

Revelge

The dead drummer

Tempo di marcia

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), starting with a whole rest. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. Both piano parts feature a rhythmic pattern of eighth notes with a dynamic marking of *pp* (pianissimo). The time signature is 4/4.

The second system continues the musical score with three staves. The vocal line (top) has a treble clef and begins with a melodic phrase. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system, with a dynamic marking of *f* (forte) appearing in the right-hand part. The time signature remains 4/4.

The third system includes a vocal line with lyrics and piano accompaniment. The vocal line (top staff) has a treble clef and contains the lyrics: "Des Mor-gens zwischen drein und" and "At— break of day, ere cocks are". The piano accompaniment (middle and bottom staves) continues with the rhythmic pattern, with a dynamic marking of *p* (piano) in the vocal line and *pp* in the piano parts. The time signature is 4/4.

vie - - ren da müs-sen wir Sol-da - ten mar-schie - - ren das
 crow - - ing, we sold-iers march to trum-pets' loud blow - - ing, we

Gäß - lein auf und ab, tral-la - li, tral-la - ley, tral-la -
 shout, as we pass by: tral-la - lee, tral-la - ly, tral-la -

le - - ra, mein Schät - zel sieht her - - ab! Ach,
 lay - - ra, 'My fair love, now Good - - bye!' Oh,

Bru - der, jetzt bin ich ge-schos - - sen, die Ku - gel hat mich schwere, schwere ge-
 bro - ther, art deaf to my plead - - ing? A bul - let's pierced my heart, to death I'm

trof - - fen, trag' mich in_ mein Quar - tier, tral-la -
 bleed - - ing; help me, else I must die! Tral-la -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a forte (f) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are in German and English, with the English translation appearing below the German text.

li, tral-la - ley, tral-la - le - - - ra, es ist nicht weit von_
 lee, tral-la - ly, tral-la - lay - - - ra, the camp is_ right close

The second system continues the vocal and piano parts. The vocal line has a more complex melodic structure with some grace notes. The piano accompaniment features a dense texture of chords and moving lines, with dynamic markings of forte (f) and sforzando (sf). The lyrics continue in both German and English.

hier!
 by.

The third system shows the vocal line with a rest, indicated by a horizontal line. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with piano (p) and then fortissimo (ff). The lyrics are "hier!" and "by." in German and English.

Ach, Bru - - der, ach,
 Ah, bro - - ther, if

con espressione

The fourth system features a vocal line with a melodic phrase in a minor key, marked with a forte (f) dynamic. The piano accompaniment is more active, with a complex texture of chords and moving lines, marked with piano (p) and fortissimo (ff). The lyrics are "Ach, Bru - - der, ach," and "Ah, bro - - ther, if" in German and English. The instruction "con espressione" is written above the piano part.

Bru - der, ich kann dich nicht tra - - gen, die Fein - de ha - ben uns ge -
I could, I'd help thee, ne'er doubt it! Our troupes are de - feat-ed and

schla - - gen, helf' dir der lie - be Gott, helf' -
rout - - ed; be a prayer thy dy - ing breath, be a

dir der lie - be Gott! Tral - la - li, tral - la - ley, tral - la -
prayer thy dy - ing breath! Tral - la - lee, tral - la - ly, tral - la -

li, tral - la - ley, tral - la - le - - ra, ich - muß, ich - muß mar - schie - ren - bis in
lee, tral - la - ly, tral - la - lay - - ra, I, a - las! I, a - las, must march in the face of

Tod!
death!

f *p* *f* *p* *f* *p*

p *f* *p* *f*

p *p*

con espressione

Ach, Brü - der, ach, Brü - der, ihr - geht ja - mir vor -
Oh, com - rades, dear com - rades, why haste ye - so and

cantabile

p

ü - ber, als wär's mit mir vor - bei, als wär's mit mir vor -
pass me, as I were cold and dead? as if I were cold all and

sf bei! *sf* Tral - la - li, tral - la - ley, tral - la - li, tral - la - ley, tral - la -
dead? Tral - la - lee, tral - la - ly, tral - la - lee, tral - la - ly, tral - la -

le - ra, ihr tre - tet mir zu nah, ihr tre - tet mir zu -
lay - ra, ye hurt me, as ye tread. Ye hurt me, as ye

nah!
tread.

ff

Ich — muß wohl mei ne Trommel rüh - - ren, ich
I'll — rise, and loud my drum shall rat - - tle; I'll

muß mei-ne Trom-mel wohl rüh - ren, tral-la - li, tra - la-ley, tra - la-li, tra - la-ley, sonst
rise and my drum loud shall rat - tle, tral-la-lee, tral-la-ly, tral-la-lee, tral-la-ly, and

werd' ich mich ver - lie - - ren, tral - la - li, tral - laley, tral - la -
call our trouns to bat - - tle, tral - la - lee, tral - la-ly, tral - la -

la! Die — Brü - der, dick ge-sät, die — Brü - der, dick ge-sät, sie
la! The — dead lie round in heaps, com - rade by comrade sleeps: lo!

ff

lie - gen wie ge - mäht.
 Death his har - vest reaps.

m.d.

ff

ff

Er schlägt die Trommel auf und nie - - - der, er
 He strikes the drum with death-like rat - - - tie, each

tr sf sf sf sf p

wek - - ket sei - ne stil - len Brü - - der, tral - la - li, tral - la - ley, tral - la -
 si - - lent comrade calls to bat - - tle. *Tral - la - lee, tral - la - ly, tral - la -*

li, tral - la - ley, sie schla - gen und sie schla - gen ih - ren Feind, Feind, Feind, tral - la -
 lee, tral - la - ly, they beat, they beat the fast re - treat - ing foe, foe, foe! *Tral - la -*

li, tral - la - ley, tral - la - le - ral - la - la, ein Schrecken schlägt den Feind, ein
 lee, tral - la - ly, tral - la - lay - ra! la - la! Dread ter - ror strikes the foe, dread

Schrek - ken schlägt den Feind! Er
 ter - ror strikes the foe. He

schlägt die Trom-mel auf und nie - - der, da -
strikes the drum with death-like rat - - tle! They're

sind sie vor dem Nachtquartierschon wie - - der, tral-la - li, tral - la-ley, tral-la-
back in camp, the dead have won the bat - - tle; tralla - lee, tral - la-ly, tralla-

li, tral - la-ley! Ins Gäß - lein hell hin - aus, hell hin-aus,
lee, tral - la - ly! In - rank and file now march - ing they come.

sie ziehn vor Schätz - leins Haus, tral-la - li, tral-la-
They halt at his las - sie's home, tralla - lee, tral-la-

ley, tral - la - li, tral - la - ley, tral - la - le - - ra, sie
 ly, tral - la - lee, tral - la - ly, tral - la - lay - - ra, they

zie - hervor Schät - ze - leins Haus, tral - la - li!
 halt at his las - sie's home. tral - la - lee!

con tutta forza **ff**

se moderare

ppp **p** **ppp** **ppp**

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *m.d.* (moderato). The dynamic is *sempre ppp* (pianissimo). The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble with trills and triplets. The word *morendo* is written at the end of the system.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar rhythmic patterns and melodic lines. The dynamic remains *ppp*. The system concludes with a *dim.* (diminuendo) marking.

Poco misurato

Third system of musical notation, starting with the tempo marking *Poco misurato*. It consists of three staves. The piano part is written in treble and bass clefs. The key signature has two flats (Bb, Eb). The dynamic is *sempre pp* (pianissimo). The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble with trills. The system concludes with a *dim.* marking.

Fourth system of musical notation, continuing the piano accompaniment from the third system. It features similar rhythmic patterns and melodic lines. The dynamic remains *pp*. The system concludes with a *dim.* marking.

The first system consists of a vocal line on a single staff and piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *pp sempre* and *tr* (trills) in the right hand.

The third system includes the vocal line with lyrics and piano accompaniment. The piano part features trills (*tr*) and dynamic markings like *p* and *pp*.

Des Morgens stehen da die Ge - bei - - ne in
 'Tis roll-call, lo! the dead comrades mus - - ter, grim

The fourth system continues the vocal and piano parts. The piano accompaniment features trills (*tr*) and dynamic markings like *pp*.

Reih' und Glied, sie steh wie Leichen - stei - - ne in Reih', in Reih' und
 skel - etons, all, come rushing fast and fast - er, they fall in - to rank and

Glied, *file.* Die Trom-mel steht vor-an, die Trom-mel steht vor-an, daß
The drum-mer heads the train, the drum-mer heads the train, that

sie ihn se - hen kann, *tralla - li, tralla -*
she may see her swain, tral-la - lee, tralla -

ley, *tralla - li, tral-la - ley, tralla - le - - ra, daß*
ly, tral-la - lee, tral-la - ly, tralla - lay - - ra, that

disperazione sie ihn se - hen kann! *ff*
she may see her swain.