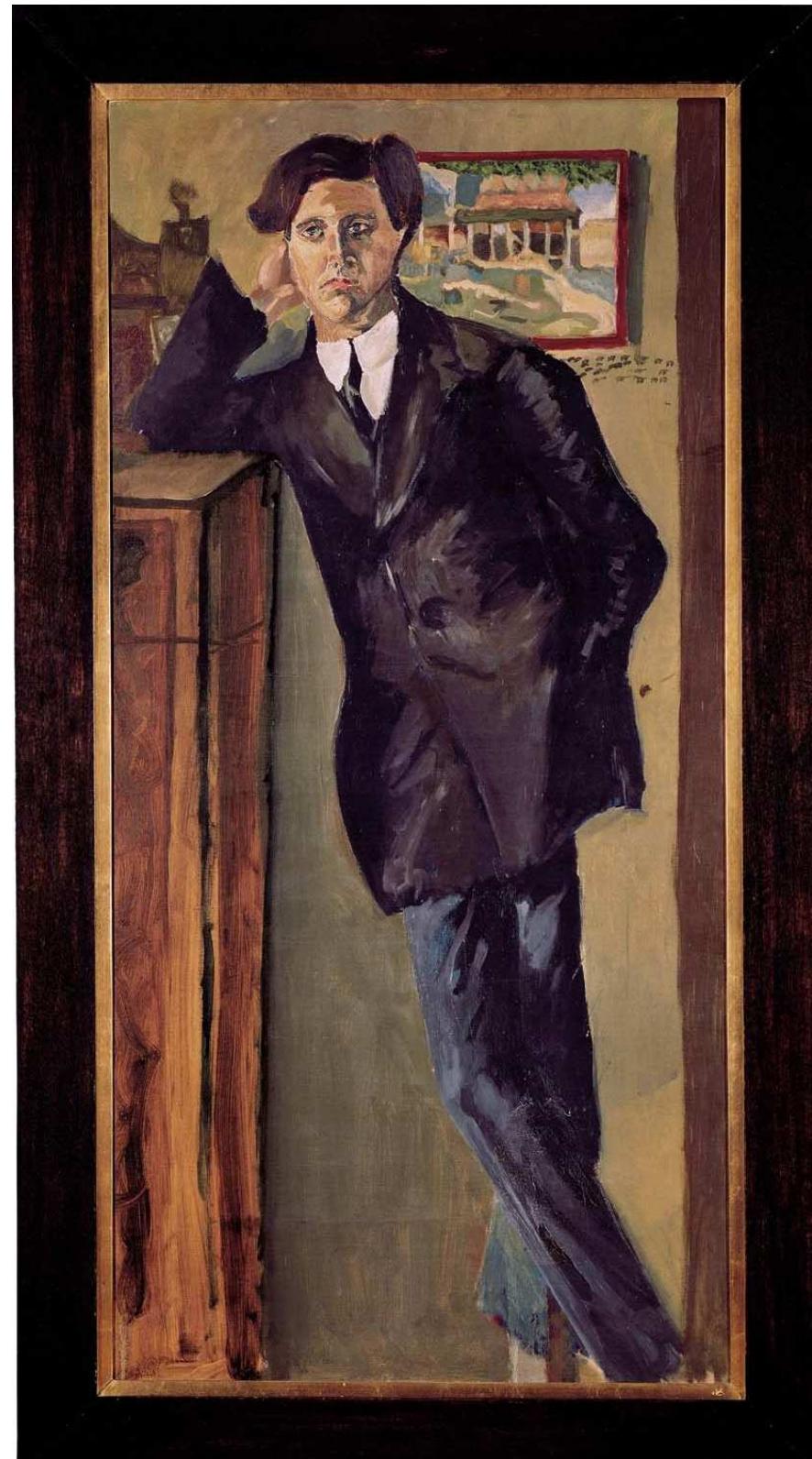


1. und 2. Posaune

**Alban Berg**



# **Sieben Frühe Lieder**

auf Texten von Hauptmann, Lenau, Storm, Rilke,  
Schlaf, Hartleben und Hohenberg

**I. Nacht** (Carl Hauptmann)*Sehr langsam* ( $\text{♩} = \text{ca.} 48$ )

1.2.Klarinette

8

1.2.Fagott

pp

4

Violoncelli

p

Musical score for measures 1-7. The score includes parts for 1.2.Klarinette, 1.2.Fagott, and Violoncello. Measure 1: 1.2.Klarinette sustained note, 1.2.Fagott eighth-note pairs (pp). Measure 2: 1.2.Klarinette eighth-note pairs, 1.2.Fagott eighth-note pairs (pp). Measure 3: 1.2.Klarinette eighth-note pairs, 1.2.Fagott eighth-note pairs (pp). Measure 4: Violoncello eighth-note pairs. Measure 5: Violoncello eighth-note pairs. Measure 6: Violoncello eighth-note pairs. Measure 7: Violoncello eighth-note pairs.

*rit.**a tempo**rit. (molto) a tempo*

Oboe

nimmt Dpf.

8

2

nimmt Dpf.

2

(m.Dpf.)

p

Musical score for measures 8-13. The score includes parts for Bassoon (offen), Bassoon (marc.), and Oboe. Measure 8: Bassoon (offen) p, Bassoon (marc.) p. Measure 9: Bassoon (offen) p, Bassoon (marc.) p. Measure 10: Oboe nimmt Dpf. Measure 11: Oboe (m.Dpf.). Measure 12: Oboe (m.Dpf.). Measure 13: Oboe (m.Dpf.). Measure 14: Oboe (m.Dpf.).

*poco rit. a tempo*

Musical score for measure 14. The score includes parts for Bassoon 1 and Bassoon 2. Bassoon 1 has a dynamic p. Bassoon 2 has a dynamic molto espr.

*rall. a tempo*

m.d.Gesang

*rit. Etwas langsamer*

Musical score for measure 18. The score includes parts for Bassoon 1 and Bassoon 2. Bassoon 1 has a dynamic pp. Bassoon 2 has a dynamic p.

*Ganz breit*

23 1.Horn 8 (m.Dpf.)

*quasi a tempo*

Wie zu Anfang

5

(p) (pp) pp (m.Dpf.) sf sf

*Etwas zunehmend*

31 1.Horn 8

*Zeit lassen*

*Wieder abnehmend*

p

*quasi Tempo I.*

34 8 (m.Dpf.) (m.Dpf.) p > pp > pp

## II. Schilflied (Nikolaus Lenau) — TACET

## III. Die Nachtigall (Theodor Sturm) — TACET

15 || 10 || 3 14

41 arco

I.Geigen f p

Violoncello mp esp. pp

## IV. Traumgekrönt (Rainer Maria Rilke)

**Langsam** ( $\text{♩} = \text{ca.} 46$ )

*mit Dpf.*

*II. Geigen*

$\text{pp}$     $\text{pp}$     $p$

*mit Dpf.*

$(m.Dpf.)$

$p < \text{espr.} >$

$(m.Dpf.)$

$p < \text{espr.} >$

**poco accel.** - - - - **rit.**

**(molto) a tempo**

**poco accel.** - - - - **poco rit.** - - - - **a**

$p = ppp$

$p \text{ espr.}$

$pp >$

$p \text{ espr.}$

**tempo**

*II. Geigen*

**poco accel.** - - - - **rit. (molto)**

$pp$     $p$

$(m.Dpf.)$

$p < \text{espr.} >$

$(m.Dpf.)$

$p < \text{espr.} >$

*a tempo*      *poco accel.*      *rit.*      *(molto) a tempo*

23      ten.      (m.Dpf.)      2      rit.      (molto) a tempo

**V. Im Zimmer** (Johannes Schlaf)

*Leicht bewegt* ( $\text{♩} = \text{ca.} 69$ )      *Etwas fliessender*

*ohne Dpf.*      15      8

1.Klarinette      Oboe

1.Posaune       $\text{pp}$        $\text{p}$

*poco rit.*      *(molto) a tempo*

8      8

*Zeit lassen!*      *zurück in's Tempo I*

*nimmt Dpf.*      15

15      (m.Dpf.)       $\text{p} > \text{pp}$

Oboe       $\text{p}$

**VI. Liebesode** (Otto Erich Hartleben) — TACET

16      *I. Geigen*

21

## VII. Sommertage (Paul Hohenberg)

**Schwungvoll** ( $\text{d} = \text{ca.} 60$ )

*ohne Dpf.*

*arco*      *arco mp*

*Violon- p  
cello (get.)*

*ohne Dpf.*

**15**

**2 Soloigeigen**      **3**

**pp**

**3**

**15**      **rit.**      **a tempo**

**8**

**p**      **pp**

**p**      **pp**

**> più p**

**p**      **pp**

**> più p**

**poco a poco accel.**      **allargando**

**poco cresc.**

**poco cresc.**

**fp**

**poco pesante**

**ff**

**mf**

**ff**

**mf**

**15**

**1.Soloigeige**

**15**

**rit.**      **a tempo, ma molto rubato**

**(rit.accel.rit. - accel.)**

**22**

**p**

**p < >**

*rit.* ) ***Tempo I*** ***poco accel.*** ***allargando***

28 ***I. Geigen***

8

***a tempo***

34

***ff marcato*** ***ff marcato*** ***> f*** ***p***