

Günther Kretzschmar

Das Hemd  
des Glücklichen

Kantate nach Texten  
von Leo N. Tolstoi

---

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'

The musical score is arranged in a standard orchestral format. It includes staves for a Chorus, Flute 1, Flute 2, Oboe, Clarinet (in C), Drum (Pauke), Cymbal (Becken), Piano (Klavier), Violin 1, Violin 2, and Viola (Vio'). The score is in 4/4 time and begins with a 'Breit' tempo marking and a quarter note equal to approximately 72 beats per minute. The Flute 1 part features a prominent melodic line with sixteenth-note patterns, marked with a dynamic of *mf* and slurs. The Oboe and Clarinet parts are marked with a dynamic of *p*. The Piano part has a dynamic of *mp*. The Violin and Viola parts are marked with a dynamic of *p*. The score is overlaid with a large, diagonal watermark that reads 'PROBEPARTITUR' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Aufführungsdauer / Duration: ca. 32 min.

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The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clef) and a separate treble clef staff. The second system features a grand staff with sixteenth-note runs marked with '6' and dynamic markings 'mf'. The third system shows a grand staff with a 'mf' marking. The fourth system includes a grand staff and a separate bass clef staff. The fifth system features a grand staff with a 'mf' marking. The sixth system includes a grand staff and a separate bass clef staff with a 'mf' marking. The seventh system features a grand staff with a 'mf' marking. The eighth system includes a grand staff and a separate bass clef staff with a 'mf' marking. The score concludes with a large graphic of an open book and a magnifying glass.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

6

6

6

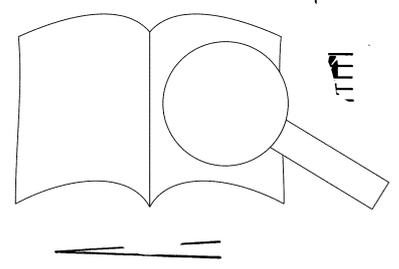
6

6

6

*mf*

*mf*



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Tempo I

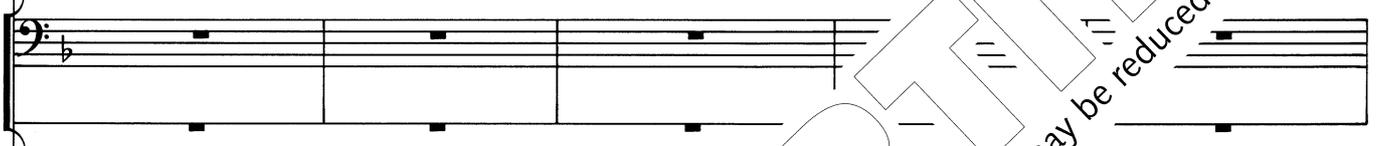
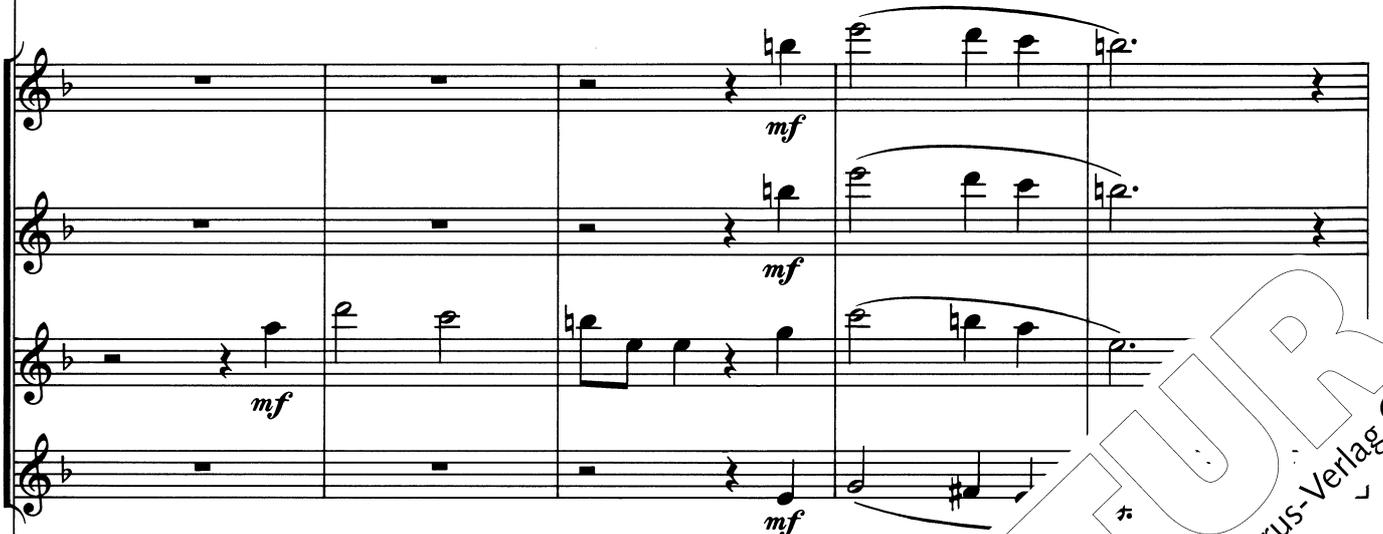
7

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

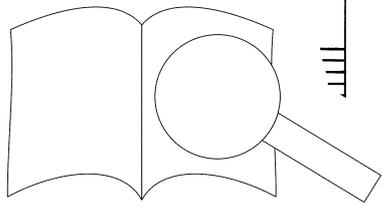
The musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics: "1. Ein Mann hat uns er - zählt, ein Mann hat uns er -" and "2. Der Mann hat uns er - zählt, der Mann hat uns er -". The piano accompaniment is written for four staves, with dynamics including *f rit.*, *mf*, and *f*. A large diagonal watermark "PROBEPARTITUR" is overlaid on the score, and a magnifying glass icon is located in the bottom right corner.



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

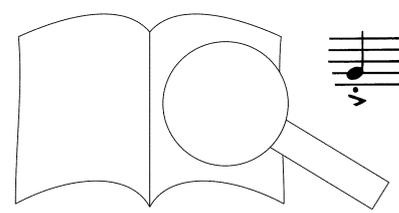
im fer - nen Mir - si - stan.  
im fer - nen Mir - si - stan.

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.

Musical score for strings and woodwinds. It consists of five staves. The first four staves are for woodwinds (flute, oboe, clarinet, bassoon) and the fifth is for strings. The music features a rhythmic pattern of eighth notes and sixteenth notes, with a forte (*f*) dynamic marking. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

Musical score for piano, consisting of two staves (treble and bass clef). The music is mostly rests, indicating that the piano part is silent during this section. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

Musical score for vocal soloist and cello. It consists of two staves. The top staff is for the vocal soloist, and the bottom staff is for the cello. The vocal line has a melodic contour with some grace notes. The cello part has a similar melodic line. A forte (*f*) dynamic marking is present. The word 'arco' is written above the cello staff. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.



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

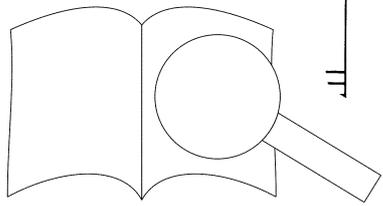
The first system of the musical score features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. A dynamic marking of *mf* is present in the piano part.

The second system continues the vocal and piano parts. The vocal line has a whole note rest, followed by a half note G4, and then quarter notes: A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

The third system shows the vocal line with a whole note rest, followed by a half note G4, and then quarter notes: A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment continues with its established patterns.

The fourth system concludes the page with the vocal line having a whole note rest, followed by a half note G4, and then quarter notes: A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment continues with its established patterns.

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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!

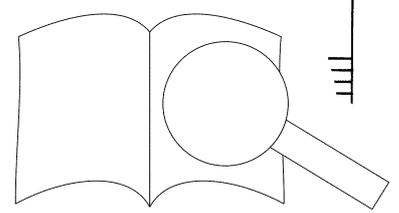
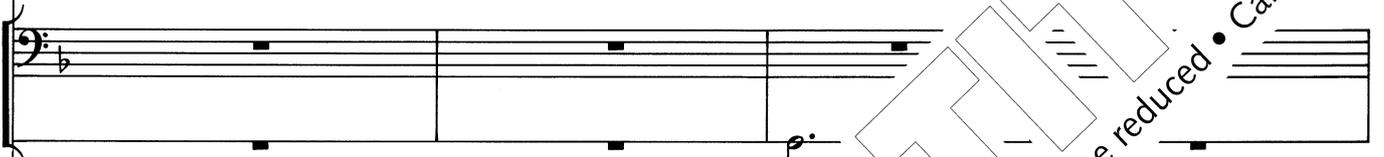
*mf*

*f*

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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



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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

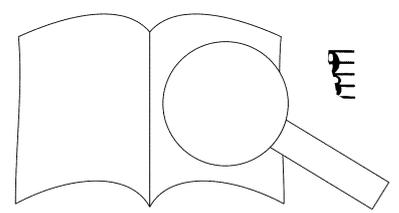
The musical score consists of several systems. The top system features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a bass line. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. A section of the piano part is marked *arco*. The bottom right of the page contains a graphic of an open book with a magnifying glass over it.

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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

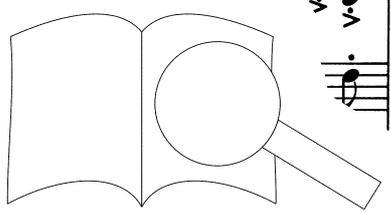
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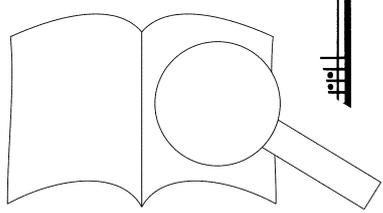
reich - ste Mann \_\_\_\_\_ auf der Welt, \_\_\_\_\_ viel - leicht war Kö - nig Lim - bu - ru der  
 be - ste Ar - - ze - nei, \_\_\_\_\_ zu su - chen in ganz Mir - si - stan die

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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

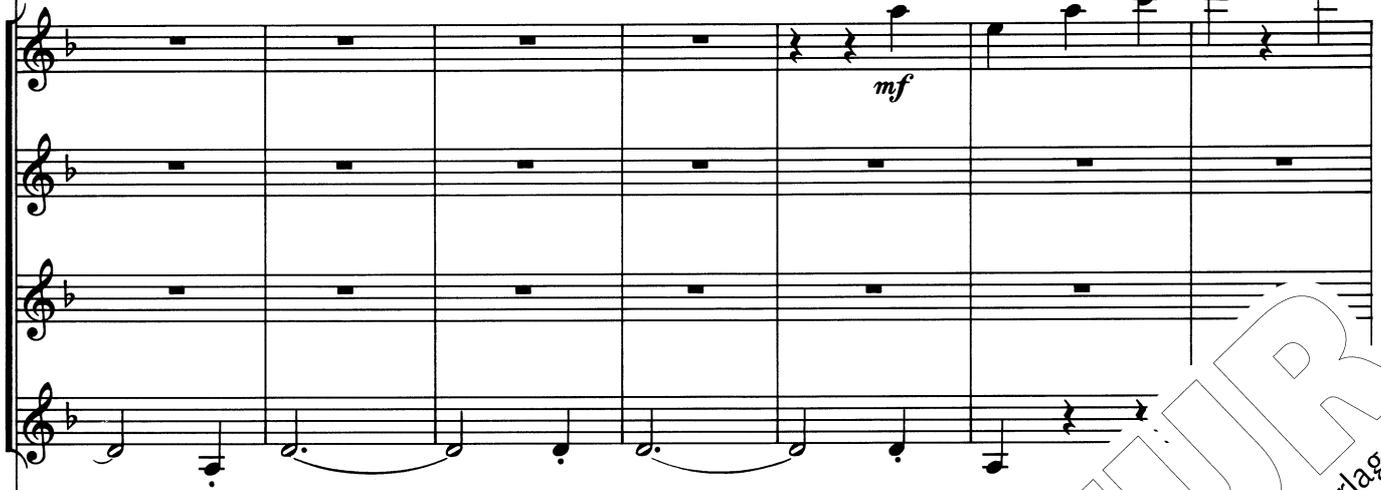
Violine 1

Violine 2

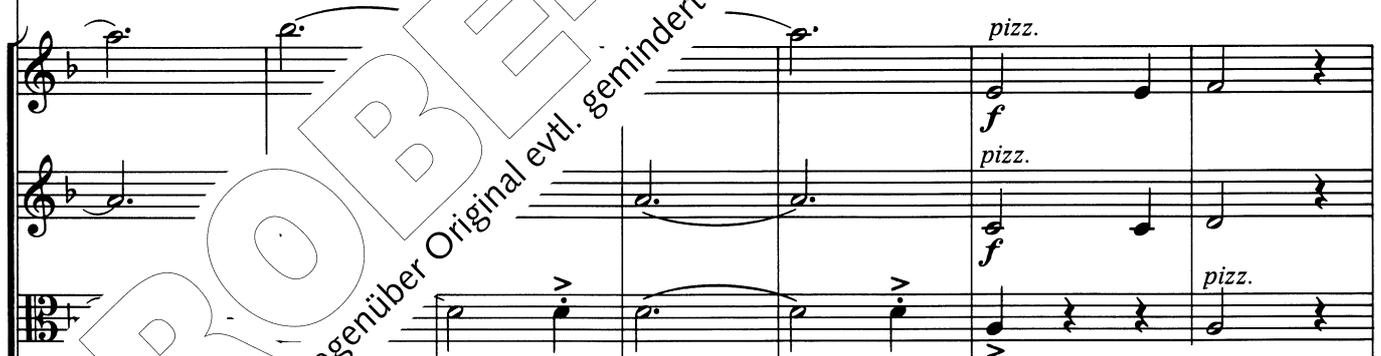
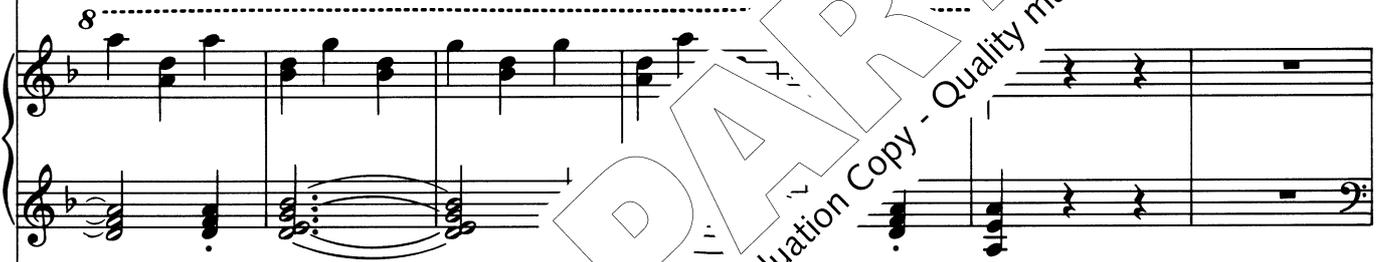
Vr



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



*mf*



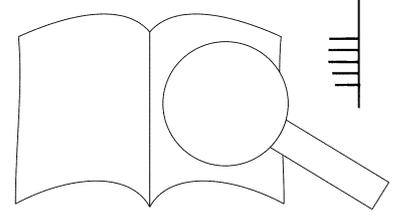
*pizz.*

*f*

*pizz.*

*f*

*pizz.*



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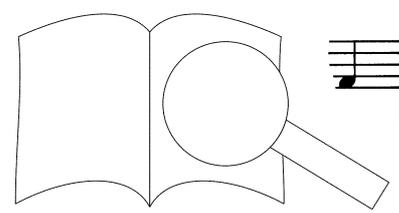
Kö - nig ist krank. Kommt ei - lig und al - le zu - gleich, \_\_\_\_\_ kommt schnell zum Pa -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a melodic phrase: a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment is written on four staves (two treble and two bass clefs). The right hand plays a simple harmonic accompaniment with quarter notes, while the left hand plays a bass line with quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed above the piano accompaniment.

The second system of the musical score continues the piano accompaniment from the first system. It consists of four staves (two treble and two bass clefs). The right hand continues with a harmonic accompaniment, and the left hand continues with a bass line. The dynamic marking *mf* is maintained.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a melodic phrase: a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment is written on four staves (two treble and two bass clefs). The right hand plays a harmonic accompaniment, and the left hand plays a bass line. The dynamic marking *mf* is maintained.

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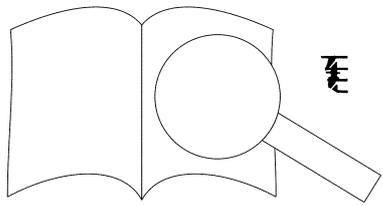
last, der Kö - nig ist krank, kommt ei - lig und al - le zu - gleich. Und mit

Musical score for vocal and piano parts, measures 22-27. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

Musical score for piano part, measures 28-33. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

Musical score for piano part, measures 34-39. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. Dynamic markings include *mf* and *arco*.

Musical score for piano part, measures 40-45. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.



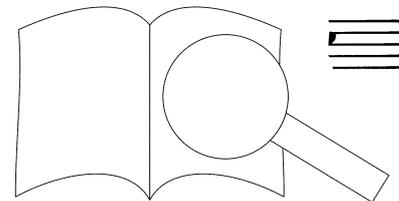
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Bü - chern und Arz - nei - en ver - lie - ßen sie die Stadt. Sie

*mf*

*pre pizz.*

*mf*

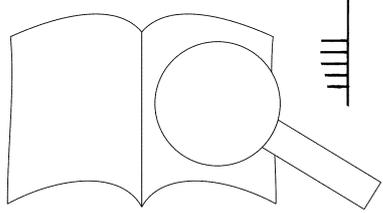


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rit - ten hin zum Kö-nigs-schloß und hiel - ten ei - nen Rat, sie

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 on a single staff with lyrics. The piano accompaniment consists of four staves. Dynamics include *mp* (mezzo-piano).

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano). Includes triplets and slurs.

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano). Includes triplets and slurs.

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano).

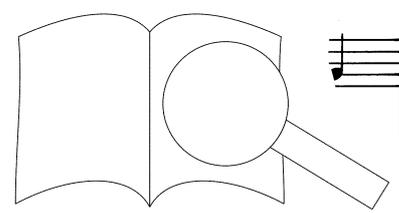
Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano).

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano).

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano).

Musical score for piano part, measures 37-40. Dynamics include *mp* (mezzo-piano).

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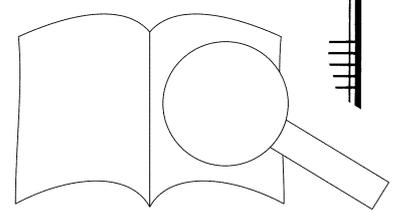
Rat, und hiel - ten ei - nen Rat.

*mp*

*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

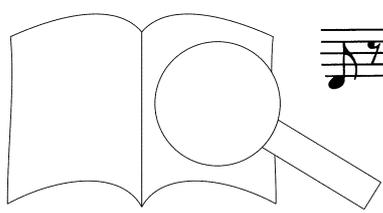
Viola

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.

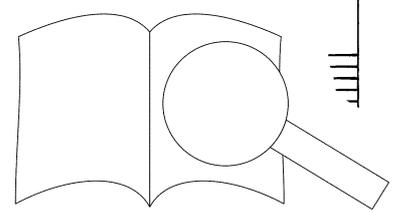
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6

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

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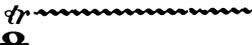
wir sind die Ge-lehr - ten von Mir - si - stan. Wir wol - len uns be - ra - ten, wie  
 wir sind die Ge-lehr - ten von Mir - si - stan. Wir ken - nen je - des Lei - den und

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 word 'hervor' and a forte dynamic marking 'f'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page, with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

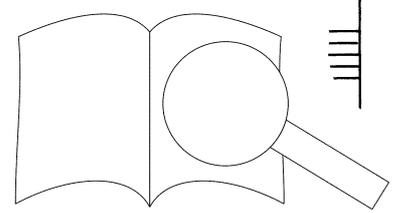
dem Kö - nig komm's zu - gut, dem  
die rech - te Ar - ze - nei, die

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



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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*

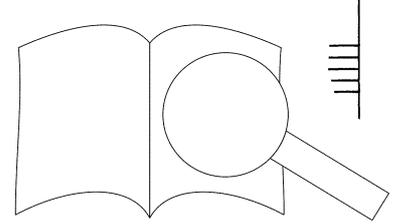
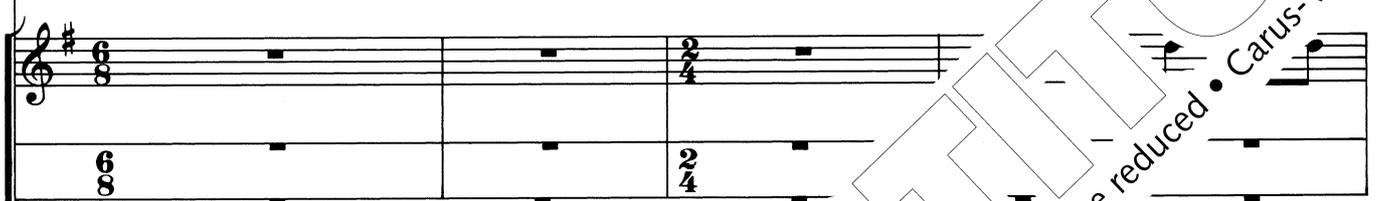
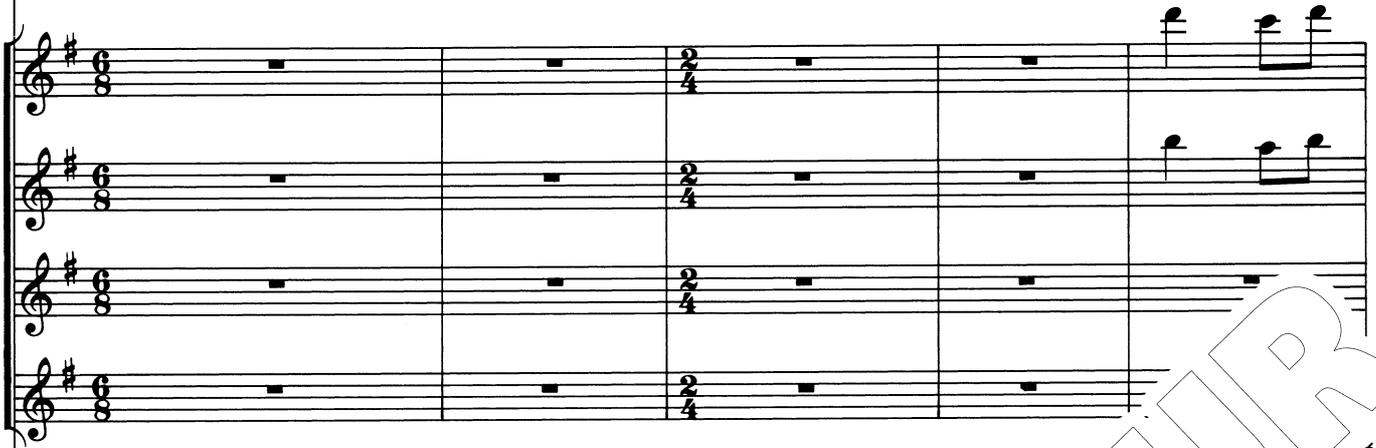
ruhiger ♩ = 80  
*Alle*



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

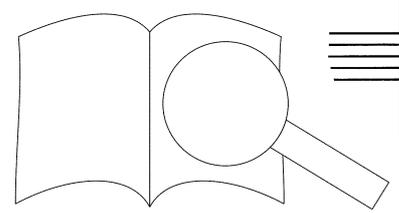
an - i - sum und da - nach nicht zu we - nig, Bras - si - ca a - qua - ti - cum,  
len - du - la und dann ver - schrei - ben wir Keim - di - ät, An - ti - di - a - be - ti - ca,

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with the melody and bass line. Dynamics include *p*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *sf*.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *mp*.



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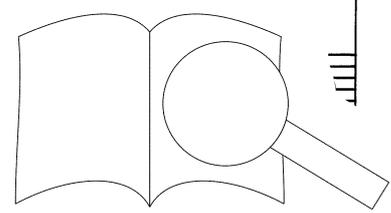
34 ruhiger ♩ = 80  
Alle

♩ = 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 of staves. The top system is the vocal line, followed by five systems of piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. Dynamics such as *mf*, *sf*, and *p* are indicated throughout. The score is overlaid with a large diagonal watermark.

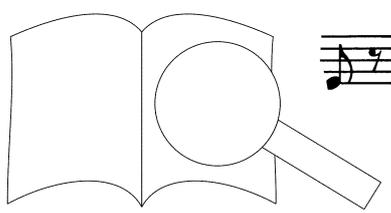
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thru-ti - um, und dann kommt noch als Num - mer vier: Ma - ru - bi - um oc - ci - den - ta - lis,  
 ta - na, und die - se gibt ihm neu - en Mut: Fu - ma - ri - a of - fi - ci - na - lis,

The musical score consists of several systems. The top system shows the vocal line with lyrics. Below it are four staves for piano accompaniment, including a grand staff (treble and bass clef). The score includes dynamic markings like *mf* and *sf*, and a *Cresc.* marking. The time signature is 2/4, and there is a key signature change from G major to F major. 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*

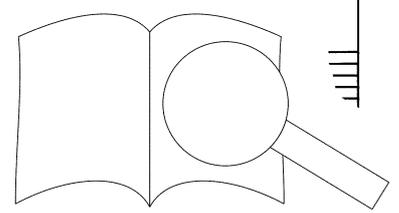
*pizz.*

*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

mf

p

*mp*

*mp*

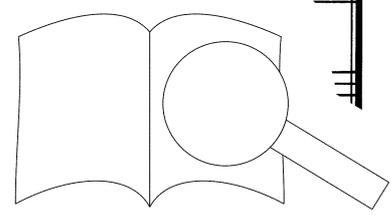
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von Mir - si - - - stan.

*mp*

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Nr. 4 Doch alle gute Medizin

Chor  $\text{♩} = 76$  *mf*  
Doch al - le gu - te Me - di - zin, al - le Bä - der und Di - ät,

Oboe *mp*

Klarinette *mp*

Becken  $\frac{4}{4}$

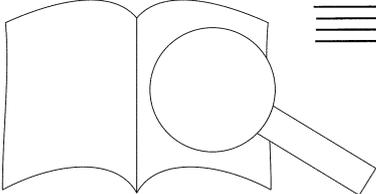
Klavier

Violine 1

Violine 2

Viola *mp*

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7

*mp*

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

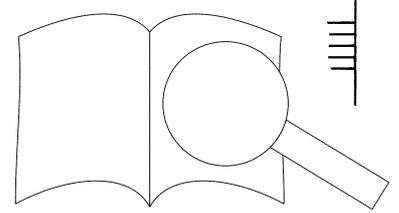
Er

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

The second system of music shows the piano accompaniment for the second system. It consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

The third system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

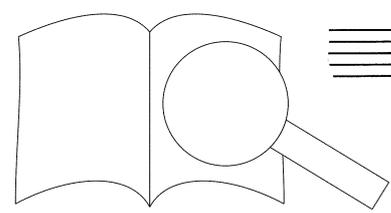
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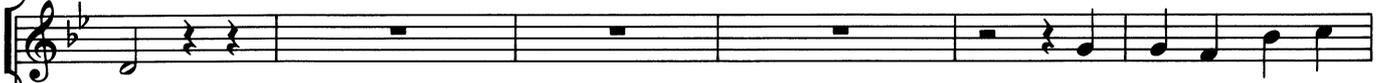


wur-de gar noch krän-ker und Schwer-mut kam in sein Herz, und Schwer-mut kam in sein

*mp*

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Herz.

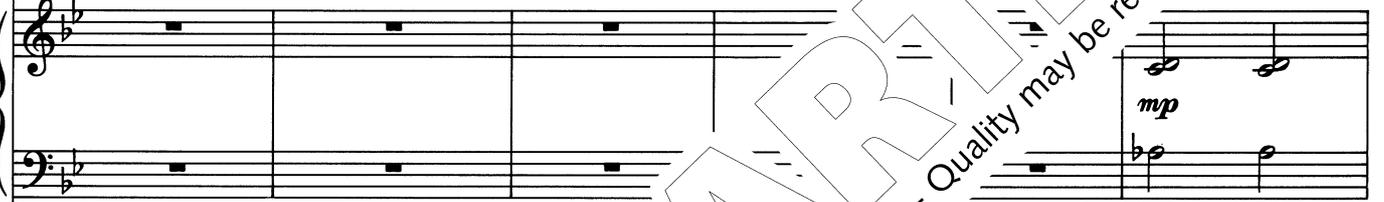
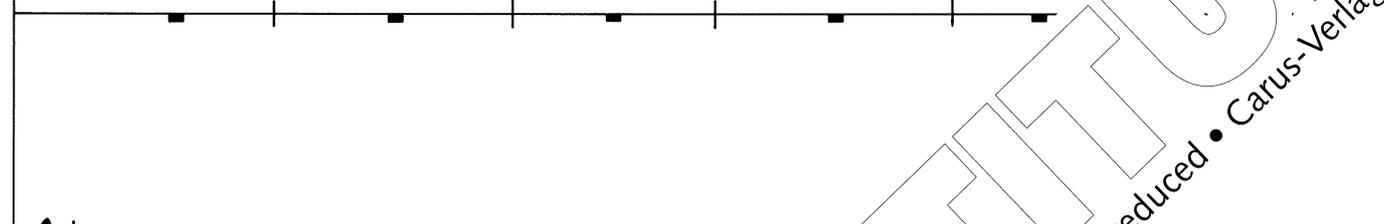
Die Wei - sen wa - ren



mp



p



mp

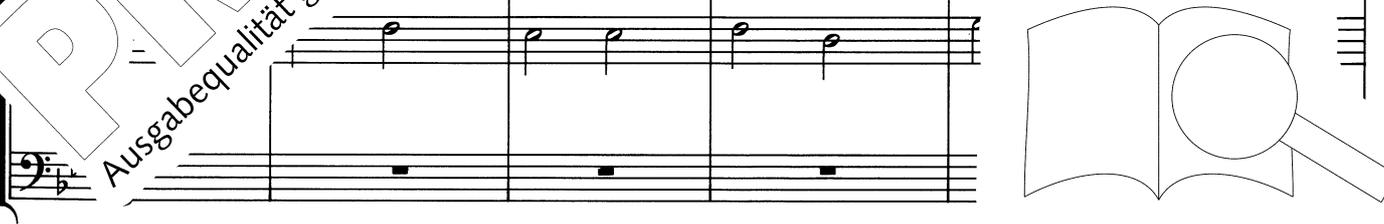


Solo mit Dämpfer

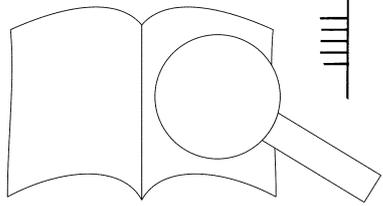
mf



pizz.



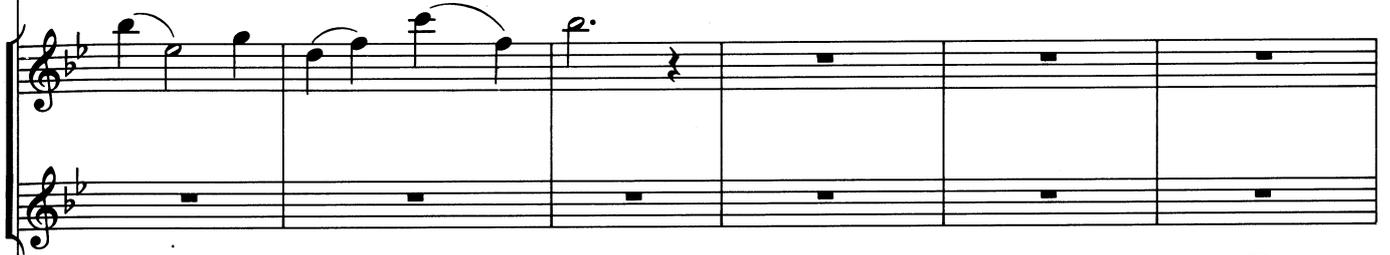
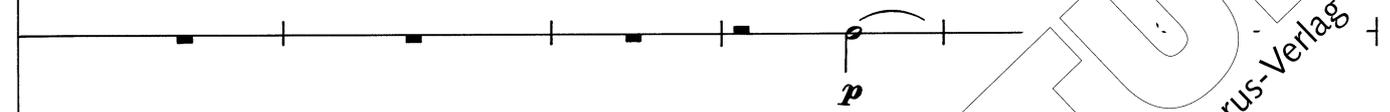
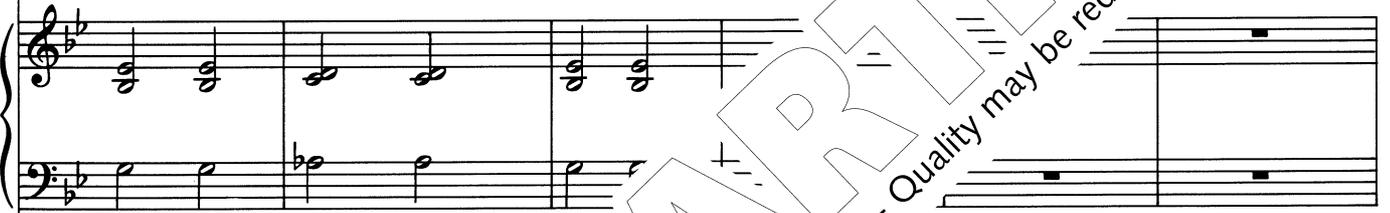
pizz.



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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*

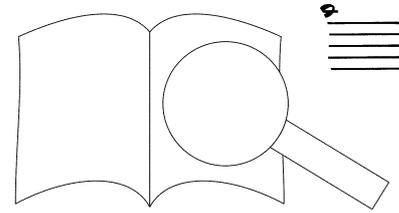
*arco*

*arco*

*hervor*

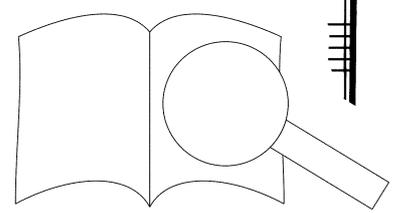
*mf*

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

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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 melodic phrase. The piano accompaniment features a steady rhythmic accompaniment with chords.

The second system continues the piano accompaniment. It includes dynamic markings such as *sva* (sustained) and *loco* (local). The tempo is marked *p molto ritenuto* (piano, very much slowed down).

The third system features piano accompaniment with various performance instructions: *ampfer* (stronger), *p mit Dämpfer* (piano with damper), and *mit Dämpfer espressivo* (with damper, expressive). The dynamic marking *mp* (mezzo-piano) is also present. The system concludes with a graphic of an open book.

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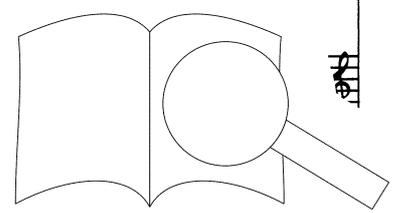
*p*

*8va* *loco*

*Ped.* *Ped.* *Ped.*

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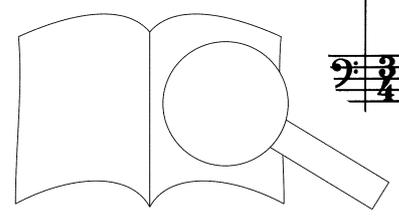
14

♩ = 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'.

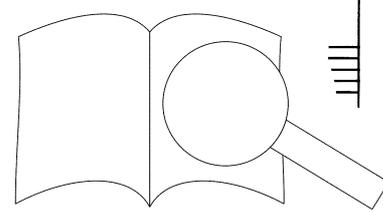
*p*

*p*

*p*

*p*

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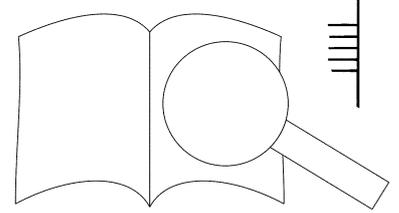
etwas flüssiger ♩ = 80

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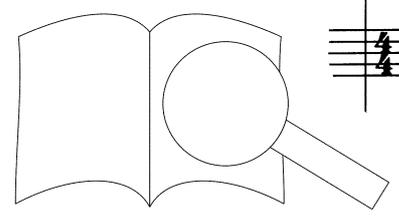
dir, ist bes-ser als das schön-ste Gold, treibt Schwer - mut aus dem Sinn.

Four staves of piano accompaniment, including grand staff notation.

Two staves of piano accompaniment.

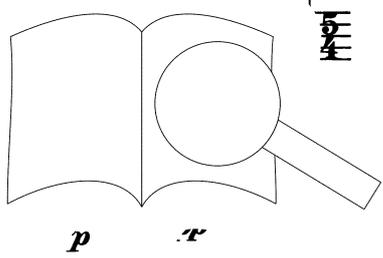
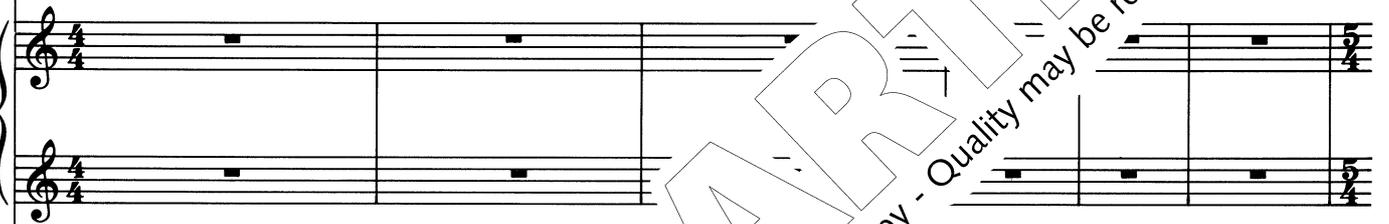
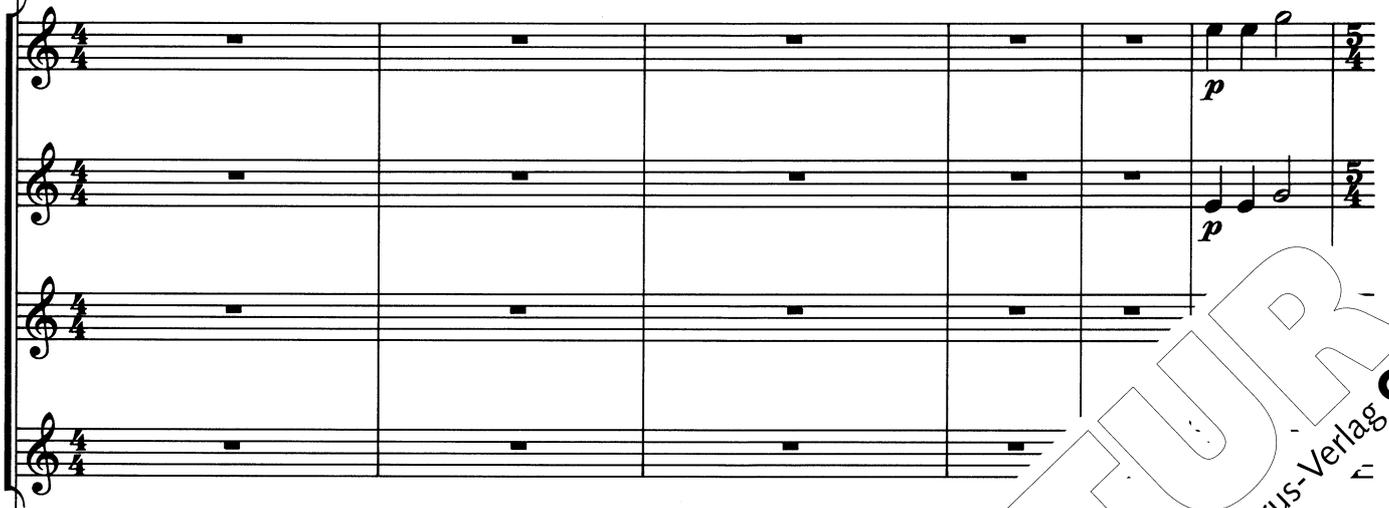
Four staves of piano accompaniment, including dynamics like *p* and *f*, and articulation marks.

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



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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*

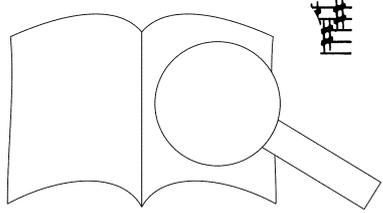
*mf*

*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 system. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the staff. The music consists of a series of eighth-note triplets, each marked with a '3' and a bracket. The system ends with a fermata over a single note.

This block contains the piano accompaniment for the first system, consisting of five staves. The top staff has a treble clef and a key signature of two sharps. It begins with a dynamic marking of *f* (forte) and contains a melodic line with eighth-note triplets. The other four staves are empty, indicating that the piano part is primarily in the right hand.

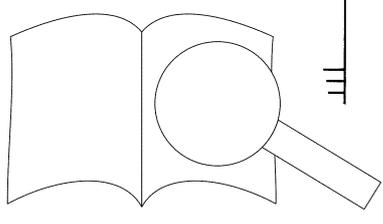
This block shows the piano accompaniment for the second system, consisting of five staves. The top staff has a treble clef and a key signature of two sharps. It begins with a dynamic marking of *mp* (mezzo-piano) and contains a melodic line with eighth-note triplets. The other four staves are empty.

This block shows the piano accompaniment for the third system, consisting of five staves. The top staff has a treble clef and a key signature of two sharps. It contains a melodic line with eighth-note triplets. The other four staves are empty.

This block shows the piano accompaniment for the fourth system, consisting of five staves. The top staff has a treble clef and a key signature of two sharps. It contains a melodic line with eighth-note triplets. The other four staves are empty.

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

mp

mp

mp

mp

*hervor*

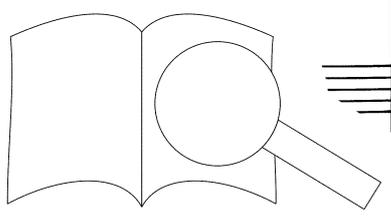
*f*

*mp*

*mp*

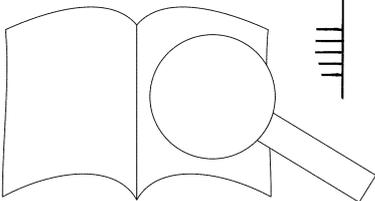
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Freu - den dem Kö - nig gibt, und der sein Hemd mit Freu - den dem

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

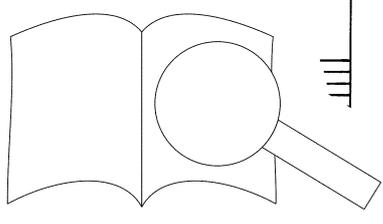
*mf* *Carus-Verlag*

*f* *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 image shows a musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts at measure 30 with the lyrics "viel sein Beu - tel faßt." and "So". The piano accompaniment features several triplet patterns. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

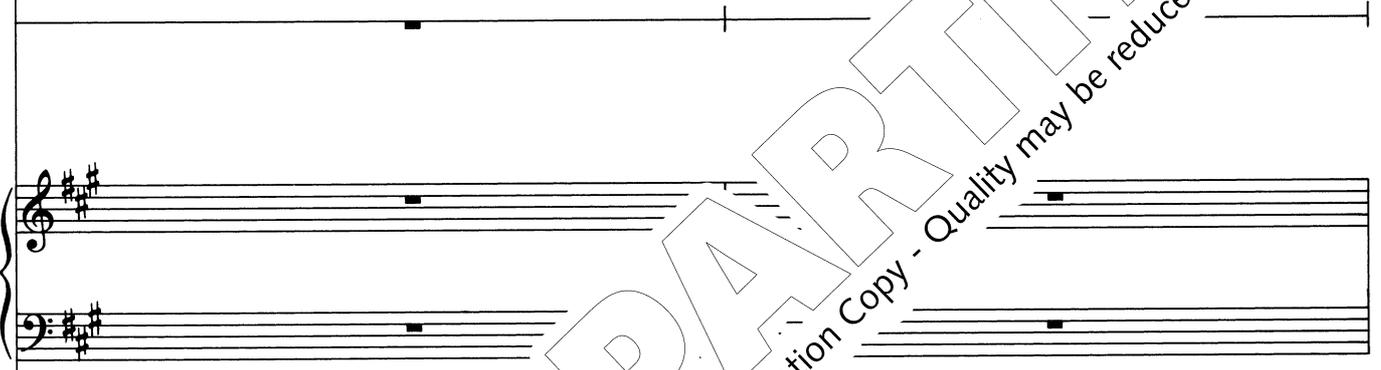
33



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

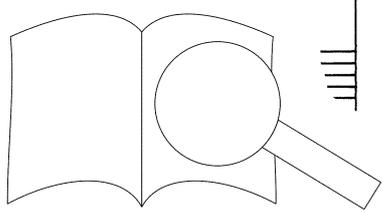


*mf*



*mf*

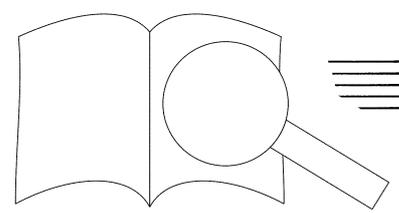
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35

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

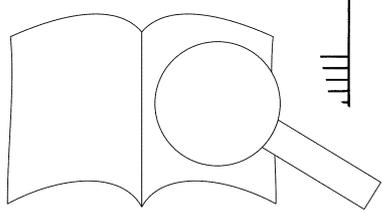
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37

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 first system of the musical score consists of a vocal line and four staves of piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). It features several triplet markings over groups of three notes. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. Dynamics such as *f* (forte) are indicated. A large, semi-transparent watermark reading "PROBEPARTITUR" is overlaid diagonally across the score.

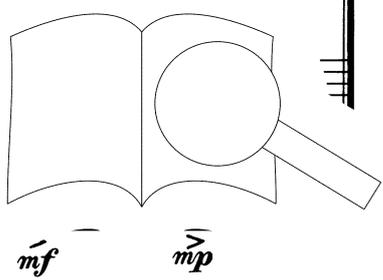
The second system of the musical score continues the piano accompaniment. It features a grand staff with a treble clef on the left and a bass clef on the right. The music includes various rhythmic patterns and dynamics, with a *mf* (mezzo-forte) marking. The watermark "PROBEPARTITUR" remains visible.

The third system of the musical score continues the piano accompaniment. It features a grand staff with a treble clef on the left and a bass clef on the right. The music includes various rhythmic patterns and dynamics, with a *f* (forte) marking. The watermark "PROBEPARTITUR" remains visible. In the bottom right corner of this system, there is a simple line drawing of an open book with a magnifying glass over it.

Mann.“

The musical score for page 43 consists of several systems of staves. The top system includes a vocal line with the lyrics "Mann.“ and four piano accompaniment staves. The piano part features a dense texture of chords and moving lines, with dynamic markings of *ff* (fortissimo) in the first system and *m* (mezzo) in the second. The middle system shows a continuation of the piano accompaniment with a *mf* (mezzo-forte) marking. The bottom system includes a vocal line and piano accompaniment with *mf* and *mp* (mezzo-piano) markings. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

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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

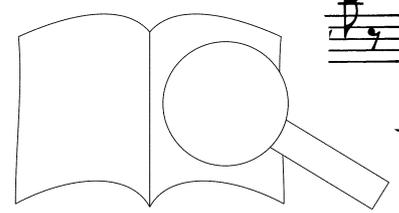
Violine 1

Violine 2

Vio'

The musical score is arranged in a standard orchestral format. It includes staves 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 marking of 'ca. 72'. The woodwinds and strings play a melodic line, while the piano provides harmonic support. The small drum has a simple rhythmic pattern. The score is marked with 'p' (piano) and includes dynamic markings like '>' and '<'. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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*mp*

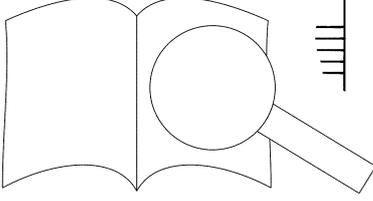
A-ber die Bo-ten rit-ten

This system contains the vocal line and the first four staves of the piano accompaniment. The vocal line begins with a measure of rest, followed by the lyrics "A-ber die Bo-ten rit-ten". The piano accompaniment features a rhythmic pattern of eighth notes with accents, marked with a piano (*p*) dynamic.

This system continues the vocal line and piano accompaniment. The vocal line has a measure of rest. The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*p*) dynamic.

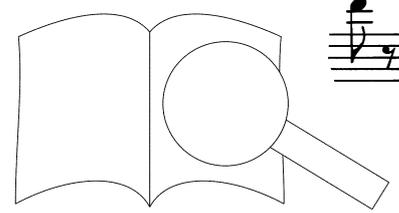
This system contains the vocal line and the final two staves of the piano accompaniment. The vocal line continues with the lyrics "A-ber die Bo-ten rit-ten". The piano accompaniment concludes with a final chord, marked with a mezzo-piano (*mp*) dynamic.

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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*

*mp* *rit.* *p subito* *rit.* *pizz.* *mp* *mp* *pizz.* *mp* *mp* *pizz.* *mp* *mp* *rit.* *arc*

The piano accompaniment consists of several staves. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics range from *pp* to *mp*. Articulations include *pizz.* (pizzicato) and *arc* (arco). Performance instructions include *rit.* (ritardando) and *p subito* (piano subito).

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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) with 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 third system of the musical score continues the piano accompaniment. It consists of two staves (treble and bass clefs) with 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. A large graphic element, resembling a magnifying glass or a stylized letter 'R', is overlaid on the bottom right of the system.

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32 *lunga*

$\text{♩} = 108$



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

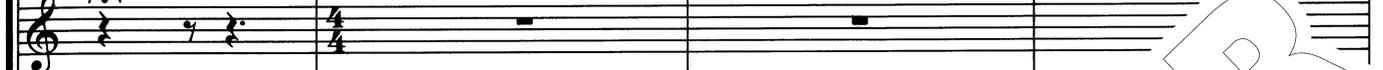
*lunga*



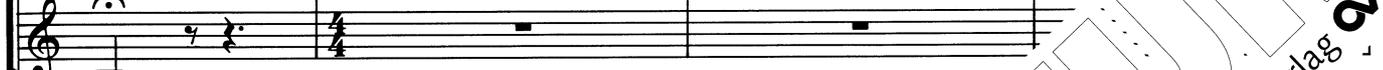
*lunga*



*lunga*



*lunga*



*lunga*



*mp*



*lunga*



*lunga*



*lunga*



*mf*

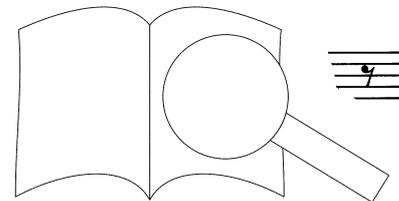


*mf*



*mf*

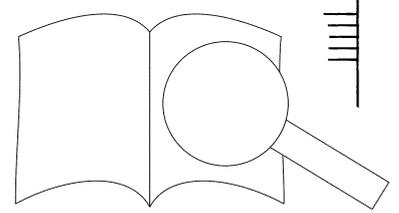
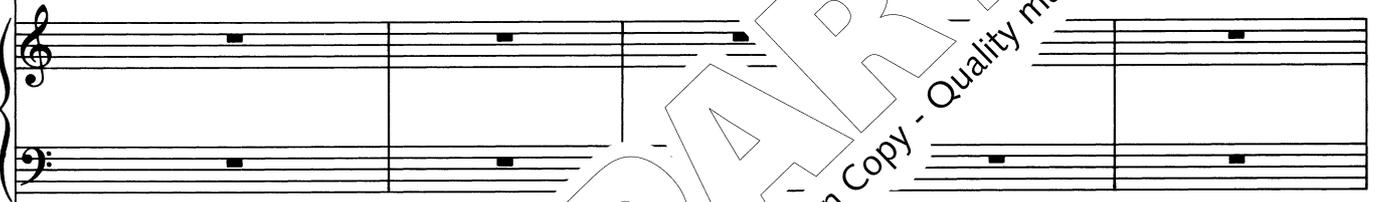
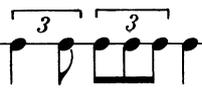
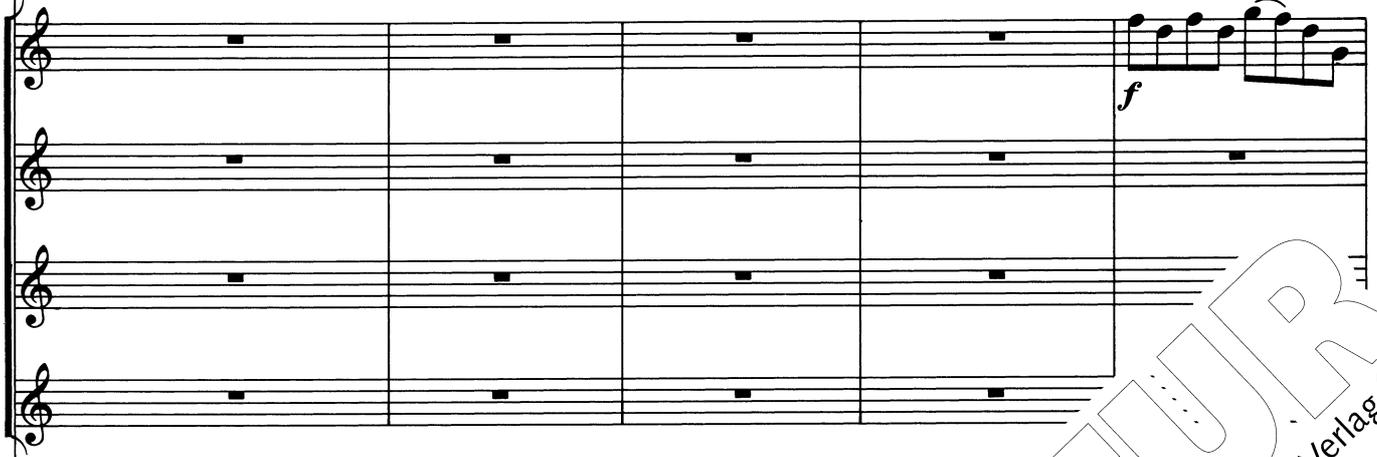
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ob nir-gend-wo in Mir-si-stan ein Glück-li-cher wär.



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



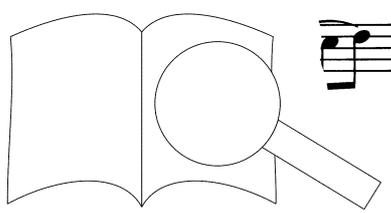
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ritt zu - letzt der Kö - nigs-sohn noch sel - ber hin und her, ob nir - gend - wo in

rit 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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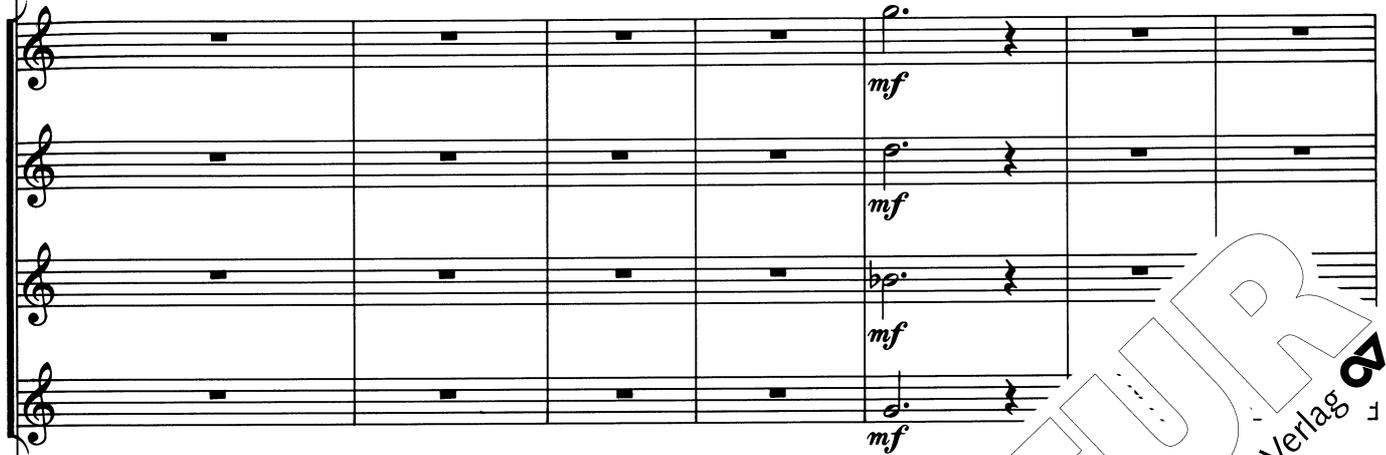




51 Glück - li - cher wär.



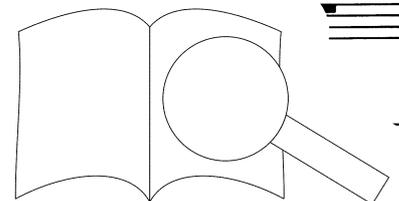
Glück - li - cher wär.



*pp*



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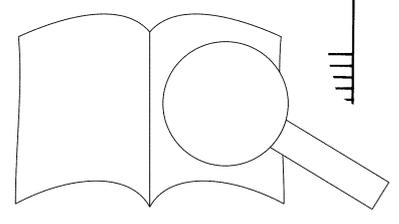


Und end-lich kommt er an ei-ne Hüt-te

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 *mp* (mezzo-piano) for the piano accompaniment.

Two systems of piano accompaniment notation. The first system shows a grand staff with dynamics *p* (piano), *mp* (mezzo-piano), and *rit.* (ritardando). The second system continues the piano part with a *p* dynamic.

Two systems of piano accompaniment notation. The first system includes dynamics *mp* and *p*. The second system includes dynamics *rit.* and *p*. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across this section.



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).

Musical score for piano accompaniment, measures 72-77. It features a grand staff with treble and bass clefs. Dynamics include *mp* (mezzo-piano) and *8va* (octave). Pedal markings are present.

Musical score for piano accompaniment, measures 78-83. It features a grand staff with treble and bass clefs. Dynamics include *p* (piano).

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*p*

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

*espressivo*

*mp*

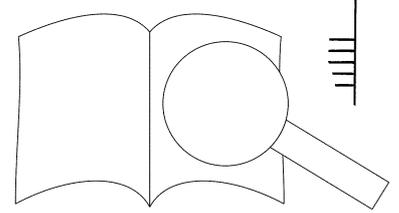
*8va*

*p*

*p*

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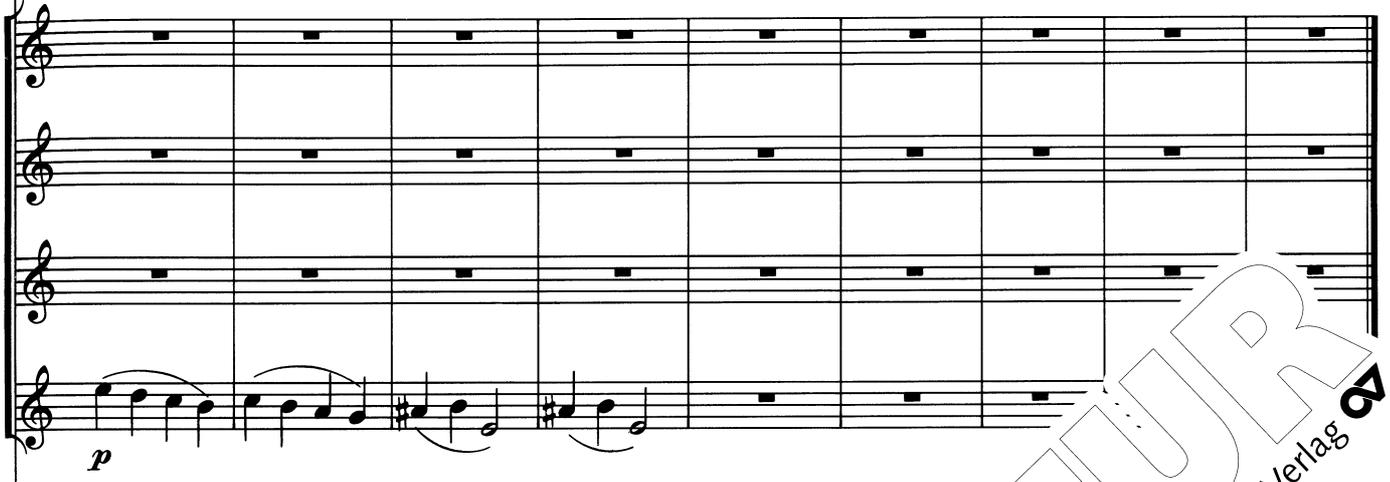
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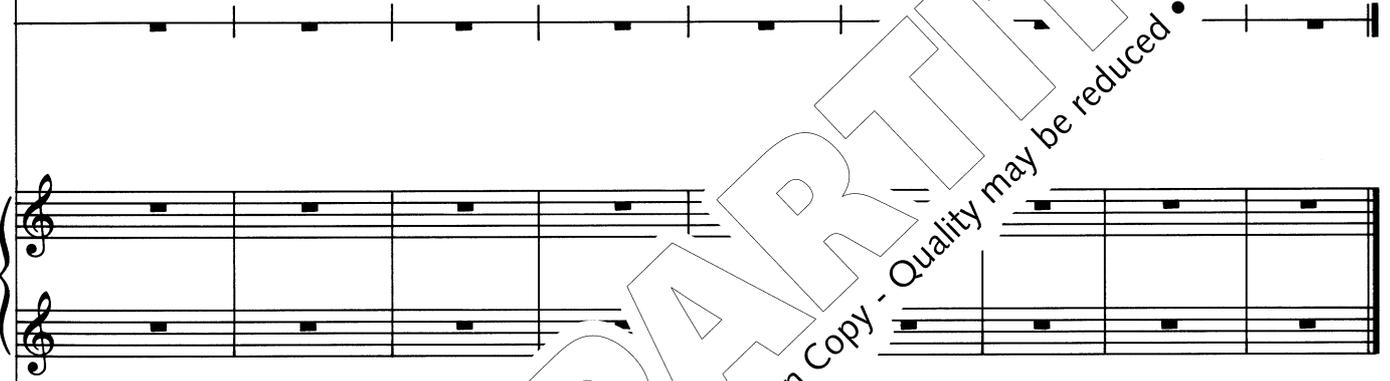
ruhig



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

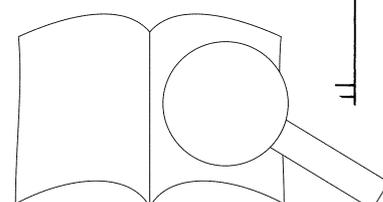
Klarinette

Violino 1

Violino 2

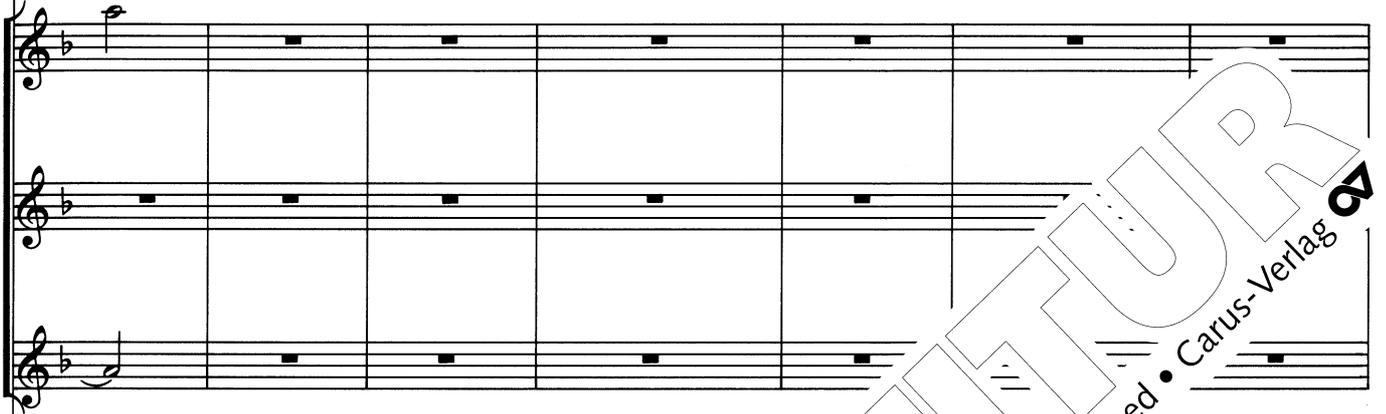
Viola

Vic<sup>1</sup>

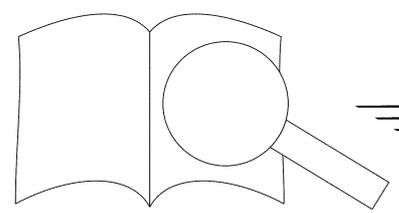




1. „Lie - ber Gott, hab Dank für die - sen Tag, hab Dank für al - le Freu - de,  
 2. „Lie - ber Gott, wie glück - lich bin ich doch. Ich bitt' für al - le Men - schen,

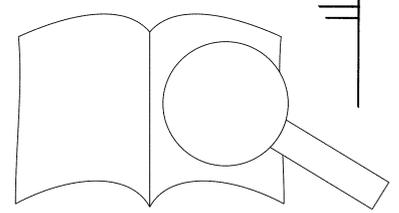


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für Arbeit und Ge - sund - heit, für Spei - se und Trank, lie - ber  
 die na - he sind und fer - ne, ge - sund o - der krank, lie - ber

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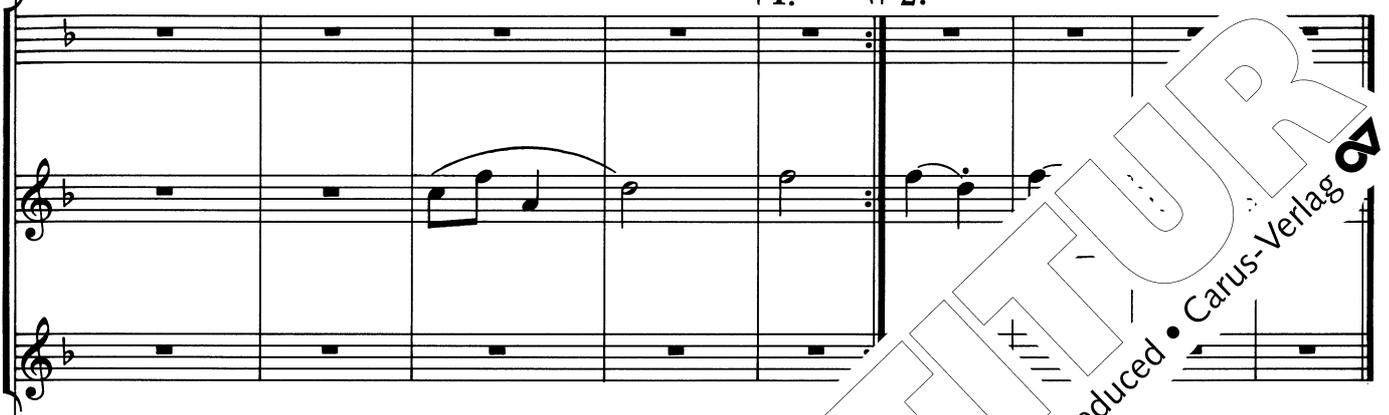


1. 2.

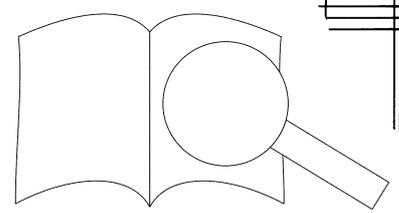


Gott, hab Dank, lie - ber Gott, — hab Dank!“  
Gott, hab Dank, lie - ber Gott, — hab Dank!“

1. 2.



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Nr. 9 O welche große Freude

straff  $\text{♩} = 108$

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Pauken

Klavier

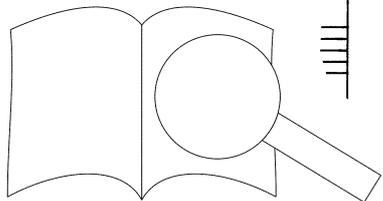
Violine 1

Violine 2

Viola

Kon.

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The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and a piano. The score begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are not explicitly stated but are implied by the notation. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance markings include *sva* (sustained vibrato) and *rit.* (ritardando). A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. The Carus-Verlag logo is visible in the bottom right corner of the score area.

11 *meno mosso* ♩ = 96

*Tempo I*

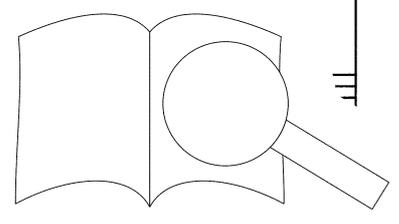
wel - che gro - ße Freu - de, ihr Die - ner, eilt her - an! Bringt

Instrumental accompaniment for piano, including treble and bass clefs.

*mf*

82

*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.*

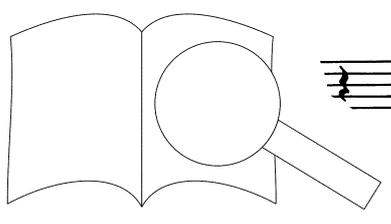
*mf*

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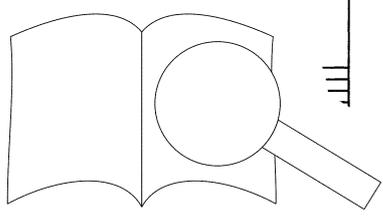
bit - ten, er schenk sein Hemd da - für. Er soll's zum Kö - nig tra - gen, er

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

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37

Tempo I

sund-heit bring es dir!

The musical score consists of a vocal line and a piano accompaniment. The vocal line starts at measure 37 with the lyrics "sund-heit bring es dir!". The piano accompaniment is written for the right and left hands, featuring complex rhythmic patterns and dynamic markings such as *f* (forte). The score is divided into systems, with the piano part having multiple staves. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

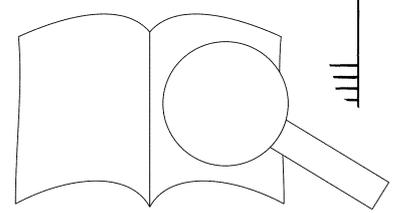
Der Glück-li-che a-ber

The first system of the musical score features 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 consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

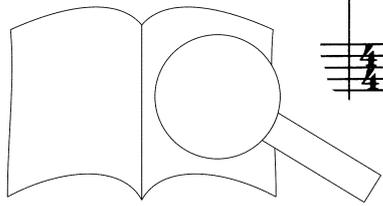
The second system continues the musical score. The vocal line has a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment continues with the same eighth-note accompaniment pattern.

The third system of the musical score shows the vocal line with a melodic phrase starting on a half note G4, marked with *rit. e dim.* The piano accompaniment features a more active eighth-note accompaniment in the right hand. The system concludes with dynamic markings *p*, *piz:*, and *mf*.

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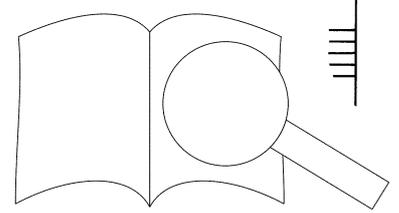
war so arm, daß er kein Hemd be - saß, daß er kein Hemd be -



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 variety of textures, including chords and melodic lines. Dynamics are marked as *mp* (mezzo-piano) and *f* (forte). The score is presented in a multi-staff format, with the vocal line at the top and the piano accompaniment below. A large, semi-transparent watermark "PROBE-PARTITUR" is overlaid diagonally across the entire page. The Carus-Verlag logo is visible in the bottom right corner of the score area.

ruhig schreitend

66

*mf* ♩ = 72

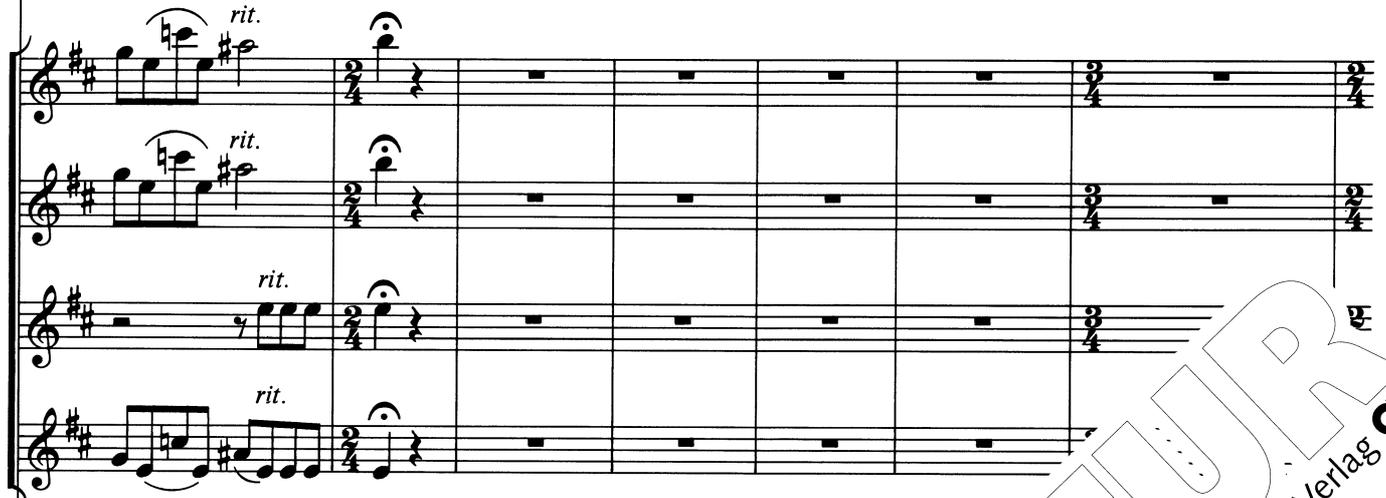
Die Bo - ten, sie staun - ten und sa - hen sich an:

rit.

rit.

rit.

rit.



*mp*



rit.

rit.

nicht eilen

*mf*

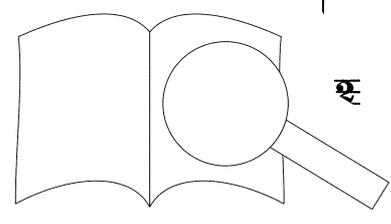
*mf*

*mf*



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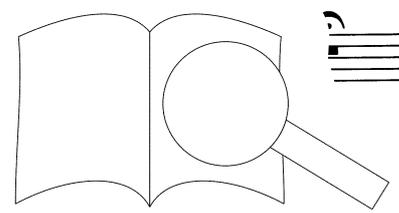
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Was ist das nur für ein selt - sa - mer Mann?

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

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zünftig ♩ = 63

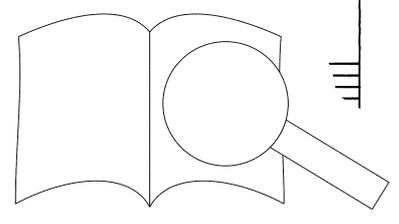
Wir wol - len dem Kö - nig be - rich - ten, was wir ge - hört und ge - sehn, — und

*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

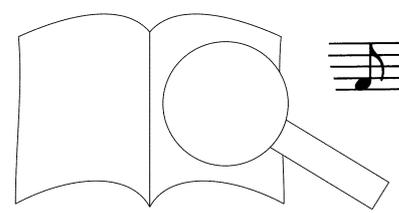
mf

mf

mf legato

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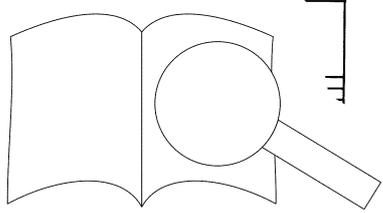
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glück - li - chen Mann, er mö - ge mit uns zum Kö - nig gehn.

*mf* *f*

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Musical score for page 96, featuring multiple staves with musical notation. The score includes various dynamics such as *p subito* and *ff*. A large watermark reading "PROBEPARTITUR" is overlaid diagonally across the page. The watermark also contains the text "Ausgabequalität gegenüber Original evtl. gemindert" and "Evaluation Copy - Quality may be reduced". The publisher's name "Carus-Verlag" is visible in the bottom right corner of the watermark area.

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

Breit ♩ = 72

voran ♩ = 96

Chor

Flöte 1

Flöte 2

Oboe

Klarinette

Pauken

Triangel

Klavier

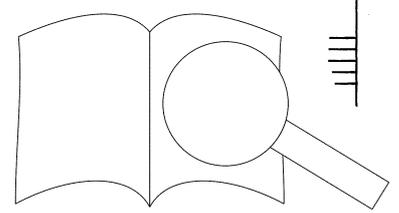
Violine 1

Violine 2

Viola

Kontr.

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mf

f

f

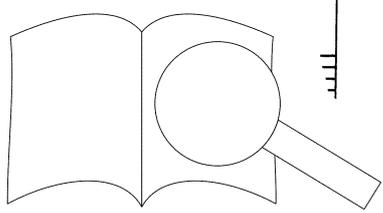
f

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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 dynamic markings such as *mp* and *mf*, and performance instructions like *mit Dämpfer*. There are also hairpins indicating volume changes.

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

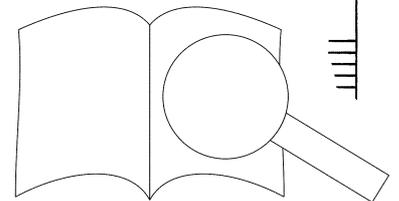
The first system of music features a vocal line on a single treble clef staff and a piano accompaniment consisting of three staves (two treble and one bass). The vocal line contains several measures with notes and rests, some marked with a piano (p) dynamic. The piano accompaniment includes chords and single notes.

The second system continues the piano accompaniment with two treble clef staves and one bass clef staff, showing various chordal textures and melodic fragments.

The third system continues the piano accompaniment with two treble clef staves and one bass clef staff, featuring sustained chords and simple rhythmic patterns.

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment of two treble and one bass clef staves. The vocal line has a more active melody with many notes and slurs. The piano accompaniment provides harmonic support with chords and moving lines.

The fifth system continues the piano accompaniment with two treble and one bass clef staves, showing a variety of chordal and melodic textures.



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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*



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

The first system of the musical score features a vocal line in treble clef with a key signature of one flat and a tempo of 72. The lyrics "Den Schluß der Ge-schich - te, wir ken - nen ihn nicht, denn" are written below the notes. The piano accompaniment consists of three staves: the top two are in treble clef and the bottom one is in bass clef. The piano part includes dynamic markings such as *mp* and *sf*, and features a prominent melodic line in the right hand with slurs and accents.

The second system of the musical score shows the piano accompaniment for two systems. It consists of two staves, one in treble clef and one in bass clef, with a key signature of one flat. The music is mostly sustained chords and simple melodic fragments.

The third system of the musical score features piano accompaniment in two systems. The top system has a dynamic marking of *p* and the instruction "ohne D". The bottom system has dynamic markings of *f* and *mf*. The piano part includes a complex rhythmic pattern with slurs and accents. A large, stylized 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".

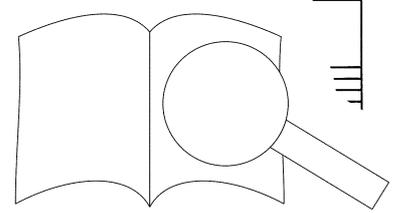
hier an die - ser Stel - le en - det der Be - richt, die Mär vom glück - li - chen Mann und dem

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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