

Günther Kretzschmar

Das Hemd  
des Glücklichen

Kantate nach Texten  
von Leo N. Tolstoi

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für Soli, Kinderchor (SSA)  
und kleines Orchester

2 Flöten, Oboe / Klarinette

Schlagwerk / Klavier

2 Violinen, Viola, Violoncello / Kontrabass

# Vorwort

„Das Hemd des Glücklichen“: Der Versuch, „Haben- oder Sein“ - Gedanken zu gestalten, in Form einer Kantate für junge Sänger und Instrumentalisten.

Diese Intention und der Schwierigkeitsgrad der Musik bedingen weit mehr den „Jugendchor“ (Altersstufe ca. 11–15 Jahre) als den „Kinderchor“.

Bei der Uraufführung spielten neben versierten jüngeren Instrumentalisten auch Studierende und deren Lehrer im Orchester. Das ist eine gute Möglichkeit, dem Stück gerecht zu werden.

Die Streicher können solistisch, sollten aber besser mehrfach eingesetzt werden. Die Vokalsoli können aus dem Chor heraus besetzt werden. Der Chor selbst sollte nicht zu klein sein. Er kann allenfalls in den Nummern 2, 4, und 7 auf einen Kleinchor ad lib. reduziert werden.

Außer der anzustrebenden Aufführung in der Gesamtbesetzung ist auch eine Darstellung der Kantate in der Besetzung: Bläser, Schlagzeug und Klavierauszug möglich. Dabei gilt es, unnötige Verdoppelungen zwischen Klavier und Bläsern zu vermeiden.

Bremen, im Mai 1984

Günther Kretzschmar

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

Partitur (Carus 12.416),

Klavierauszug (Carus 12.416/03),

Chorpartitur (Carus 12.416/05),

komplettes Orchestermaterial (Carus 12.416/19).

# Das Hemd des Glücklichen

## Nr. 1 Ein Mann hat uns erzählt

Text: Günther Kretzschmar (nach Leo N. Tolstoi)  
Musik: Günther Kretzschmar, 1983

Breit ♩ = ca. 72

Chor

Flöte 1

Flöte 2

Oboe

Klarinette (in C)

Pauke

Becken

Klavier

Violine 1

Violine 2

Vio'

Vcllo

Viola

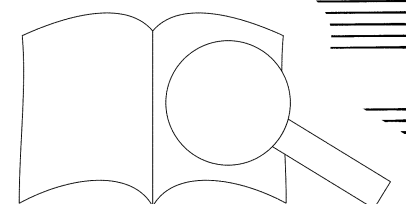
Violoncello

Aufführungsdauer / Duration: ca. 32 min.

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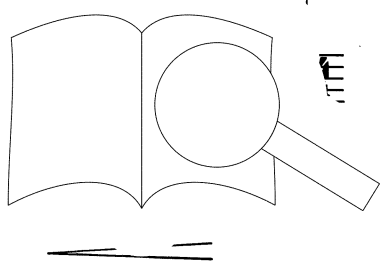
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Musical score with multiple staves for piano and bass. The score includes treble and bass clefs, a 3/4 time signature, and dynamic markings such as *mf*. It features complex rhythmic patterns, including sixteenth-note runs and slurs, with some measures marked with the number '6'. The piano part includes a grand staff with both treble and bass clefs. The bass part is on a single bass clef staff.

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Tempo I

7

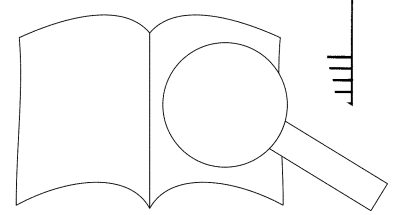
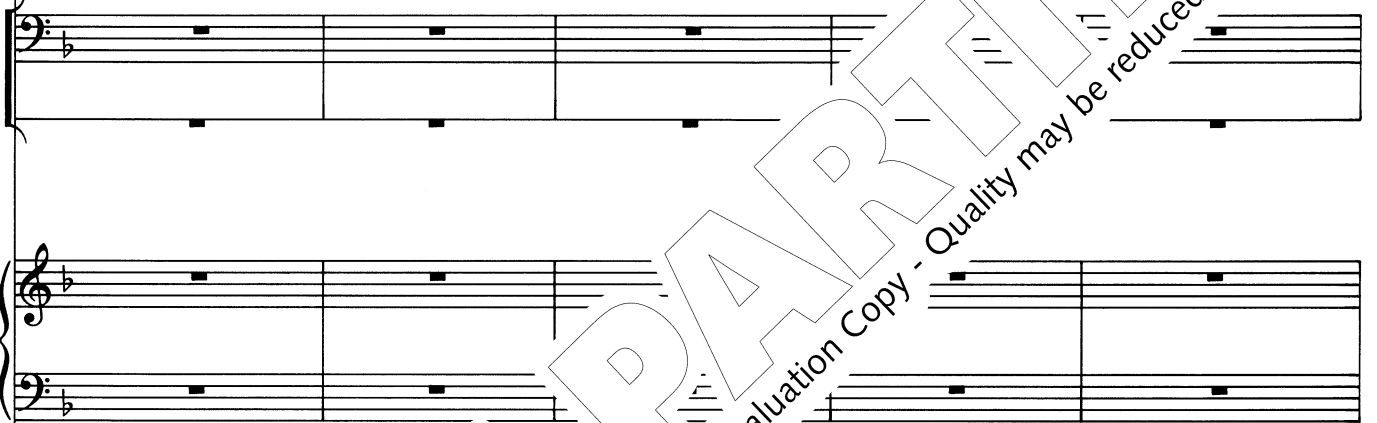
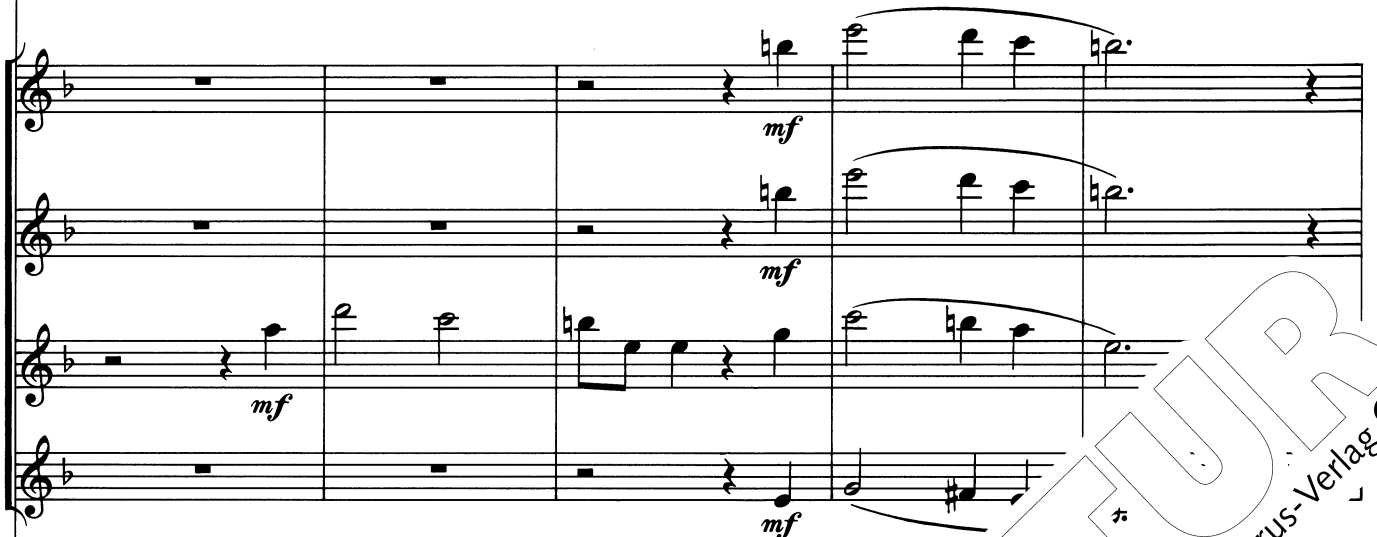
1. Ein Mann hat uns er - zählt, ein Mann hat uns er -  
2. Der Mann hat uns er - zählt, der Mann hat uns er -

The musical score consists of several systems. The top system is the vocal line, starting with a treble clef and a 4/4 time signature. The second system contains four staves for piano accompaniment, each starting with a treble clef and a 4/4 time signature, marked with a forte *f* dynamic and a *rit.* (ritardando) instruction. The third system is a bass line starting with a bass clef and a 4/4 time signature, marked with a forte *f* dynamic. The fourth system is a grand staff for piano, with treble and bass clefs, marked with a forte *f* dynamic and a *rit.* instruction. The fifth system continues the piano accompaniment with multiple staves, some marked with a mezzo-forte *mf* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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zählt vom gro-ßen Kö-nig Lim-bu-ru, vom gro-ßen Kö-nig Lim-bu-ru im  
zählt vom gro-ßen Kö-nig Lim-bu-ru, vom gro-ßen Kö-nig Lim-bu-ru im



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17

im fer - nen Mir - si - stan.  
im fer - nen Mir - si - stan.

fer - nen Mir - si - stan, im fer - nen Lan - de Mir - si - stan.  
fer - nen Mir - si - stan, im fer - nen Lan - de Mir - si - stan.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are four staves for piano accompaniment. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with a forte (*f*) dynamic marking. The bass line is mostly rests.

The second system of the musical score consists of two staves for piano accompaniment. The piano part continues with the rhythmic pattern from the first system, with a forte (*f*) dynamic marking.

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are four staves for piano accompaniment. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with a forte (*f*) dynamic marking. The bass line is mostly rests. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of the system.

Wie groß war sein Land, wie groß sein Pa -  
Wie groß war das Stau - nen der Men - schen im

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a dynamic marking of *mf* (mezzo-forte).

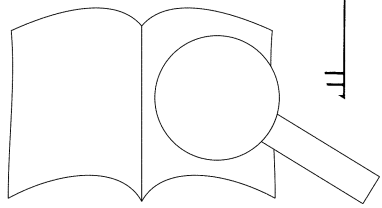
The second system continues the piano accompaniment with various rhythmic patterns and chordal structures.

The third system shows further development of the piano accompaniment, with some melodic lines in the upper register.

The fourth system continues the piano accompaniment, maintaining the *mf* dynamic.

The fifth system concludes the piano accompaniment for this section, ending with a final chord.

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last, wie reich das Ge - schmei - de, das er be - saß.  
Land, als Kun - de vom Schloß kam: Der Kö - nig ist krank!

*mf*

*f*

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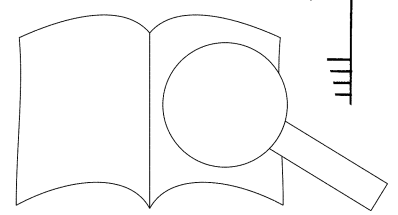
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Wie - vie - le Die - ner und wie - vie - le Schlös - ser, wie - vie - le Bur - gen und  
 Kö - nig und Krank - heit und rei - ches Ge - schmei - de paßt nicht zu - sam - men, so

mf f f f mf

mf mf mf mf f

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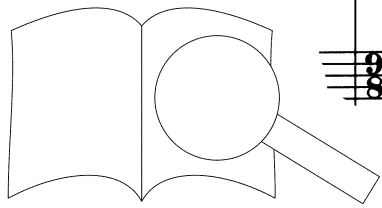


wie - vie - le Rös - ser,  
sag - ten die Leu - te.

der Kö - nig wußt' es selbst nicht ge - nau, er  
Der Kö - nig war krank, er wußt' es ge - nau. Er

The musical score consists of several systems. The top system features a vocal line with lyrics and a piano accompaniment starting with a forte (*f*) dynamic. The piano part includes arpeggiated chords and rhythmic patterns. The middle systems continue the piano accompaniment with various dynamics and textures. The bottom system shows the vocal line continuing with lyrics and the piano accompaniment ending with a mezzo-forte (*mf*) dynamic. The piano part includes a section marked *arco*.

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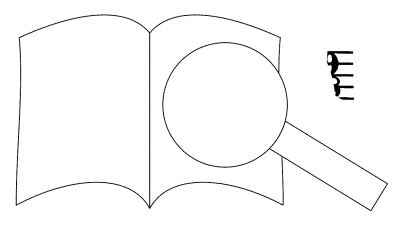
hat sein Gold nicht ge - zählt. Viel - leicht war Kö - nig Lim - bu - ru der  
 rief sei - nen He - rold her - bei, zu su - chen in ganz Mir - si - stan die

mf

mf

mf

mf



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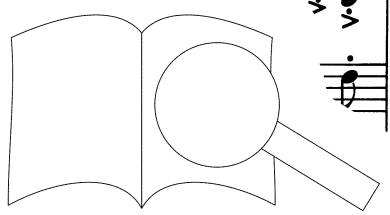
reich - ste Mann \_\_\_\_\_ auf der Welt, \_\_\_\_\_ viel - leicht war Kö - nig Lim - bu - ru der  
 be - ste Ar - - ze - nei, \_\_\_\_\_ zu su - chen in ganz Mir - si - stan die

Musical notation for the vocal line and the first three staves of the piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment consists of three staves in treble clef, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

Musical notation for the piano accompaniment, including a bass staff and a grand staff. The bass staff is in bass clef, and the grand staff consists of a treble and bass clef. The piano accompaniment continues with chords and rhythmic patterns.

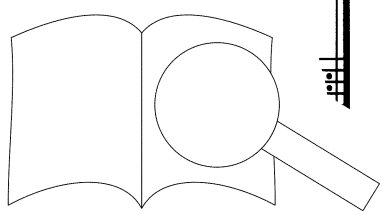
Musical notation for the piano accompaniment, including a bass staff and a grand staff. The piano accompaniment continues with chords and rhythmic patterns.

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reich - ste Mann auf der Welt.  
 al - ler - - be - - ste Ar - ze - nei.

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Nr. 2 Und der Herold eilte geschwinde

eilig  $\text{♩} = 60$

Chor

Und der He - rold eil - te ge - schwin - de

Flöte 1

Flöte 2

Oboe

Klarinette

Bongos

hoch  
tief

Klavier

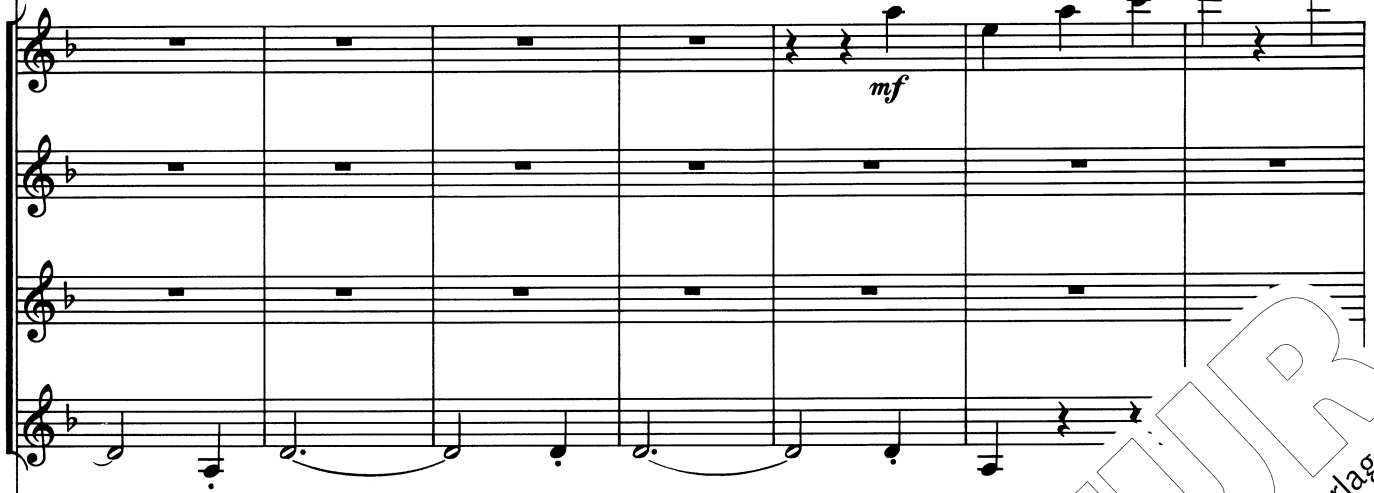
Violine 1

Violine 2

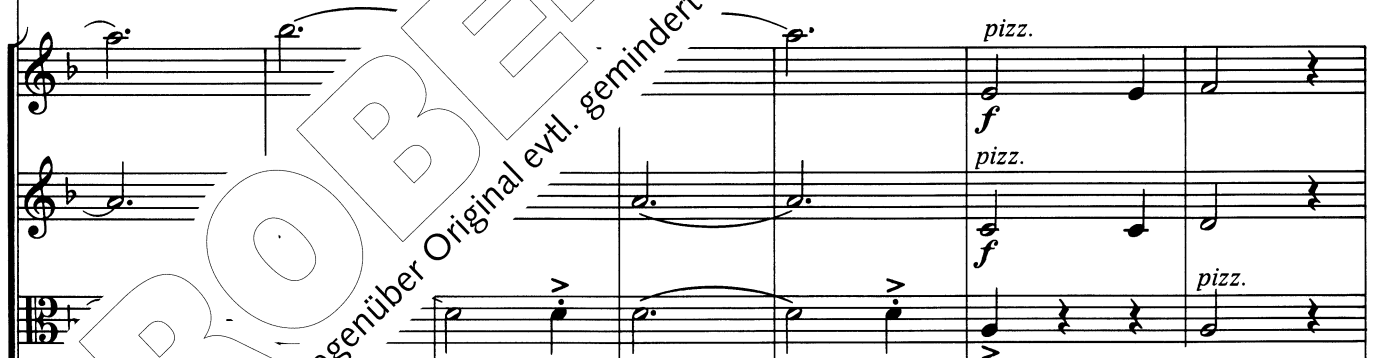
Vr



zu al - len Wei - sen im Reich. Kommt schnell zum Pa - last, der



*mf*



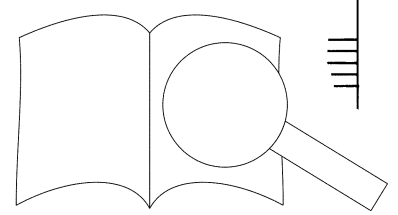
*pizz.*

*f*

*pizz.*

*f*

*pizz.*



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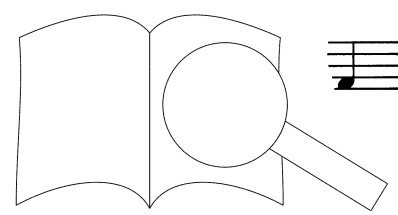
Kö - nig ist krank. Kommt ei - lig und al - le zu - gleich, \_\_\_\_\_ kommt schnell zum Pa -

The first system of the musical score consists of a vocal line on a single staff and four piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment includes a grand staff (treble and bass clefs) and two additional staves. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

The second system of the musical score consists of four piano accompaniment staves. It continues the musical notation from the first system, including the grand staff and two additional staves.

The third system of the musical score consists of four piano accompaniment staves. It continues the musical notation from the previous systems, including the grand staff and two additional staves.

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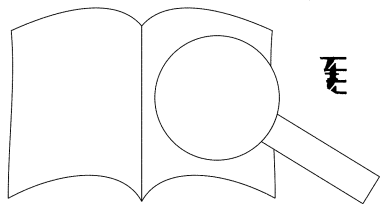
last, der Kö - nig ist krank, kommt ei - lig und al - le zu - gleich. Und mit

Musical score for vocal and piano parts, measures 22-27. The vocal line continues with the lyrics. The piano accompaniment consists of chords and simple melodic lines.

Musical score for piano part, measures 28-33. The piano accompaniment continues with chords and melodic lines.

Musical score for piano part, measures 34-39. The piano accompaniment continues with chords and melodic lines. Dynamic markings include *mf* and *arco*.

Musical score for piano part, measures 40-45. The piano accompaniment continues with chords and melodic lines.



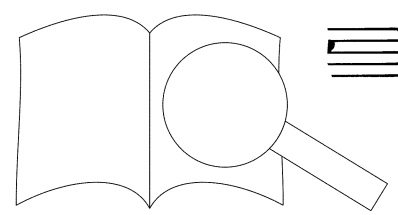
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Bü - chern und Arz - nei - en ver - lie - ßen sie die Stadt. Sie

*mf*

*pre pizz.*

*mf*

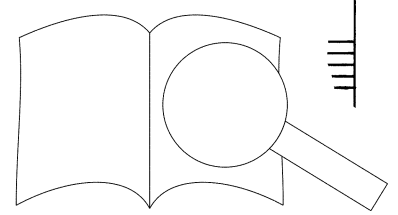


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rit - ten hin zum Kö-nigs-schloß und hiel - ten ei - nen Rat, sie

mp f mp f mp mp

f



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rit - ten hin zum Kö - nigs - schloß und hiel - - - - ten ei - nen

Musical score for vocal and piano parts, measures 37-40. The vocal line is in the top staff, and the piano accompaniment consists of four staves. The piano part features a steady accompaniment with some melodic lines. Dynamic markings include *mp* (mezzo-piano).

Musical score for piano part, measures 37-40. This section shows a specific piano accompaniment line with triplets and dynamic markings like *mp*.

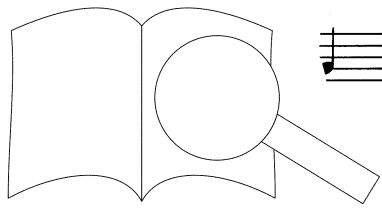
Musical score for piano part, measures 37-40. This section shows the bass line of the piano accompaniment with dynamic markings like *mp*.

Musical score for piano part, measures 37-40. This section shows another piano accompaniment line with dynamic markings like *mp*.

Musical score for piano part, measures 37-40. This section shows another piano accompaniment line with dynamic markings like *mp*.

Musical score for piano part, measures 37-40. This section shows another piano accompaniment line with dynamic markings like *mp*.

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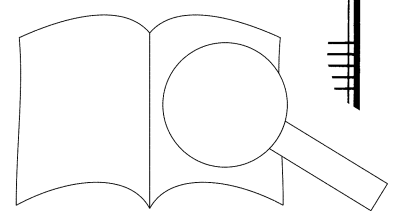


Rat, und hiel - ten ei - nen Rat.

*mf cresc.* *mp*

*8va* *loco* *mf*

*mf* *mp* *mf* *mp* *mf* *mp*



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Nr. 3 Wir sind die Gelehrten von Mirsistan

Gewichtig ♩ = 80

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Glockenspiel

Triangel

Becken

Klavier

Violine 1

Violine 2

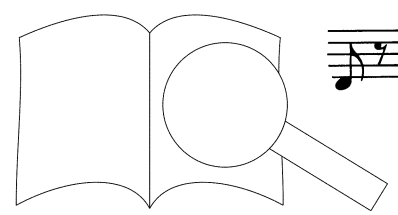
Viola

Cello

Bass

The musical score is for a 4/4 piece in G major. It features a variety of instruments and a choir. The tempo is marked 'Gewichtig' (weighty) with a quarter note equal to 80 beats per minute. The score includes staves for Chorus, Flute 1, Flute 2, Oboe, Clarinet, Glockenspiel, Triangle, Cymbals, Piano, Violin 1, Violin 2, Viola, Cello, and Bass. Dynamics range from *mf* to *sf*. The piano part includes a *8va* marking. The strings play a rhythmic pattern of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

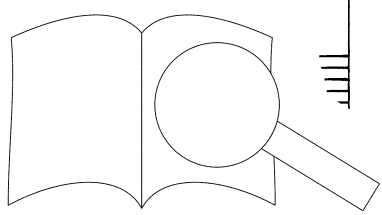
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6

1. Wir, wir, wir, wir sind die Ge-lehr-ten,  
2. Wir, wir, wir, wir sind die Ge-lehr-ten,

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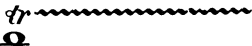
wir sind die Ge-lehr - ten von Mir - si - stan. Wir wol - len uns be - ra - ten, wie  
 wir sind die Ge-lehr - ten von Mir - si - stan. Wir ken - nen je - des Lei - den und

The musical score consists of several systems. The top system shows the vocal line with lyrics. Below it are four staves for piano accompaniment. The bottom system includes a grand staff (treble and bass clefs) and a vocal line with the instruction 'hervor' and a forte 'f' dynamic marking. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the entire page, with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

dem Kö - nig komm's zu - gut, dem  
die rech - te Ar - ze - nei, die

wir schon im - mer ta - ten,  
kön - nen zu - be - rei - ten

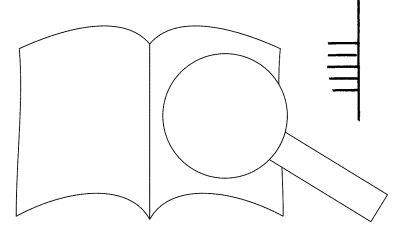
dem Kö - nig komm's zu - gut, dem  
die rech - te Ar - ze - nei, die



Musical score for piano accompaniment, consisting of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 4/4 time with a key signature of one sharp (F#). The score includes various rhythmic patterns and rests.

Musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music is in 4/4 time with a key signature of one sharp (F#). The score includes various rhythmic patterns and rests.

Musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music is in 4/4 time with a key signature of one sharp (F#). The score includes various rhythmic patterns and rests.



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19 Kö - nig komm's zu - gut, dem Kö - nig komm's zu - gut.  
rech - te Ar - ze - nei, die rech - te Ar - ze - nei. *lunga*

Kö - nig komm's zu - gut, dem Kö - nig komm's zu - gut. Am  
rech - te Ar - ze - nei, die rech - te Ar - ze - nei. Und

*lunga*

*lunga*

*lunga*



23 gut deklamieren ♩ = 50

rasch ♩ = 120  
*Einer*

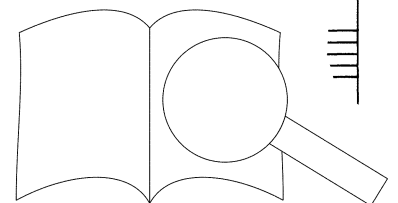
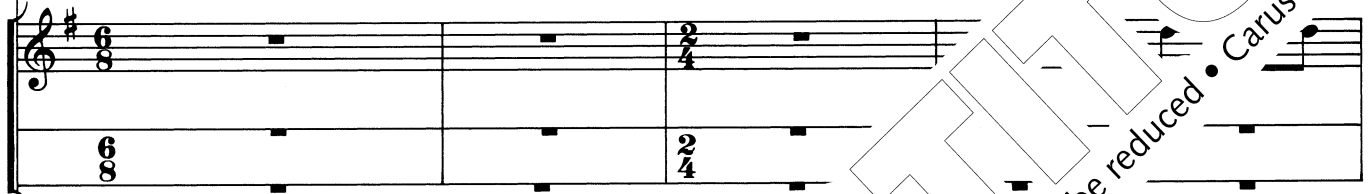
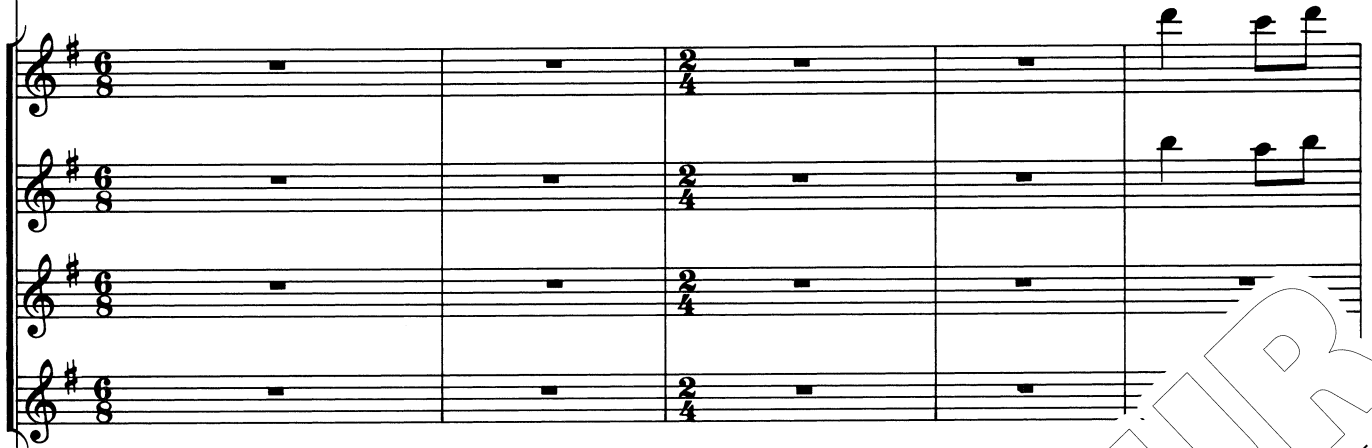
ruhiger ♩ = 80  
*Alle*



be-sten, wir ge-ben dem Kö-nig  
zwei-mal am Ta-ge muß Ma-je-stät

Pim-pi-nel-la an-i-sum,  
ba-den in Ca-len-du-la,

Pim-pi-nel-la  
ba-den in Ca-



♩. = 80

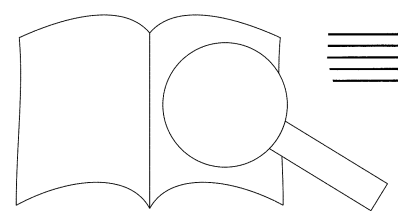
an - i - sum und da - nach nicht zu we - nig, Bras - si - ca a - qua - ti - cum,  
len - du - la und dann ver - schrei - ben wir Keim - di - ät, An - ti - di - a - be - ti - ca,

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamics *mf* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features dynamics *p* and *mp*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features dynamics *mp* and *sf*.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features dynamics *p* and *mp*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



34 ruhiger ♩ = 80  
Alle

♩ = 63

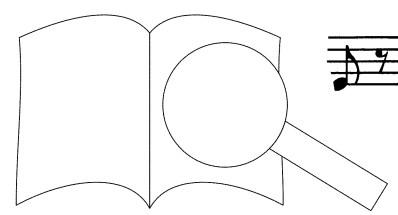
Bras-si-ca a - qua-ti - cum. Als näch-stes a - ber ge - ben wir: Ga - li - um os -  
An - ti - di - a - be - ti - ca. Auch Sal - be tut dem Kö - nig gut: Ar - ni - ca mon -

The musical score consists of several systems. The top system is the vocal line with lyrics. Below it are five systems of piano accompaniment, each with a treble and bass clef. Dynamics are marked as *mf*, *sf*, and *p*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is also present.

thru-ti - um, und dann kommt noch als Num - mer vier: Ma - ru - bi - um oc - ci - den - ta - lis,  
 ta - na, und die - se gibt ihm neu - en Mut: Fu - ma - ri - a of - fi - ci - na - lis,

The musical score consists of several systems. The top system shows the vocal line with lyrics. Below it are piano accompaniment parts, including a grand staff (treble and bass clefs) and a separate piano part. Dynamic markings like *mf* and *sf* are present. A time signature change from 2/4 to 3/4 is indicated. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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1. 2. na - -

Ma - ru - bi - um oc - ci - den - ta - lis,  
Fu - ma - ri - a of - fi - ci - na - -

1. 2.

1. 7/2.

1. 2.

*sva*

*sf*

2.

*f*

*f*

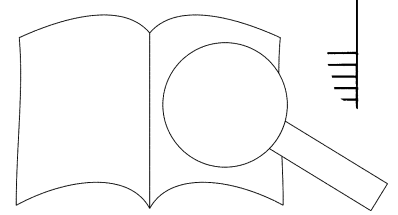
*pizz.*

*sf*

*sf*

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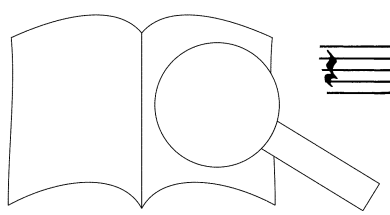


lis.

*mp*

- lis. Wir sind die Ge - lehr - ten von Mir - si - stan. Wir sind die Ge - lehr - ten

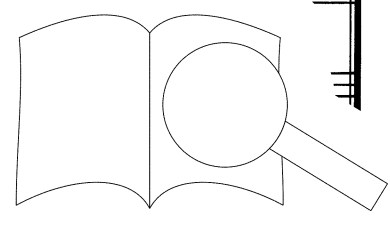
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von Mir - si - - - stan.

*mp*

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Nr. 4 Doch alle gute Medizin

Chor *mf*  
Doch al - le gu - te Me - di - zin, al - le Bä - der und Di - ät,

Oboe *mp*

Klarinette *mp*

Becken  $\frac{4}{4}$

Klavier

Violine 1

Violine 2

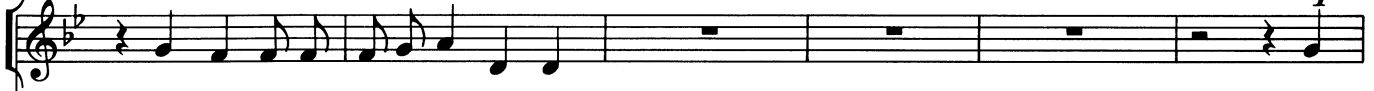
Viola *mp*

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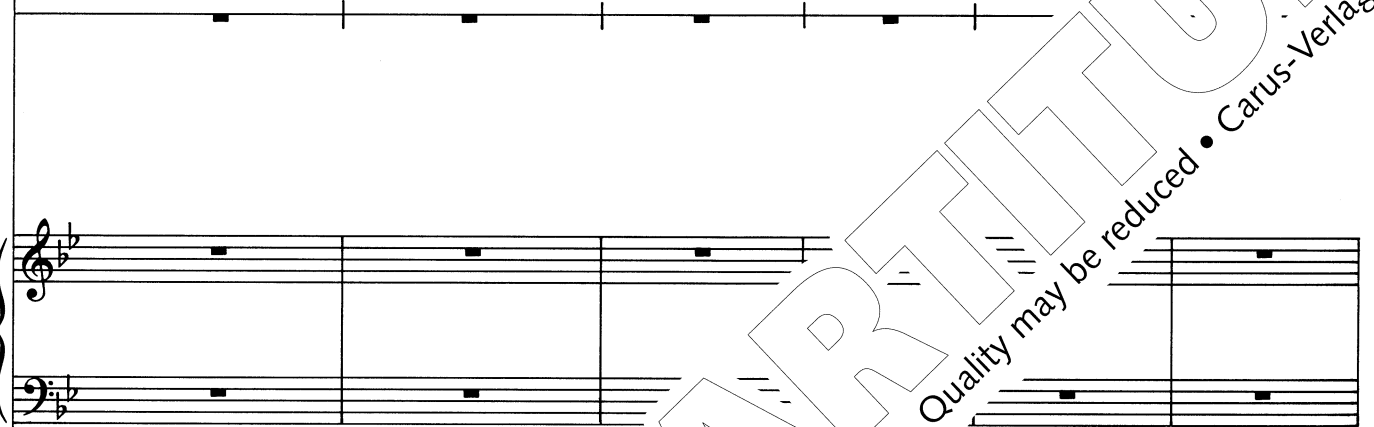
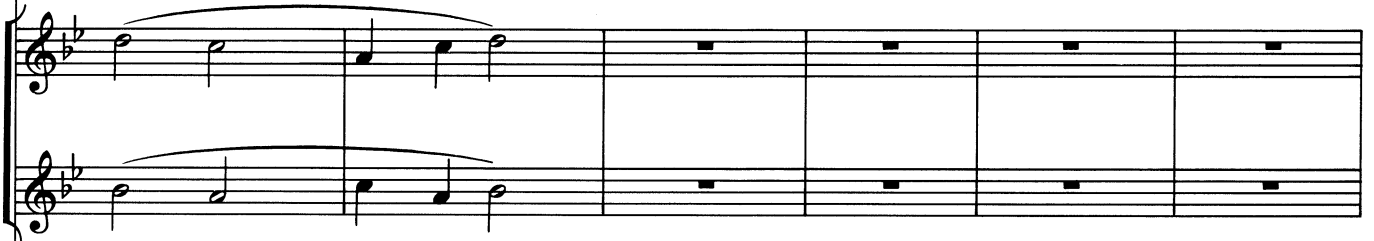
7

*mp*

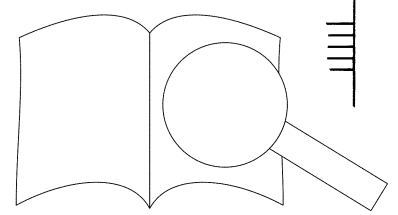


sie konn-ten dem Kö-nig nicht hel- fen.

Er



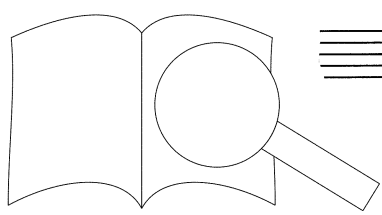
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wur-de gar noch krän-ker und Schwer-mut kam in sein Herz, und Schwer-mut kam in sein

*mp*

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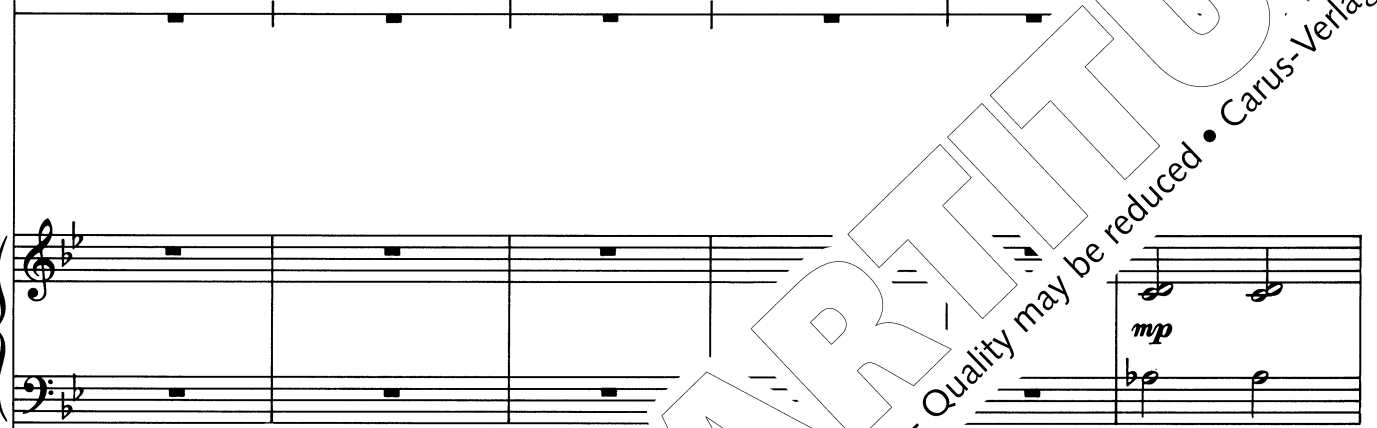
Herz.

Die Wei - sen wa - ren



mp

p



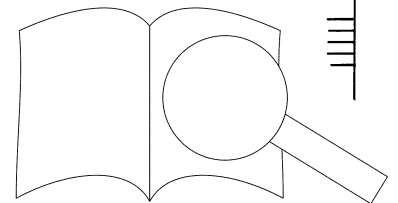
mp

Solo mit Dämpfer

mf

pizz.

pizz.



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mut - los, und Hoff - nung hat - ten sie kaum. Da träum - te der Kö - nig ei - nes Nachts ein'

*e Dämpfer)*

*arco*

*arco*

*arco*

*hervor*

*mf*

*p*

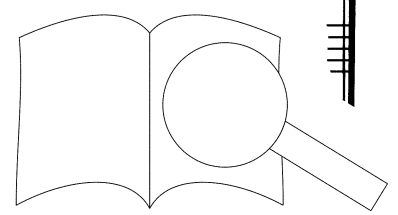
wun - der - sa - men Traum, da träum - te der Kö - nig ein' wun - der - sa - men Traum:

*p*

*p*

*p*

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Nr. 5 Mir träumte seltsam

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Klavier

Violine 1

Violine 2

Viola

Violoncello

Bass

*mp*

*mit Där cor*

*geminert*

*Quality may be reduced*

*Carus-Verlag*

3 *Klarinette*

*Klavier*

*Violine 1*

*p*

*Red.* \* *Red.* *Red.* *Red.* *Red.*

6

15va

\* *Red.* \*

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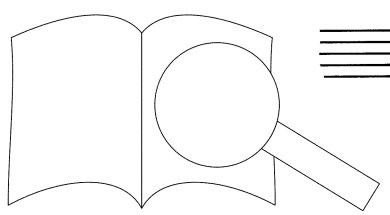
Mir träum - te selt - sam die - se Nacht,

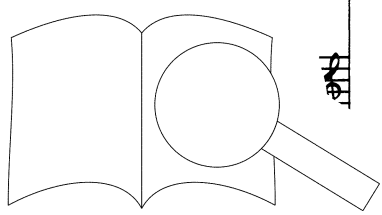
The first system consists of a vocal line on a single treble clef staff and four piano accompaniment staves (two treble and two bass clefs). The vocal line begins with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the piano accompaniment. It includes dynamic markings such as *sva* (sustained) and *loco* (ad libitum). The tempo is marked *p molto ritenuto* (piano, very much slowed down). The accompaniment continues with eighth-note patterns and rests.

The third system features more complex piano accompaniment with dynamic markings including *ampfer* (stronger), *p mit Dämpfer* (piano with damper), and *mp mit Dämpfer espressivo* (mezzo-piano with damper, expressive). The music includes long melodic lines with slurs and fermatas. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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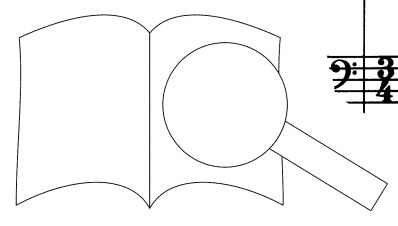
14

♩ = 69

♩ = 108

als ob ich ge - sund sein sollt.

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17 = 69

Es brach-te mir ein Mann sein Hemd, das er mir schen-ken wollt'.

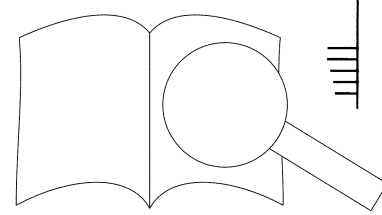
Four staves of piano accompaniment. The first two staves are treble clef, and the last two are bass clef. Dynamics include *p* (piano).

Two staves of piano accompaniment, likely for a grand piano. Dynamics include *p* (piano).

Four staves of piano accompaniment. Dynamics include *p* (piano).

Two staves of piano accompaniment. Dynamics include *p* (piano).

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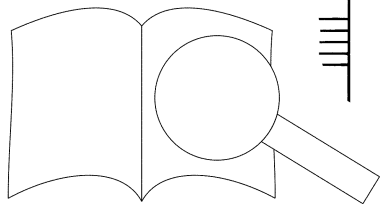
etwas flüssiger ♩ = 80

Ich blick-te ihn ver - wun - dert an, da sagt der

The musical score consists of several systems. The top system shows the vocal line with the lyrics "Ich blick-te ihn ver - wun - dert an, da sagt der". Below it are the piano accompaniment staves. The piano part includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like *espressivo*. A large watermark "PROBE PARTITUR" is overlaid diagonally across the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Mann zu mir: „Das ist das Hemd des Glück-li - chen; Ge - sund - heit bringt es

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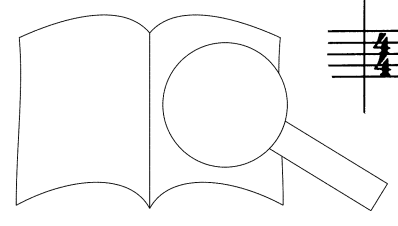
dir, ist bes-ser als das schön-ste Gold, treibt Schwer - mut aus dem Sinn.

Four staves of piano accompaniment, including a grand staff (treble and bass clef) and two individual staves.

Two staves of piano accompaniment, likely for the right and left hands.

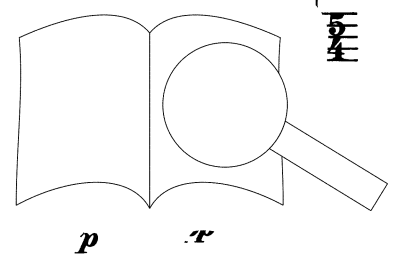
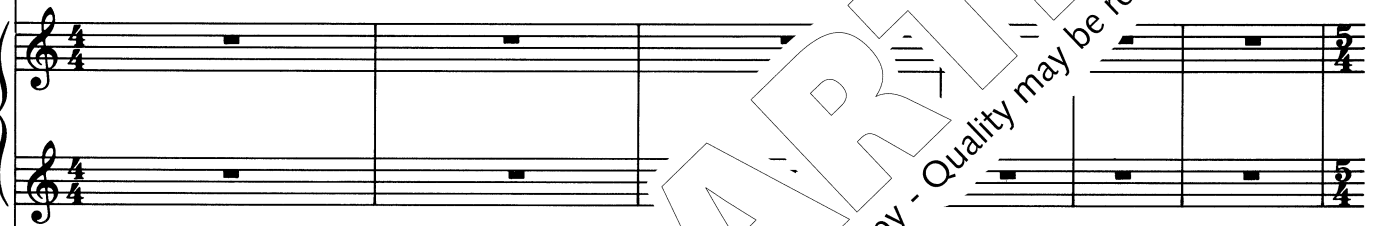
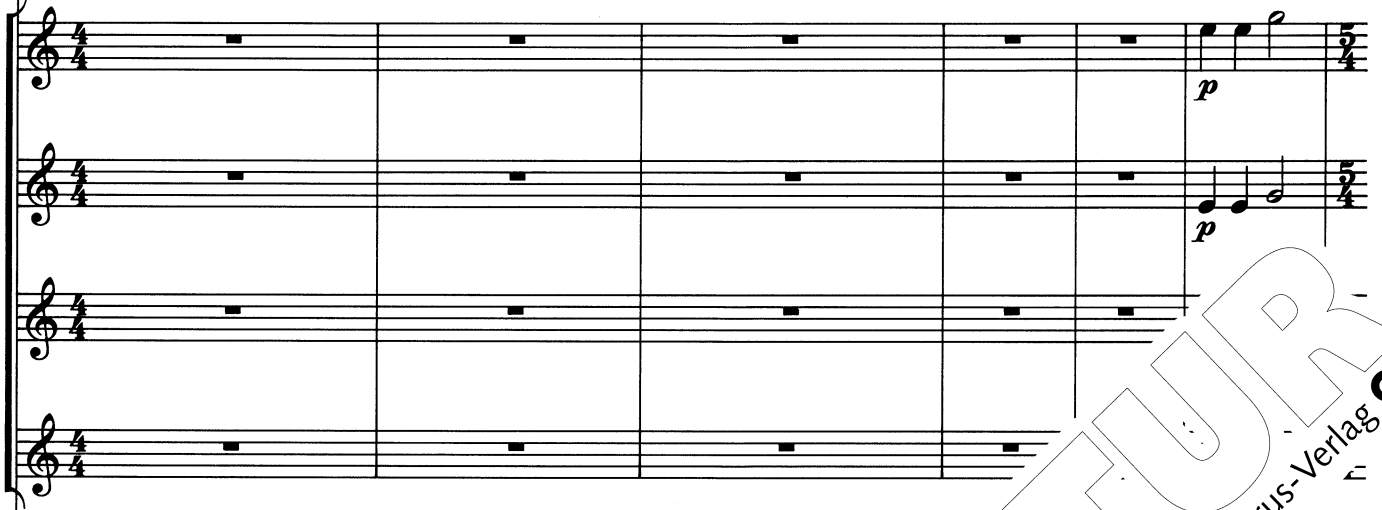
Four staves of piano accompaniment. The first staff includes a dynamic marking 'p' and a fermata. The second staff includes a dynamic marking 'f'.

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Das ist das Hemd des Glück-li - chen, nimm als Ge-schenk es hin!“



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45 ♩ = 96

breit

The musical score consists of several systems of staves. The top system shows a grand staff with piano and right-hand parts, and a vocal line. The piano part includes a melodic line with a dynamic marking of *mp* and a performance instruction of *rit.* (ritardando). The vocal line features a melodic line with a dynamic marking of *p* and a performance instruction of *rit.*. The score includes various musical notations such as notes, rests, and ornaments. A large watermark "PROBE-PARTITUR" is overlaid on the score, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Nr. 6 So sattelt nun die Pferde

straff ♩ = 116-126

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Kleine Trommel

Klavier

Violine 1

Violine 2

Viola

Kon.

„So

*ff*

*f*

*mf*

*mf*

*ff*

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5

sat - telt nun die Pfer - de, durch - streift ganz Mir - si - stan, und

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9

fragt in je - dem Hau - se nach ei - nem gu - ten Mann, der

This block shows the beginning of a musical staff with a vocal line. It starts with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with the first five measures grouped as triplets. The lyrics are written below the staff.

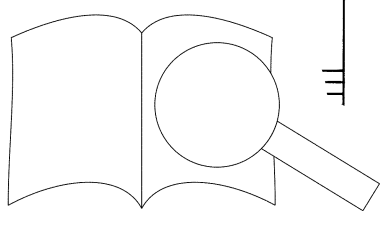
This block contains five staves of piano accompaniment. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with triplets and a dynamic marking of *f* (forte). The other four staves are empty, indicating a grand staff with multiple instruments.

This block shows a single staff of piano accompaniment with a treble clef and a key signature of two sharps. It contains a melodic line with triplets and a dynamic marking of *mp* (mezzo-piano).

This block contains two staves of piano accompaniment, one in treble clef and one in bass clef, both with a key signature of two sharps. The music consists of eighth notes and rests.

This block contains four staves of piano accompaniment. The top two staves are in treble clef and the bottom two are in bass clef, all with a key signature of two sharps. The music includes triplets and dynamic markings of *f* (forte).

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glück-lich und zu - frie - den und der den Kö - nig liebt und der sein Hemd mit

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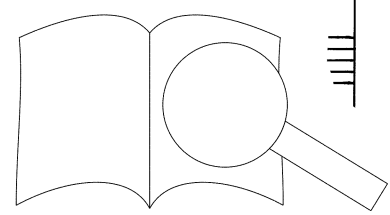
Freu - den dem Kö - nig gibt, und der sein Hemd mit Freu - den dem

The first system of the musical score consists of a vocal line and four staves of piano accompaniment. The vocal line begins with the lyrics 'Freu - den dem Kö - nig gibt, und der sein Hemd mit Freu - den dem'. The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. The dynamic marking *mf* is present in the piano part.

The second system of the musical score shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The right hand continues with arpeggiated figures, while the left hand maintains a consistent bass line. The dynamic marking *mf* is visible.

The third system of the musical score continues the piano accompaniment. It includes a grand staff with treble and bass clefs. The right hand part features more complex arpeggiated patterns, and the left hand part continues with a steady bass line. The dynamic marking *mf* is present.

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Kö - nig — gibt. Und habt ihr ihn ge - fun - den, so

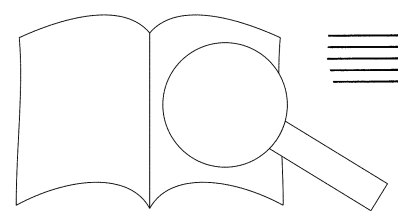
*mf*

*pizz.*

*pizz.*

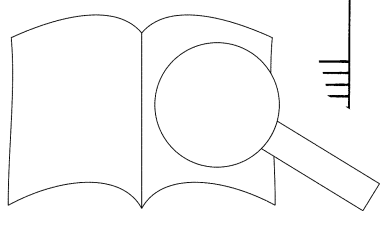
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bringt ihn zum Pa - last, und gebt ihm Gold und Sil - ber, so -

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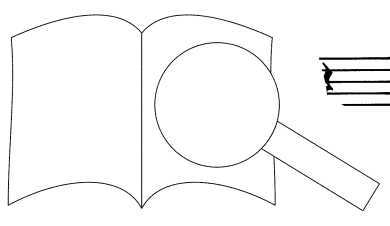
30

viel sein Beu - tel faßt.

So

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features various textures, including triplets and sixteenth-note patterns. Dynamic markings such as *f*, *mp*, and *mf* are used throughout. The score is written in a key with two sharps (F# and C#) and a common time signature.

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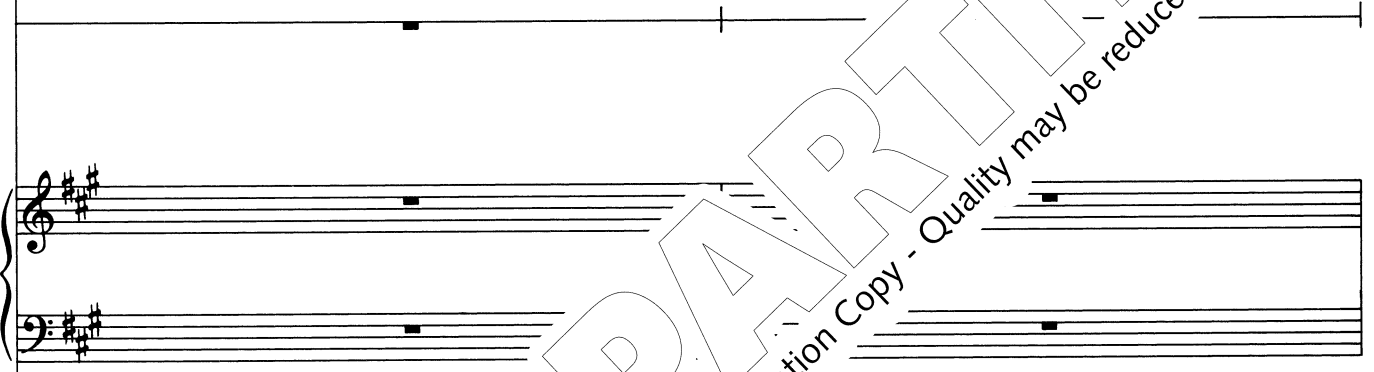
33



sat - telt ge - schwin - de die Pfer - de und rei - tet hin - ein in das Land, und

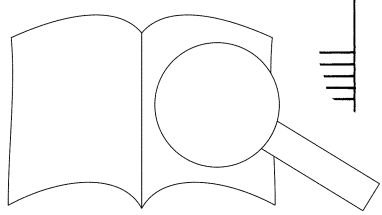


*mf*



*mf*

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35

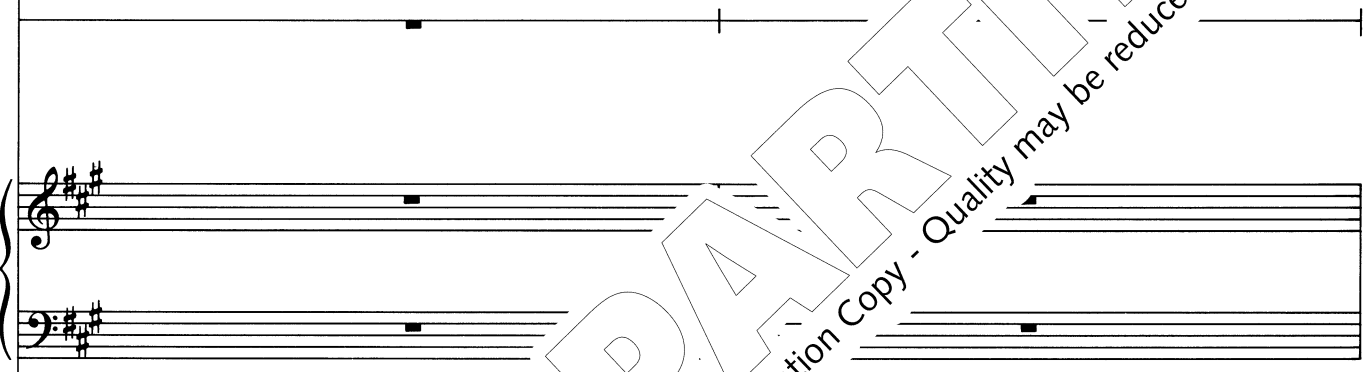
fragt in je - dem Hau - se nach ei - nem glück - li - chen Mann, so

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37

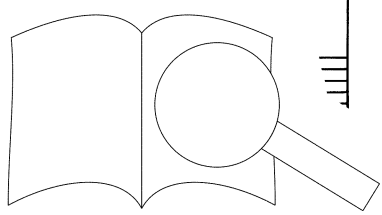


sat - telt ge - schwin - de die Pfer - de und rei - tet hin - ein in das Land, und



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39

fragt in je - dem Hau - se nach ei - nem glück - li - chen Mann, nach ei - nem glück - li - chen

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins at measure 39 with the lyrics "fragt in je - dem Hau - se nach ei - nem glück - li - chen Mann, nach ei - nem glück - li - chen". The piano accompaniment features several triplet markings and dynamic markings such as *f* and *mf*. The score is divided into systems, with the piano part starting in the middle of the page. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Mann.“

The musical score on page 43 consists of several systems of staves. The top system shows a vocal line with the lyrics "Mann.“. Below it are four staves of piano accompaniment, each marked with a forte dynamic (*ff*). The middle system features a grand staff (treble and bass clefs) with piano accompaniment, marked with *ff* and *mf*. The bottom system continues the piano accompaniment with *mf* and *mp* markings. A large, diagonal watermark "PROBEPARTITUR" is overlaid across the entire page. At the bottom right, there is a graphic of an open book with a magnifying glass over it, with *mf* and *mp* markings below it.

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Nr. 7 Aber die Boten ritten lange durchs Land

ruhig ♩ = ca. 72

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Kleine Trommel

Klavier

Violine 1

Violine 2

Vio'

The musical score is arranged in a standard orchestral format. It includes parts for a Chorus, Flute 1, Flute 2, Oboe, Clarinet, Small Drum, Piano, Violin 1, Violin 2, and Viola. The score is in 4/4 time and begins with a tempo marking of 'ruhig' and a metronome indication of approximately 72 beats per minute. The woodwind parts (Flute 1, Flute 2, Oboe, Clarinet) feature melodic lines with dynamic markings such as 'p' and 'pp'. The string parts (Violin 1, Violin 2, Viola) play a rhythmic accompaniment. The piano part provides harmonic support. The small drum part has a simple rhythmic pattern. The score is marked with a large 'PROBE' watermark and a magnifying glass icon.

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*mp*

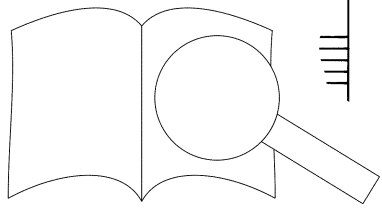
A-ber die Bo-ten rit-ten

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "A-ber die Bo-ten rit-ten" and is marked with a mezzo-piano (*mp*) dynamic. Below the vocal line are four staves for piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The piano part features chords and melodic lines, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). There are also some markings like *b2* above notes in the piano part.

The second system of the musical score consists of two staves, both in treble clef. It contains piano accompaniment for the second system, with various chordal textures and melodic fragments.

The third system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "A-ber die Bo-ten rit-ten" and is marked with a mezzo-piano (*mp*) dynamic. Below the vocal line are four staves for piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The piano part features chords and melodic lines, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). There are also some markings like *b2* above notes in the piano part.

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lan - ge durchs Land, ei-nen Glück-li-chen fan-den sie

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*rit.*

$\text{♩} = 50$

nicht, ei - nen Glück - li - chen fan - den sie nicht. Wer reich war, war

*espressivo*

*mp*

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*p subito*

*rit.*

*mp*

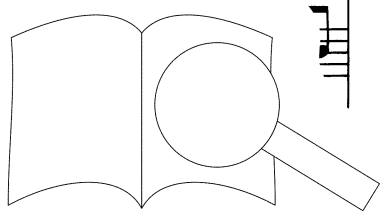
*pizz.*

*mp*

*pp*

*mp*

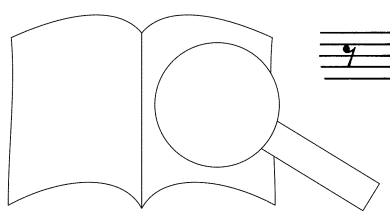
*arc*



krank, wer ge - sund war, war arm: zu

*arco*

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*rit.*

kla - gen hat - te ein je - der, zu kla - gen hat - te ein je - der.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "kla - gen hat - te ein je - der, zu kla - gen hat - te ein je - der." The piano accompaniment is written in two staves (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo marking *rit.* is present at the end of the system.

The second system of the musical score continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) and shows the continuation of the melodic and harmonic lines. The tempo marking *rit.* is present at the end of the system.

The third system of the musical score continues the piano accompaniment. It consists of two staves (treble and bass clefs) and shows the continuation of the melodic and harmonic lines. The tempo marking *rit.* is present at the end of the system. A magnifying glass icon is located in the bottom right corner of this system.

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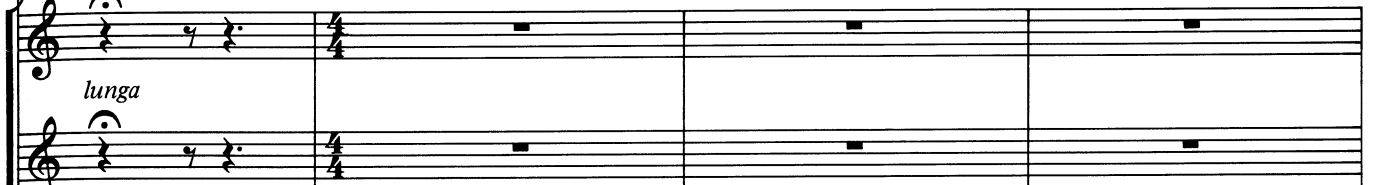
32 *lunga*

$\text{♩} = 108$



Da ritt zu - letzt der Kö - nigs - sohn noch sel - ber hin und

*lunga*

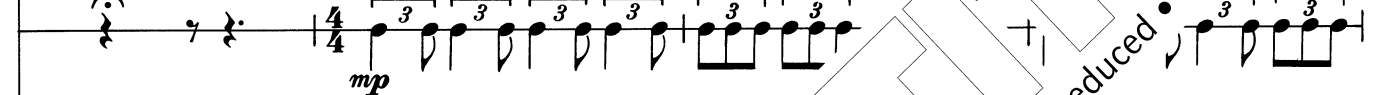


*lunga*

*lunga*

*lunga*

*lunga*



*mp*



*lunga*



*lunga*

*lunga*

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*mf*



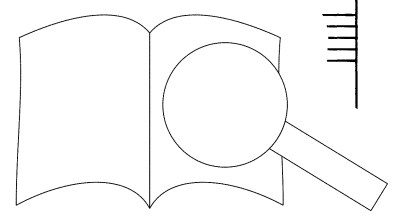
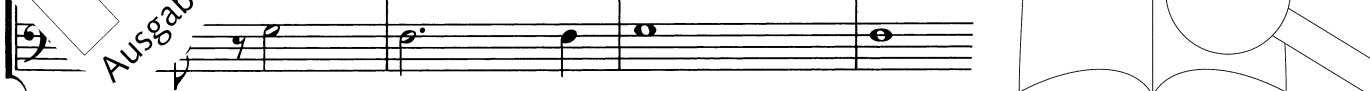
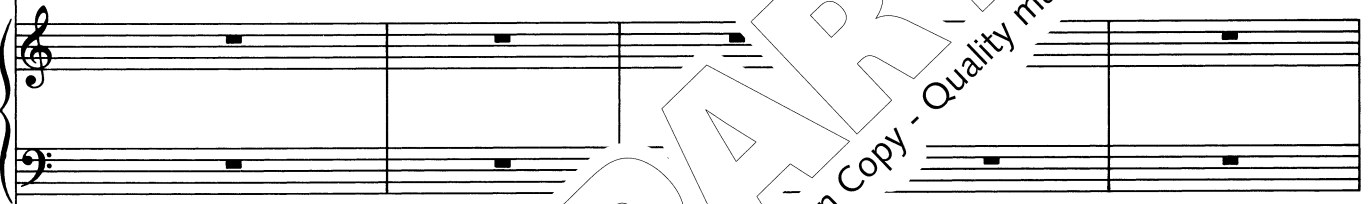
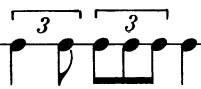
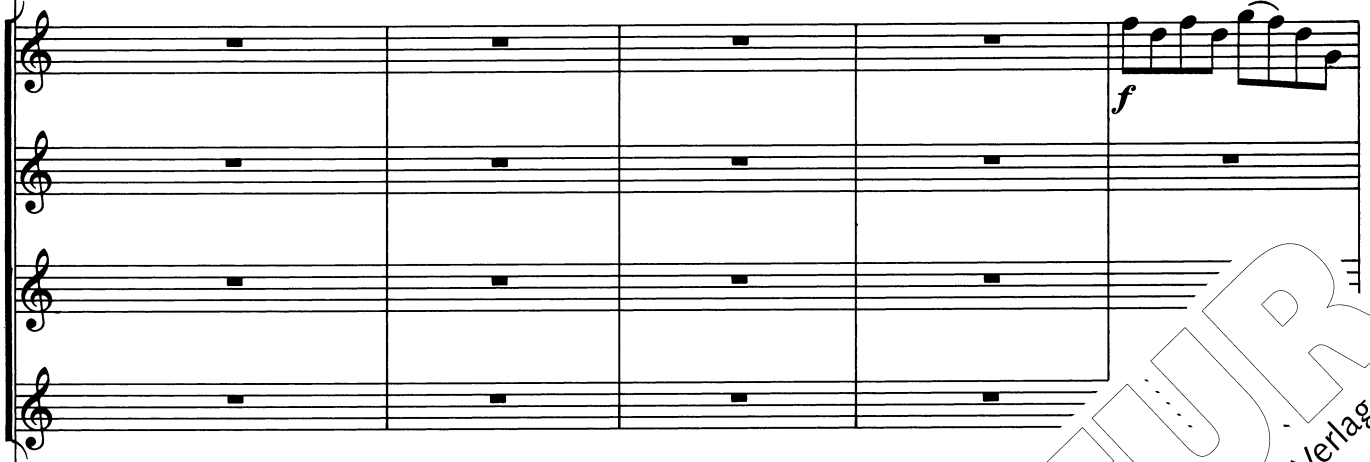
*mf*



ob nir-gend-wo in Mir-si-stan ein Glück-li-cher wär.



her, ob nir-gend-wo in Mir-si-stan ein Glück-li-cher wär. Da



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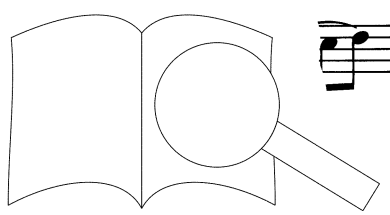


ritt zu - letzt der Kö - nigs-sohn noch sel - ber hin und her, ob nir - gend - wo in

ritt zu - letzt der Kö - nigs-sohn noch sel - ber hin und her, ob nir - gend - wo in

*mf* *tr* *mf* *mp*

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46

Mir - si - stan ein Glück - li - cher wär,

ob nir - gend - wo in Mir - si - stan ein

Mir - si - stan ein Glück - - li - cher wär,

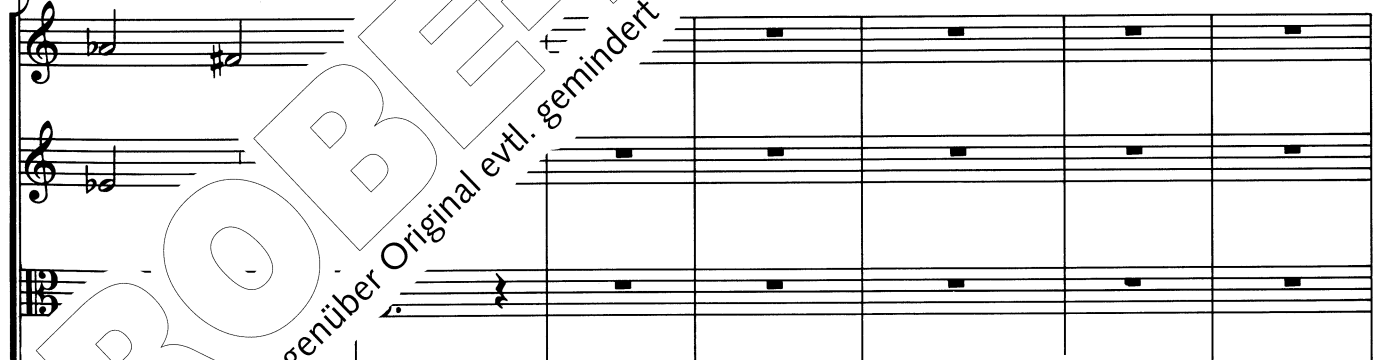
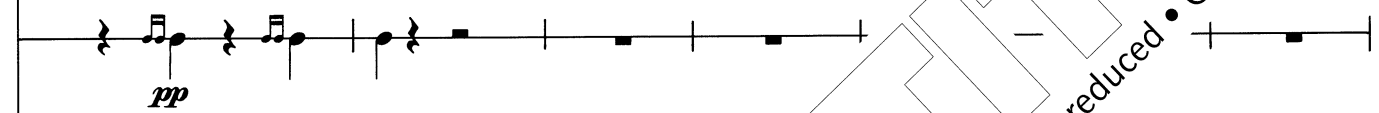
ob nir - gend - wo in Mir - si - stan ein

The musical score consists of several systems. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "46 Mir - si - stan ein Glück - li - cher wär, ob nir - gend - wo in Mir - si - stan ein". The piano part includes a melody with dynamics like *p* and *mp*. The bottom system continues the vocal line with lyrics: "Mir - si - stan ein Glück - - li - cher wär, ob nir - gend - wo in Mir - si - stan ein". The piano accompaniment includes dynamics like *mf*. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

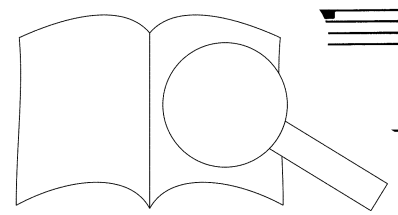
51 Glück - li - cher wär.



Glück - li - cher wär.



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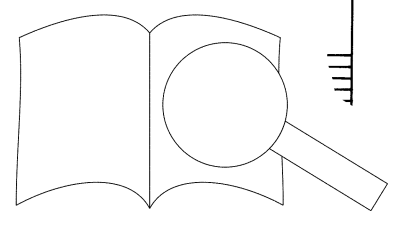
Und end-lich kommt er an ei-ne Hüt-te

Two systems of musical notation. The first system contains a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal and piano parts. Dynamics include *mf* and *mp*.

Two systems of piano accompaniment notation. The first system shows a grand staff with dynamics *p*, *mp*, and *rit.*. The second system continues the piano part. There are some markings like *Red.* and a flower symbol.

Two systems of piano accompaniment notation. The first system shows a grand staff with dynamics *p*, *mp*, and *rit.*. The second system continues the piano part. There are some markings like *rit.* and *mp*.

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etwas voran

$\text{♩} = 108$

und hört ein wunder-sa-mes Lied,

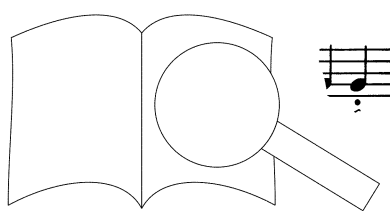
er steigt vom

Musical score for vocal and piano accompaniment, measures 66-71. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves. Dynamics include *p* (piano) and *mp* (mezzo-piano). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for piano accompaniment, measures 72-77. It features a grand staff with treble and bass clefs. Dynamics include *mp* and *p*. Performance markings include *8va* (octave up) and *ped.* (pedal). A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for piano accompaniment, measures 78-83. It features a grand staff with treble and bass clefs. Dynamics include *p*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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*p*

Pferd und lauscht dem Ge - sang. Es be - tet ein Mann sein

*espressivo*

*mp*

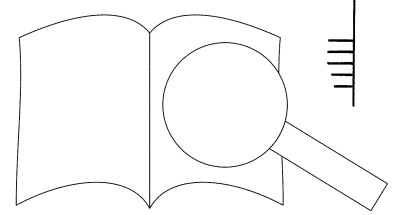
*8va*

*p*

*p*

*p*

*p*



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ruhig

A - bend - ge - bet, es be - tet ein Mann sein A - bend - ge - bet.

*p*

*p*

*arco*

*p*

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Nr. 8 Lieber Gott, hab Dank für diesen Tag

ruhig, einfach ♩ = 66

Solo

Flöte

Oboe

Klarinette

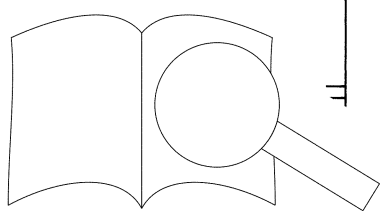
Violino 1

Violino 2

Viola

Vic<sup>1</sup>

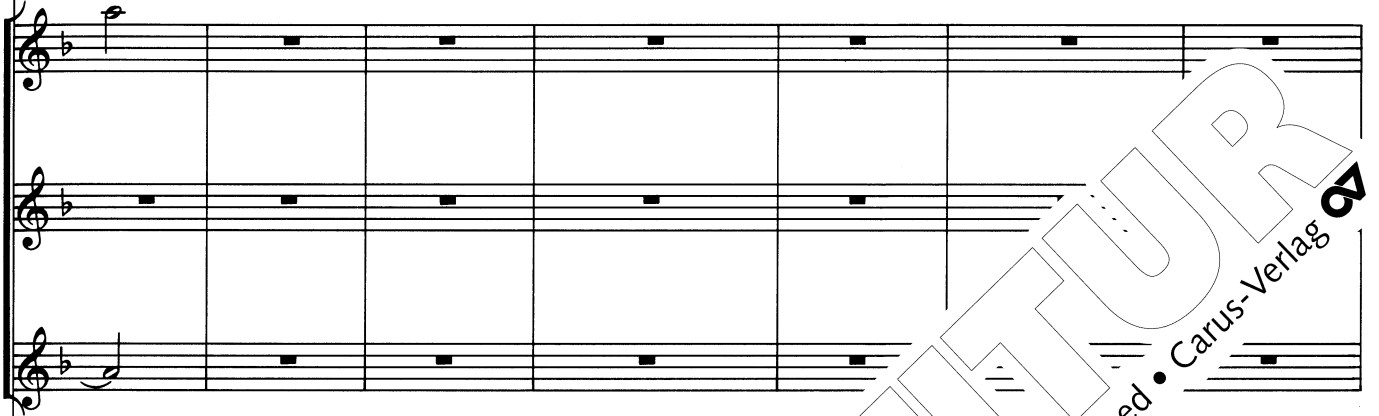
The musical score is written for a string quartet and woodwinds. It features seven staves: Solo, Flöte, Oboe, Klarinette, Violino 1, Violino 2, Viola, and Vic<sup>1</sup>. The Solo part is in treble clef with a key signature of one flat and a 2/4 time signature. The woodwind parts also use treble clefs. The string parts use various clefs: Violino 1 and 2 are in treble clef, Viola is in alto clef, and Vic<sup>1</sup> is in bass clef. The tempo is marked 'ruhig, einfach' with a quarter note equal to 66. Dynamic markings include 'p' (piano) and 'mit Dämpfer' (with mute). The score is overlaid with a large watermark reading 'PROBENPARTITUR' and a smaller watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.







1. „Lie - ber Gott, hab Dank für die - sen Tag, hab Dank für al - le Freu - de,  
 2. „Lie - ber Gott, wie glück - lich bin ich doch. Ich bitt' für al - le Men - schen,

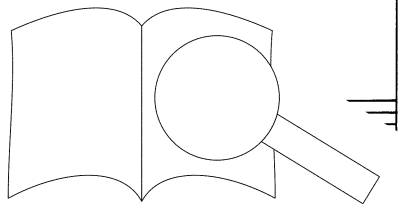


*alle*

*mit Dämpfer*

*p*

*n.*

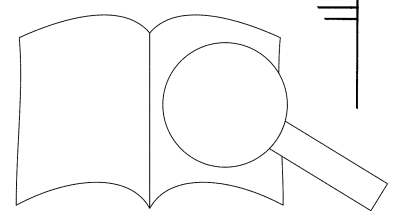


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für Arbeit und Ge - sund - heit, für Spei - se und Trank, lie - ber  
 die na - he sind und fer - ne, ge - sund o - der krank, lie - ber

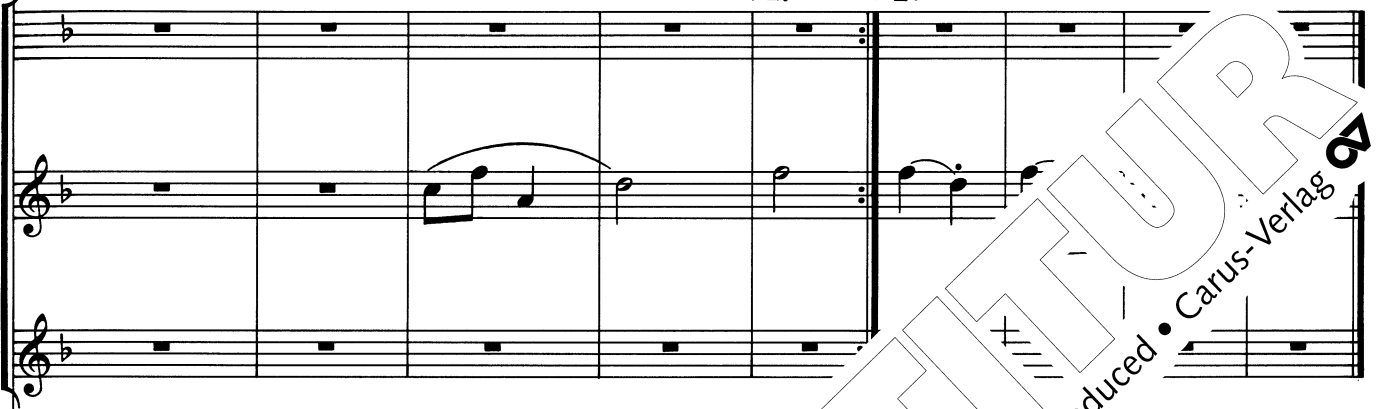
*mf*  
*mf* *p* *mf* *p*  
*mf*

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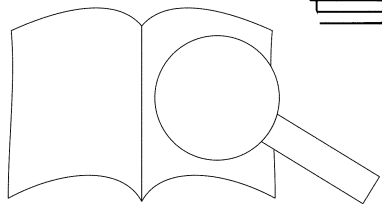




Gott, hab Dank, lie - ber Gott, — hab Dank!“  
Gott, hab Dank, lie - ber Gott, — hab Dank!“



*p*



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Nr. 9 O welche große Freude

straff  $\text{♩} = 108$

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Pauken

Klavier

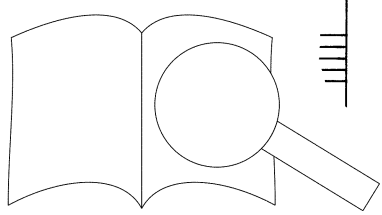
Violine 1

Violine 2

Viola

Kon.

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*f*

0

*sva*

*rit.*

*mf*

*rit.*

*mf*

*rit.*

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11 *meno mosso* ♩ = 96

*Tempo I*

wel - che gro - ße Freu - de, ihr Die - ner, eilt her - an! Bringt

Instrumental accompaniment for piano, including treble and bass clefs.

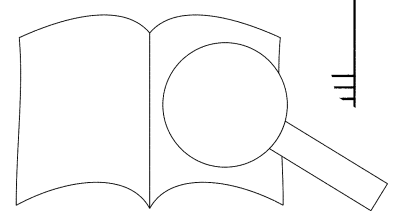
*mf*

*f*

*mf*

*f*

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Gold und viel Ge - schmei - de und Klei - der ganz aus Sei - de und gebt sie die - sem Mann, und

*mf*

*mf*

*pizz.*

*pizz.*

*pizz.*

*mf*

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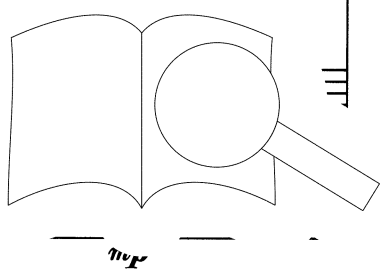
Tempo I

gebt sie die - sem Mann!

Da - nach sollt ihr ihn

The musical score consists of several systems. The first system shows the vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The second system continues the piano accompaniment. The third system shows the double bass line. The fourth system shows the vocal line and piano accompaniment with dynamics like *arco* and *mp*. The fifth system continues the piano accompaniment with various dynamics and articulation marks.

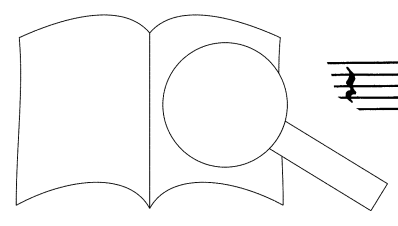
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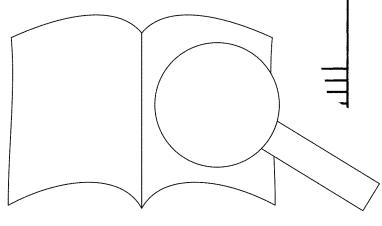
bit - ten, er schenk sein Hemd da - für. Er soll's zum Kö - nig tra - gen, er

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soll dem Kö - nig sa - gen: Ge - sund - heit bring es dir, Ge -

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sund-heit bring es dir!

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins at measure 37 with the lyrics "sund-heit bring es dir!". The piano accompaniment starts in the second system, marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes. The score concludes with a large graphic of an open book.

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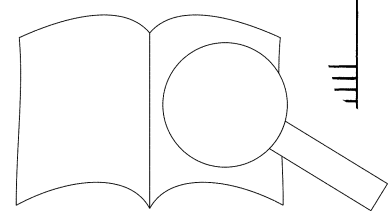
Der Glück-li-che a-ber

The first system of the musical score consists of a vocal line on a single staff and four piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

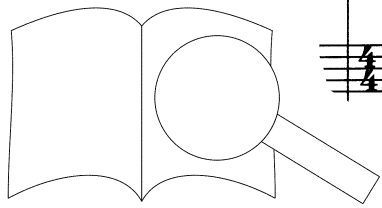
The second system continues the piano accompaniment with four staves. It features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand, maintaining the harmonic and rhythmic structure established in the first system.

The third system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note, marked with *rit. e dim.* The piano accompaniment includes dynamic markings such as *p* and *piz:* (pizzicato). The system concludes with a *mf* marking.

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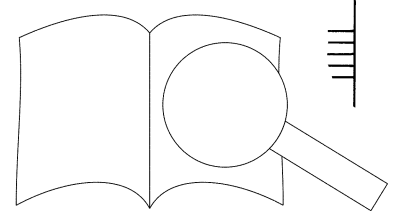
war so arm, daß er kein Hemd be - saß, daß er kein Hemd be -



und den-noch er an je - dem Tag sein Brot mit Freu-den aß, und

saß, und den - noch er sein Brot mit Freu-den aß, und

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rascher ♩ = 108

61 den-noch er an je-dem Tag sein Brot mit Freu-den

aß.

den - noch er sein Brot mit Freu - den aß.

The musical score consists of a vocal line and a piano accompaniment. The vocal line starts at measure 61 with the lyrics 'den-noch er an je-dem Tag sein Brot mit Freu-den aß.' The piano accompaniment features a complex rhythmic pattern with changes in meter (3/4, 2/4, 4/4) and dynamics (mp, f). A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of the score area.

ruhig schreitend

66

*mf* ♩ = 72

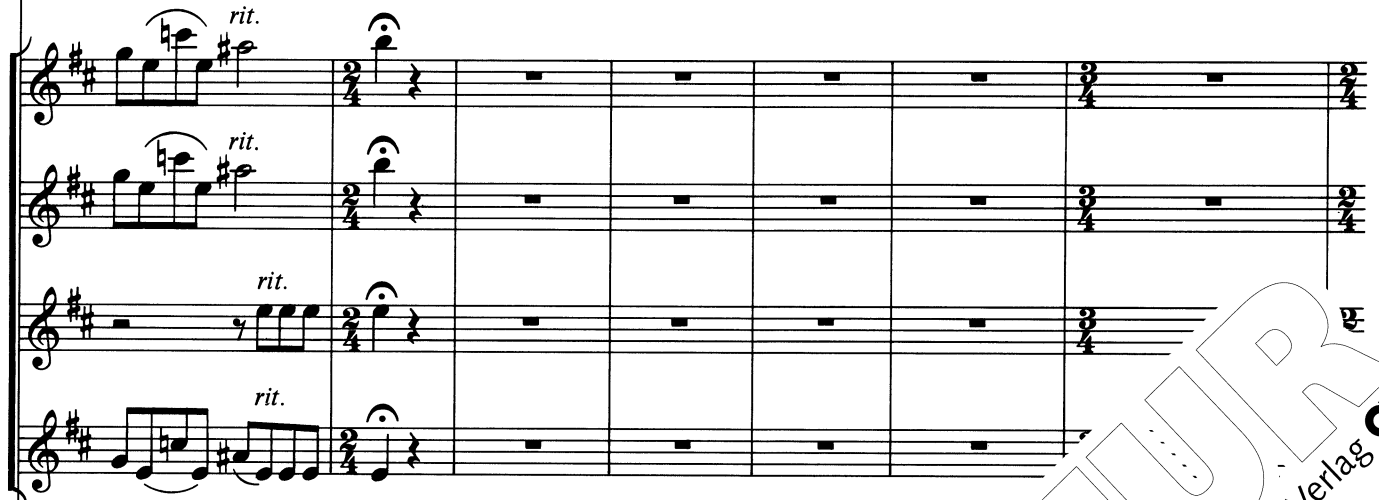
Die Bo - ten, sie staun - ten und sa - hen sich an:

rit.

rit.

rit.

rit.



*mp*



rit.

rit.

nicht eilen

*mf*

*mf*

*mf*

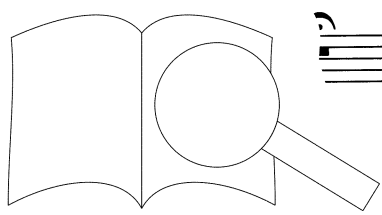




Was ist das nur für ein selt - sa - mer Mann?

*mf* *mp* *espress.* *ritardando* *p* *sf*

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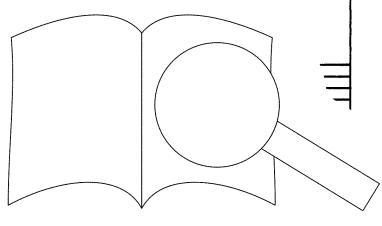
Wir wol - len dem Kö - nig be - rich - ten, was wir ge - hört und ge - sehn, — und

*mf*

*mf*

*mf*

*mf*



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bit - ten die - sen glück - li - chen Mann, er mö - ge mit uns gehn, und bit - ten die - sen

bit - ten die - sen glück - li - chen Mann, er mö - ge mit uns gehn, und bit - ten die - sen

*mf*

*mf*

*mf legato*

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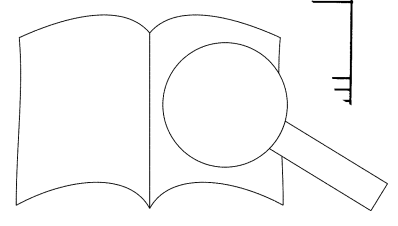
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glück - li - chen Mann,

er mö - ge mit uns zum Kö - nig gehn.

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96

*p subito*

*p subito*

*p subito*

*p subito*

*ff*

*mp subito*

*mp subito*

*mp subito*

*mp subit*

*mp subito*

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Nr. 10 Den Schluß der Geschichte, wir kennen ihn nicht

Breit ♩ = 72

voran ♩ = 96

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Pauken

Triangel

Klavier

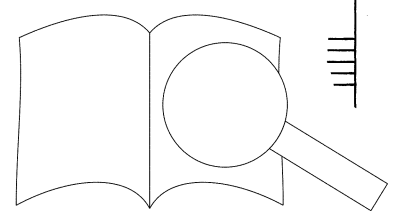
Violine 1

Violine 2

Viola

Kontr.

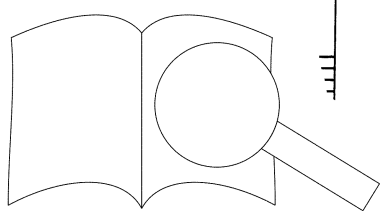
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The musical score consists of several systems of staves. The first system includes a single treble clef staff with a few notes. The second system has five staves: four treble clef staves and one bass clef staff. The third system has two grand staff systems (treble and bass clef). The fourth system has three staves: two treble clef staves and one bass clef staff. The fifth system has four staves: two treble clef staves and two bass clef staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *mf*. There are also performance instructions like "mit Dämpfer".

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Sprecher (frei deklamierend):

Es träumte der König den zweiten Traum. Er sah eine Hütte am Waldessaum. Er hört aus der Ferne,

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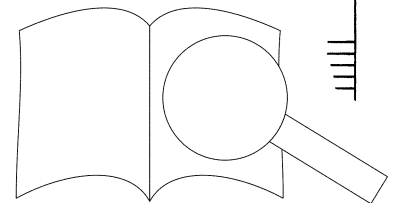
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wie ihn eine Stimme in diese Hütte ruft. ☺ In dieser ärmlichen Hütte am Wald wartet der glückliche

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes, some with slurs and accents. Below it are four staves for piano accompaniment, with the first two in G-clef and the last two in bass clef. The piano part features a simple harmonic accompaniment with block chords and moving bass lines.

The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat. It continues the melody from the first system. Below it are four staves for piano accompaniment, with the first two in G-clef and the last two in bass clef. The piano part continues with a similar harmonic accompaniment.

The third system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat. It features a more active melody with eighth notes and slurs. Below it are four staves for piano accompaniment, with the first two in G-clef and the last two in bass clef. The piano part has a more rhythmic accompaniment with eighth notes and slurs.



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Mann und spricht zu dem König: Ich lade dich ein, gesund und in Frieden zu sein.

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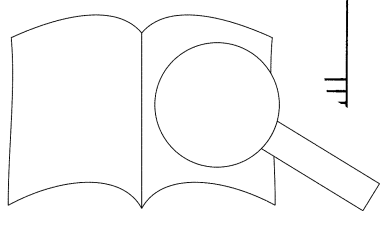
*molto ritenuto*

Im Traum wird der  
König von Mirsistan  
ein neuer, ein ande-  
rer Mann.

Er sah sich in diesem seltsa-  
men Traum in einem weiten  
und leeren Raum, der große  
König Limburu, der neue  
König Limburu.

Musical score for voice and piano. The score is arranged in systems of staves. The vocal line is at the top, followed by four piano accompaniment staves (two for the right hand and two for the left hand). The music is in a key signature of one flat and 3/4 time. The tempo is marked 'ruhig' with a metronome marking of ♩ = 60. The lyrics are in German. The word 'lunga' is written above the vocal line in several places, indicating long notes. The piano part includes a section marked 'Solo espressivo' with a melodic line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

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Den Schluß der Ge-schich - te, wir ken - nen ihn nicht, denn

The first system of the musical score features a vocal line at the top with a treble clef and a key signature of one flat. The lyrics "Den Schluß der Ge-schich - te, wir ken - nen ihn nicht, denn" are written below the notes. Below the vocal line is a piano accompaniment consisting of five staves. The first two staves are for the right hand, and the last three are for the left hand. The piano part includes dynamic markings such as *mp* (mezzo-piano) and *sf* (sforzando), and features various musical notations like slurs, accents, and articulation marks.

The second system of the musical score consists of five staves, primarily for piano accompaniment. It continues the musical material from the first system, with dynamic markings and musical notations consistent with the previous system.

The third system of the musical score includes piano accompaniment and a section marked "ohne P." (without piano). The piano part features dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The "ohne P." section shows a vocal line with notes and rests, indicating a change in the performance. The system concludes with a large graphic of an open book.

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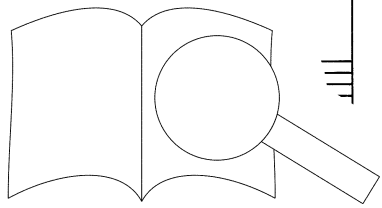
hier an die - ser Stel - le en - det der Be - richt, die Mär vom glück - li - chen Mann und dem

mf

mf

v

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Kö - nig von Mir - si - stan, die Mär vom glück - li - chen Mann und dem

*8va* -----

*f*

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Kö - nig von Mir - si - stan.

*molto ritenuto*

*molto ritenuto*

*molto ritenuto*

*molto ritenuto*

*molto rite'*

*mf*

*loco*

*molto ritenuto*

*molto ritenuto*

*molto ritenuto*

*molto ritenuto*

*molto ri'*

*molto r.*

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