

# Die Toten

## Partitur

Kammeroper nach einem Text aus '1001 Nacht'

Text: Kristine Tornquist

Musik: Robert M Wildling

**Ruhig** (♩ = 64)

Marimba / Vibraphon

*ppp*

**Ruhig** (♩ = 64)

Viola

con sord.

*pp*

Violoncello

con sord.

*pp*

Kontrabass

*pp*

4

K. Fg.

*p*

Mar. / Vibr.

4

VI.

*pp*

Va.

Vc.

Kb.

7

K. Fg.

*poco cresc.*

*p*

Mar. / Vibr.

7

VI.

Va.

Vc.

Kb.

A

K. Fg. *mp* *p* *cresc.*

A

Chimes *Glissando*

Chimes

Mar. / Vibr. *3*

Abul Hasan will Nushad Alfuat,  
 seine Frau, nach einer durchzechten  
 Nacht zärtlich aufwecken, um für  
 das nächste Gastmahl aufzutischen.

sehr lieblich, mit dem  
 Anklang einer Frage  
*mp*

A

Abul

Nu - shat,

A

VI. *3*

Va. *3*

Vc. *3*

Kb. *3*

12

B. Kl. *ppp cresc.* *p*

K. Fg. *poco fz* *p*

Mar. / Vibr. *3* *cresc.*

12

Abul

Nu - shat?

12

VI. *3* *cresc.*

Va. *3* *cresc.*

Vc. *3* *cresc.*

Kb. *3*

15

B. Kl.

Mar. / Vibr.

Abul

VI.

Va.

Vc.

Kb.

18

B. Kl.

Mar. / Vibr.

Pno.

Abul

VI.

Va.

Vc.

Kb.

21

Pno. *cresc.* *mp* *cresc.*

VI. *mf*

Va. *mf*

Vc. *mf*

23

Fl. Piccolo *mf*

B. Kl.

K. Fg. *mf*

23

Perk. Tambourine *p cresc.*

23

Pno. *8va*

23

VI.

Va.

Vc.

Kb. *pizz.* *mf*

**B** moderato (♩ = ca. 92)

Picc. *sfz*

B. Kl.

K. Fg. *sfz*

**B** moderato (♩ = ca. 92)

Perk. *f* *mp* (single stroke) Snare Drum (senza snares)

25

**B** moderato (♩ = ca. 92)

Pno. *sfz*

**B** moderato (♩ = ca. 92)

Abul

Nushat wacht plötzlich erschreckt auf:

Nushat Ab - dul? Ha - san?

**B** moderato (♩ = ca. 92)

VI. *sfz* pizz. *p* *pp*

Va. *sfz* pizz. *p* *pp*

Vc. *sfz* pizz. *p* *pp*

Kb. *sfz* *mf* *p*

allarg. vivo (♩=116-128)

allarg.

Fl.

B. Kl.

K. Fg.

Perk.

Mar. / Vibr.

vivo (♩=116-128)

allarg. (single stroke)

allarg.

Mar

Pno.

Abul

vivo (♩=116-128)

mf 3

allarg.

allarg.

Blas dir den Schlaf aus den Au - gen. Blas dir den Schlaf, den Schlaf aus den Au - gen.

Nushat

(gähnt)

U - ah Hm? u -

gähnen (muss nicht gesungen werden)

VI.

Va.

Vc.

Kb.

vivo (♩=116-128)

allarg.

arco

pizz.

arco

arco

p

pp

p

p

Die Toten - Score

32 *pressare* *allarg.* *esaltato sub.* **vivo** (♩=116-128)

Fl.

B. Kl. Klar.

K. Fg.

Perk.

Pno.

Abul *pressare* *allarg.* *esaltato sub.* **f** (aufbrausend) **vivo** (♩=116-128) *mf*

Nushat

32 *pressare* *allarg.* *esaltato sub.* **vivo** (♩=116-128)

VI.

Va.

Vc.

Kb.

Nu - shat Al - fu - at! Hol

hu - hu - hu - hu - hu - a ja, o - k.

**C** Moderato (♩ = ca. 92)

Fl. *p*

B. Kl. *p*

K. Fg.

**C** Moderato (♩ = ca. 92)

Mar. / Vibr. *p* **Mar**

Pno.

37

**C** Moderato (♩ = ca. 92)

Abul

dop-pelt ge-back-e - nes Brot, hol ein zar - tes Lämm-chen und hol But-ter-spei - sen

Nushat

Dop-pelt ge-back-e - nes Brot,

**C** Moderato (♩ = ca. 92)

VI. *p* pizz.

Va. *p* pizz.

Vc.

Kb.



40

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Abul

Nushat

Subaida

VI.

Va.

Vc.

Kb.

*p*

*mf*

*p*

*mf*

*fp*

*p*

*mf*

*fp*

*mf*

*fp*

*fp*

Hühnchen in Va-nil - le-sau-und Tau-ben in Ho - nig-was - ser

ein zar-tes Lämmchen und drei But-ter Spei-sen und

arco

arco

arco

44

Fl.

B. Kl.

K. Fg.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

*p*

*mf*

*pizz.*

*p*

*arco*

*mf*

*mp*

bring Sir-bad - scha und ge - pfe-fer-ten Reis, Kä - fer-boh - nen, Spi-nat und die bun-ten O-  
Tau-ben in Ho-nig-was-ser

47

Fl. *cresc.* *mf*

B. Kl. *tresc.* *mf*

K. Fg. *cresc.* *mf* *p*

Pno. *p* *cresc.* *mf*

Abul  
li - ven, bring Jog - hurt, Gra - nat - äp - fel, ro - ten Rha - bar - ber! Rha - bar - ber! Pis -

Nushat  
Und O - li - ven. Rha - bar - ber? Rha - bar - ber. (etwas verwundert)

VI. *arco* *p* *cresc.* *mf*

Va. *arco* *p* *cresc.* *mf*

Vc. *cresc.* *mf*

Kb. *cresc.* *mf*



53

Fl.

B. Kl.

K. Fg.

Pno.

Abul

Nushat

53

53

VI.

Va.

Vc.

Kb.

pas-te. Ho-nig-zö-pfe, Se-sam - pas-te. Dat-tel-ku-chen. Bring noch Am-bra und duf-ten-de Ker-zen und Min-ze und

Dat-tel-ku-chen. Se-sam-pas-te Gra-nat-äp-fel. Gra-nat-äp-fel. Und duf-ten-de Ker-zen und Min-ze und

*f*

*f*

*sfz*

*f*

*sfz*

*f*



59

Fl.

B. Kl.

K. Fg.

Perk.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

la - den und fei - ern! Denn was

ein - - la - den. und fei - ern!

*ff* *f* *ff*

3 3 3

63

Fl. *f cresc.* 7

B. Kl. *f* 7

K. Fg.

Perk.

Pno.

Abul 63  
gibt es auf der Welt, gibt es auf der Welt bes - se - res zu tun,

Nushat  
Was gibt's auf der Welt, gibt es auf der Welt bes - se - res zu

VI. 63

Va.

Vc.

Kb.





E vivo (♩=116-128)

Fl. *più vivo* **ff** 3

B. Kl. **ff** 3

K. Fg. **ff** 3

Fltz. **ff** *sfz*

E vivo (♩=116-128)

Perk. **ff** Gr. Tr.

Mar. / Vibr. **mp**

Pno. **ff** 3 *sfz* *sub*

E vivo (♩=116-128)

Abul *più vivo* **ff** 3

Nushat *più vivo* **ff** 3

Le - ben sind, Le - ben sind! (tanzt zur nächsten Speis und öffnet deren Tür; erschreckt ganz plötzlich) (erschrockenes und hilfloses Schweigen) aufgeregt

Le - ben sind, Le - ben sind Oh nein! Die

E Tempo I (♩=96)

VI. *più vivo* **ff** 3

Va. **ff** 3

Vc. **ff**

Kb. **ff**

78

Mar. / Vibr. *mf* *f* *a tempo* (♩=64)

Pno. *p* *non leg.*

Abul *a tempo* (♩=64)

Nushat  
Vor-rats-kam-mern sind leer. Kein Wein mehr da? Und kein Geld mehr, um Wein zu be-sor-gen.

VI. *a tempo* (♩=64) *con sord.* *pp*

Va. *pp*

81

K. Fg. **F** *Ruhig* (♩=64)

Mar. / Vibr. *al niente* **F** *Ruhig* (♩=64)

Abul **F** *Ruhig* (♩=64)  
Kein Wein mehr da. Kein Wun - der. Wie ha - ben gut ge -

VI. **F** *Ruhig* (♩=64)

Va. *con sord.*

Vc. *pp*

Kb.

85

K. Fg.

Abul

lebt. Hätt' ich die - Schät - ze des Ka li - - - fen,

VI.

Va.

Vc.

Kb.

pizz.

*p*

89

K. Fg.

Mar. / Vibr.

Gongs

Abul

wir hät-ten sie ver - schwend - det. A - ber das Le - ben hat oh - ne Wein

Nushat

Wir hät-ten sie ver - schwend - det.

VI.

Va.

Vc.

Kb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

G Misterioso ("recordanza") ♩. = c.64

Fl.

B. Kl.

K. Fg.

*pp*

G Misterioso ("recordanza") ♩. = c.64

Mar. / Vibr.

*pp*

Pno.

94

*p*

8va

8vb

G Misterioso ("recordanza") ♩. = c.64

Abul

Nushat

kei-nen Reiz.

(beinahe geflüstert, etwas geheimnisvoll, starr) *p*

Wo - ran?

Er - in-nerst du dich

Er -

G Misterioso ("recordanza") ♩. = c.64

VI.

Va.

Vc.

Kb.

sord. metal.

*pp*

molto sul pont.

etwas kratzend

*pp*

8va

molto sul pont.

etwas kratzend

*pp*

8va

molto sul pont.

etwas kratzend

*pp*

arco col leg.

molto sul pont.

*pp*

97

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

Den der Ka-lif an mir ge-spielt hat?

in-nerst du dich an den bö-sen Streich? Er hat dich

*mf*

*p*

*pp*







105 **H**

Fl.

B. Kl. **Klar.**  
*mp*

K. Fg. *mp*

Mar. / Vibr. *sfz*

Pno. *mf* *sfz*

105 **H** *mf* (entschlossen)

Abul  
A-ber war-te nur dies-mal spie-len wir ihm ei-nen Steich, er wird ü-ber sich selbst la-chen

Nushat

105 **H**

VI. *sfzp*

Va. *sfzp* *pizz.* *mp* *mp* *mp*

Vc. *sfzp* *pizz.* *mp* *mp* *mp*

Kb. *pizz.* *sfzp*

Picc.

108

Fl.

B. Kl.

K. Fg.

108

Perk.

108

Pno.

108

Abul

*cresc.*

*f*

und mir das Schmer - zens - geld zah - len Nu - shat, mei - ne Her - zens - lust, Nu - shat, das ist mein

108

VI.

Va.

Vc.

Kb.

*arco*

*p*

*f*

I Allegro con spirito (♩=156)

Fl.

B. Kl.

K. Fg.

I Allegro con spirito (♩=156)

Guiro

Perk.

110

Pno.

I Allegro con spirito (♩=156)

Abul

Plan: Ich wer-de mich tot ste-el-len.

I Allegro con spirito (♩=156)

VI. arco batt. c.l. e molto stacc.

Va. arco batt. c.l. e molto stacc.

Vc. arco batt. c.l. e molto stacc.

Kb. arco batt. c.l. e molto stacc.

arco c.l.

pizz.

114

Perk.  *mf*  $\overset{3}{\curvearrowright}$  *mf*  $\overset{3}{\curvearrowright}$

Pno.  *sfz*

Abul  *sfz*

tot, ganz mau-se-tot. Brei-te ein Sei den-tuch ü-ber mich aus, bin-de die Zeh'n mei-ner Füs-se zu-sam-men und le - ge mir

VI.  *sfz*

Va.  *sfz*

Vc.  *sfz*

Kb.  *sfz*

117

Perk.  *mf*  $\overset{3}{\curvearrowright}$

Pno.  *sfz*

Abul  *sfz*

Mes-ser und Salz auf die Brust lös dei-nen Tur-ban, geh zu dei-ner Her-rin, zu Su-ba-i - da, geh zu Su-ba-i-da, geh zu Su-ba-i

VI.  *sfz*

Va.  *sfz*

Vc.  *sfz*

Kb.  *sfz*

120

B. Kl.

Perk.

Pno.

Abul

VI.

Va.

Vc.

Kb.

da. Ja, ich stel - le mich tot, ich stel - le mich tot

123

B. Kl.

Pno.

Abul

VI.

Va.

Vc.

Kb.

Dort

126

Pno.

Abul

126

VI.

Va.

Vc.

Kb.

kla - ge und wei - ne und schla - ge dir in das Ge - sicht und kla - ge und wei - ne und kla - ge und

128

Pno.

Abul

128

VI.

Va.

Vc.

Kb.

wei - ne und schla - ge dir in das Ge - sicht. Er - zäh - le ihr dann, dass ich ge - stor - ben bin!

(Er legt sich allmählich hin...)

131 *ff*

Fl.

B. Kl.

K. Fg.

*mf*

Pno.

*ff*

*p*

Abul

Ich stel - le mich tot! Stel - le mich tot! Ich stel - le mich tot!

VI.

*ff*

*p*

Va.

*ff*

*p*

Vc.

*ff*

*p*

Kb.

*ff*

*p*





142

Fl. *f* *mf* *cresc.* *ff*

B. Kl. *f* *mf* *cresc.* *ff*

K. Fg. *f* *mf* *cresc.* *ff*

Mar. / Vibr. *ff*

142

VI. *ff*

Va. *ff*

Vc. *ff*

Kb. *ff*

146

Fl. *ff*

B. Kl. *ff*

K. Fg. *ff*

Mar. / Vibr. *ff*

Nushat *ff*

(Nushat öffnet ihre Haare, zerrauft sie und rennt los zu Subáida)

146

VI. *ff*

Va. *ff*

Vc. *ff*

Kb. *ff*

So, wie du ge - sagt, soll es ge - schehn!

Fl. K

B. Kl.

K. Fg.

Mar. / Vibr. K

VI. K arco *mf*

Va. arco *mf*

Vc. arco *mf*

Kb. arco flaut. gliss.

153 rit. *mf*

Nushat gliss. Oh

153 rit. (non dim.) *mf*

Va. (non dim.) *mf*

Vc. (non dim.)

Kb. arco gliss. *mf*

**L Lamentoso** (♩=72-84)

Fl. *f* *mf* *f* *mf*

B. Kl. *f* *mf* *f* *mf*

Perk. **Tamtam** *f*

Pno. *f* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>ub</sup>* *8<sup>ub</sup>*

Nushat *f* *mf* *f* *mf*  
 Gro - ßer Gott, oh gro - ßer Gott, oh

Subaida *f* *mf* *f* *mf*  
 Nu - shat? Was ist ge-sche'n?

**L Lamentoso** (♩=72-84)

VI. *f* *mf* *f* *mf*

Va. *f* *mf* *f* *mf*

Vc. *p* *f* *mf* *f*

Kb. *mf* *f*

8<sup>va</sup>

160

Fl.

*f*

*p*

B. Kl.

*f*

*p*

Perk.

160

Pno.

8<sup>va</sup>

160

*f*

8<sup>vb</sup>

Nushat

*f*

5

hei \_\_\_\_\_ le, die du krank ge-macht.

Subaida

5

3

Wa - rum wei - nst du, Nu - shat?

VI.

160

*f*

Va.

*f*

Vc.

5

*mf*

*p*

vibr., immer stärker werdend

Kb.

*mf*

pizz.

162 *accel.*

Fl.

Pno. *mf*

Nushat *accel.*  
Her - rin, Su - ba - i - da, Her - rin Su - ba - i - da. *mf* Mö -

VI.

Va.

Vc. *cresc.* wildes, nervöses vibr.

Kb.

**M** **Vivo** (♩=172-184)

Fl.

B. Kl. *sempre molto stacc.* *p*

**M** **Vivo** (♩=172-184)

Perk.

Pno. *mp*

**M** **Vivo** (♩=172-184)

Nushat  
- - gest - du, Her - - - rin, mö - gest - du. Her - - - rin,

**M** **Vivo** (♩=172-184)

VI. *pizz.* *mp* *p*

Va. *mp* *p*

Vc. *pizz.* *p*

Kb. *p*



176

B. Kl. *cresc.* *f*

Perk. *pp* *f*

Pno. *cresc.* *f*

Nushat *cresc.* *f*  
 gest du lan - ge - le - ben - für A - bul - Ha - san, Su -

VI. *cresc.* *f* *mf*

Va. *cresc.* *f* *mf*

Vc. *cresc.* *f*

Kb. *cresc.* *f*

180

B. Kl.

Pno. *mp* *f* *mp*

Nushat *f* *mf* *f* *mf*  
 ba - i - da, für A - bul, Su - ba - i - da, Her -

VI. *f* *mf* *f* *mf*

Va. *f* *mf* *f* *mf*

Vc.

Kb.

183

Fl. *mf* *f* *mf* *f*

B. Kl. *mf* *f* *mf* *f*

Mar. / Vibr. *p* *mp*

Pno. *f*

Nushat  
 - rin, für A - bul Ha - san, denn A - bul

VI. *f* *mf*

Va. *f* *mf*

Vc.

Kb.





188

Fl. *f* *mf* *f* *mp* *p*

B. Kl. *f* *mf* *f* *mp* *p*

K. Fg.

Mar. / Vibr.

Pno. *f* *mf* *mp*

Nushat *mf* *mp*  
tot er ist tot er ist tot er ist,

VI. *f* *mf* *mp*

Va. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Kb. *f* *mf* *mp*

Detailed description: This page of a musical score for 'Die Toten' covers measures 188 to 191. It features a woodwind section with Flute (Fl.) and Bass Clarinet (B. Kl.), a piano (Pno.), a vocal soloist (Nushat), and a string section (VI., Va., Vc., Kb.). The woodwinds and piano play a melodic line with triplets and dynamic markings of *f*, *mf*, *mp*, and *p*. The Nushat part includes the lyrics 'tot er ist tot er ist tot er ist,'. The strings provide harmonic support with dynamic markings of *f*, *mf*, and *mp*. The score is in 7/4 time and includes various musical notations such as slurs, ties, and dynamic markings.



196

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

*mp* *mf* *cresc.*

Pno.

*p* *p* *cresc.*

Nushat

in den, in den Trä - nen er -

196

VI.

Va.

Vc.

Kb.

200 *f*

Fl.

*f*

B. Kl.

K. Fg.

Mar. / Vibr.

*f*

200 *mf*

Pno.

Nushat

blin.

200 *f*

VI.

Va.

*f*

Vc.

*f*

Kb.

*f*

Detailed description: This page of a musical score for 'Die Toten' features ten staves. The Flute (Fl.), Bass Clarinet (B. Kl.), and Contrabass (K. Fg.) parts are marked with a tempo of 200 and a dynamic of forte (f). The Maracas/Vibraslap (Mar. / Vibr.) part is also marked with a tempo of 200 and a dynamic of forte (f). The Piano (Pno.) part is marked with a tempo of 200 and a dynamic of mezzo-forte (mf). The Nushat part is marked with a tempo of 200 and a dynamic of forte (f), and includes the instruction 'blin.' with a long horizontal line underneath. The Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.) parts are all marked with a tempo of 200 and a dynamic of forte (f). The score includes various musical notations such as notes, rests, and dynamic markings.



209

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Nushat

VI.

Va.

Vc.

Kb.

soll bre - chen wie al - tes Brot A - bul

*mp*

*p*

*p*

*p*

*p*

214

Fl.

B. Kl.

Mar. / Vibr.

Pno.

Nushat

Ha - san hat mich ver - las

VI.

Va.

Vc.

Kb.

219

Mar. / Vibr.

Nushat

The musical score for 'Die Toten' begins at measure 214. It features a complex orchestration including Flute (Fl.), Bass Clarinet (B. Kl.), Maracas/Vibraslap (Mar. / Vibr.), Piano (Pno.), Nushat, Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The Nushat part includes the lyrics 'Ha - san hat mich ver - las'. The score is characterized by intricate rhythmic patterns, primarily using triplets and accents, and is marked with fortissimo (ff) dynamics. The score concludes at measure 219 with a 4/4 time signature.



223

Fl. *ff*

B. Kl. *ff*

K. Fg. *ff*

Perk.

Mar. / Vibr.

Pno.

Nushat *fff*  
sen. A - bul

Subaida

VI. *ff*

Va. *ff*

Vc. *ff*

Kb. *ff*

Detailed description: This page of the musical score, numbered 49, contains measures 223-224. The score is for a full orchestra and includes vocal parts. The instruments shown are Flute (Fl.), Bass Clarinet (B. Kl.), Contrabassoon (K. Fg.), Percussion (Perk.), Maracas/Vibraslap (Mar. / Vibr.), Piano (Pno.), Nushat, Subaida, Violin I (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The Flute, Bass Clarinet, and Contrabassoon parts are marked *ff* and feature a melodic line with a slur. The Percussion part is empty. The Maracas/Vibraslap part has a few notes. The Piano part is mostly empty. The Nushat part has a melodic line with a slur and a *fff* dynamic marking, with lyrics 'sen. A - bul' below it. The Subaida part is empty. The Violin I, Viola, Violoncello, and Double Bass parts are marked *ff* and feature a chordal accompaniment.

225 **frei** [Sopran folgend] **O** Tempo I (♩ = 64)

Fl.

B. Kl.

K. Fg.

Perk.

225 **frei** [Sopran folgend] **O** Tempo I (♩ = 96)

Gr. Tr.

*ff*

*al niente*

Pno.

225 **frei** [Sopran folgend] **O** Tempo I (♩ = 64)

Nushat

Ha - san ist tot.

Subaida

Subaida ist betroffen.

Der

225 **frei** [Sopran folgend] **O** Tempo I (♩ = 64)

VI.

Va.

Vc.

Kb.

*pp*

*pp*

*pp*

*pp*

*pp*

229 Tamtam

Perk. *pp* *pp*

Pno. *pp*

Subaida Sie fasst sich, tröstet Nushat und signalisiert Umama Geld und Seid zu bringen.  
ar - me - A - bul Ha - san.

VI. *pp*

Va. *pp*

Vc. *pp*

Kb. *pp*

233

Perk.

Subaida *mf* *f*  
Geh und be - sor - ge — das Nö - ti - ge — für sein Be -

VI. *p* *cresc.*

Va. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *mp* *cresc.*

236

Perk. *mf*

Subaida  
 gräb - nis und nimm die - se Sei - den - tü - cher von mir da - zu  
 (Gibt Nushat die schweren Gaben.)

VI. *mf*

Va. *mf*

Vc. *mf*

Kb. *mf* arco *poco fz*

239

K. Fg. *pp* *8<sup>vb</sup>*

Nushat  
 (Ächzt etwas unter dem schweren Gewicht und singt daher kurzatmig)  
 (ächz) Schwer ist der Trost (ächz) der Lie - ben -

VI. *mf* sul pont. *mp* *p*

Va. *mf* sul pont. *mp* *p*

Vc. *mf*

Kb. *p* gliss. *p* gliss. *p* gliss.  
 (Das Schleppen der schweren Tücher und des Geldes.)

242 **Schwer und schleppend** (♩.=66) *accel.*

Fl.

B. Kl.

K. Fg. *pp* *accel.* *pp*

Nushat *pp* *accel.* *pp*

den.

242 **Schwer und schleppend** (♩.=66) *accel.*

VI. *pp*

Va. *pp*

Vc. *pizz.* *p* *arco sul pont.* *gliss.*

Kb. *p* *gliss.* *gliss.*

247

Fl.

B. Kl.

K. Fg. *pp* *pp* *pp*

(8<sup>vb</sup>)

247

VI.

Va.

Vc. *pizz.* *sfz* *arco sul pont.* *gliss.* *pizz.* *sfz*

Kb. *gliss.* *gliss.* *gliss.*

253 **Allegro** *accel.* **Vivace** (♩.=c.152)

Fl. *mf*

B. Kl. *mf* [Klar.]

K. Fg. *mf* nimmt Fg. (8<sup>vb</sup>)

VI. **Allegro** *accel.* **Vivace** (♩.=c.152) *mf*

Va. *cresc.* *mf*

Vc. *cresc.* *mf*

Kb. *mf*

259

Fl.

B. Kl.

K. Fg. *p* [Fg.]

259

VI.

Va.

Vc.

Kb.

265

Fl.

B. Kl.

K. Fg.

265

Perk.

Temple Blocks

265

Abul

*mp*

Wun - der - bar!

265

(stupst Abul zum Aufstehen an; legen das Geld in die Truhe)

VI.

Va.

Vc.

Kb.

simile

simile

simile

271

Fl.

B. Kl.

K. Fg.

simile

*cresc.*

simile

*cresc.*

simile

*cresc.*

271

Perk.

*mf*

*f*

Wun - der - bar!

271

VI.

Va.

Vc.

Kb.

*cresc.*

*cresc.*

*cresc.*

simile

*cresc.*

Die Toten - Score  
Allegro con spirito (♩.=156)

Fl. 277 *f*

B. Kl. *f*

K. Fg. *f*

Perk. 277 *f* **P** *f* **Guero** *p*

Pno. 277 *p*

Abul 277 **P** *f* **P** *f* **Guero** *p*

Nushat  
Wun - der - bar! Wun - der - bar! Und nun, Nu-shat Al - fu - ad: Stel - le dich

VI. 277 *f* arco c.l.

Va. 277 *f* arco c.l.

Vc. 277 *f* pizz. *p*

Kb. 277 *f* pizz. *p*



282

Perk.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

tot, le - ge dich hin, ord - ne die Ha - are in Flech - ten. Ich bin - de die Zeh'n dei - ner Füs - se zu - sam - men

und

287

Perk.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

ich er - zähl' ihm, dass du von den Le - ben - den

leg mir das Mes - ser und Salz auf die Brust, dann geh zu dei - nem Freund, den Ka - li - fen

*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

292

Perk.

Pno. *cresc.*

Abul

Nushat

VI.

Va.

Vc.

Kb.

Ab-schied ge - nom-men hast dass du ge - stor-ben bist Ab-schied ge - nom-men hab,  
dass ich ge - stor-ben bin, ich von den Le-ben-den ge -

297

Perk.

Pno. *mf p cresc.*

Abul

Nushat

VI.

Va.

Vc.

Kb.

du Ab-schied ge - nom-men, Ab-schied ge - nom-men, Ab-schied ge - nom-men Ab-schied ge -  
stor-ben bin, ge - stor-ben bin, ge - stor-ben bin ge - stor-ben bin ge -

301

Fl.

B. Kl.

K. Fg.

Perk.

Pno.

Abul

Nushat

VI.

Va.

Vc.

Kb.

nom - men, Ab - scheid ge - nom - men. Die - ser Plan \_\_\_\_\_ ist

stor - ben bin, ge - stor - ben bin. Die - ser Plan \_\_\_\_\_ ist

*sfz*

Fl. *f*

B. Kl. *f*

K. Fg. *f*

Q ZWISCHENSPIEL

Pno. *mp*

304 *sva*

Q ZWISCHENSPIEL

Abul *gut!*

Nushat *gut!*

Q ZWISCHENSPIEL

VI. *col leg.* *mf*

Va. *pizz.* *mf*

Vc. *mf*

Kb. *pizz.* *f*

309

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

VI.

Va.

Vc.

Kb.

*f*

*mf*

*mf*

*f*

*cresc.*

*cresc.*

*mf*

*f*

*cresc.*

*f*

arco

*f*

The musical score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (B. Kl.), Bassoon (K. Fg.), Maracas/Vibraslap (Mar. / Vibr.), and Piano (Pno.). The second system includes Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

**Flute (Fl.):** Starts at measure 314 with a melodic line. A dynamic marking of *f* and a fingering of 5 are present in the final measure.

**Clarinet (B. Kl.):** Features a melodic line with dynamics *cresc.* and *ff*.

**Bassoon (K. Fg.):** Features a melodic line with dynamics *cresc.* and *ff*.

**Maracas / Vibraslap (Mar. / Vibr.):** Provides a rhythmic accompaniment with a dynamic marking of *f*.

**Piano (Pno.):** Features a complex accompaniment with dynamics *ff* and a fingering of 5. An *8va* marking is present in both staves.

**Violin (VI.):** Starts at measure 314 with a melodic line. Dynamics include *sfz* and *f*. An *ord.* marking is present in the final measure.

**Viola (Va.):** Features a melodic line with dynamics *f* and *f*. An *arco* marking is present in the final measure.

**Violoncello (Vc.):** Features a melodic line with dynamics *f* and *f*.

**Double Bass (Kb.):** Features a melodic line with dynamics *f* and *f*.

The image displays a page of a musical score for the piece "Die Toten". The score is arranged in a system with ten staves, each representing a different instrument. The instruments are: Flute (Fl.), Bass Clarinet (B. Kl.), Bassoon (K. Fg.), Maracas/Vibraslap (Mar. / Vibr.), Piano (Pno.), Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

The score begins at measure 318. The Flute part features a melodic line with a five-measure rest (marked "5") and a five-measure phrase. The Bass Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes, marked with a forte dynamic (*f*). The Maracas/Vibraslap part provides a steady, rhythmic accompaniment. The Piano part has a complex texture with a five-measure rest (marked "5") and a five-measure phrase. The Violin part plays a melodic line with a five-measure rest (marked "5") and a five-measure phrase. The Viola part plays a melodic line with a five-measure rest (marked "5") and a five-measure phrase, marked with a forte dynamic (*f*). The Violoncello part plays a melodic line with a five-measure rest (marked "5") and a five-measure phrase, marked with a forte dynamic (*f*) and the instruction "arco". The Double Bass part plays a melodic line with a five-measure rest (marked "5") and a five-measure phrase, marked with a forte dynamic (*f*).

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, starting at measure 322. Features a complex rhythmic pattern with a '5' (quintuplet) and a 'cresc.' (crescendo) marking.
- B. Kl. (Bass Clarinet):** Treble clef, playing a rhythmic accompaniment with a 'cresc.' marking.
- K. Fg. (Bassoon):** Bass clef, playing a rhythmic accompaniment with a 'cresc.' marking.
- Mar. / Vibr. (Maracas / Vibraslap):** Bass clef, playing a rhythmic accompaniment with a 'cresc.' marking.
- Pno. (Piano):** Grand staff (treble and bass clefs). The right hand has a complex rhythmic pattern with a '5' and a 'cresc.' marking. The left hand has a rhythmic accompaniment with a '5'.
- VI. (Violin):** Treble clef, playing a rhythmic accompaniment with a '5' and a 'cresc.' marking.
- Va. (Viola):** Bass clef, playing a rhythmic accompaniment with a '5' and a 'cresc.' marking.
- Vc. (Violoncello):** Bass clef, playing a rhythmic accompaniment with a 'cresc.' marking.
- Kb. (Double Bass):** Bass clef, playing a rhythmic accompaniment with a 'cresc.' marking.





332

Fl.

B. Kl.

K. Fg.

B.-Klar.

*mf*

Mar. / Vibr.

*p* *f*

332

Pno.

*mf* *p*

332

Abul

Trost und er ist all -

332

VI.

*mf* *p*

3

5

Va.

*mf* *p*

3

5

Vc.

*fp*

3

Kb.

*fp*

3



*accel.*

344

Fl.

B. Kl.

K. Fg.

*pp*

Mar. / Vibr.

*pp*

Pno.

*mf*

*8va*

*p*

Abul

344

*mf*

*accel.*

*dim.*

*p*

nie ge - lebt und wä - re die - se Stun - de nie ge - kom - men.

344

VI.

Va.

Vc.

Kb.

*accel.*

*ppp*

*ppp*

*pizz.*

*mf*

*pizz.*

*mf*

350 *sub. moderato* (♩=88) *accel.* *allarg.* *accel.* *accel.* *allarg.*

Fl. *ppp* *p* *mp*

B. Kl. *ppp* *p* *mp*

K. Fg.

350 *sub. moderato* (♩=88) *accel.* *allarg.* *accel.* *accel.* *allarg.*

Abul *p*

Mö - gest du le - ben, Herr, mö - gest du le - ben,

350 *sub. moderato* (♩=88) *accel.* *allarg.* *accel.* *a tempo* *allarg.*

VI. *p* al niente

Va. *p* arco al niente

Vc. *p* al niente

Kb. *p*

357 *lento* *più lento*

Fl.

B. Kl.

K. Fg.

357 *lento* *più lento*

Abul *p*

Herr, für Nu - shat Al - fu - ad, denn sie ist

357 *lento* *più lento*

VI.

Va.

Vc. *solo, espr.* *ppp* *p* *ppp*

Kb.

Tamtam

Perk. *pp*

Abul S Ruhig (♩ = 64)

Kalif tot.  
Harun ist bestürzt und traurig.

Es gibt kei-nen Gott

VI. *pp*

Va. *pp*

Vc.

Kb.

365

Perk.

Kalif Er fasst sich, tröstet Abul und signalisiert Masrur Geld und Seid zu bringen. *mf*

au-ßer Gott. A-bul Ha-

365

VI. *pp*

Va. *pp*

Vc. *pp*

Kb. *pp* pizz.

369 *8va* *p* *ff* *p* *ff*

Pno.

Kalif

san, lie - ber Freund Du sollst ei - ne an - d're Frau ha - ben Und nun nimm

VI.

Va.

Vc.

Kb.

371 *ff* *p* *ff*

Pno.

Kalif

ein - hun - dert Di - nar und die - se Sei - cher den - tü - cher von mir, hun - der Di -

VI.

Va.

Vc.

Kb.

Pno.

Kalif

*Rec.*

8 nar und Sei - den tü - cher für ei - ne schö - - - ne Be - er - di - gung

VI.

Va.

Vc.

Kb.

*mf*

Pno.

Kalif

*Rec.*

(Gibt Abul die schweren Gaben.)

VI.

Va.

Vc.

Kb.

*arco*

*poco f*



376 **Schwer und schleppend** (♩=48) *accel.*

B. Kl. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

K. Fg. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

376 **Schwer und schleppend** (♩=48) *15<sup>ma</sup>* *ff* *accel.*

Pno. *ff*

376 **Schwer und schleppend** (♩=48) *mf* *p* *sfz* *accel.*

VI. *mf* *p* *sfz* *p* *sfz*

Va. *mf* *p* *sfz* *p* *sfz*

Vc. *mf* *p* *sfz* *p* *sfz*

Kb. *gliss.* *gliss.* *gliss.* *gliss.*

380 *pp* *sfz* *p* *sfz*

B. Kl. *pp* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

K. Fg. *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

380 *p* *mp* *sfz* *p* *sfz* *mp*

VI. *p* *mp* *sfz* *p* *sfz* *mp*

Va. *p* *mp* *sfz* *p* *sfz* *mp*

Vc. *sfz* *pp* *sfz* *p* *sfz* *mp*

Kb. *gliss.* *gliss.* *gliss.* *gliss.*

384

B. Kl. *mp* *sfz* *mp* *sfz* *mf* *sfz*

K. Fg. *p* *sfz* *p* *sfz* *p* *sfz*

(8<sup>vb</sup>)

384

Perk.

384

VI. *mp* *mp* *mf*

Va. *mp* *mp* *mf*

Vc. *sfz* *mp* *sfz* *mp* *sfz* *mf*

Kb. *sfz* *mp* *sfz* *mp* *sfz* *mf*

(8<sup>vb</sup>)

*gliss.*

**T** Allegro (♩=c. 120)

B. Kl. *mf*

K. Fg. *mp* (8<sup>vb</sup>)

**T** Allegro (♩=c. 120)

Perk.

**T** Allegro (♩=c. 120)

VI. *mf*

Va. *mf*

Vc. *mf*

Kb. *mp* (8<sup>vb</sup>)

391

B. Kl.

K. Fg.

Perk.

VI.

Va.

Vc.

Kb.

394

B. Kl.

K. Fg.

Perk.

VI.

Va.

Vc.

Kb.

*cresc.*



401 **Vivace** ♩=120

Fl.

B. Kl. *nimmt Klar.* *mf* Klar.

K. Fg. *f* *mf*

Perk. *f* Mar

Mar. / Vibr. *mf* *f*

Pno. *p*

Abul **Vivace** ♩=120  
 401 *f* *mf*  
 Abul freut sich mit Nushat darüber, dass der Plan  
 gefruchtet hat. - Nushat geht nun tatsächlich einkaufen.  
 [GESANG ad lib. - Libretto sieht keinen Text vor]  
 Freu-de, der Plan hat ge-wirkt, wir sind wie-der reich und für Fes-te ge-rüs-tet

Nushat

VI. *fp*

Va. *fp* *mf*

Vc. *mf* *pizz.*

Kb. *mf* *pizz.*

404

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

404

Abul

Nushat

404

VI.

Va.

Vc.

Kb.

lauf schnell und bring aus-reich-end

ho - le nun al - les, was nö - tig, der Tisch soll ge - deckt sein für zahl - rei - che - Gä - ste

pizz. *p*

arco *mf*

pizz. *p*

arco *mf*

*mf*

*mf*

Die Toten - Score

407

Fl. *mf*

B. Kl.

K. Fg.

Mar. / Vibr. *mf* *accel.*

Pno.

Abul *accel.*

Nushat

VI. *accel.*

Va. *arco*

Vc. *sfz*

Kb. *sfz*

Wein, wir woll'n fei - ern, wir woll'n fei - ern, aus-gie-bigst fei - ern, näch - te - lang fei - ern, dass wir am  
 Ja, wir woll'n fei - ern, aus-gie-bigst fei - ern, näch - te - lang fei - ern, dass wir am





"In den Hallen / Gemächern des Kalifen"

415 Andante (♩=58-66)

Fl. B. Kl. K. Fg.

*sfz*  
*fp* *fp*

"In den Hallen / Gemächern des Kalifen"

Andante (♩=58-66)

Mar. / Vibr.

*f* *mp* *p* *f* *mp* *p* *mf* *mp*

415

Pno.

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

8va  
ped. (1/2 Pedal)

"In den Hallen / Gemächern des Kalifen"

Andante (♩=58-66)

Kalif

"In den Hallen / Gemächern des Kalifen"

415 Andante (♩=58-66)

VI. Va. Vc. Kb.

*f* *p* *sfz* *f* *p* *sfz* *mf* *p*

arco flaut. *pp* *sfz* *pp* *sfz* *pp* *port.*

418

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

VI.

Va.

Vc.

Kb.

*fp*

*p*

*pp*

*mp*

*p*

*pp*

*mf*

*p*

*mf*

*pp*

*pp*

*pp*

*sfz*

*mf*

*p*

*sfz*

*pp*

*sfz*

*mp*

Gongs

8<sup>va</sup>

8<sup>vb</sup>

Mö - gest du lan - - - ge

"schluchzen" (weich, aber deutlich)  
con sord.

"schluchzen" (weich, aber deutlich)  
con sord.

"schluchzen" (weich, aber deutlich)

421

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif

le - ben für dei - ne Skla - vin Nu - shat Al - fu -

VI.

Va.

Vc.

Kb.

*p*

*8va*

*mf*

423

Fl. *pp*

B. Kl. *pp*

K. Fg. *fp*

Mar. / Vibr. *mf* *mp* *mf* *mp* Gr. Tr.

Pno. *pp* *mf* *mf*

Kalif at.

Subaida

423

VI.

Va.

Vc. *mf* *p* *sfz* *mf* *p* *sfz*

Kb. *mp* *pp* *sfz*

426

Fl. *p*

B. Kl. *p*

K. Fg.

Mar. / Vibr. *mf* *mp* *pp* *mf* Gongs

Pno. *mf* *p* *pp*

Subaida *mf*  
Gott er - hal - te mei - ne Skla - vin

VI. *pp*

Va. *pp*

Vc. *mf* *p* *sfz*

Kb. *sfz* *mp*

Detailed description: This page of a musical score for 'Die Toten' (Act 1, Scene 1) features a variety of instruments and a vocal soloist. The Flute (Fl.) and Bassoon (B. Kl.) parts are marked *p* and play a melodic line with a five-measure rest. The Clarinet in F (K. Fg.) has a *fp* dynamic. The Maracas/Vibraslap (Mar. / Vibr.) part is marked *mf*, *mp*, and *pp*, with a *mf* dynamic and a 'Gongs' effect. The Piano (Pno.) part is marked *mf*, *p*, and *pp*. The vocal soloist Subaida sings 'Gott er - hal - te mei - ne Skla - vin' with a *mf* dynamic. The Violin (VI.) and Viola (Va.) parts are marked *pp*. The Violoncello (Vc.) part is marked *mf*, *p*, and *sfz*. The Double Bass (Kb.) part is marked *sfz* and *mp*. The score includes various musical notations such as rests, dynamics, and articulation marks.



430

Fl. *p*

B. Kl. *p*

K. Fg. *fp* *fp*

Mar. / Vibr. **Gr. Tr.** *mf* *mp* *pp* *mf*

Pno. *pp* *mf* *f*

430

Kalif *f* Unverständnisvoll, knurrig  
Bei Gott, A-bul Ha-san lebt und

Subaida 3  
Freund A - bul Ha - san, den er - ist tot.

VI. 3

Va. 3

Vc. *mf* *p* *sfz* *f*

Kb. 3

Fl. *p* *5*

B. Kl. *p* *5*

K. Fg. *fp*

Mar. / Vibr. *mp* *mf* *mp* *pp*

Pno. *p* *8va* *5* *8vb* *mf* *p*

Kalif *mf* *3* *3* *3* *3*

er war e-ben bei mir. Si - cher ist, Nu - shat Al - fu - at ist

Subaida

VI. *pp* *3* *3*

Va. *pp* *3* *3*

Vc. *f* *mf* *sfz*

Kb. *mf* *3* *3* *3* *3*



434

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

VI.

Va.

Vc.

Kb.

*fp*

*mf* *mp* *mf* *mp* *pp* *mf*

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

*pp*

*p*

*f* *mf* *f* *mf* *sfz*

*mf* (ev. 8va basso)

Gongs

8va

8nb

tot

Nu-shat Al-fu-ad war ge-ra-de bei mir, mit of-fe-nen Haa-ren-und rot ge-wein-ten Au-gen,

436

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

VI.

Va.

Vc.

Kb.

*mf*

*mf*

*fp*

Gr. Tr.

*mf* *mp* *pp*

*mf* *p*

*f*

Die Frau hat we-nig Ver-nunft. Nie - mand als

denn si-cher ist, A - bul Ha - san ist tot.

*f* *mf*

*f*

438

Fl. *mp* *mf* *mf*

B. Kl. *mp* *mf* *mf*

K. Fg. *fp* *fp*

Mar. / Vibr. *mf* *mp* *pp* *mf* *mf*

Pno. *mf* *mf* *mf*

Kalif  
8 Nu - shat Al - lu - at ist tot

Subaida  
*f* Ist es dir nicht ge - nug, dass A-bul Ha-san ge-stor-ben ist?

438

VI. *pp* *mp*

Va. *pp* *mp*

Vc. *sfz* *f* *mf* *f* *f*

Kb. *mf* *mf*



**U** doppio mov., più vivo (♩=c.142)

Fl. *accel.* *f*

K. Fg.

Kalif *f* *accel.* *mf*  
 8 Nein! Mas-rur! Geh in das Haus von

VI. *pizz.* *mf* *f* *sfz* *mf*

Va. *pizz.* *mf* *f* *sfz* *mf*

Vc.

Kb.

**V** Vivace (♩=188)

Fl. *p*

B. Kl. *Klar.* *p*

K. Fg. *f* 3 3

**V** Vivace (♩=188)

Kalif *V* Vivace (♩=188)  
 A - bul Ha - san und schau nach, wer dort ge - stor - ben ist.

**V** Vivace (♩=188)

VI. *V* Vivace (♩=188)

Va.

Vc. *mf*

Kb. *mf*



461

Fl.

B. Kl.

K. Fg.

Pno.

Kalif

Subaida

461

VI.

Va.

Vc.

Kb.

*p*

*p*

*ff*

*ff*

Al - fu - ad, dass Nu - shat tot ist!

dass A - bul tot ist!

Detailed description: This page of the musical score, page 95, contains measures 461 through 465. It features a woodwind section with Flute (Fl.), Bass Clarinet (B. Kl.), and Contrabassoon (K. Fg.), a piano (Pno.), vocalists Kalif and Subaida, and a string section with Violin I (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The woodwinds and strings play a rhythmic pattern of eighth notes, with the woodwinds marked *p* and the strings marked *ff*. The piano part is mostly silent. The vocalists Kalif and Subaida sing the lyrics: "Al - fu - ad, dass Nu - shat tot ist!" and "dass A - bul tot ist!". The score includes various musical notations such as slurs, accents, and dynamic markings.

466

Fl.

B. Kl.

Pno.

Vi.

Va.

Vc.

Kb.

*f*

*f*

*p* *f*

*f*

*ff*

*ff*

471

Fl.

B. Kl.

Pno.

Vi.

Va.

Vc.

Kb.

*ff*

*ff* *p*

*ff* *p*

*p*

*p*



476

Fl.

B. Kl.

476

VI.

Va.

Vc.

Kb.

480

Fl.

B. Kl.

*W* *8va* tounge ram

*ff* slap tounge

480

Perk.

*W* Timbales

*p* *mf*

480

Pno.

*ff* *8va*

480

VI.

Va.

Vc.

Kb.

*W* (Masrurs eiliges Maschieren)

*f*

484

Fl.

B. Kl.

Perk.

484

*p* *mf* *p*

484

VI.

Va.

Vc.

Kb.

489

Fl.

B. Kl.

Perk.

489

*mf* *p*

489

VI.

Va.

Vc.

Kb.

493

Fl.

B. Kl.

Perk.

*mf*

*p*

VI.

Va.

Vc.

Kb.

Detailed description: This system of musical notation covers measures 493 to 496. It features six staves: Flute (Fl.), Bass Clarinet (B. Kl.), Percussion (Perk.), Violin I (VI.), Viola (Va.), and Cello/Double Bass (Vc./Kb.). The Flute and Bass Clarinet parts consist of eighth notes with rests. The Percussion part has a melodic line starting with a *mf* dynamic and ending with a *p* dynamic. The string parts (VI., Va., Vc., Kb.) play a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

497

Fl.

B. Kl.

Perk.

*mf*

VI.

Va.

Vc.

Kb.

Detailed description: This system of musical notation covers measures 497 to 500. It features the same six staves as the previous system. The Flute and Bass Clarinet parts have a more active melodic line. The Percussion part continues with a melodic line, marked *mf*. The string parts (VI., Va., Vc., Kb.) continue with their rhythmic accompaniment. The key signature changes to two sharps (F# and C#), and the time signature changes from 2/4 to 3/4.

501

Fl.

B. Kl.

Perk.

*mf*

*p*

VI.

Va.

Vc.

Kb.

505

Fl.

B. Kl.

Perk.

*mf*

*p*

*mf*

ord.

ord.

VI.

Va.

Vc.

Kb.

Fl. *8va* **X** Moderato (mezzo tempo, ♩=c.88) *ff* *sfz*

B. Kl. *8va* **X** Moderato (mezzo tempo, ♩=c.88) *ff* *sfz*

Pno. *8va* **X** Moderato (mezzo tempo, ♩=c.88) *15ma* *mp* *ff*

Masrur **X** Moderato (mezzo tempo, ♩=c.88) *f*

Be-herr - scher

VI. **X** Moderato (mezzo tempo, ♩=c.88) *pizz.* *mp*

Va. *pizz.* *mp*

Vc. *pizz.* *ff*

Kb. *pizz.* *ff*

Subaida

Masrur *3* *3*

— der - Gläu - bi - gen! Ich sah A - bul Ha - san kla - gen. A - bul Ha - san lebt, nur Nu - shatAl - fu - at ist tot.

VI. *mf* *p* *mf* *p*

Va. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

Kb. *mf* *p* *mf* *p*

518 *f*  
 Kalif Su-ba-i - da, du hast dein Schloss ver-lor'n.  
 Subaida *mf*  
 Wer ei-nem Skla-ven glaubt, hat we-nig Ver-nunft! U-

518  
 VI. *f mf*  
 Va. *f mf*  
 Vc. *mf* arco *cresc.* *f*  
 Kb. *mf* arco *cresc.* *f*

**Y** Vivace (doppio mov., c.♩=188)

Fl.  
 Mar. / Vibr.

**Y** Vivace (doppio mov., c.♩=188)

Kalif

**Y** Vivace (doppio mov., c.♩=188)

Subaida *f*  
 ma-ma Geh in das Haus von A - bul

**Y** Vivace (doppio mov., c.♩=188)

VI. *f sfz mf p* arco  
 Va. *f sfz mf p* arco  
 Vc. *mf*  
 Kb. *mf*

529

Fl.

B. Kl.

Subaida

Ha - san und schau nach, wer dort ge - stor - ben ist.

529

VI.

Va.

Vc.

Kb.

534

Fl.

B. Kl.

534

VI.

Va.

Vc.

Kb.

539

Fl.

B. Kl.

Pno.

8<sup>va</sup>

VI.

Va.

Vc.

Kb.

*ff*

*p*

*ff*

*p*

*p*

*p*

544

Fl.

B. Kl.

Perk.

Pno.

8<sup>va</sup>

VI.

Va.

Vc.

Kb.

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



This musical score page, numbered 105, is for the piece 'Die Toten'. It features a variety of instruments and includes dynamic markings and performance instructions.

- Flute (Fl.):** Part 1 (measures 549-555) includes a *8va* marking and the instruction 'tounge ram' (sic). The dynamic is *ff*.
- Bass Clarinet (B. Kl.):** Part 1 (measures 549-555) includes a 'slap tounge' (sic) instruction and the dynamic *ff*.
- Percussion (Perk.):** Part 1 (measures 549-555) includes a *Z* marking for 'Timbales' and dynamic markings *mf*, *p*, and *mf*.
- Piano (Pno.):** Part 1 (measures 549-555) includes a *8va* marking and the dynamic *ff*.
- Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.):** Part 1 (measures 549-555) includes a *Z* marking and the dynamic *f*.
- Flute (Fl.):** Part 2 (measures 556-562) starts at measure 556.
- Bass Clarinet (B. Kl.):** Part 2 (measures 556-562) starts at measure 556.
- Percussion (Perk.):** Part 2 (measures 556-562) starts at measure 556 and includes dynamic markings *p* and *mf*.
- Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.):** Part 2 (measures 556-562) starts at measure 556.

563

Fl.

B. Kl.

Perk.

563

563

VI.

Va.

Vc.

Kb.

569

Fl.

B. Kl.

Perk.

569

569

VI.

Va.

Vc.

Kb.

The score is for measures 576-580. The Flute (Fl.) and Bass Clarinet (B. Kl.) parts are marked 'ord.' and play a melodic line with a crescendo to *ff*. The Percussion (Perk.) part features a dynamic shift from *p* to *mf*. The Piano (Pno.) part has a crescendo from *mp* to *ff*, with an 8va marking above the final measure. The string section (VI., Va., Vc., Kb.) provides harmonic support with various rhythmic patterns.

**AA Moderato** (♩=88)

Subaida *mf*  
U - ma - ma, du bist zu - rück. Was hast du ge - seh'n!

Masrur

Umama *mf*  
Her - rin, du hat - test recht, die - ser Sla - ve lügt. Ich sah

**AA Moderato** (♩=88)

VI. *pizz.* *mp* *mf* *arco sul pont. (etwas kratzend)* *sfz* *p*

Va. *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *mf*

Kb. *pizz.* *mp* *mf*

584 *accel.* **Schneller, übertrieben fröhlich** ♩=c.98

K. Fg. *p*

Subaida *accel.* **Schneller, übertrieben fröhlich** ♩=c.98 *mf*  
Ha ha ha ha ha ha ha ha ha ha ha ha

Masrur Die Al - te lügt,

Umama  
Nu - shat Al - fu - ad le - ben - dig und A - bul Ha - san ist ganz und gar tot. Ich lü - ge

584 *pizz.* *accel.* **Schneller, übertrieben fröhlich** ♩=c.98

VI. *pizz.* *mf*

Va. *pizz.* *mf*

Vc. *pizz.* *mf*

Kb. *pizz.* *mf*

587

K. Fg. *p cresc.*

Subaida  
ha ha ha ha ha siehst du ha ha ha ha ha ha ha ha ha du hast dei - nen Gar - ten ver - lo - ren siehst

Masrur  
kein Wort ist wahr, und Su - ba - i - da lässt sich <sup>3</sup> be - tö - ren.

Umama  
nicht! Sie lebt, sie lebt. A - bul ist

587

VI.

Va.

Vc.

Kb.

590

B. Kl. *p cresc.*

K. Fg.

Subaida  
du, du hast den Gar - ten, siehst du, du hast den Gar - ten, den Gar - ten ver - lor - ren, dein Gar - ten ge - hört mir! Siehst

Masrur  
Nu-shat ist tot, Nu-shat ist tot, Nu-shat ist tot

Umama  
tot! und Nu-shat lebt und Nu-shat lebt A - bul ist

590

VI. *cresc.*

Va. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

592

B. Kl.

K. Fg.

Subaida  
du, du hast den Gar-ten, du hast dei-nen Gar-ten, den Gar - ten ver-lo-ren, dein Gar-ten ge-hört mir - den

Masrur  
Nu-shat ist tot Nu-shat ist tot Nu-shat ist tot Nu-shat ist tot

Umama  
tot, A - bul ist tot, nein, Nu-shat lebt, nein, Nu-shat lebt, nein, Nu-shat

592

VI.

Va.

Vc.

Kb.

594

B. Kl. *ff*

K. Fg.

594 Perk. *Ratsche*

594 Pno. *ff* *8va*

Kalif *ff* Seidstill, \_\_\_\_\_

Subaida *ff* Gar - ten, ver - lor - en. Du hast dei - nen Gar - ten ver - lo-ren!

Masrur *ff* ich wer - de dich für dei - ne Lü - gen ver - prü - geln las - sen!

Umama *ff* lebt, Wer sich selbst lobt, wird sich schä - men müs - sen!

594 VI. *ff* arco

Va. *ff* arco

Vc. *ff* arco *sfz*

Kb. *ff* *sfz*

**BB** meno mosso (♩=80)

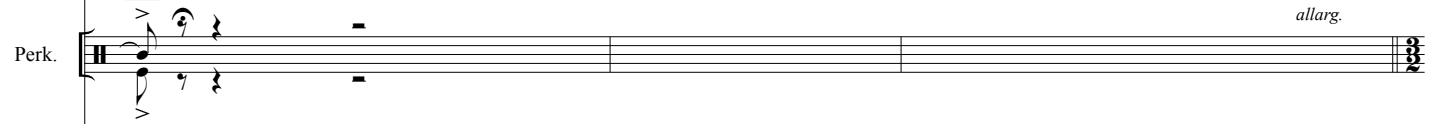
*allarg.*

B. Kl. 

K. Fg. 

**BB** meno mosso (♩=80)

*allarg.*

Perk. 

597

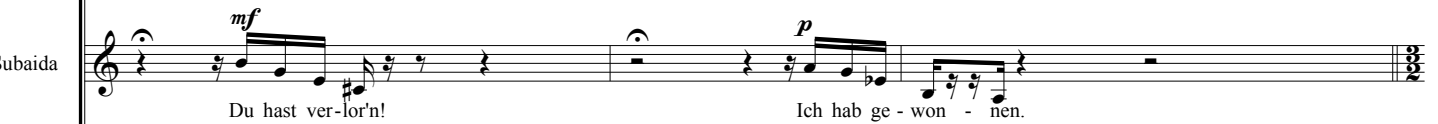
Pno. 

Mrb. 

**BB** meno mosso (♩=80)

*f allarg.*

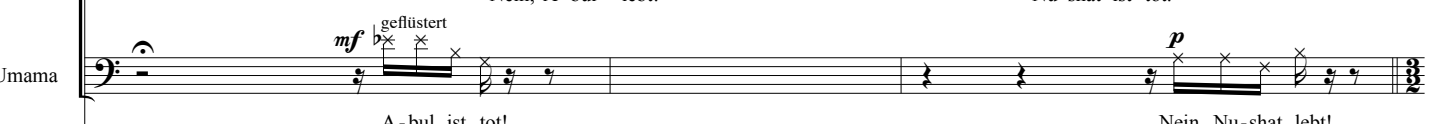
Kalif 

Subaida 

Du hast ver-lor'n! Ich hab ge-won-nen.

Masrur 

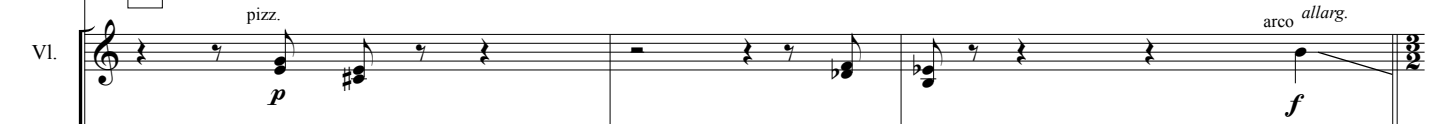
Nein, A-bul lebt! Nu-shat ist tot.

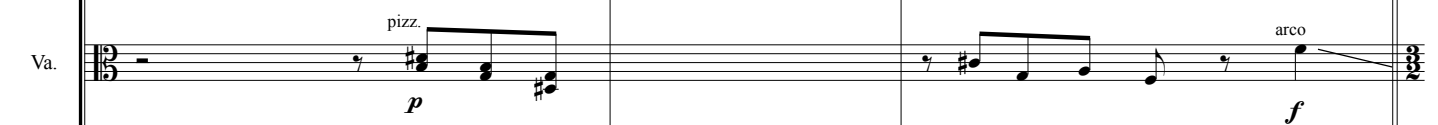
Umama 

A-bul ist tot! Nein, Nu-shat lebt!

**BB** meno mosso (♩=80)

*arco allarg.*

VI. 

Va. 

Vc. 

Kb. 





604

K. Fg.

Abul ist, und nicht

Masrur

Umama Nein! Nu-shat ist tot. Nein! Nu-shat ist tot. Nein! Nu-shat ist tot.  
Nein! A-bul ist tot. Nein! A-bul ist tot. Nein! A-bul ist tot.

604

VI.

Va.

Vc.

Kb.

606

K. Fg.

Abul im - - - mer kommt der Krug ganz da -

Masrur

Umama Nein! Nu-shat ist tot. Nein! Nu-shat ist tot. Nein! Nu-shat ist tot.  
Nein! A-bul ist tot. Nein! A-bul ist tot. Nein! A-bul ist tot. tot.

606

VI.

Va.

Vc.

Kb.

608

K. Fg.

Abul

von

Kalif

*f* *resolut*

Es gibt nur

Masrur

Nein! Nu-shat ist tot.      Nein! Nu-shat ist tot.      Nein! Nu-shat ist tot.

Umama

Nein! A-bul ist tot.      Nein! A-bul ist tot.      Nein! A-bul ist tot.

VI.

Va.

Vc.

Kb.

610

Perk.

*pressare*      **Snare**      *p*      *f*

Kalif

ein - ne LÖ - sung, zu er - fah - ren, wer lügt. Wir

Masrur

Nein! Nu-shat ist tot.      Nein! Nu-shat ist tot.

Umama

Nein! A-bul ist tot.      Nein! A-bul ist tot.      Nein!

VI.

*cresc.*      *pressare*      *poco a poco ord.*

Va.

*cresc.*      *poco a poco ord.*

Vc.

*cresc.*      *poco a poco ord.*

Kb.

*cresc.*      *arco*      *ff*



615

Fl.

B. Kl.

K. Fg.

615

Perk.

615

Pno.

*p*

615

Abul

Und nun kom-men sie al-le vier, al-le vier, al-le vier, um zu sehn, wer ge-stor-ben ist.

615

Nushat

ma-ma ge-strit-ten, wer recht hat Was sol-len wir

615

VI.

Va.

Vc.

Kb.

618

Fl.

B. Kl.

K. Fg.

Klar.

K.-Fag.

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

618

Perk.

*mf*

618

Pno.

*cresc.*

*f*

*pp*

(col poco Ped.)

618

Abul

Nushat

Was sol-len wir tun?      Wir le-gen uns bei-de hin!

tun?      Was sol-len wir tun?      Wir le-gen uns bei-de hin!

Abul und Subaida legen sich beide eilig hin, bedecken sich und stellen sich tot. Währenddessen rücken der Kalif und seine Gefolgschaft immer näher.)

*f*

*f*

618

VI.

Va.

Vc.

Kb.

*sfz*

*sfz*

*sfz*

*sfz*

621

Fl. *simile*

B. Kl. *simile*

K. Fg. *simile*

Pno. *cresc.*

VI. *fp* *mf*

Va. *fp* *mf*

Vc. *fp* *mf*

624

Fl. *ff*

B. Kl. *ff*

K. Fg. *ff*

Perk. *ff* **Tempelblock** (an die Tür Klopfen)

Pno. *f*

VI. *ff*

Va. *ff*

Vc. *ff*

Kb. *ff*

Die Toten - Score

120

Largo (♩=48)

The score is for a symphonic work titled "Die Toten". It features a variety of instruments including woodwinds, strings, and percussion. The tempo is marked "Largo" with a quarter note equal to 48 beats. The score is divided into two systems. The first system includes Flute (Fl.), Bass Clarinet (B. Kl.), Bassoon (K. Fg.), Percussion (Perk.), and Piano (Pno.). The second system includes Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The music is characterized by sustained notes in the woodwinds and strings, and a complex, rhythmic pattern in the piano. The percussion part includes a Gong and a Gr. Tr. (Gross- Trommel). The score is marked with dynamics such as *pp* and *fff*. The tempo is marked "Largo" with a quarter note equal to 48 beats. The score is divided into two systems. The first system includes Flute (Fl.), Bass Clarinet (B. Kl.), Bassoon (K. Fg.), Percussion (Perk.), and Piano (Pno.). The second system includes Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The music is characterized by sustained notes in the woodwinds and strings, and a complex, rhythmic pattern in the piano. The percussion part includes a Gong and a Gr. Tr. (Gross- Trommel). The score is marked with dynamics such as *pp* and *fff*.



DD Allegro (♩ = c. 120)

632

Fl.

B. Kl.

K. Fg.

8<sup>vb</sup>

pp

nimmt Fg.

al niente

Fag. (nur spielen, wenn Subaida den Einsatz benötigt)

p

DD Allegro (♩ = c. 120)

632

Perk.

Mar. / Vibr.

pp

(Nur spielen, wenn Subaida U

p

632

Pno.

mf

p

DD Allegro (♩ = c. 120)

Subaida

p zögerlich

Der Tod von

DD Allegro (♩ = c. 120)

632

VI.

Va.

Vc.

Kb.

col leg. batt.

ppp

ppp

ppp

pp



644

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Subaida

Masrur

Umama

644

VI.

Va.

Vc.

Kb.

ich hab sie klä - gen und wei - nen, der Tod des A - bul Ha - san  
schmer - zen, er lag ne - ben ihr und  
sie ist ge - stor - ben,

*pp*

*p*

*pp*

*p*

col leg. batt.

*p*

647

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

647

Pno.

Kalif

Subaida

Masrur

Umama

647

VI.

Va.

Vc.

Kb.

hat sie so sehr ge-schmerzt, ich hab sie kla - gen ge - hört, ich hab sie wei-nen und  
 rauf-te sich, und rauf-te sich, und rauf-te sich den Bart,  
 sie ist aus Kum-mer, sie ist da-rü-ber,

651

Fl.

B. Kl. *Klar.*  
*pp* *p*

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif  
8  
So ist er nach sei-ner Frau ge - stor - ben, nach sei-ner Frau ge -

Subaida  
kla - gen und wei - nen und kla - gen und wei - nen und kla-gen

Masrur  
er lag ne-ben ihr und rauf-te sich den Bart, er lag ne-ben ihr und rauf-te

Umama  
aus Kum-mer ge-stor-ben. Sie ist da - rü-ber aus Kum-mer ge-stor-ben. Sie ist da-rü-ber

651

VI.

Va.

Vc.

Kb.

655

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif

Subaida

Masrur

Umama

655

VI.

Va.

Vc.

Kb.

stor - ben. Da-nach ge-stor-ben, da-nach ge - stor - ben, da-nach ge-stor-ben. Da-nach!

und wei - nen ge - hört und wei-nen ge - hört und wei - nen und kla-gen ge-hört. Ich

sich den Bart, er lag ne-ben ihr und rauf-te sich den Bart, er lag ne-ben ihr und rauf-te

aus Kum-mer ge-stor-ben. Sie ist da - rü-ber aus Kum-mer ge-stor-ben. Sie ist da - rü — ber

*mf*

*p*

*mp*

*mp*

3

3

659

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

*mf*

*mp*

*pp*

*cresc.*

*simile*

Ich ha - be die Wet - te nun ge - won - nen Nein, ich! Nur  
 hab die Wet - te ge - won - nen! Nein, nein, nein, ich hab die Wet - te ge - won - nen!  
 sich den Bart. Er lag ne - ben ihr und rauf - te sich den Bart. Er lag  
 aus Kum-mer ge - stor - ben. Sie ist da - rü - ber aus Kum-mer ge - stor - ben.

662

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif  
8  
ich hab die Wet - te ge - won - - - - - nen! Nein, ich! Nein, nein,

Subaida  
Nein, nein, nein, denn nur ich hab die Wet - te ge - won - - - - - nen!

Masrur  
ne - ben ihr und rauf - te sich den Bart. Er lag - - - - -

Umama  
Sie ist da - rü - - - - - ber aus Kum - mer ge - stor - - - - - ben.

662

VI.

Va.

Vc.

Kb.



664

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif  
ich hab' die Wet - te ge - won - nen! Nur ich hab' die Wet - te ge -

Subaida  
Nein, — nein, — nein, nein, nein, nein, ich hab' die Wet - te ge - won - nen! Nein,

Masrur  
ne - ben ihr und rauf - te sich den Bart. Er lag

Umama  
Sie ist da - rü - ber aus Kum - mer ge - stor - ben.

664

VI.

Va.

Vc.

Kb.

*mf*

*f*

666

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

won - nen! Nur ich hab' die Wet - te ge - won - nen! Nein, du hast ver - lo - ren!

ich hab' die Wet - te ge - won - nen! Nein, ich hab' ge - won - nen! Nein,

ne - ben ihr und rauf - te sich den Bart. Er lag

Sie ist da - rü - ber aus Kum - mer ge stor - ben.

*mf* *p* *cresc.* *f* *mp* *cresc.* *p* *cresc.* *f* *p* *f* *f* *f* *f*

668

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

Ich ha - be ge - won - nen!      Nein du hast ver - lo - ren!

du hast ver - lo - ren!      Nein, ich hab ge - won - nen!      Nein,

ne - ben ihr,      rauf - te sich den Bart.      Er lag

Aus — Kum - mer      ge - stor - ben.

*cresc.*

*mf*

*cresc.*

670

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

Nein, ich hab ge - won - nen, denn Nu - shat Al - fu - at ist zu - erst ge - stor - ben! Nein, Nu - shat Al -  
ich hat - te Recht, denn A - bul Ha - san war der er - ste, der starb, nein, A - bul starb zu - erst, nein, A -  
ne - ben ihr, rauf - te sich den Bart, ne - ben  
Aus Kum - mer ge - stor - ben.

*cresc.*

*f*

*f*

*f*

*f*

672

Fl.

B. Kl.

K. Fg.

Mar. /  
Vibr.

Pno.

672

Kalif

Subaida

Masrur

Umama

672

VI.

Va.

Vc.

Kb.

fu - at ist zu - erst ge - stor - ben! Sie war zu - erst tot! — Nu - shat Al - fu - at

bul starb zu - erst, nein A - bul starb zu - erst! — Ich ha - be ge - won - nen, denn A - bul Ha - san war der

ihr, rauf - te sich ne - ben ihr

ge - stor - ben. Aus Kum - mer ge - stor - ben.

EE

674 *8va*

Fl.

B. Kl.

K. Fg.

EE

Mar. / Vibr.

Pno.

674

EE

Kalif

Subaida

Masrur

Umama

8

war zu - erst tot! Still! Al - le!

er - ste, der starb, denn es war A - bul, der zu - erst tot war! Und ich ha - be ge - won - nen! ich hab' die Wet - te ge - won - nen!

sich den Bart. rauf - te sich.

Sie ist aus Kum - mer tot.

*ff* (beinahe geschrien, eigentlich frei; der Rhythmus ist mehr eine Orientierung)

Grantig und Harun zurechtweisend.

EE

674

VI.

Va.

Vc.

Kb.

677

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

Subaida

677

*p* sempre legato  
col Ped.

*f* *cresc.*

8 Still! Beim Gra - be des Ge-sand-ten Got - tes und beim Grab mei-ner Vä-ter und

Du hast die Wet-te ver-lor'n!

677

VI.

Va.

Vc.

Kb.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

Pno. 6

Kalif

8 Vor - vä - ter! Wenn mir je - mand sag - te, wer von den bei - den zu -

VI.

Va.

Vc.

Kb.

Pno.

mf 7 dim.

Kalif

8 f

erst ge - stor - ben ist, ich wollt' ihm tau - send Di - nar ge - ben!

VI.

Va.

Vc.

Kb.

mf dim.

mf dim.

mf



687 *rit.*

Pno.

VI.

Va.

Vc.

Kb.

690 **Adagio** ♩ = 40

Perk.

Mar. / Vibr.

*Vib*

*pp*

**Moderato** (♩ = 88)

Triangel

frei, dem Sänger folgend

*p*

690 *pp*

Pno.

*pp*

690 **Adagio** ♩ = 40

Abul

*mp*

Zunächst unsicher und verängstigt...

**Moderato** (♩ = 88)

frei, dem Sänger folgend

690 **Adagio** ♩ = 40

VI.

Va.

Vc.

Kb.

*pp*

*al niente*

**Moderato** (♩ = 88)

frei, dem Sänger folgend

*mp*

*pizz.*

Ich.

694 **FF** bedrohlich (♩.=c..52)

B. Kl.

K. Fg.

Perk. **Gr. Tr.** **FF** bedrohlich (♩.=c..52)  
Gong

Pno. *f* simile

Abul *mf* ...Selbstvertrauen gewinnend... *f* ...schließlich überzeugt. **FF** bedrohlich (♩.=c..52)  
Ich war es, der zu-erst starb. und Nu-shat starb nach mir. Mein

VI. **FF** bedrohlich (♩.=c..52) *f*

Va. *f*

Vc. *f*

Kb. *f* *sfz*

699

B. Kl.

K. Fg.

Perk.

Pno.

Abul

VI.

Va.

Vc.

Kb.

gan - zes Geld, mein gan - zes Geld war da - hin wie

leg. batt. (hintern Steg über alle 4 Saiten)

leg. batt. (hintern Steg über alle 4 Saiten)

leg. batt. (hintern Steg über alle 4 Saiten)

simile

(8<sup>vb</sup>)

707

B. Kl.

K. Fg.

Perk.

Pno.

Abul

707

ha - ben al - les ver - prasst. Wir

707

VI.

Va.

Vc.

Kb.

Detailed description: This page of a musical score for 'Die Toten' contains measures 707-712. The instruments listed are Bassoon (B. Kl.), Cor Anglais (K. Fg.), Percussion (Perk.), Piano (Pno.), Bassoon (Abul), Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The Bassoon part (Abul) has lyrics: 'haben alles verprasst. Wir'. The Percussion part features a rhythmic pattern of eighth notes. The Piano part has a bass line with a dashed line indicating an octave below (8vb). The string parts (VI., Va., Vc., Kb.) have various rhythmic and melodic lines, with some parts starting with a tremolo or similar effect.

713

B. Kl.

K. Fg.

Perk.

Pno.

Abul

713

ha - ben al - les ver - prasst. Was sonst sol - lte ich tun?

713

VI.

Va.

Vc.

Kb.

arco sul pont.

*mf*

719

B. Kl.

K. Fg.

Perk.

Pno.

Abul

719

Nun hal - te dei - nen Eid und gib das

719

VI.

Va.

Vc.

Kb.

arco sul pont.  
*mf*

725

B. Kl.

K. Fg.

Pno.

Abul

Geld her! Denn ich hab' kei - ne Lust, noch län - ger tot zu sein,

725

VI.

Va.

Vc.

Kb.

731

Abul

ich will trin - ken, es - sen und fei - ern, dass wir am Le - ben sind!

731

VI.

Va.

Vc.

Kb.

The musical score for page 144 of 'Die Toten' covers measures 737 to 741. It features the following parts and markings:

- Fl. (Flute):** Measures 737-741. Starts with a *rit.* marking. Measure 741 contains a *p* dynamic marking and a 7-measure slur.
- B. Kl. (Bass Clarinet):** Measures 737-741. Measure 741 contains a *p* dynamic marking, a 'Klar.' box, and slurs for 3, 3, and 5 notes.
- K. Fg. (Kornett):** Measures 737-741. Measure 741 contains a *p* dynamic marking and a slur.
- Mar. / Vibr. (Maracas / Vibraphone):** Measures 737-741. Measure 741 contains a *rit.* marking.
- Pno. (Piano):** Measures 737-741. No notation is present.
- Kalif (Klarinetten):** Measures 737-741. Measure 741 contains a *rit.* marking.
- VI. (Violin I):** Measures 737-741. Measure 741 contains a *rit.* marking and a *f* dynamic marking.
- Va. (Viola):** Measures 737-741. Measure 741 contains a *f* dynamic marking.
- Vc. (Violoncello):** Measures 737-741. Measure 741 contains a *f* dynamic marking and a 4-measure slur.
- Kb. (Kontrabaß):** Measures 737-741. Measure 741 contains a *f* dynamic marking.



GG "Goldregen" (♩=82)

Fl. *mf*

B. Kl. *mf*

K. Fg. *mf*

GG "Goldregen" (♩=82)

Mar. / Vibr. *f* poco a poco cresc.

*Mar*

GG "Goldregen" (♩=82)

Pno. *mf*

743

GG "Goldregen" (♩=82)

(Singt, während Gold über Abul geschüttet wird)

Kalif

8 Nimm es drei - - - - fach

GG "Goldregen" (♩=82)

VI. *mf* *cresc.*

Va. *mf* *cresc.*

Vc. *mf* *cresc.* (port.) 3 (non port., leg) *f*

Kb. *p* *cresc.*

Fl. *ff*

B. Kl. *ff*

K. Fg. *ff*

Mar. / Vibr. *sempre legato*

Pno. *f*

Kalif  
8 als Ge - schenk für ——— dei - ne

VI. *f* *cresc.*

Va. *f* *cresc.*

Vc. *cresc.* *ff*

Kb. *cresc.*

747

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Kalif

VI.

Va.

Vc.

Kb.

Wie - - - - der - auf - - - - er -

Detailed description: This page of a musical score for 'Die Toten' (page 147) features ten staves. The Flute (Fl.) and Clarinet in B-flat (B. Kl.) parts are marked with a 747 and feature complex rhythmic patterns with slurs and fingerings (7, 3, 6). The Bassoon (K. Fg.) part has slurs and fingerings (6). The Maracas/Vibraslap (Mar. / Vibr.) part has slurs and fingerings (6). The Piano (Pno.) part is marked with a 747 and features a complex texture with slurs and fingerings (7, 8va). The Trumpet (Kalif) part has a 747 and the lyrics 'Wie - - - - der - auf - - - - er -'. The Violin (VI.) and Viola (Va.) parts have slurs and dynamics markings (mf, f). The Violoncello (Vc.) part has slurs and fingerings (6). The Double Bass (Kb.) part has slurs and dynamics markings (mf, f). The score is in a key with one flat and a 3/4 time signature.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.**: Flute part with sixteenth-note runs and slurs, marked with '7'.
- B. Kl.**: Bass Clarinet part with sixteenth-note runs and slurs, marked with '6'.
- K. Fg.**: Bassoon part with sixteenth-note runs and slurs, marked with '6' and '3'.
- Mar. / Vibr.**: Maracas/Vibraslap part with eighth-note patterns and slurs, marked with '6' and '3'.
- Pno.**: Piano part with sixteenth-note runs in both hands, marked with '7' and '8va'.
- Kalif**: Vocal line with lyrics: "steh - - - - ung vom".
- VI.**: Violin part with sustained chords and slurs, marked with '749'.
- Va.**: Viola part with sustained chords and slurs, marked with '749'.
- Vc.**: Cello part with sixteenth-note runs and slurs, marked with '6'.
- Kb.**: Double Bass part with sustained chords and slurs, marked with '749'.

751

Fl. *dim.* 7 7 7 7 7

B. Kl. *dim.* 6 6 6 6 6 6 6 6 6 6 6 6

K. Fg. *dim.* 6 6 6 6 6 6 6 6 6 6 6 6

Mrb. *ff* 6 6 6 6 *dim.* 6 6

Pno. *dim.* 7 7 7 7 7 7 7 7 7 7 7 7

Kalif  
To - de.

VI. *fff* poco a poco sul pont. *dim.*

Va. *fff* poco a poco sul pont. *dim.*

Vc. 6 6 6 6 poco a poco sul pont. *dim.* 6 6 6 6

Kb. *fff*

This musical score page, numbered 150, is for the piece 'Die Toten'. It features eight staves of instruments: Flute (Fl.), B. Clarinet (B. Kl.), K. Bassoon (K. Fg.), Mridangam (Mrb.), Piano (Pno.), Violin (VI.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into two systems. The first system covers measures 753 to 756, and the second system covers measures 757 to 760. The Flute part begins with a measure rest at measure 753. The Mridangam part features sixteenth-note patterns with sixteenth rests, marked with a '6' and a 'dim.' dynamic. The Piano part has a complex melodic line with sixteenth-note runs. The Violoncello part has a similar sixteenth-note pattern with sixteenth rests, also marked with a '6'. The Violin, Viola, and Kontrabaß parts play sustained chords with some movement, indicated by dashed lines.

755

Fl.

B. Kl.

K. Fg.

Mrb.

Pno.

755

VI.

Va.

Vc.

Kb.

*mp*

*mp*

*mp*

*mp*

Detailed description: This page of the musical score, titled 'Die Toten', contains measures 755 through 758. The score is arranged for a full orchestra. The Flute (Fl.) part features a melodic line with eighth-note patterns and slurs. The Clarinet (B. Kl.) and Bassoon (K. Fg.) parts provide harmonic support with similar rhythmic patterns. The Maracas (Mrb.) part consists of sixteenth-note patterns with sixteenth rests, marked with '6' and '3' above the notes. The Piano (Pno.) part has a complex texture with many sixteenth notes, some beamed together. The Violin (VI.), Viola (Va.), Cello (Vc.), and Double Bass (Kb.) parts play sustained chords, with the lower strings marked with 'mp' (mezzo-piano). The score is divided into two systems, with the first system covering measures 755-756 and the second system covering measures 757-758.

757

Fl. *mf*

B. Kl. *mp*

K. Fg. *mp* *pp*

Mar. / Vibr. *p*

Pno. *p* *dim.* *pp*

757 *sul pont. (etwas kratzend)*

VI. *p*

Va. *p*

Vc. *6* *6* *6* *6* *6* *6*

Kb. *p*



759 *poco rit.*

Fl. *p*

B. Kl. *pp*

Mar. / Vibr. *pp* *poco rit.*

Pno. *ppp*

759 *poco rit.*

VI. *dim.* *pp* *dim.* *ppp*

Va. *dim.* *pp* *dim.* *ppp*

Vc. *dim.* *pp* *dim.* *ppp*

Kb. *dim.* *pp* *dim.* *ppp*

Flag. nat. sul G

HH Ruhig  $\text{♩} = 78$

Fl. *al niente* *pp*

B. Kl. *al niente* *pp*

Subaida

HH Ruhig  $\text{♩} = 78$

VI. *poco a poco sul tasto*

Va. *poco a poco sul tasto*

Vc. *al niente*

Kb. *al niente*

Nimm auch

770

Fl. *pp*

B. Kl. *pp*

K.-Fag. *pp*

Pno. *pp*

Subaida *cresc.*  
 du, lie-be Freun-din, dies Ge-schenk zum Zei-chen

770 (senza trem.) molto s.t.

VI. (senza trem.) molto s.t.

Va. (senza trem.) molto s.t.

Vc. flaut. *ppp*

Kb. flaut. *ppp* poco a poco ord. *pp*

II piu mosso (♩=96, "Perlenregen")

776 rit.

Fl.

B. Kl.

K. Fg.

*f*

legato

*f*

*f*

II piu mosso (♩=96, "Perlenregen")

Mar. / Vibr.

*p*

*f*

776

Pno.

*f* sempre legato

*f*

II piu mosso (♩=96, "Perlenregen")

776 rit.

Subaida

mei - ner Freu - - - - -

*f*

II piu mosso (♩=96, "Perlenregen")

776 rit.

VI.

Va.

Vc.

Kb.

*mf*

*mf*

*f*

poco a poco ord.

ord.

ord.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, starting at measure 778. Features a melodic line with frequent triplets.
- B. Kl.** (Bass Clarinet): Treble clef, playing a rhythmic accompaniment with triplets.
- K. Fg.** (Bassoon): Bass clef, playing a low, sustained accompaniment.
- Mar. / Vibr.** (Maracas/Vibraslap): Treble clef, playing a rhythmic pattern with triplets.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a complex accompaniment with many triplets.
- Subaida** (Soprano): Treble clef, singing a melodic line with a triplet. The lyrics "de!" are written below the staff.
- VI.** (Violin): Treble clef, playing a sustained accompaniment.
- Va.** (Viola): Alto clef, playing a sustained accompaniment.
- Vc.** (Violoncello): Bass clef, playing a sustained accompaniment.
- Kb.** (Double Bass): Bass clef, playing a sustained accompaniment.

Musical score for 'Die Toten' page 157, measures 780-783. The score is arranged for the following instruments:

- Fl. (Flute): Measures 780-783, featuring triplet patterns.
- B. Kl. (Bass Clarinet): Measures 780-783, featuring a rhythmic pattern with slurs.
- K. Fg. (Korobassoon): Measures 780-783, featuring a simple bass line.
- Mar. / Vibr. (Maracas / Vibraphone): Measures 780-783, featuring a rhythmic pattern with triplets.
- Pno. (Piano): Measures 780-783, featuring a complex accompaniment with triplets and a *dim.* marking.
- VI. (Violin): Measures 780-783, featuring a sustained melodic line.
- Va. (Viola): Measures 780-783, featuring a sustained melodic line.
- Vc. (Violoncello): Measures 780-783, featuring a sustained melodic line.
- Kb. (Kontrabaß): Measures 780-783, featuring a simple bass line.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute):** Treble clef, starting at measure 782. Features a *dim.* dynamic and multiple triplet markings.
- B. Kl. (Bass Clarinet):** Treble clef, starting at measure 782. Features a *dim.* dynamic and triplet markings.
- K. Fg. (Bassoon):** Bass clef, starting at measure 782. Features a *dim.* dynamic and triplet markings.
- Mar. / Vibr. (Maracas/Vibraslap):** Treble clef, starting at measure 782. Features a *dim.* dynamic and triplet markings.
- Pno. (Piano):** Grand staff (treble and bass clefs), starting at measure 782. Features a *dim.* dynamic and various triplet and quintuplet markings.
- VI. (Violin):** Treble clef, starting at measure 782. Features a *dim.* dynamic and a long sustained note.
- Va. (Viola):** Bass clef, starting at measure 782. Features a *dim.* dynamic and a long sustained note.
- Vc. (Cello):** Bass clef, starting at measure 782. Features a *dim.* dynamic and a long sustained note.
- Kb. (Double Bass):** Bass clef, starting at measure 782. Features a *dim.* dynamic and a long sustained note.

Die Toten - Score

784

Fl. *p* *dim.* *pp*

B. Kl. *p* *dim.*

K. Fg. *p* *pp*

Mar. / Vibr. *mf* *dim.*

Pno. *p*

784

VI. *p*

Va. *p*

Vc. *p* *dim.*

Kb. *p* *dim.*

Detailed description: This page of a musical score, titled 'Die Toten - Score', page 159, covers measures 784 to 800. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Kl.), Bassoon (K. Fg.), Maracas/Vibraslap (Mar. / Vibr.), Piano (Pno.), Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The Flute part features a melodic line with triplets and dynamics of *p*, *dim.*, and *pp*. The Bass Clarinet and Bassoon parts have rhythmic patterns with dynamics *p* and *dim.*. The Maracas/Vibraslap part consists of rhythmic patterns with dynamics *mf* and *dim.*. The Piano part has a complex texture with dynamics *p*. The Violin, Viola, and Violoncello parts have sustained chords with dynamics *p* and *dim.*. The Double Bass part has a simple melodic line with dynamics *p* and *dim.*. The score is written in a key signature of one flat and a 3/4 time signature.

The score is divided into three systems. The first system includes Flute (Fl.), Clarinet (B. Kl.), Bassoon (K. Fg.), and Maracas/Vibraslap (Mar./Vibr.). The second system includes Piano (Pno.). The third system includes Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

**Flute (Fl.):** Starts at measure 787 with a triplet of eighth notes. Dynamics include *pp*.

**Clarinet (B. Kl.):** Starts at measure 787 with a triplet of eighth notes. Dynamics include *pp*.

**Bassoon (K. Fg.):** Starts at measure 787 with a triplet of eighth notes. Dynamics include *pp*.

**Maracas/Vibraslap (Mar./Vibr.):** Starts at measure 787 with a triplet of eighth notes. Dynamics include *p*, *dim.*, *pp*, and *dim.*. Includes the instruction "(nimmt Bogen)".

**Piano (Pno.):** Starts at measure 787 with a triplet of eighth notes. Dynamics include *pp* and *ppp*.

**Violin (VI.):** Starts at measure 787 with a long note. Dynamics include *pp*, *dim.*, and *ppp*.

**Viola (Va.):** Starts at measure 787 with a long note. Dynamics include *pp*, *dim.*, and *ppp*.

**Violoncello (Vc.):** Starts at measure 787 with a long note. Dynamics include *pp*, *dim.*, and *ppp*.

**Double Bass (Kb.):** Starts at measure 787 with a long note. Dynamics include *pp dim.*, *ppp*, and *al niente*.



794 JJ "Stilles Staunen"

B. Kl. *al niente*

Mar. / Vibr. *ppp*

Pno. \*

Abul JJ "Stilles Staunen"

Nu - shat, Nu - shat

VI. *pp*

Va. *pp*

Vc. *pp*

Kb.

800

Mar. / Vibr.

Abul

Al - fu - at A - ber jetzt lass uns nicht lan - ge hun - gern.

VI.

Va.

Vc.

Kb. *pp*

**KK** Moderato (♩ = ca. 108)

804

Fl. *mf*

B. Kl. *mf*

K. Fg. *p* *mf*

**KK** Moderato (♩ = ca. 108)

**Mar** ("Dead strokes" mit mittelharten Schlägeln)

Mar. / Vibr. *p*

804

Pno. *mf* *p*

**KK** Moderato (♩ = ca. 108)

804

Abul *mf*

Hol dop-pelt ge-back-e - nes Brot, hol ein zar - tes Lämm-chen und hol But - ter - spei - sen

Nushat

8 Kalif *mf*

Ja hol

Subaida

Masrur

Umama

**KK** Moderato (♩ = ca. 108)

804

VI. *pizz.* *p*

Va. *pizz.* *p*

Vc. *pizz.* *mf* *mp*

Kb. *pizz.* *mf* *mp*

807

Fl. *mf*

B. Kl.

K. Fg. *mf*

Mar. / Vibr.

Pno. *mf* *f* *sfz* *p*

Abul *(sic!)*

Nushat

Kalif *8* dop - pelt ge - back - e - nes Brot,

Subaida Ja, hol dop - pelt ge - back - en - nes Brot *(sic!)*

Masrur

Umama

VI. *mp* *arco* *mf* *pizz.* *mp*

Va. *mp* *arco* *mf* *sfz* *mp*

Vc. *mp* *arco* *mf* *sfz* *p*

Kb. *mp* *arco* *mf* *sfz* *p*

Hühn - chen in Va - nil - le - sauce und  
Hühn - chen in Va - nil - le -

810

Fl.

B. Kl.

K. Fg.

Mar. / Vibr.

Pno.

Abul

Nushat

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

Tau-ben in Ho - nig-was - ser bring Sir-bad - scha und ge-pfef-fer-ten

Tau-ben in Ho - nig-was - ser

bring Sir-bad - scha und ge -

sauce und Tau-ben in Ho - nig - was - ser.

arco<sub>3</sub> mf pp

mf<sup>3</sup> pp

arco<sup>3</sup> pizz. mp

arco<sup>3</sup> mp



Fl. *cresc.* *f* *mf*

B. Kl.

K. Fg.

Perk.

Pno.

Abul *cresc.* *f* *mf*

Nushat *cresc.* *f*

Kalif *cresc.* *f*

Subaida *cresc.* *f*

Masrur *cresc.* *f*

Umama *cresc.* *f*

VI. *f*

Va. *f*

Vc. *f* *arco* *ff*

Kb. *f* *arco* *ff*

Jog - hurt, Gra - nat - äp - fel und viel Rha - bar - ber! Rha - bar - ber! Rha - bar - ber! Pis -

Die O - li - ven. Rha - bar - ber? Rha - bar - ber. Rha - bar - ber!

Gra - nat - äp - fel und viel Rha - bar - ber! Rha - bar - ber! Rha - bar - ber!

Die O - li - ven. viel Rha - bar - ber! Rha - bar - ber! Rha - bar - ber!

Die O - li - ven. viel Rha - bar - ber! Rha - bar - ber! Rha - bar - ber!

Die O - li - ven. viel Rha - bar - ber! Rha - bar - ber! Rha - bar - ber!

817

Fl. *mf* *cresc.*

B. Kl. *mf* *cresc.*

K. Fg. *f* *mf*

Pno.

Abul *f* *mf*  
 ta - zien und Man - deln und schwar - ze Ro - si - nen. Die schwar - zen. Ho - nig -

Nushat  
 Ro - si - nen. Die schwar - zen Ro - si - nen.

Kalif *mf* *f* *mf*  
 und Man - deln und schwar - ze Ro - si - nen. Die schwar - zen. Ho - nig -

Subaida *mf*  
 Ro - si - nen. Die schwar - zen Ro - si - nen.

Masrur *mf* *f* *mf*  
 und schwar - ze Ro - si - nen. Die schwar - zen. Ho - nig -

Umama  
 Ro - si - nen. Die schwar - zen Ro - si - nen.

817

VI. *mf*

Va. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Kb. *mf* *mf*

819

Fl.

B. Kl.

K. Fg.

Pno.

Abul

Nushat

Kalif

Subaida

Masrur

Umama

VI.

Va.

Vc.

Kb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

zö - pfe, Dat - tel - ku - chen, Se - sam - pas - te. Ho - nig - zö - pfe, Se - sam - pas - te. Dat - tel - ku - chen. Bring noch

Ro - si - nen. Ho - nig - zö - pfe. Dat - tel - ku - chen. Se - sam - pas - te Gra - nat - äp - fel. Gra - nat - äp - fel.

zö - pfe, Dat - tel - ku - chen, Se - sam - pas - te. Ho - nig - zö - pfe, Se - sam - pas - te. Dat - tel - ku - chen. Bring noch

Ro - si - nen. Ho - nig - zö - pfe. Dat - tel - ku - chen. Se - sam - pas - te Gra - nat - äp - fel. Gra - nat - äp - fel.

zö - pfe, Dat - tel - ku - chen, Se - sam - pas - te. Ho - nig - zö - pfe, Se - sam - pas - te. Dat - tel - ku - chen. Bring noch

Ro - si - nen. Ho - nig - zö - pfe. Dat - tel - ku - chen. Se - sam - pas - te Gra - nat - äp - fel. Gra - nat - äp - fel.

*cresc.*

*cresc.*

*cresc.*

*cresc.*



822

Fl. *f* *cresc.*

B. Kl. *f* *cresc.*

K. Fg. *f* *cresc.*

Pno.

822

Abul *f* *cresc.*  
Am - bra und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

Nushat *f* *cresc.*  
und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

Kalif *f* *cresc.*  
Am - bra und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

Subaida *f* *cresc.*  
und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

Masrur *f* *cresc.*  
Am - bra und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

Umama *f* *cresc.*  
und duf - ten - de Ker - zen, Min - ze, Ro - sen, Ker - zen, Min - ze, Ro - sen, Ker - zen Min - ze, Ro - sen,

822

VI. *f* *cresc.*

Va. *f* *cresc.*

Vc. *f* *cresc.*

Kb. *f* *cresc.*

824 rit. *ff*

Fl.

B. Kl.

K. Fg.

824 rit. *ff*

Pno.

*sfz* 13 14

824 rit. *ff*

Abul

Ker - zen, Min - ze, Ro - sen und Wein, Wein, Wein! Wir woll'n

*ff*

Nushat

Ker - zen, die schön duf - ten, und Wein, Wein, Wein!

8 *ff*

Kalif

Ker - zen, Min - ze, Ro - sen und Wein, Wein, Wein! Wir woll'n

*ff*

Subaida

Ker - zen, die schön duf - ten, und Wein, Wein, Wein!

*ff*

Masrur

Ker - zen, Min - ze, Ro - sen und Wein, Wein, Wein! Wir woll'n

*ff*

Umama

Ker - zen, die schön duf - ten, und Wein, Wein, Wein!

824 rit. *ff*

VI.

Va.

Vc.

Kb.

Adagio ♩ = 40

accel.

LL Valse - brioso (♩=132)

Fl.

B. Kl.

K. Fg.

LL Valse - brioso (♩=132)

Perk.

Pno.

LL Valse - brioso (♩=132)

Abul

Nushat

Kalif

Subaida

Masrur

Umama

Gäs - te ein - - - la - den

Wir woll'n Gäs - - - te ein - - -

Gäs - te ein - - - la - den

Wir woll'n Gäs - - - te ein - - -

Gäs - te ein - - - la - den

Wir woll'n Gäs - - - te ein - - -

LL Valse - brioso (♩=132)

VI.

Va.

Vc.

Kb.

arco

829 *poco allarg.*

Fl.

B. Kl.

K. Fg.

829 *f* *poco allarg.* *f*

Perk.

829 *mf* *ff* *poco allarg.*

Pno.

829 *poco allarg.*

Abul

und fei - ern! Denn was

Nushat

la - - - - den. und fei - ern!

Kalif

und fei - ern! Denn was

Subaida

la - - - - den. und fei - ern!

Masrur

und fei - ern! Denn was

Umama

la - - - - den. und fei - ern!

829 *arco* *poco allarg.*

VI.

Va.

Vc.

Kb.

832 *a tempo*

Fl.

B. Kl.

K. Fg.

Pno. *mf cresc.*

832 *a tempo*

Abul

Nushat

Kalif

Subaida

Masrur

Umama

832 *a tempo*

VI.

Va.

Vc.

Kb.

gibt es auf der Welt, was auf die - ser Welt

Was gibt's auf der Welt, was auf die - ser

gibt es auf der Welt, was auf die - ser Welt

Was gibt's auf der Welt, was auf die - ser

gibt es auf der Welt, was auf die - ser Welt

Was gibt's auf der Welt, was auf die - ser

834 *allarg.* *a tempo*

Fl.

B. Kl.

K. Fg.

Perk.

Pno.

Abul

Nushat

Kalif

Subaida

Masrur

Umama

834 *allarg.* *a tempo*

VI.

Va.

Vc.

Kb.

7

7

7

8

Gr. Tr.

*f*

*f*

*sfz*

*f*

bes - se - res zu tun, als zu fei - ern

Welt bes - se - res zu tun, und zu

bes - se - res zu tun, als zu fei - ern

Welt bes - se - res zu tun, und zu

bes - se - res zu tun, als zu fei - ern

Welt bes - se - res zu tun, und zu

*3*

*3*



844 *piu vivo*

Fl. *ff* 3

B. Kl. *ff* 3

K. Fg. *ff* 3

Perk. 844 *piu vivo*

Pno. *ff* 3

Abul *ff* *piu vivo* 3  
 Le - ben sind! Le - ben sind! Le - ben sind! Le - ben sind!

Nushat *ff* 3  
 Le - ben sind, Le - ben sind Le - ben sind Le - ben sind

Kalif *ff* 3  
 Le - ben sind! Le - ben sind! Le - ben sind! Le - ben sind!

Subaida *ff* 3  
 Le - ben sind! Le - ben sind! Le - ben sind! Le - ben sind!

Masrur *ff* 3  
 Le - ben sind! Le - ben sind! Le - ben sind! Le - ben sind!

Umama *ff* 3  
 Le - ben sind! Le - ben sind! Le - ben sind! Le - ben sind!

844 *piu vivo*

VI. *ff* 3

Va. *ff* 3

Vc. *ff* 3

Kb. *ff* 3



848

Fl. *sfz*

B. Kl. *sfz p* *f*

K. Fg. *p* *f*

Pno. *ff* *p* *f*

848

Abul *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

Nushat *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

Kalif *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

Subaida *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

Masrur *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

Umama *fff*  
Le - ben! Le - ben! Le - ben! Le - ben! Le - ben!

848

VI. *p* *f*

Va. *p* *f*

Vc. *p* *f*

Kb. *p* *f*

This musical score page, numbered 178, is for the piece 'Die Toten'. It features a variety of instruments and vocalists. The woodwind section includes Flute (Fl.), Bass Clarinet (B. Kl.), and Contrabassoon (K. Fg.). The percussion part (Perk.) is marked with 'Ratsche?' and shows a rhythmic pattern. The piano (Pno.) part is written in a grand staff. The vocalists listed are Abul, Nushat, Kalif, Subaida, Masrur, and Umama, each with a separate staff. The string section includes Violin I (Vl.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into two systems. The first system starts at measure 851 with a piano (*p*) dynamic. The second system begins with a fortissimo (*ff*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocalists' parts are mostly rests, with some vocal lines appearing in the second system.