure.
- Tpt. (Trompete):** Plays throughout with a *f* dynamic and a "Harmon mute" instruction.
- häng. Becken (Hängende Becken):** Silent throughout.
- k. T. (Kesseltrommel):** Plays a rhythmic pattern with *f* dynamics and triplet markings.
- Klv. (Klavier):** Marked "TACET" throughout.
- Vln. 1-4 (Violen):** Violins 1, 2, and 3 play with *mf* dynamics. Violin 4 has a *f* dynamic in the fourth measure.
- Vla. (Viola):** Plays with a *mf* dynamic.
- Vc. (Violoncello):** Plays with a *mf* dynamic and "pizz." (pizzicato) instruction.
- Kb. (Kontrabaß):** Plays with a *f* dynamic and triplet markings.

Reigen

The musical score is for a piece titled "Reigen" on page 389. It features a full orchestral arrangement with the following parts: Kl. (Clarinets), Bkl. (Bassoons), Tpt. (Trumpets), k. T. (Kornets), Vln. v1-4 (Violins), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score is written in a key signature of two sharps (F# and C#) and begins at measure 5. The woodwinds (Kl., Bkl., k. T.) play a melodic line with eighth and sixteenth notes, often marked with accents. The strings (Vln. v1-4, Vla., Vc., Kb.) provide a rhythmic and harmonic accompaniment, with the cello and bass parts featuring triplet figures. The dynamic marking *f* (forte) is present in the cello part. The score is divided into four measures, with various musical notations including slurs, accents, and articulation marks.

## Reigen

9

Kl.

Bkl.

Tpt.

k. T.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

6

3

Reigen

12

Kl.

Bkl.

Tpt.

k. T.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a piece titled 'Reigen'. The page number is 391. The score is for a full orchestra and includes parts for Clarinet (Kl.), Bass Clarinet (Bkl.), Trumpet (Tpt.), Trombone (k. T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The music is in 3/4 time and the key signature has two sharps (F# and C#). The score is divided into three measures. The first measure starts with a dynamic of *mf*. The second measure has a dynamic of *f*. The third measure has a dynamic of *mf*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. There are several trills and triplets in the woodwinds and strings. The double bass part features a triplet of eighth notes in the first measure.

# Reigen

*molto rit.*

15

Kl.

Bkl.

Tpt.

k. T.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*molto rit.*

*molto rit.*

3

3

19 **A tempo**

Kl.

Bkl.

Tpt.

k. T.

**A tempo**

Vln. v1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*f*

# Reigen

22

Kl. *mp*

Bkl. *mp*

Tpt. *mp*

häng. Becken *ff*

k. T. *ff*

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vln. 3 *fp* *f*

Vln. 4 *fp* *f*

Vla. *fp* *f*

Vc. *f*

Kb. *ff*

Detailed description: This is a page of a musical score for a piece titled 'Reigen'. The page number is 394. The score is for a full orchestra and includes parts for Clarinet (Kl.), Bass Clarinet (Bkl.), Trumpet (Tpt.), Suspended Cymbal (häng. Becken), Trombone (k. T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The music is in 3/4 time and the key signature has two sharps (F# and C#). The score is divided into three measures. In the first measure, the Clarinet and Bass Clarinet have rests, while the Trumpet, Suspended Cymbal, Trombone, Violin 1, Violin 2, Violin 3, Violin 4, Viola, Violoncello, and Double Bass play. In the second measure, the Clarinet and Bass Clarinet have rests, while the Trumpet, Suspended Cymbal, Trombone, Violin 1, Violin 2, Violin 3, Violin 4, Viola, Violoncello, and Double Bass play. In the third measure, the Clarinet, Bass Clarinet, and Trumpet play with a dynamic marking of *mp*. The Suspended Cymbal, Trombone, Violin 1, Violin 2, Violin 3, Violin 4, Viola, and Violoncello play with a dynamic marking of *f*. The Double Bass plays with a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



# Die Schauspielerin und der Graf

Das Schlafzimmer der Schauspielerin, mittags.

**Allegro**

**Glock.** *mp*

**Cel.** *mp*

**S.** *ped.* **SCHAUSPIELERIN**  
Ah, Herr Graf. Bit-te, tre-ten Sie\_nur nä - her.

**Vln. 1** *mp* *pp* *p*

**Vln. 2** *mp* *pp* *p*

**Vln. 3** *mp* *pp* *p*

**Vln. 4** *mp* *pp* *p*

**Vla.** *pp*

**Cel.** *pp*

**G.** **GRAF**  
Küss' die Hand. Ih - re Frau Ma-ma sag - te mir, daß Sie un-päss - lich

Reigen

12

Glock.

Cel.

G.

8

sei - en... Wird doch hof-fent-lich nichts Ern - tes sein.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

17

Glock.

S.

G.

8

Nichts Ern - tes? Ich bin dem To-de na-he ge-we-sen?

Dem To - de na - he!

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

Meno mosso<sup>397</sup>

22

Cel. *p*

S.

G. *mp* *pizz.* *arco* *arco*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp* *pizz.* *arco*

Vln. 4 *mp* *pizz.* *arco*

Vla. *mp*

Vc. *mp*

Es war wohl ein  
Und ges-tern A - bend ha-ben Sie noch ge-spielt wie ei-ne Göt - tin.

28

Cel.

S. *mp* *pizz.* *arco* *arco*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

gro-ßer Tri-umph! Ich dan-ke für die schö-nen Blu-men. Hier ste-hen Sie...

Reigen

32

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Nur Ih-ren Korb ha-be ich mit nach Hau-se ge - nom-men. —

Das ist lieb von Ih-nen.

37

[ Sie nimmt die seine plötzlich und küsst sie ]

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

Küss' die Hand. A - ber, Fräu-lein.

Er - schre-cken Sie nicht,

*mp*

*f mp*

*f mp*

*f mp*

*f mp*

*f mp*

rit. . . . . Reigen A tempo

43

Glock.

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.

das ver-pflich-tet Sie zu gar nichts.

Es ist mir ei-gent-lich ein gro-ßer Ge-nuß ent-

49

Glock.

Cel.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

gan - gen, da durch, daß ich Sie erst ges-tern zum ers-ten Mal hab' spie-len se - hen.

arco

Reigen

rit. . . . .

54

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Ist das mög - lich?

Ja. . . . . Schau-en Sie\_ Fräu-lein. . . . . Ich bin ge-wöhnt, spät zu di-nie-



rit. . . . . Andante

59

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

So wer-den Sie e-ben von jetzt an frü-her es - sen.

ren. . . . . Es ist ja

*p*

*mp*

*f*

Reigen

64

S. *mf* *mp*  
Was ken-nen Sie ju-gend-li-cher

G. *mf*  
wirk - lich kein Ver-gnü - gen, das Di-nie - ren.

Vln. 1 *mf* *mp*  
Vln. 2 *mf* *mp*  
Vln. 3 *mf*  
Vln. 4 *mf*  
Vla. *mf*  
Vc. *mf*

68

S. *p*  
Greis ei-gent-lich noch für ein Ver-gnü - gen?

G. *p*  
Ich phi-lo-so-phi-e-re gern, ich denk' zu viel

Vln. 1 *mp* *p*  
Vln. 2 *mp* *p*  
Vln. 3 *mp* *p*  
Vln. 4 *mp* *p*  
Vla. *mp* *p*  
Vc. *mp* *p*

Reigen  
A tempo

molto rit. . . .

73

S. *Ja...den-ken, das ist das Un-glück.*

G. *nach. A-ber was er-zähl' ich Ih-nen da\_\_\_ für fa-de Ge-schich-ten,*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

Vc. *pp*

78

Cel. *mp*

S. *Oh bit-te, ich a-mü-sie-re mich kö-nig-lich.*

G. *Fräu-lein. Wis-sen Sie, Fräu-lein,*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*



Reigen

82

Cel.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

mit Ih - nen kann man plau - dern. Sa - gen Sie, ha - ben Sie die Men - schen

85

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Gern? Ich has - se sie! Ich kann kei - ne sehn. —  
ei - gent - lich gern? —

Reigen

90

Cel.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Sehn Sie, das hab'ich mir ge-dacht. Bei der Kunst muß das oft vor-kom-men. Wenn man so

95

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

in den hö-he-ren Re-gi - o - nen\_ schwebt.... be- rühmt-- ge - fei - ert--

Adagio

99

Musical score for measures 99-102. The score includes parts for Cello (Cel.), Soprano (S.), Guitar (G.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The lyrics are: "Ist das viel-leicht ein Glück?" and "Ich bit-te Sie, Fräu-lein, Glück gibt's nicht." The guitar part features triplets in measures 101 and 102.



103

Musical score for measures 103-106. The score includes parts for Guitar (G.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The lyrics are: "Zum Bei-spiel, auch die Lie-be... gibt's nicht. Und wenn man da-ran glaubt, ist...". The guitar part features a triplet in measure 103.

## Reigen

*dolce*

107

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Zum Bei-spiel, Ih-re Ge-lieb-te, — das Fräulein  
im-mer ei-ne da, die ei-nen gern hat.

110

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Bir-ken. Sie ha-ben doch ihr-et-we-gen ein Du-ell — ge-habt!  
Viel-leicht bin ich — so-gar

*mf*

Reigen

Allegro

113

S.  Ah, — Herr —

G.  tot - ge - schos - sen wor - den und hab's gar nicht be - merkt.

Vln. 1  *p* *mp*

Vln. 2  *p* *mp*

Vln. 3  *p* *mp*

Vln. 4  *mf* *p*

Vla.  *mf* *p*



117

[ Sie zieht ihn an sich. ]

S.  Graf, — Sie sind ein Eh - ren - mann. Ich ha - be ge - wußt,

G.  Küß' die Hand.

Vln. 1  *mp*

Vln. 2  *mp*

Vln. 3  *mp*

Vln. 4  *mp*

Vla.  *mp*

## Reigen

122 *molto rit.*

S. daß sie heu-te kom-men wer - den. Ha - ben Sie denn nicht be-

G. Wie-so denn?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. *mp*

128 *A tempo*

S. merkt, daß ich ges-tern nur\_ für Sie\_ ge-spielt ha - be?

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. *p*

Reigen

134

rit. - - - - - Andante

G. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vla. *mf* *mp*

Vc. *p* *mf* *mp*

Ich hab' kei - ne Ah-nung ge-habt, daß Sie mich be-mer-ken! Küß' die Hand...

139

S. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vla. *mf* *mp*

Sie kön-nen ei-nen auch mit Ih-rer Vor-nehm-heit zur Ver-zwei-flung brin - gen. So

Reigen

143 *rit.*

S. schnal-len Sie doch we-nigs-tens Ih-ren Sä-bel ab! Und gib mir end-lich

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

148 **Andante**

Cel. *Red.* *simile*

S. ei-nen Kuß. [ Er küßt sie, sie läßt ihn nicht los. ]

Vln. 1

Vln. 2 *espress.*

Vln. 3 *arco*

Vln. 4 *arco*

Vla. *arco*

Vc. *arco*

Kb. *arco*



Reigen

153

Meno mosso

Cel.

S.

Ich glau-be, Sie ha-ben Angst vor mir, Herr Graf. Und jetzt bit-te mich um

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Glock.

158

Cel.

S.

ir-gend-was.... du kannst al-les ha-ben, was Du willst...

Vln. 4

Vla.

Vc.

niente



Red. Red.

162 **Andante**

Cel.

G.

Ich... Ich bit-te um die Er-laub-nis, daß ich heu-te A-bend wie-der-kom-men darf. Um

Vln. 1

Vln. 2

Vln. 3

Vln. 4

167

G.

al-les an-de-re wer - de ich nach dem The-a - ter bit-ten. In der Früh, — find' ich — die

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

171

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Du bist wohl das Irr-sin-nigs-te, was mir je vor-ge-kom-men ist!

Lie-be gräß - lich. Du

175

G.

Vln. 1

Vln. 2

Vla.

Vc.

kannst mich hun-dert-mal ei - nen Nar - ren hei-ßen. A-ber Frau-en wie du....

Reigen

rit.

178

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

nimmt man nicht vor dem Frühs-tück zu sich. Gott, was bist du süß!

182

S.

G.

Vln. 3

Vln. 4

Vla.

Vc.

Ich wart' nach dem The-a-ter auf dich. Es ist

Reigen

186

Cel.

*Red.* 3 simile 3

[ Reißt ihn an sich ]

S.

heiß hier, fin-dest du nicht? Oh, Herr Graf.... Es ist A- bend.... Es ist

Vln. 1

*p* *espress.*

Vln. 2

*p* *espress.*

Vln. 3

*p*

Vln. 4

*p*

Vla.

Vc.

*p* 3 3 3

Kb.

*p*

Detailed description: This page of a musical score for the piece 'Reigen' (Act 1, Scene 186) features a vocal solo and an orchestra. The vocal line (S.) is in G major and 3/4 time, with lyrics in German. The orchestra includes Cello, Violins 1-4, Viola, Violoncello, and Kontrabaß. The Cello part has a triplet figure in the right hand and a triplet bass line in the left hand, marked 'simile'. The Violin parts have a melodic line starting with a half note, followed by quarter notes, and a dynamic marking of *p* (piano) and *espress.* (espressivo). The Viola and Violoncello parts have a rhythmic pattern of quarter notes. The Kontrabaß part has a simple bass line with a dynamic marking of *p*.

Reigen

Poco più mosso

191

Glock.

Musical notation for Glockenspiel (Glock.) in treble clef. It features a melodic line starting in the third measure with a dynamic marking of *mf*.

Cel.

Musical notation for Cello (Cel.) in treble and bass clefs. It includes several triplet markings (3) and a dynamic marking of *mf*.

S.

Musical notation for Soprano (S.) in treble clef. It includes a triplet marking (3) and lyrics: "Nacht... Mach die Au-gen zu. Komm! Komm!"

Vln. 1

Musical notation for Violin 1 (Vln. 1) in treble clef, featuring a melodic line with a slur.

Vln. 2

Musical notation for Violin 2 (Vln. 2) in treble clef, featuring a melodic line with a slur.

Vln. 3

Musical notation for Violin 3 (Vln. 3) in treble clef, featuring a melodic line with a slur.

Vln. 4

Musical notation for Violin 4 (Vln. 4) in treble clef, featuring a melodic line with a slur.

Vla.

Musical notation for Viola (Vla.) in alto clef, featuring a melodic line with a slur.

Vc.

Musical notation for Violoncello (Vc.) in bass clef, featuring a melodic line with a triplet marking (3) and a slur.

Kb.

Musical notation for Kontrabaß (Kb.) in bass clef, featuring a melodic line with a slur.

Allegretto

195

Musical score for Reigen, page 417, measures 195-200. The score includes parts for Kl. (Clarinet), Bkl. (Bass Clarinet), Tpt. (Trumpet), Glock. (Glockenspiel), Cel. (Cello), Vln. 1-4 (Violins), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature is two sharps (F# and C#) and the time signature is 6/8. Dynamics include *mf*, *f*, and *pizz.* The tempo is Allegretto.

Reigen

199

Kl.

Bkl.

Tpt.

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*f*



Reigen

203

This musical score is for the piece 'Reigen' and is page 419 of a larger work. It begins at measure 203. The score is arranged for a full orchestra and includes the following parts:

- Kl. (Clarinets):** Two staves, both in treble clef with a key signature of two sharps (F# and C#). The first staff has a melodic line with eighth and sixteenth notes, while the second staff provides harmonic support with chords.
- Bkl. (Bassoons):** One staff in treble clef with a key signature of two sharps, playing a melodic line with eighth notes.
- Tpt. (Trumpets):** One staff in treble clef with a key signature of two sharps, mostly silent with some initial notes.
- Glock. (Glockenspiel):** One staff in treble clef, which is silent throughout this section.
- Cel. (Cello):** Two staves (treble and bass clef) with a key signature of two sharps. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.
- Vln. 1-4 (Violins):** Four staves in treble clef with a key signature of two sharps. Violin 1 has a melodic line with slurs. Violin 2 has a rhythmic accompaniment. Violin 3 has a melodic line with slurs. Violin 4 has a rhythmic accompaniment.
- Vla. (Viola):** One staff in alto clef with a key signature of two sharps, playing a rhythmic accompaniment.
- Vc. (Violoncello):** One staff in bass clef with a key signature of two sharps, playing a rhythmic accompaniment.
- Kb. (Double Bass):** One staff in bass clef, which is silent throughout this section.

The score is written in a key signature of two sharps (F# and C#) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes slurs, accents, and dynamic markings.

# Reigen

rit. . . . .

207

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Kl. (Clarinete):** Starts with a melodic line in the first measure, marked *mf*. It continues with a rhythmic pattern in the second and third measures, and a more complex melodic line in the fourth measure.
- Bkl. (Bassklarinete):** Remains mostly silent, with a few notes in the second and fourth measures.
- Tpt. (Trompete):** Enters in the second measure with a strong *f* dynamic, playing a rhythmic pattern.
- k. T. (Kornett):** Remains silent throughout the page.
- Glock. (Glockenspieler):** Enters in the second measure with a strong *f* dynamic, playing a rhythmic pattern.
- Cel. (Cello):** Plays a complex, multi-measure rest in the first measure, then a melodic line in the second and third measures, marked *mf*. It remains silent in the fourth measure.
- Vln. 1-4 (Violen):** All four violin parts have melodic lines. The first and second violins are marked *f*. The third and fourth violins have a more rhythmic part.
- Vla. (Viola):** Plays a rhythmic pattern in the first measure, then a melodic line in the second and third measures, marked *f*. It continues with a melodic line in the fourth measure.
- Vc. (Viola da Gamba):** Remains silent in the first measure, then plays a melodic line in the second and third measures, marked *pizz.* It continues with a melodic line in the fourth measure.
- Kb. (Kontrabaß):** Remains silent in the first measure, then plays a rhythmic pattern in the second and third measures, marked *mf*. It remains silent in the fourth measure.

Reigen

211 - - - - - Allegretto

The musical score is arranged in a standard orchestral layout. It includes a Glockenspiel part at the top, followed by a Cello part with a double bass line. The vocal parts for Soprano and Guitar are positioned in the middle. The string section consists of Violins 1, 2, 3, and 4, Viola, and Cello. The score is in 3/4 time and features dynamic markings such as *mp* and *pp*. The lyrics are in German and appear below the vocal staves.

Glock.

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Was ist das für ein Aus-druck!

Du bist ein klei-ner Teu - fel.

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

Reigen

217

S. *Und du hät-test Schau-spie-ler wer-den*

G. *Küss' die Hand. Na, al-so ein En - gel.*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *pp*

223 **Meno mosso**

Cel.

S. *sol - len! Du kennst die Frau - en! Du machst ja ein Weib*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. *3*

Reigen

228

Glock. *[Musical notation]*

Cel. *[Musical notation]*

S. *[Musical notation]*  
toll. Und jetzt stehst du plötz-lich vor mir, als wär' nichts ge -

Vln. 1 *[Musical notation]*  
*pp* *mp*

Vln. 2 *[Musical notation]*  
*pp* *espress.*

Vln. 3 *[Musical notation]*  
*pp* *espress.*

Vln. 4 *[Musical notation]*  
*p* *pp*

Vla. *[Musical notation]*  
*pp*

Vc. *[Musical notation]*  
*pp*

Reigen

233

Glock.

Cel.

S.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

schehn. \_\_\_\_\_ Herr Graf, \_\_\_\_\_ ich bin so-e-ben Ih-re Ge-lieb-te ge - we - sen...

Detailed description of the musical score: The score is for a piece titled 'Reigen' (No. 233). It features a vocal line for Soprano (S.) and an instrumental ensemble consisting of Glockenspiel (Glock.), Cello (Cel.), Violins 1-4 (Vln. 1-4), Viola (Vla.), and Violoncello (Vc.). The vocal line includes the lyrics: 'schehn. \_\_\_\_\_ Herr Graf, \_\_\_\_\_ ich bin so-e-ben Ih-re Ge-lieb-te ge - we - sen...'. The instrumental parts include various rhythmic patterns, including triplets and slurs, and dynamic markings such as *f* and *mf*. The Glockenspiel part is in the treble clef, while the Cello, Viola, and Violoncello parts are in the bass clef. The Violins 1-4 parts are in the treble clef. The score is written in a single system with multiple staves.

Reigen

239

Glock.

Cel.

S.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Und wie ist das mit heu-te A-bend?

Ich werd's nie ver-ges-sen! Küß' die Hand.

*p*

*pp*

*p*

*p*

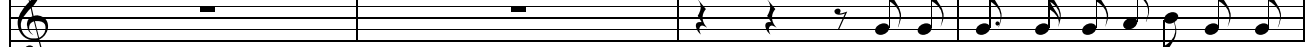
*p*

*p*

*p*

Reigen

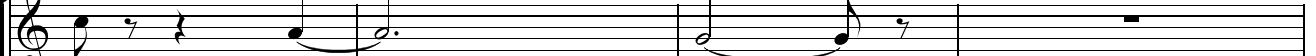
245

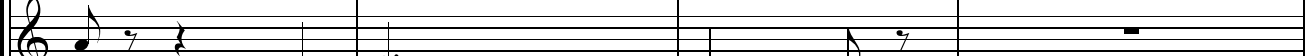
S. 

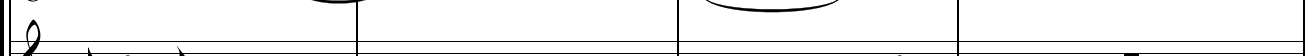
Es war doch von heu-te die Re - de.

G. 

Ja, al - so gut, zum Bei-spiel ü - ber - mor - gen.

Vln. 1 

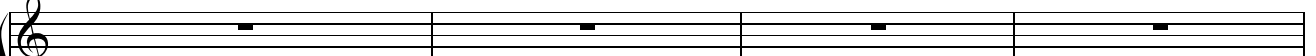
Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

249

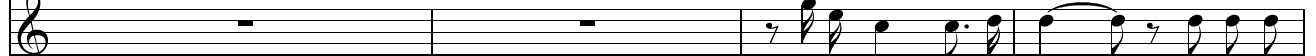
Cel. 

*mp*


3

S. 

Hier in mei-ner Woh-nung wirst du mich er-war-ten.

G. 

Es ist Zeit, daß ich geh'... Für ei-nen

Vln. 1 

*mp*

*mp*

*mp*

Vln. 2 

*mp*

*mp*

*mp*

Vln. 3 

*mp*

*mp*

*mp*

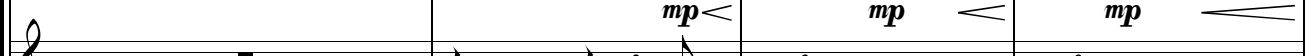
Vln. 4 

*mp*


pizz.

*mp*

*mp*

Vla. 

*mf*

Vc. 

*pp*

*mf*



253

Glock.

Cel.

S.

G.

3

Und

An-stands-be-such bin ich doch schon ein biß-chen lang ge - blie - ben. —

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

257

Glock.

Cel.

S.

G.

3

3

3

3

jetzt gib mir noch ei-nen Kuß, — du Ver - füh - rer. —

Ich küss' die Hand,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

# Reigen

262

Cel.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Fräu-lein.

Ser-vus.

[ Er geht ab. ]

pizz.

arco

arco

3

3

3

3

3

Glock.

Cel.

S.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*mf*

*f*

*mp*

*mp*

*mp*

Ich

## Reigen

272

Cel. *mp*

S.

bin ei - ne Frau, die weiß, was sie will, ich ha - be mein Tem - po, — mei - nen  
 lie - be das Hel - le, das Schö - ne, die Kraft, ich lie - be die Kunst, — die Frei - heit mir

Vln. 1 *mf*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. *mp*

Vc. *mp*

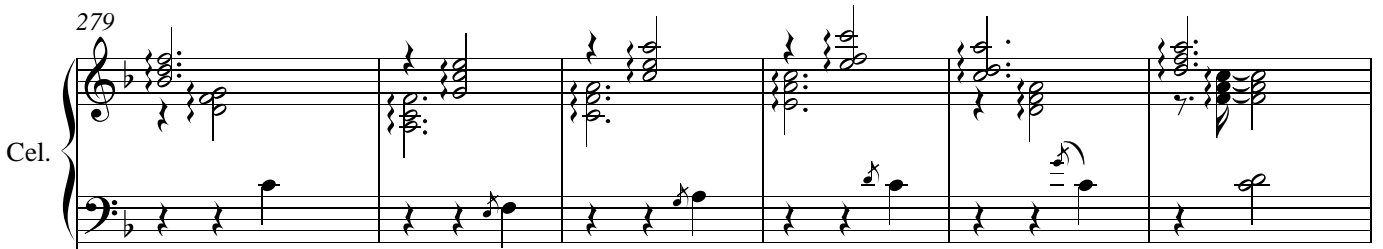
Kb. *pizz.*

*p*

Reigen

279

Cel.



Musical notation for the Cello part, showing a series of chords and a simple bass line.

S.




Stil. Ich lie - be die Lie - be, ich lie - be die Kunst, ich halt' nichts von  
schafft, Ich ver - lang' von der Welt, von mir selbst sehr viel: ich weiß ganz ge-

Vln. 1



Musical notation for Violin 1, following the vocal melody.

Vln. 2



Musical notation for Violin 2, providing harmonic support.

Vln. 3



Musical notation for Violin 3, providing harmonic support.

Vln. 4



Musical notation for Violin 4, providing harmonic support.

Vla.



Musical notation for Viola, providing harmonic support.

Vc.



Musical notation for Violoncello, providing harmonic support.

Kb.



Musical notation for Kontrabaß, providing harmonic support.

# Reigen

285

*rit.*      *A tempo*      *Meno mosso*      *rit.*

Cel.

S.

Treu - e, was zählt ist mein Wunsch. Ich bin ei-ne Frau, die  
nau, \_\_\_\_\_ was \_\_\_\_\_ ich will! Ich bin ei-ne Frau die

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*mp* 3 > *mp* 3 > *mp* 3 >

arco

Kb.

Reigen

290

1. Allegretto

2. molto rit. .

k. T.

Cel.

S.

weiß, was sie will, \_\_\_\_\_ Ich will, \_\_\_\_\_  
weiß, was sie

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

pizz. arco

mp 3

pizz.

Zwischenspiel IX

Allegretto

molto rit. . . . .

Adagio

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

- Kl. (Clarinets):** TACET throughout.
- Bkl. (Bassoons):** TACET throughout.
- Tpt. (Trumpets):** TACET throughout.
- Metalwindspiele (Metal Wind Instruments):** TACET throughout.
- Tri. (Trombones):** TACET throughout.
- Glock. (Glockenspiel):** *mp* dynamic. Features a melodic line with slurs and accents.
- Cel. (Cello):** TACET until the end of the piece, where it plays a *p* dynamic passage with a triplet.
- Vln. 1 (Violin 1):** *p* dynamic, *pizz.* (pizzicato) marking. Features a melodic line with slurs and accents.
- Vln. 2 (Violin 2):** *p* dynamic. Features a rhythmic accompaniment.
- Vln. 3 (Violin 3):** TACET throughout.
- Vln. 4 (Violin 4):** TACET throughout.
- Vla. (Viola):** TACET throughout.
- Vc. (Violoncello):** TACET throughout.
- Kb. (Kontrabaß):** TACET throughout.

At the end of the piece, the Violin 1 part changes to *arco* (arco) and the Violin 2 part changes to *pp* (pianissimo).



Reigen

7

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

*pp*



12 Andante

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*pp*

Reigen

rit. . . . .

16

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*pp*



20

A tempo

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

24

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*pp*

**|||**

29 **molto rit.**

Metalwindspiele

Tri.

Glock.

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Kb.

*mp*

*mf*

*mp*

*pp*

*pizz.*

# Der Graf und die Dirne

Am Morgen, ein ärmliches Zimmer. Er hebt sich rasch, schaut sich um.

Allegro molto rit. Adagietto

The musical score is arranged in a standard orchestral layout. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo markings are *Allegro molto rit.* and *Adagietto*. The score includes parts for Clarinet (Bkl.), Metal Wind Instruments (Metallwindspiele), Flute (G.), Piano (Klv.), Violins 1-4 (Vln. 1-4), Viola (Vla.), and Violoncello (Vc.). The vocal line for the Graf is written in the Flute part, with lyrics: "Ja, wo bin ich denn...". The piano part features a prominent triplet in the right hand. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano).

Reigen

6

Bkl.

G.

Al - so bin ich ges-tern rich-tig mit ei-ner Frau nach Haus....

Vln. 1

*p*

Vln. 2

*pp*

Vln. 3

*pp*

Vln. 4

*pp*

Vc.

10

G.

Da... Da liegt sie ja... Na, Ser- vus. Was

Klv.

*p*

Vln. 1

*espress. p*

Vln. 2

*pp*

Vln. 3

Vln. 4

*espress. p*

Vla.

*pp*

Reigen

14

Bkl.

G.

ei-nem noch al-les in mei-nem Al-ter pas-sie-ren kann. Ich hab' kei-ne Ah-nung,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

*p*

*pp*

*pp*

*pp*



18

G.

ha-ben die mich da her-auf-ge-tra-gen? A-ber ich hab' ja ge-wusst, daß was pas-sie-ren muß...Wie ich

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Reigen

21

Glock.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*espress.*

*p*

*mp*

an-ge-fan-gen hab' zu trin-ken, hab' ich's ge-spürt, daß.....

24

Glock.

G.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

*mf*

*mf*

*mf*

*pizz.*

*mp*

Al- so, das weiss ich noch ganz ge-nau, wie ich in das Hu-ren-kaf-fee-haus hin-ein ge-

Reigen

27 *molto accel.*

*Adagio*

Bkl. *pp*

G. *gan-gen bin.... Die hat*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. *ff*

31

Bkl.

Metallwindspiele *mp*

G. *a-ber ei-nen ge-sun-den Schlaf... Ich weiss zwar gar nichts -- a - ber*

Vln. 1 *p*

Vln. 2 *p pizz.*

Vln. 3 *p*

Vln. 4 *p*

Vla. *p*

Vc. *p*

*arco*

*pizz.*



Reigen

35

Glock.

*mp*

G.

ich werd' ihr das Geld auf den Nacht-tisch le- gen.... und Ser- vus.

Vln. 1

Vln. 2

Vln. 3

Vln. 4



[ Er sieht sie lange an. ]

39

Glock.

G.

Klv.

*p*

*espress.*

Vln. 1

*mp*

Vln. 2

*p*

Vln. 3

*p*

arco

Ich

## Reigen

44

Glock.

G.

ha - be - vie - le ge - kant, die ha - ben nicht ein - mal im Schlaf so

Klv.

Vln. 1

Vln. 2

Vln. 3



rit. . . . .

A tempo

47

G.

tu - gend - haft aus - ge - se - hen.... Ich möch - te nur wis - sen, ob.... Nein, da -

Klv.

Vln. 1

Vln. 2

Vln. 3

Reigen

Allegro

50

Musical score for Reigen, page 445, starting at measure 50. The score is in G major and 3/4 time. The tempo is marked Allegro. The score includes parts for Clarinet (Kl.), Bass Clarinet (Bkl.), Glockenspiel (Glock.), Trumpet (D.), Trombone (G.), Piano (Klv.), Violins (Vln. 1-4), Viola (Vla.), and Cello (Vc.).

Key features of the score:

- Measures 50-52:** Clarinet and Bass Clarinet play a melodic line starting with a *mp* dynamic.
- Measures 53-54:** Bass Clarinet and Cello play a rhythmic accompaniment starting with a *p* dynamic.
- Measures 55-56:** Glockenspiel plays a simple melodic pattern.
- Measures 57-58:** Trumpets play a melodic line.
- Measures 59-60:** Piano plays a chordal accompaniment with a *mp* dynamic.
- Measures 61-62:** Violins play a melodic line with dynamics *mp* and *p*.
- Measures 63-64:** Viola and Cello play a melodic line with dynamics *mp* and *p*.
- Measures 65-66:** Cello plays a melodic line with a *mp* dynamic and the instruction *arco*.
- Measures 67-68:** Cello plays a melodic line with a *mp* dynamic.

Lyrics for the vocal parts (G.):

ran müß-te ich mich ja er-in-nern. —

DIRNE Ser-

# Reigen

54

Bkl.

Musical staff for Clarinet (Bkl.) in G major, 3/4 time. It begins with a melodic line in the first measure, followed by rests in the subsequent measures.

D.

Musical staff for Soprano (D.) with lyrics. The lyrics are: " - vus, Bu-bi!\_\_\_ Na, Ser- vus;". The melody is simple and follows the text.

G.

Musical staff for Alto (G.) with lyrics. The lyrics are: "Ich woll-te grad' fort-ge - hen...". It features a triplet of eighth notes in the second measure.

Klv.

Musical staff for Piano (Klv.) with accompaniment for the vocal parts, including chords and arpeggiated figures.

Vln. 1

Musical staff for Violin 1 (Vln. 1) with dynamics *mp* and *p*.

Vln. 2

Musical staff for Violin 2 (Vln. 2) with dynamics *mp* and *p*.

Vln. 3

Musical staff for Violin 3 (Vln. 3) with dynamics *mp* and *p*.

Vln. 4

Musical staff for Violin 4 (Vln. 4) with dynamics *mp* and *p*.

Vla.

Musical staff for Viola (Vla.) with dynamics *mp* and *p*.

Vc.

Musical staff for Violoncello (Vc.) with dynamics *mf*.

Reigen

59

Glock.

D.   
kommst halt ein an-de-res Mal. Was schautst du mich

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Reigen

molto rit. . . Andante

64

Glock.

D.

G.

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

denn so an, — Bu-bi?

Jetzt weiss ich, an wen du mich er-

*p*

*espress.*

*pizz.*

3

3

69 rit. . .

Glock.

G.

Klv.

Vln. 1

Vln. 2

in - nerst,

3

71 **Adagio** [ Er küßt sie plötzlich auf die Augen. ]

Musical score for measures 71-73. The score includes vocal lines and instrumental parts for Flute (G.), Clarinet (Klv.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), and Viola (Vla.). The vocal line has lyrics: "Es ist scha-de, daß du nichts an-dres bist...". The instrumental parts feature various rhythmic patterns and dynamics, including a piano (*p*) marking for the violins.



Musical score for measures 74-76. The score includes vocal lines and instrumental parts for Flute (G.), Clarinet (Klv.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Violin 3 (Vln. 3). The vocal line has lyrics: "Du könn-test ja dein Glück ma - chen! So.... und jetzt". The instrumental parts feature various rhythmic patterns and dynamics, including a mezzo-forte (*mf*) marking for the violins.

Reigen

77 Più mosso

D. Ser- vus.... Bu- bi!

G. geh' ich. Sag mal.... wun- dert dich das gar nicht, daß ich nichts von

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*



81 Più mosso

D. Es gibt vie- le Män- ner, die mor- gens nicht auf - ge - legt

G. dir will?

Klv.

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 pizz.

Vln. 4



85

D. sind.

G. Du, ich kom-me näch-stens wie-der zu dir. Wann bist du im-mer zu Haus?

Klv.

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vln. 3 arco *mp* *pp*

Vln. 4 arco *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

rit. . . . .

89

Glock.

D. Ich bin im-mer zu Haus, Bu-bi. Brauchst nur nach der Le-o - ca - di-

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Reigen

93 rit. . . . . Andante

Glock.

D.

G. a zu fra- gen,, Le - o - ca - di - a? Du, Le-o - ca-die, pas-siert dir das öf- ter,

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

D.

G. Nein Bu-bi, das ist daß man so weg-geht von dir-- und nichts von dir will?

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

101

D.   
mir noch nie pas-siert. Wa-rum?

G.   
Glaubst du, du ge-fällst mir nicht?

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 



105

D.   
In der Nacht hab' ich dir doch ge - fal - len.

G.   
In der Nacht.... bin ich denn

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

## Reigen

108

D. 

G. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

112

D. 

Klv. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 

Vc. 

Reigen

Più mosso

117

D. schla - - fen. \_\_\_\_\_

G. So.... Al-so, so war das!

Klv.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.



120

G. Es wä-re doch schön ge - we - sen, wenn ich sie nur auf die Au-gen ge - küßt hätt'.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

# Reigen

**Poco meno mosso**

[ Es klopft. ]

124

G.   
 8   
 Das wä - re bei-na-he ein A - ben-teu - er ge - we - sen... Gu - te Nacht.

Vln. 1   
 Vln. 2   
 Vln. 3   
 Vln. 4   
 Vla.



128 [ Das Stubenmädchen kommt hinein. ]

**molto rit.**

Glock.   
 D. / S.   
 **STUBENMÄDCHEN**   
 Gu - ten Mor - gen.

Klv.   
 p

Vln. 1   
 Vln. 2   
 Vln. 3   
 Vln. 4

Andante

Reigen

131

DIRNE

STUBENMÄDCHEN [ Alle treten noch einmal auf. ]

D. / S. Heu - te der und mor - gen der, es ist doch ganz

Vln. 1

Vln. 2

Vln. 3

Vln. 4 arco

Vla.

Vc. pizz.

Kb.

136

DIRNE

D. / S. e - gal. Doch am An - fang war es schwer, das ist

G. ganz e - gal.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

Reigen

140

STUBENMÄDCHEN

D. / S. doch ganz nor - mal. A-ber... man muß doch schließ - lich ü - ber-le -

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

arco



145

**molto rit.**

ALLE

DIRNE [ Zum Publikum ]

D. / Damen ben. Man muß. Man muß. Gu-te Nacht.

G. / Männer Man muß. Man muß.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Kb.

*mf*

*pizz.*

*mf*