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PIANO

Klavierauszüge.



Edgar Tinel

Die Mohnblumen

für Tenor-Solo, gemischten Chor
und Orchester

Op. 20

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gewidmet.

Die Mohnblumen.

Lyrische Dichtung für Tenor-solo, gemischten Chor und Orchester.

Kollebloemen. | The Lay of the Poppies.

Lyrisch Poëma voor Tenor-solo, gemengd Koor en Orkest. | A lyrical Poem for Tenor-solo, with mixed Chorus and Orchestra.

Roses des Blés.

Poème lyrique pour-Ténor-solo, Chœur mixte et Orchestre.

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EDGAR TINEL.

Op. 20.

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Kollebloemen.

Die Mohnblumen.— The Lay of the Poppies.

Roses des Blés.

VOORSPEL.

VORSPIEL.— INTRODUCTION.

INTRODUCTION.

Edgar Tinel, Op. 20.

Allegro non troppo. (♩ = 120.)

Pianoforte.

The musical score is arranged in four systems. The first system features a grand piano (Pianoforte) with two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro non troppo' with a quarter note equal to 120 beats per minute. The score includes parts for a Cor (Cornet) and a Quartet. Dynamics range from piano (p) to forte (f). The second system continues the piano part and introduces the 1st Cor, Clarinet (Clar.), and Oboe (Ob.). Dynamics include piano (p) and mezzo-forte (mf). The third system introduces the Flute (Fl.) and Tutti sections. Dynamics include forte (f) and fortissimo (ff). The fourth system continues the Tutti section with complex rhythmic patterns and dynamics including fortissimo (ff).

Cor. 3

3 3 3 3

p 3 3 3 *p*

Three-measure rests in the bass line.

Ob.

p *p*

Cor.

f *p* *f* *p*

Three-measure rests in the bass line.

Viol.

p *f* *p*

4 Ob.

Three-measure rests in the bass line.

Fl.

f *p* *p*

Three-measure rests in the bass line.

5

ff *f*

ff

Ped.

mf *p*

*

*

6

Ob.
Clar.

f *p* *fp*

ten. *ten.*

Ob.
Fl.
Clar.
Fag.

f *p* *mf*

ten.

molto ritenuto *Largo.*

Quart.

f *ff*

Tempo I.

Cor. Quart. 7

mf Cor.

8 Ob. Clar. Fag. ff

Viol. Clar. Ob. Fl. p f sfz

R p sfz p

9

Fl.
Ob.
Clar.

ff *p* *ff*

Ob.
Clar.

sf *pp* *sf*

Poco a poco animato e crescendo.

Cor. Clar. Quart. Cor. Viol.

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

p *f* *p* *p*

p *f* *p* *p*

First system of musical notation, piano and bass staves. Features piano (*p*) and forte (*f*) dynamics, and a triplet of eighth notes.

Second system of musical notation, piano and bass staves. Includes measure number 10 and dynamic markings *p* and *f*. Features a triplet of eighth notes.

Third system of musical notation, piano and bass staves. Includes dynamic marking *f* and a woodwind part for Flute (Fl.) and Clarinet (Cl.) with a triplet of eighth notes.

Fourth system of musical notation, piano and bass staves. Includes dynamic marking *ff* and a woodwind part for Flute (Fl.) and Trombone (Tr.).

Fifth system of musical notation, piano and bass staves. Includes measure number 11 and a woodwind part for Violin (Viol.).

Tempo I.

Cor. Quart.

p *f*

This system contains the first two staves of music. The top staff is for the Cor (Cornet) and the bottom staff is for the Quartet. The music begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

Cor. Clar. Ob. Fl. Tutti.

12

p *mf* *f* *ff*

This system contains the next four staves of music. The top staff is for Cor, Clarinet, Oboe, and Flute. The bottom staff is for Tutti. Measure 12 is marked with a large '12'. Dynamics range from piano (*p*) to fortissimo (*ff*).

f *ff*

This system contains the next four staves of music, primarily for the Tutti part. It features complex rhythmic patterns with triplets and accents. Dynamics include *f* and *ff*.

f *ff*

This system contains the next four staves of music, continuing the Tutti part with intricate rhythmic figures and dynamic markings.

13 Cor. Ob.

p *f* *p*

This system contains the final four staves of music. The top staff is for Cor and the bottom staff is for Oboe. Measure 13 is marked with a large '13'. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

Cor. Viol.

Dynamic markings: *f*, *p*, *f*, *p*, *p*

14

Dynamic markings: *ff*, *fz*, *fz*

Rehearsal mark: *Red.*

Dynamic markings: *fz*, *mf*, *p*

Rehearsal mark: ** Red.*

Ob. Clar. *ten.*

Dynamic markings: *f*, *ten.*, *fp*, *ten.*

15 molto ritenuto

Ob. Fl. Clar. Fag.

Dynamic markings: *f*, *ten.*, *mf*, *p*, *f*, *p*

Largo.

Tempo I.

Quart. *ff* *p* *mf*
Cor.

16
Ob.₂ *p*
Quart. *m. s.* *mf* *m. s.* *m. s.*
Fl. *p*
Clar.

Fag. *pp* *dim.*

17
Cor. *pp*
Clar. *pp*
Ob. *pp*
Pic. *pp*

Cor. *pp*
Pic. *pp*

Adagio. (♩ = 50.)

p *mezza voce*

Tenore Solo.

Tusschen de tar-we, in den zo-mergloed, bloeien de kol-len
Zwischen dem Wei-zen, in der Sommergluth, blü-het die Mohnblum'
 'Midst wa-vy wheat-ears, in the summer's glow, the gorgeous poppies
Sous l'herbe arden-te des é-pis do-rés, croît la sanglan-te

Pianoforte.

Cor.

rood ge-lijk bloed!
roth wie Blut,
 flaunt with ro-sy bloom!
ro - - se des blés;

Tus-schen de tar-we, in den zo-mergloed,
zwi-schen dem Wei-zen. in der Som-mer-gluth,
 Sown in the corn-field, in sweet sum-mer-tide,
sous l'herbe arden-te des é-pis do-rés,

bloeien de kol-len rood gelijk bloed!
blü-het die Mohnblum' roth wie Blut.
 the nodding poppies ra-diantly blow!
croît la sanglan-te ro-se des blés.

Tus-schen de hal - - men,
Zwi-schen den Hal - - men
 There 'mong the corn - spikes
De ti-ge en ti - - ge,

18

hoog en slank, sui-zelt der wind-jes heim-lijk ge-
schlank und zart säu-selt der Wind in fröh-li-cher
 fair and slight, soft gales are gent-ly lisp-ing a
doux zé-phy! ton chant vol-ti-ge, ten-dre sou-

Ob. *p* 3

zang!
Fahrt.
 song!
pir!

De leeuw-ri-ken
Es schmet-tern die
 A-loft larks are
La vi-ve a-lou-

Fl.

fladderen met lus-tig, lus-tig ge-
Ler-chen ein lu-stiges, lu-sti-ges
 fluttering and gai-ly war-bling their
et-te va lan-cant sa fol-le chan-

Ob. 3

19

pp

schal, — de maai - ers na - de - ren door 't we - gel - ken
 Lied; der Mä - her mun - ter zur Ar - beit
 lay, the mow - ers cheer - ful - ly de - scend the field
 son; le mois - son - neur dé - jà pa - rait au val -

Ob. *mf*

Cor. *mf*

Fag.

Quart. *dolce*

p

smal! Zij hoo - ren het sui - zen der kol - len in
 zicht. Er sieht das Ge - trei - de sanft wo - gen im
 path! And as they hear whis - per the pop - pies be -
 lon; pen - sif il é - cou - te murmu - rer le

Ob. *mf*

Cor. *mf*

Fag.

Quart. *dolce*

p

dim.

't graan, en blij - ven en luis - te - ren
 Wind, und hō - ret ein Li - speln
 low, they breath - less stay lis - ten - ing
 blé;... son pas dans la rou - te

Ob. *p*

Cor. *p*

Fag.

Quart. *pp*

pp

stil in de baan!
 lei - se und lind.
 still for a while!
 s'est ar - ré - té.

Quart. (sord.)

ppp ben cantando

Ob. Fag.

Quart.

ppp

Cor.

Ob. Fag.

Fl. Clar. *pp*

Quart. (*non troppo marc.*)

ppp

Ob. *p*

Fl.

mf

Ob.

mf

21

Ob. *mf*

Fl. Clar.

Cor. *mf*

p

m. s.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 7-measure rest. The music starts with a *mf* dynamic. The lower staff begins with a bass clef and a 7-measure rest. The music starts with a *mf* dynamic. The system concludes with a *p* dynamic and a *m. s.* (more slowly) marking. There are triplets in the upper staff and a fermata in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 7-measure rest. The music starts with a *p* dynamic. The lower staff begins with a bass clef and a 7-measure rest. The music starts with a *p* dynamic. The system concludes with a *pp* dynamic. There are triplets in the upper staff and a fermata in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 7-measure rest. The music starts with a *pp ben cantando* dynamic. The lower staff begins with a bass clef and a 7-measure rest. The music starts with a *pp* dynamic. The system concludes with a *pp* dynamic. The upper staff is labeled "Quart." and the lower staff is labeled "Cor."

Fourth system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 7-measure rest. The music starts with a *p* dynamic. The lower staff begins with a bass clef and a 7-measure rest. The music starts with a *p* dynamic. The system concludes with a *pp* dynamic. The upper staff is labeled "Ob. Fag." and the lower staff is labeled "Cor." and "22 Quart."

Fifth system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 7-measure rest. The music starts with a *mf* dynamic. The lower staff begins with a bass clef and a 7-measure rest. The music starts with a *p* dynamic. The system concludes with a *molto cresc.* dynamic. The upper staff is labeled "Ob. Fag." and the lower staff is labeled "Clar. Fag. Cor." and "stringendo". There are triplets in the upper staff and a fermata in the lower staff.

Allegretto. (♩ = 120.)

Sopr. I.

«Blozend en vonkelend als kar-bonkels, rood als— drup - pe - len bloed,

Sopr. II.

«Glühend und fun- kelnd wie Kar- funkel, roth wie le - ben - des Blut,

Alto I.

«Glowing and glittering like fair ru-bies, red as— warm drops of blood,

Alto II.

«Vi-ves, vermeilles, ru - bis de flamme, rou - ges— com - me du sang,

Allegretto. (♩ = 120.)

Ob. *ten.*
Clar.

23

staan wij, kol - le - bloemen, te gloei-en in den stralen - den zo-mergloed!

blüh'n wir, ro - the Blu-men, uns wiegend in der strahlen - den Sommer-gluth.

stand we, pur - ple flowers, and glisten, bright with summer's clear burning flame!

fleurs des blés, l'é - té nous en-flamme sous les feux du so - leil ar - dent;

23 *ten.*

Ob. *ten.*
Clar.

mf Blij - de staan wij en waai - en en wie - gen, heim - lijk zingend ons heimlijk lied... *p*

mf Träumend sin - gen wir heim - li - che Lie - der, trüb im won - ni - gen Son - nen - licht; *p*

mf Soft - ly wa - ving and swinging, we mur - mur art - less dit - ties on sun - clad fields;... *p*

mf et, ploy - ant no - tre rou - ge cou - ron - ne, nous chantons notre é - trange chant... *p*

Fl. 4 2 4 2 3 1 4 2 5 3
Ob. Clar. Quart. *p*

(*Ed.*) *Ed.* *

p Doch de bin - ders en de maai - ers *pp* ver - staan ons

p doch die Mü - her und die Bin - der *pp* ver - steh'n uns

p nor the reap - ers, nor the mow - ers, *pp* have caught our

p Des fau - cheurs, hé - las! per - son - ne *pp* ne nous com -

Ob. Clar. Fag. *p* *mf*

24

niet! Van gaan en van ko-men, van
 nicht! Von Ge-hen und Kommen, von
 plaint! Of com-ing and parting, of
 prend! De vi-vre, s'é-teindre, ve-

Fl. *mf*
 5 4 5 5 5
 3 2 3 3 3

Quart. *P*
 (Cello) *mf*
fz
 CeHi. *mf*
 Viol. *mf*

ko-men en gaan, van le-ven en ster-ven,—een vluch-tig be-staan,— van
 Kommen und Geh'n, von Le-ben und Ster-ben,—ein flüch-tig Ver-weh'n,— von
 wel-fare and woe, of liv-ing and dy-ing and brief time on earth, of
 nir et par-tir, de vaine e-xis-ten-ce: pa-raître et mou-rir; de

cresc.

25 *p*

peerlen-de bloeddruppels, tal-rijk als dauw, zin-gen we, zin-gen we, en
 flie-ssendem Blut, ei - ne dampfen-de See, sin-gen wir, sin-gen wir
 fast flowing blood-drops, as countless as dew, tells our song, tells our song and
 gouttes ver-meil-les, de per-les de sang nous chantons et zé-phyr ré-

25 *p*

riten. *a tempo* *rit. lungo* *p* *a tempo*

't wind - je zucht: «Rouw!...» Van ster-ven-de strijders, ver -
 schau - ernd: «Weh!» Von rauchenden Leichen, durch
 bree - zes sigh: «Woe!...» Of poor dy-ing warriors, all
 pond, — gémis - sant... De lut-tes sanglan-tes, de.

Clar. Fag. *riten.* *a tempo* *Fl.* *rit. Ob. lungo* *a tempo*
 Quart.

*) De tusschen haakjes geplaatste teekens der ademhalingen zijn ook voor den vlaamschen tekst geldig.
 Die in Klammern befindlichen Zeichen des Athemholens beziehen sich auch auf den deutschen Text.
 The marks for respiration placed between a parenthesis also refer to the english words.
 Les signes de respiration placés entre parenthèses ne comptent pas pour le texte français.

schrikkelijk doorwond, van door - kor - ve - ne rom - pen, ge - zaaid langs den grond, van
 wü - then - den Streit als Ern - te des To - des im Fel - de ge - streut, von
 cov - er'd with wounds, of dark - stainéd bo - dies, that rest on the soil, of
 morts, de mourants, de membres é - pars sur le sol pal - pi - tants, de

26 *molto rit.* *lungo* *a tempo*

bit - te - re tra - nen, door moeders geweend, mel - den we treurig, en
 bit - tern Thrä - nen bei Mut - ter und Kind sin - gen wir trauernd, und
 sorrowful tears, that by mothers were shed, mourn - ful - ly sing we, the
 mè - res en lar - mes, de fils im - mo - lés par - lent nos hymnes, é -

26 *molto rit.* *lungo* *a tempo*

bit - te - re tra - nen, door moeders geweend, mel - den we treurig, en
 bit - tern Thrä - nen bei Mut - ter und Kind sin - gen wir trauernd, und
 sorrowful tears, that by mothers were shed, mourn - ful - ly sing we, the
 mè - res en lar - mes, de fils im - mo - lés par - lent nos hymnes, é -

Clar.
Fag.
Cor.

27

't win - de - ken steent!...

«Weh!» seufzt der Wind....

breeze sad - ly sighs!...

chos dé - so - lés!...

27

Ob. *p*

f *pp*

(*Ad.*)

p

Bloeiende, blozende zingen we ons lied, ... binders en maaiers begripen het niet!

p

Dies ist des blühenden Mohnes Gedicht: Mäher und Binder begreifen es nicht!

R

Blossoming, blushing, we're chanting our song; reapers nor mowers list' not to us yet!

p

Ro-ses de feu, nous chantons notre chant, mais des faucheurs, nul, hé-las! ne l'entend!

Ob. *ten.*

f ten. *p*

Clar. *fp*

28

lungo mf p

Zingen - de ko - men wij ie - der jaar: *lungo mf p* acht ons pro - phe - tie - ën,
 Kommen es sin - gen euch je - des Jahr... *lungo mf p* Ach! die Pro - phe - zei - ung,
 Singing we're com - ing still year by year: *lungo mf p* ah! our sad pre - dic - tion,
 Et nous ve - nons chan - ter chaque é - té... *lungo mf p* Ah! no - tre pré - sa - ge,

28
ten.

f ten. p mf p

lungo

Ob. Fl. Clar. Fag.

molto riten. p riten.

ons droe - ve prophe - tie - ën zijn maar al - tijd al te waar!...» -
 die trü - be Prophe - zei - ung bleibt nur all - zeit all - zu wahr!»
 our drea - ry prophe - cy shall a - las! for aye be true!...» -
 tris - te pré - sa - ge, trop souvent est vé - ri - té!...»

molto riten. p <f> p

riten. Ob.

Poco meno allegro.
Quart.

29

Viole.
Celli.

mf f mf

Trboni. *pp* *mf* *p* *ppp*
 Viole. Celli. *pp* *mf* *p* *ppp*
 Tromb. *pp* *mf* *p* *ppp*
 30 Viole. Celli. *pp* *mf* *p* *ppp*
 Timp. *ppp*

Allegro non troppo. (♩ = 132.)

Ten. I.
 Ten. II.
 Basso I.
 Basso II. *pp*

Is't de wind, is't de wind, die suist door
 Ist es Wind, ist es Wind, was saust durch die
 Is it wind, is it wind, that blows o'er the
 Est - ce toi, est - ce toi qui bruis dans les

Allegro non troppo. (♩ = 132.)

Fag. *pp*
 Celli. *pp*

pp

Is't de wind, is't de wind, die zoo pij - ne - lijk
 und ein To - ben des Stur - mes, das irrt durch den
 Is it wind, is it wind, that so pain - ful - ly
 ó zé - phyr, est - ce toi, est - ce toi qui gé -

de a - ren?
 Aeh - ren?
 corn - field?
 ger - bes,

Clar. *pp*
 Quart. *pp*

31 *pp*

Is't de don - der, de don - - der, die rotst in de
 Ist's der Don - ner, der Don - - ner, der grollt in der
 Is it thun - der, that hol - - low, that hol - - low is
 Est - ce vous, est - ce vous, vous, ó fou - dres su-

zucht?
 Wald?
 moans?
 mis?

31 Ob.

p

ver - - te, of een bul - de-rend ka - non - nen - ge -
 Fer - - ne? o - der Kampf - ge - tös, das grau - sig ver -
 rol - - ling, are there can - nons roar - ing far, far a -
 per - - bes, qui grondez ain - si par - mi les é -

p

of een bul - - - de - rend ka - non - nen - ge -
 o - der Kampf - - - ge - tös, das grau - sig ver -
 are there can - - - nons roar - - ing far, far a -
 qui gron - dez ain - si par - mi les é -

p

of een bul - - - de - rend ka - non - nen - ge -
 o - der Kampf - - - ge - tös, das grau - sig ver -
 are there can - - - nons roar - - ing far, far a -
 qui gron - dez ain - si par - mi les é -

Fl.

cresc.

f
 rucht?...—
 hallt?
 way?...—
 pis?...
 Ach!
 Ach!
 Ah!
 Ah!

f
 rucht?...—
 hallt?
 way?...—
 pis?...
 Ach!
 Ach!
 Ah!
 Ah!

f
 rucht?...—
 hallt?
 way?...—
 pis?...
 Ach!
 Ach!
 Ah!
 Ah!

f
 rucht?...—
 hallt?
 way?...—
 pis?...
 Ach!
 Ach!
 Ah!
 Ah!

mf

32 *mf* *ben legato*

Ach! de maai - ers hoo - ren 't niet en pik - ken

mf *ben legato*

Ach! die Mü - her hō - ren's nicht! Sie mä - hen

mf *ben legato*

Ah! the mow - ers hark - en not and plod - ding

mf *ben legato*

Ah! le pau - vré la - bou - reur fau - che et n'é -

32

blij door - een... Doch - tusschen de val - len - de a -
 froh - - ge - - sinnt... Doch zwischen den fal - len - den Ach - -
 toil still on... But among the drooping corn -
 cou - te pas... Mais dans les é - pis qu'il moisson - -

Piano accompaniment with dynamic markings *p* and *f*. Includes an Oboe (Ob.) part in the right hand of the piano.

33

- - ren - hoe droef is 't wind - ge - - steen!
 - - ren wie trau - rig stöhnt der Wind!
 - - ears, la - - ment - ing sighs the wind!...
 - - ne le vent ré - pand ses glas!...

Piano accompaniment with dynamic markings *f* and *p*. Includes an Oboe (Ob.) part in the right hand of the piano.

33

Piano accompaniment with dynamic markings *p*. Includes an Oboe (Ob.) part in the right hand of the piano.

Solo

espressivo *mf* *p* *riten..*

O! Het lied der kol - le - bloe - - - men!
 O du Lied des ro - then Moh - - - nes!
 Mys - tic song of sum - mer pop - - - pies!
 Oh! le chant des fleurs san - glan - - - tes!

Fl. Ob. Clar. *riten..*

ffp *f* *p*

Cor.

Allegro moderato. (♩. = 116.)

con brio *f marc. sempre*

ffp *f* *ffp*

Tutti.

f marc. sempre

Graan en tar - we zijn plat ge - tre - den

f marc. sempre

Korn und Blu - me, ach! lie - gen d'arnie - der,

f marc. sempre

Rye and wheat have been trod and tram - pled

f marc. sempre

Ger - bes d'or sont, hé - las! fou - lé - es

door de stam-pen-de ros - sen, door de stampen-de ros - sen
 wüst zer - - streut und zer - tre - ten von der stampfenden Ros - se
 by the hoof of the hor - ses, by the hoof of the mad-den'd
 sous les pieds des fougueux cour - siers, les pieds des fougueux cour -

34

wild, drommen bij drom - men zijn ko - - men ge - re - - den, de
 Huf. Hört, wie er stür - mend er - schallt hin und wie - der, da,
 steeds; hundreds and hun - dreds in ranks they came ri - ding, the
 siers; mil - le co - hor - tes se sont a - van - cé - - es, les

34

ro - ren ge - la - den, de roe - ren ge - la - den, de pie - ken ge -
 hoch in die Lüf - te, der Streit, der Krieger blut - gie - ri - ger
 guns were all char - ged, the pikes, the pikes carried straight in the
 pi - ques dres - sé - es, les pi - ques dres - sé - es, les dards ai - gui -

drild!
 Ruf!
 hand!
 sés!

drild!
 Ruf!
 hand!
 sés!

drild!
 Ruf!
 hand!
 sés!

Tal - loo - ze
 Schaa - ren auf
 Num - ber - less
 Des com - bat -

Tal - loo - ze le - gers
 Schaa - ren auf Schaa - ren
 Num - ber - less ar - mies
 Des com - bat - tants s'é -

zijn ge -
 kom - men ge -
 then ad -
 - cra - se la

Tal - loo - ze
 Schaa - ren auf
 Num - ber - less
 Des com - bat -

Quart.

Tal - loo - ze le - gers zijn ge -
 Schaa - ren auf Schaa - ren kom - men ge -
 Num - ber - less ar - mies then ad -
 Des com - bat - tants s'é - - cra - se la

le - gers, tal - loo - ze le - gers zijn ge -
 Schaa - ren, Schaa - ren auf Schaa - ren kom - men ge -
 ar - mies, num - ber - less ar - mies then ad -
 tants, des com - bat - tants s'é - - cra - se la

ko - men, tal - loo - ze le - gers zijn ge -
 zo - gen, Schaa - ren auf Schaa - ren kom - men ge -
 van - cing, num - ber - less ar - mies then ad -
 fou - le, des com - bat - tants s'é - - cra - se la

le - gers, tal - loo - ze le - gers zijn ge -
 Schaa - ren, Schaa - ren auf Schaa - ren kom - men ge -
 ar - mies, num - ber - less ar - mies then ad -
 tants, des com - bat - tants s'é - - cra - se la

ko - men,
 zo - gen,
 van - cing,
 fou - le,

ko - men, dui - zend ka - -
 zo - gen, Tod und Ver - -
 van - cing, thou - sands of
 fou - le, les ca - nons

ko - men, dui - zend ka - non - nen, dui - zend ka - -
 zo - gen, Tod und Ver - nich - tung, Tod und Ver - -
 van - cing, thou - sands of can - nons, thou - sands of
 fou - le, les ca - nons char - gent, les ca - nons

ko - men, dui - zend ka - -
 zo - gen, Tod und Ver - -
 van - cing, thou - sands of
 fou - le, les ca - nons

dui - zend ka - non - nen sleep - ten ze
 Tod und Ver - nich - tung schlep - pen sie
 thou - sands of can - nons fol - low'd their
 les ca - nons char - gent a - vec fra -

non - nen, dui - zend ka - non - nen sleep - ten ze
 nich - tung, Tod und Ver - nich - tung schlep - pen sie
 can - nons, thou - sands of can - nons fol - low'd their
 char - gent, les ca - nons char - gent a - vec fra -

non - nen, dui - zend ka - non - nen sleep - ten ze
 nich - tung, Tod und Ver - nich - tung schlep - pen sie
 can - nons, thou - sands of can - nons fol - low'd their
 char - gent, les ca - nons char - gent a - vec fra -

non - nen, dui - zend ka - non - nen sleep - ten ze
 nich - tung, Tod und Ver - nich - tung schlep - pen sie
 can - nons, thou - sands of can - nons fol - low'd their
 char - gent, les ca - nons char - gent a - vec fra -

35

meê!... 't Bloed zal er vloeien! 't Bloed zal er stroomen:
 nach; Blut soll nun strömen! Kampf soll nun wogen!
 course!... Blood will be flowing! Blood will be streaming:
 cas, les bal - les sif - flent! Ah! - le sang cou - le!...

35

Trbani. Tr. Cor. Fl. Ob. Quart. Clar.

ff.

moe - ders en lie - ven die jam - me - ren: «Wee!»

ff.

Müt - ter und Bräu - te, wie jam - mern sie, ach!

ff.

mo - thers and brides they are sob - bing all: «Woe!»

ff.

Mè - res, a - man - tes san - glo - tent là - bas,

Tutti.

36

moe - ders en lie - ven die jam - me - ren: «Wee!»

Müt - ter und Bräu - te, wie jam - mern sie, ach!

mo - thers and brides they are sob - bing all: «Woe!»

mè - res, a - man - tes san - glo - tent là - bas!...

36

riten. -

H
+

espressivo

mf *p*

O! Het lied der kol - le - bloe - men!
 Trü - - bes Lied des ro - then Moh - nes!
 O the song of sum - mer pop - pies!
 Oh! le chant des fleurs san - glan - tes!

Orch. senza Quart.

riten. -

Più animato; poco a poco crescendo e stringendo.

p
 Zie, daar zijn ze, zie! daar
 Seht, da sind sie! Seht, sie

p
 Lo! be-hold them there! they're
 Ciel! ils viennent! Ciel! ils s'a-

Più animato; poco a poco crescendo e stringendo.

sfz
 strijden, zwie - - - ren, zwermen, woe-len zij!
 stürmen wie im Meer das Fluthgeroll!
sfz
 fighting, strug - - - gling, swarming, gathering!
 vancent, pas - - - sent, vo-lent pleins d'ardeur!

The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with similar rhythmic patterns. Dynamic markings include *sfz* and *fz*. Fingerings 6 and 7 are indicated for the right and left hands respectively.

Hoor, daar zijn ze, hoor! daar
 Hört, sie ra-sen! Hört, sie
 Hark! be - hold them, hark! now
 Fous de ra-ge tous s'é-

The piano accompaniment continues with similar rhythmic patterns and dynamic markings. Fingerings 6 and 7 are indicated for the right and left hands respectively.

vloeken, knar - - - sen, ker-ven, snijden zij als
 wüthen, flu - - - chen, heu-len schreckensvoll, wie
 killing, ra - - - ging, swearing, des-perate, as
 lancet, frap - - - pent, i-vres de fu-reur, hur - - -

6
 7
 37

Zie, daar
 Seht, da
 Lo! be -
 Ciel! ils

— van dui-velschen wel-lust blij!
 — von höl-li-scher Rach-gier toll!
 — with de-vi-lish rap-ture mad!
 - lent, jet-tent des cris d'hor-reur!

6
 7
 6
 7

zijn ze, zie! daar strijden, zwie - - -
sind sie! Seht, *sie stürmen* *wie* - - -

hold them there! they're fighting, strug - - -
viennent! Ciel! *ils s'a - vancent,* *pas* - - -

- ren, zwermen, woe-len zij!
- im *Meer das* *Fluth-ge-roll!*

- gling, swarming, gath-er-ing!
- sent, *vo - lent* *pleins d'ardeur!*

Hoor, daer zijn ze, hoor! daer
 Hört, sie ra-sen! Hört, sie

Hark! be-hold them, hark! now
 Fous de ra-ge tous s'e-

The piano accompaniment features a complex texture with sixteenth-note runs in both hands, marked with *sfz* and containing sixteenth-note chords and trills.

38

vloeken, knar - - - sen, ker-ven, snij-den zij als van
 wüthen, flu - - - chen, heu-len schreckensvoll, wie von

killing, ra - - - ging, swearing, des-pe-rate, as with
 lancet, frap - - - pent, i-vres de fu-reur, hur - lent,

38

The piano accompaniment continues with similar rhythmic intensity, marked with *sfz* and *mf*, and includes sixteenth-note passages and trills.

dui - - - velschen wel - lust blij!
 høl - - - li-scher Rach - gier toll!
 de - - - vi-lish rap - ture mad!
 jet - - - tent des cris d'hor - reur!
 Ka - Gra -
 The Les
 The
 Les

sfz *mf* *f* *sfz*

non-nen domme-len, donders grom - men, of-fers zoe - kend sist het lood,
 nu-ten knat - tern, Don-ner brül - len, lodernd flammt der Himmel roth;
 cannons ful-mi-nate, crashing e - choes, seeking vic - tims whiz the balls,—
 bronzes constam-ment tonnent, gron-dent, les rangs cè - dent sous l'ef - fort,—

Tutti.
ff

animato

roo-de bo-gen be-schrij-ven de bommen, en de be-vel- - heb-ber
 Wir-bel - ne - bel die Hee - re um-hül-len, und das Kom - man - do
 fie - ry cir - cles the bombs now are tra - cing, and the Com - man - der is
 tous les bruits de l'en - fer se con - fon - dent, et le vain - queur, c'est l'af -

cresc.

animato

39

cresc.

fff

Come I. (Allegro moderato.)

is de Dood! -
 führt der Tod!
 Death, is Death!
 freu - - - se Mort!

fff

Come I. (Allegro moderato.)
con brio
f marc. sempre

fff

Piano accompaniment for measures 37-39. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Piano accompaniment for measures 40-42. The right hand continues the melodic line with some chromaticism, and the left hand maintains the accompaniment pattern.

Piano accompaniment for measures 43-45. Measure 43 is marked with the number "40" above the staff. The right hand has a "Quart." (quartic) figure and a sixteenth-note run. The left hand has a sixteenth-note run in measure 45.

Piano accompaniment for measures 46-48. The right hand features a "Quart." figure and a sixteenth-note run. The left hand has a sixteenth-note run in measure 48.

Piano accompaniment for measures 49-51. The right hand has a sixteenth-note run. The left hand has a sixteenth-note run in measure 51. The dynamic marking *ff* (fortissimo) is present.

Orchestration for measures 52-54. The piano accompaniment is on the left. The right hand of the piano part has a "Quart." figure. The orchestration includes:

- Tr. Cor. (Trumpet and Cornet) in measure 52, marked *ff*.
- Fl. Ob. (Flute and Oboe) in measure 53, marked *ff*.
- Clar. (Clarinet) in measure 54, marked *ff*.

Orch. senzä Quart.

Tutti.

Ten. I. *espressivo*

O! Het lied der kol - le - bloe - men!
 Trü - bes Lied des ro - then Moh - nes!
 Woe - ful song of summer pop - pies!
 Oh! le chant des fleurs sanglan - tes!

riten. a tempo

Fl.
Fag.

Ob.
Clar.

Fl.
Fag.

Cor.

Fag.

Tromb.

Adagio. (♩ = 50.)
dolciss.

Quart. *pp ben cant.*
Fag. *pp*
Ob. Clar. *p*
Quart. *pp*
Fag.

Tenore Solo. 44

p
«Zeg, zigt gij het, zigt gij het, roode bloemen, kol-len
«Sagt, seid ihr es, seid ihr es, ar-me Blu-men, Blu-men
«Say, are you there, are you there, purple blossoms, poppies
«Fleurs, est-ce vous, est-ce vous, douces ro-ses, fleurs d'a-

Ob. Clar. *p*
Quart. (*non troppo marc.*) *p*

mf
uit den zo - mer - tijd, die 'k van ver - re zoo
aus der Som - mer - zeit, die ge - spen - stig,
of sweet sum - mer - tide, that a - far brightly
mour au teint joy - eux, qui là - bas — bril -

Clar. *mf*
Quart. *p*
Ob. *pp*

mf
hel zie von - klen ginds, — in 't blan - ken - de sneeuw - - ta -
röth - lich leuch - tet auf — dem Schnee - feld dor - - ten
glare and glist - en, there on the wide daz - zling field of
lez si ro - ses au — mi - lieu du ta - pis nei -

mf
p

con gran

pijt! Zijn 't de bin - ders, zijn 't de maai - ers, zijn 't de
 weit? Sind's die Mä - her, sind's die Bin - der, ru - hend
 snow? Are they reap-ers, are they mow - ers, are they
 geux? Ou se-raient-ce les gla - neu - ses, les fai-

Clar. *pp* *ten.* Ob. *p* Clar. *pp*

45

espressione

paar - den met hun vracht, die naast u ter rus - te lig - gen, wen de
 still im Schla - fe sacht, wä - h - rend bleich die Win - ter - son - ne kalt und
 hor - ses with their load, who near you re - pose so soft - ly, while the
 cheurs et leurs che - vaux qui par - mi vous, ó fleurs ré - veu - ses, dorment,

espressivo

Ob. *pp*

Fl. *pp*

Viola. *pp*
 Celli. *pp*

droe - vi - ge win - ter - zon - ne, treu - rig droomend, doodschen rou - wend,
 ne - be - lig, trüb' und trau - rig, traumge - fes - selt, zit - ternd, schau - rig,
 win - ter's skies dim and gloo - my, stern - ly smi - ling, wan and woe - ful,
 quand le so - leil vient lui - re, triste et mor - ne, sans sou - ri - re,

mf *pp* *mf* *pp*

poco riten. 46 - - - - -

op hun mat - te le - - den licht?...» -
 auf die star - ren Glie - - der licht?...» -
 o'er their dream - less slum - bers guard?...» -
 sur leurs corps las de tra - vaux?...» -

Moderato. (♩ = 108.)

Ten. I. *p* *mf* *p*

«Och neen! De kol-len zijn lang vergaan! Och neen! De maaiers en rus-tendaar

Ten. II. *p* *mf* *p*

«Ach nein! Die Blu-men sind längst da - hin... Ach nein! Die Mä-her, sie ru-hen da

Basso I. *p* *mf* *p*

«Nay! nay! the poppies have long since gone! Nay! nay! the mowers are gleaning no

Basso II. *p* *mf* *p*

«Oh, non! tous sont, hé- las! dis - pa - rus! Oh, non! les pauvres faucheurs ne sont

Moderato. (♩ = 108.)

Quart. *p* *mf* *p*

cresc. - - - - - *mf*

niet! Zij zijn voor ty-ran-nen ten strijd ge-gaan, zij

cresc. - - - - - *mf*

nicht! Sie muss-ten zum Kampf für die Hei-math zieh'n, sie

cresc. - - - - - *mf*

more! They've gone and for ty-rants have shed their blood, and

cresc. - - - - - *mf*

plus! Le joug des ty-rans a pe-sé sur eux, ils

Ob. Clar. Cor. Fag. Quart. *mf* *p* *mf* *p* *mf*

47 *cresc.* - - - - - *ff* 3

heb - ben er al - len hun plicht ge - daan, zij zijn er ge -

cresc. - - - - - *ff* 3

ga - ben ihr Blut für Ehr' und Pflicht - und lie - gen er -

cresc. - - - - - *ff* 3

faith - ful to du - ty in mor - tal strife, they have all been

cresc. - - - - - *ff* 3

sont par - tis pour des com - bats af - freux, et tous y pé -

47

f 3 *mf* 3 *mf* 3

ff *ff* *ff* *ff*

sneu - - - - veld!... ge - sneu - - - - veld!...» -

ff *ff* *ff* *ff*

schla - - - - gen!... er - schla - - - - gen!...»

ff *ff* *ff* *ff*

slaugh - - - - ter'd, been slaugh - - - - ter'd!...» -

ff *ff* *ff* *ff*

ri - - - - rent, pé - ri - - - - rent!...» -

ff *ff* *ff* *ff*

Lento. *espressivo*

Ten. I. *p*

lungo

o Won - der lied der roo - de, roo - de kol - le - bloe - men!
 O Weh - ge - sicht! O schrecklich Lied des ro - then Moh - nes!
 O won - drous song of pur - ple, pur - ple sum - mer pop - pies!
 E - tran - ge chant des rou - ges, rou - ges fleurs san - glan - tes!

lungo

lungo

lungo

Lento.

lungo

Tempo I.
Sopr. I. II.

rit. - a tempo

mf

«Och neen! Wat ginds de sneeuwvlok kleurt zoo

Alto I. II.

p

mf

«Ach nein! Was dor - ten färbt den Schnee so

Ten. I. II.

p

mf

«A - las! what co - lours yon pale snow so

Basso I. II.

p

mf

«Oh, non! ce qui rou - git les champs, hé -

Tempo I.

rit. - a tempo

Ob.
Clar.

Fl.

p

p
Quart.

mf

p rood, de kol-len en zijn het niet! 't Zijn le - den en
p roth, kein Mohn ist's, den man da sieht! Ge - rip - pe sind's, Ge -
p deep, is no ra-diant poppies' glow, but corp - ses, all
p las! ce ne sont pas les pa - vots! Ce sont des corps sans

48

rom - pen, door - hakt en ver-scheurd...
 rip - pe, blu-tende Lei - chen, o Weh!
 ghaast - ly, trans - pierc'd through and through...
 vi - e et ruisse-lants de sang...

48

Tromb.

't Is blood!
 's Ist Blut!
 It's blood!
 C'est du sang!

't Is blood!...» -
 's Ist Blut!...» -
 It's blood!...» -
 Du sang!...» -

Tr. *f*
 Cor. *ff*

Adagio molto. (♩ = 40.)

pp O Droe-vig lied der roo-de, roo-de kol-le-blee-men!-
pp O grau-sig Lied des ar-men, ar-men ro-then Moh-nes!
pp O mourn-ful song of pur-ple, pur-ple sum-mer pop-pies!
pp O tris-te chant des rou-ges, rou-ges fleurs san-glan-tes!

ppp

Adagio molto. (♩ = 40.)

Fl. 8
 Ob.
 Clar.

pp

Quart.

(Red.)

Andantino con anima. (♩ = 100.)

Quart. Clar.
 Fag. Cor.

mf

49

riten.

Tromb.

Adagio molto. (♩ = 50.)

p *dolciss. e ben legato*

Bloeiend, blo-zend zon-gen de kol-len hun pro-phe-tisch lied;

p *dolciss. e ben legato*

Pro-phe-zei-end san-gen die Blu-men aus der Zu-kunft Licht;

p *dolciss. e ben legato*

Blooming, blushing, thus sung the pop-pies their pro-phet-ic lay;

p *dolciss. e ben legato*

Rou-ges, fraî-ches el-les chan-tè-rent leur fa-tal re-frain;

Adagio molto. (♩ = 50.)

dolciss.

Quart. *p*

Ob. *pp.* 3

Clar.

p e dolciss. sempre

50

bin-ders en maai-ers zijn ge-ko-men, ach! en zij verston-den

Mä-her und Bin-der, was sie hör-ten, lei-der! sie verstan-den's

reapers and mowers came to pick them, ah! they failed to catch the

bin-ders en maai-ers zijn ge-ko-men, ach! en zij verston-den
 Mä-her und Bin-der, was sie hör-ten, lei-der! sie verstan-den's
 reapers and mowers came to pick them, ah! they failed to catch the
 mais à ceux qui mois-son-nè-rent il se fit en-tendre en

Quart. *p*

molto cresc.

't niet! Bloeiend, blozend ko-men ze't zingen el - ken Zo-mer,
 nicht! Blühend, trauernd singen's die Blumen je - den Sommer,
 song! Blooming, blushing, poppies are singing ev' - ry summer,
 vain! Rouges, fraîches el-les re-viennent le re-di - re

pp Ob. *3* *3* *3* *3* *espressivo*
 Clar. Quart.
f *p*

(p)

51
 jaar bij jaar; ach! hun bloe-di - ge pro-phe-tie-ën zijn maar
 Jahr um Jahr; ach! die blu-ti - ge Pro-phet-ung ist nur
 year by year; oh! the woe-bringing mes-sengers nought will
 cha - que é - té; ah! leur présa - ge, que peu comprennent, trop sou-

51

al - tijd al te waar! ach! hun bloe-di - ge pro-phe-tie-ën zijn maar
 all - zeit all - zu wahr! ach! die blu - ti - ge Pro-phezei - ung ist nur
 chant but bit - ter pain! Oh! their ill - boding pro-phe-cy yet for
 vent est vé - ri - té! ah! leur pré - sa - ge, que peu comprennent, trop sou-

dim.

dim.

dim.

dim.

dim.

52 *pp* *ppp* Più lento.

al - tijd al te waar! al te waar! al te waar!
 all - zeit all - zu wahr! all - zu wahr! all - zu wahr!
 ev - er shall come true! shall come true! shall come true!
 vent est vé - ri - té! vé - ri - té! vé - ri - té!

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

52 Più lento.

dim.

pp

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