

# Песни прощания

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1

Air

smorzato

2

Clarinet in B $\flat$

*pp*

Violoncello

*mp* *pizz.*

11

B $\flat$  Cl.

Vc.

17

3

B $\flat$  Cl.

Cemb.

Vla.

Vc.

Cb.

*f*

*p* *sul tasto*

*p* *sul tasto flautando*

22

B $\flat$  Cl.

Cemb.

Vla.

Cb.

*f*

*p*

27

4

B $\flat$  Cl.

Cemb.

Vla.

Cb.

*f*

*f*

32

B $\flat$  Cl.

Cemb.

Vla.

Cb.



10

Voice

Al - leen ben ik,

Cl.

Cemb.

Vc.

Cb.

14

Voice

Al-leen ben ik...

Cl.

Cemb.

Vc.

Cb.

# Одиночество

♩ = 60

Cemb. *mp*

Vln. I *pp*

Vln. II *pp*

Vi. *pp*

Vc. *pp*

Sopr. 1

Om myn oud woon-huis per - pels staan "Myn Lief, — Myn Lief, o waar ge - ble - ven",  
Om мяйн аут вон - хёис пе - пелс стан. "Майн лиф, — Майн лиф, о ваар хэ-бли - вэн".

Cl. *mp*

Cemb.

Vln. I *mf* solo

Vln. II *p*

Vi. *p*

Vc. *mf* solo

Cb. *pp* *pizz.*

10

Sopr. *een smal-le laan, van nat-te bla-ren, het val-len kamt.*  
 эйн сма-лэ лан, фан нат-тэ бла-рэн, хэт фал-лэн камт.

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc. *solo*  
*mf*

Cb. *arco*

2

15

Sopr. *Het re-hent, re-hent een-der te ho-en "Myn Lief, Myn Lief, o waar ge-ble-ven",*  
 Хэт рэ-хэнт, рэ-хэнт тэ хо-энт. "Майн лиф, Майн лиф, о ваар хэ-бли-вэн".

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc. *solo*  
*mf*

Cb. *pizz.*

19

Sopr. en al - tyd door en den treu - ren u - it  
Эйн ал - тид дор, эн дэн трыу - рен а - ут,

Cemb.

Vln. I

Vln. II

VI.

Vc. *arco* *mf*

Cb. *arco*

22

Sopr. de vind ver - stamt. Het  
дэ винд фэр - стомт. Хэт

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc. *f*

Cb.

3

Sopr.  
 huis is ha-len vol duis-ter-nis is ha-len vol duis-ter-nis "Myn Lief, Myn Lief, o waarge-ble - ven", ge - fluis - ter is bo - ven,  
 ха - ус ис хо-лэн даустер-нис ус ис хо-лэн даустер-нис "Майн лиф, Майн лиф, о ваар хэ-бли - вэн". хэ-флуус-тер ис бо-вэн,

Cl.

Cemb.

Vln. I  
*mf* *altri* *solo* *solo*  
*f*

Vln. II  
*mf* *f*

VI.  
*mf* *f*

Vc.  
*mf non/div.* *f*

Cb.  
*mf* *pizz.* *arco* *f*

30

Sopr

is bo-ven op zol-der, het dak-ge-bint.  
ис бо-вэн шц цол-дер хэт дак-хэ-бинт

30

Cl.

30

Cemb.

30

Vln. I

Vln. II

VI.

30

Vc.

30

Cb.

Soprano part with lyrics:  
Er woont er een voor - o - ver - ge - boven. Al -  
Эр вонт эр эйн фор - о - вэр хэ - бо - вен Ал -

Clarinet (Cl.) part with triplets.

Piano (Cemb.) part with chords.

Violin I (Vln. I) and Violin II (Vln. II) parts with *mf* dynamics.

Viola (Vl.) part with *mf* dynamics.

Cello (Vc.) part with *f* dynamics and a solo section.

Contrabass (Cb.) part.



5

Sopr. *Al - leen ben ik, en zon - der vriend ge - ble - ven. Al -*  
*Ал - лэйн бэн ик, эн цон - дэр фрэйнд хэ - блэ - фэн, Ал -*

Cemb. *f*  
*sul pont*

Vln. I *sul pont*

Vln. II *sul pont*  
*non/div.*  
*sul pont*

VI. *div. in 2*  
*non/div.*  
*sul pont*

Vc. *non/div.*  
*sul pont*

Cb. *sul pont*

45

Sopr  
leen ben ik, Al - leen, Al - leen  
лэйн бэн ик, Ал - лэйн, Ал - лэйн...

Cl.  
*poco diminuendo*

Cemb.

Vln. I  
*poco diminuendo*

Vln. II  
*poco diminuendo*

VI.  
*poco diminuendo*

Vc.  
*poco diminuendo*

Cb.  
*poco diminuendo*



10

Vc. 1

Vc. 2

Vc. 3

Cb.

4

13

Vc. 1

Vc. 2

Vc. 3

Cb.

5

16

Vc. 1

Vc. 2

Vc. 3

Cb.

19

Vc. 1

Vc. 2

Vc. 3

Cb.

This block contains the musical notation for measures 19 through 21. It features four staves: Vc. 1, Vc. 2, Vc. 3, and Cb. Each staff begins with a bass clef and a key signature of one flat. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. A prominent melodic line is present in the upper staves, starting with a half note G2, followed by quarter notes F2, E2, and D2. The lower staves provide a rhythmic accompaniment with various note values and rests. The music concludes with a double bar line at the end of measure 21.

22

Vc. 1

Vc. 2

Vc. 3

Cb.

This block contains the musical notation for measures 22 through 24. It features four staves: Vc. 1, Vc. 2, Vc. 3, and Cb. The notation for measures 22 and 23 is similar to the previous block, with rhythmic patterns and a melodic line. At the beginning of measure 24, there is a double bar line. Following this, the staves contain a series of horizontal lines, indicating a sustained or tremolo effect. The Vc. 1 staff has a wavy line, while the other staves have straight lines. This section concludes with a double bar line at the end of measure 24.

7

Cl.

Pno.

Vno solo

*a c c e l e r a n d o* <

Cl.

Pno.

Vno solo

Febbrimente ♩ = 84-88

8

Voice

Die nacht van zelf - - - ver - ne - de - ring - van dee - moed aan de  
Van po - gen dat - - - myn le - ven, al - - - myn zyn ik u uit -

Cl.

key clap

Cemb.

div. pizz. tamb. ST

Vc.

pizz. tamb. ST

Cb.

*simile*

Voice

dood - en spon - de in een - ges - ta - ge pre - ve - ling: - Ver -  
he - - - ven kon - de en en woor - den my - niet kwa - men dan: -

Cl.

Cemb.

Vc.

Cb.

7

Voice

geef — myn zon-den, ver - geef, ver - geef, mynzon - den, myn zon - den, al - lejn ben ik..."

Cl.

ord. 4 *smorzato*

Cemb.

Vn I

Vn II

VI.

Vc.

11

Vc.

pizz.

Vc. 1

pizz.

Vc. 2

pizz.

Cb.

pizz.

Voice

Cl. *f*

Cemb.

Vln. I *f* *solo* *legato* *accelerando*

Voice

Cl. *p*

Cemb.

Vln. I

Еен  
Эин

Devoto, Religioso  $\text{♩} = 60$ 

Voice: sim - pel woord van le - ni - ging het ee - nigst, wat ik heh ge - von - den, —  
 сим - пэл ворд ван лэ - ни - хинх хэт эе нигст, ват ик хэх хэ - вон - дэн, — smorzato

Cl. *p* arp.

Cemb.

Vln. I *p* div.

Vln. II *p*

Vl. *p* div.

Vc. *p* pizz.

Cb. *mp*

Voice: waa - rin myn ziel uit - ween - en ging "Ver - geef - myn zon - den, ver - geef - myn zon - den, ver -  
 ва - рин мойн зийл уйт - вэн - эн хинх "Фэр - хэйф, май зон - дэн, smorzato фэр - хэйф, май зон - дэн, фэр -

Cl.

Cemb.

Vln. I

Vln. II

Vl.

Vc.

Cb.





# Прощание

1  $\text{♩} = 60$

Voice  
*mp* O, als ik dood zal, dood zal zyn, kom dan en fluis - ter, fluis - ter iets  
O, алс ик дод зал, дод зал зыйн, ком дан эн флэйс-тэр, флэйс-тер ийтс

Cl.  
*mp* sim.

Cemb.  
*p*

Vln. I  
*p*

Vln. II  
*p*

VI.  
*p*

Vc. solo

Vc.  
*p*

Cb.  
*p*

6

Voice

liefs. мун ble - ke oo-gen zal ik ops-laan en ik zal niet ver -  
 лифс, мййн блэй - ке о-хэн зал, ик опс-лан эн ик зал ниит фэр -  
*p o c o a p o c o c r e s c e n d o*

Cl.

*p o c o a p o c o c r e s c e n d o*

Cemb.

Vln. I

*p o c o a p o c o c r e s c e n d o*

Vln. II

*p o c o a p o c o c r e s c e n d o*

VI.

*p o c o a p o c o c r e s c e n d o*

Vc. solo

*p o c o a p o c o c r e s c e n d o*

Vc.

*p o c o a p o c o c r e s c e n d o*

Cb.

*p o c o a p o c o c r e s c e n d o*

11

Voice

won-derd zyn, ver - won - derd zyn, ver - won-derd zyn. \_\_\_\_\_  
 вон-дэрт зыйн, фэр - вон - дэрт зыйн, фэр - вон-дэрт зыйн. \_\_\_\_\_

Cl.

*d i m i n u e n d o*

Cemb.

*d i m i n u e n d o*

8<sup>vb</sup>-----

Vln. I

*d i m i n u e n d o*

Vln. II

*d i m i n u e n d o*

VI.

*d i m i n u e n d o*

Vc. solo

*d i m i n u e n d o*

Vc.

*d i m i n u e n d o*

Cb.

*d i m i n u e n d o*

Musical score for measures 16 through 20. The score includes parts for Voice, Clarinet (Cl.), Cembalo (Cemb.), Violin I (Vln. I), Violin II (Vln. II), Viola (VI.), Violoncello solo (Vc. solo), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 16:** The key signature changes from three flats to two flats. The time signature is 2/4. The Voice part has a whole rest. The Cl. part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Cemb. part has a whole chord of G4-B4-D5. The Vln. I part has a whole chord of G4-B4-D5. The Vln. II part has a whole chord of G4-B4-D5. The VI. part has a whole chord of G4-B4-D5. The Vc. solo part has a whole chord of G4-B4-D5, marked *mp*. The Vc. part has a whole chord of G4-B4-D5. The Cb. part has a whole chord of G4-B4-D5.
- Measure 17:** The Voice part has a whole rest. The Cl. part has a quarter note C5, quarter note B4, quarter note A4, and a quarter rest. The Cemb. part has a whole chord of G4-B4-D5. The Vln. I part has a whole chord of G4-B4-D5. The Vln. II part has a whole chord of G4-B4-D5. The VI. part has a whole chord of G4-B4-D5. The Vc. solo part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Vc. part has a whole chord of G4-B4-D5. The Cb. part has a whole chord of G4-B4-D5.
- Measure 18:** The Voice part has a whole rest. The Cl. part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Cemb. part has a whole chord of G4-B4-D5. The Vln. I part has a whole chord of G4-B4-D5. The Vln. II part has a whole chord of G4-B4-D5. The VI. part has a whole chord of G4-B4-D5. The Vc. solo part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Vc. part has a whole chord of G4-B4-D5. The Cb. part has a whole chord of G4-B4-D5.
- Measure 19:** The Voice part has a whole rest. The Cl. part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Cemb. part has a whole chord of G4-B4-D5. The Vln. I part has a whole chord of G4-B4-D5. The Vln. II part has a whole chord of G4-B4-D5. The VI. part has a whole chord of G4-B4-D5. The Vc. solo part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Vc. part has a whole chord of G4-B4-D5. The Cb. part has a whole chord of G4-B4-D5.
- Measure 20:** The Voice part has a whole rest. The Cl. part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Cemb. part has a whole chord of G4-B4-D5. The Vln. I part has a whole chord of G4-B4-D5. The Vln. II part has a whole chord of G4-B4-D5. The VI. part has a whole chord of G4-B4-D5. The Vc. solo part has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The Vc. part has a whole chord of G4-B4-D5. The Cb. part has a whole chord of G4-B4-D5.

Measure 16 is marked with a box containing the number 3. A dashed line with the notation (8<sup>vb</sup>) is present below the Cemb. part, indicating an octave transposition.

21

Voice

En ik zal niet ver - won-derd, — ver-won-derd zyn; in de - ze lief - de  
Эн ик зал ниит фэр - вон - дэрт, — фэр-вон-дэрт зяйн, ин дэй-зэ лиф-дэ

Cl.

*mp*

Cemb.

Vln. I

Vln. II

VI.

Vc. solo

Vc.

Cb.

27

Voice

zal de dood al - len een sla - pen, sla - pen ge - rust een  
 зал дэ дод ал - лэйн о(ё)н сла - пэн, сла - пэн хэ - руст, о(ё)

Cl.

*c r e s c e n d o*

Cemb.

*c r e s c e n d o*

Vln. I

*c r e s c e n d o*

Vln. II

*c r e s c e n d o*

VI.

*c r e s c e n d o*

Vc. solo

*c r e s c e n d o*

Vc.

*c r e s c e n d o*

Cb.

*c r e s c e n d o*

*c r e s c e n d o*

5

32

Voice

wach-ten op U, een wach-ten zyn een wach - ten zyn, een wach-ten zyn, -  
*f* вах - тэн оп У(Ю), эйн вах - тэн зйин, эйн вах - тэн зйин, эйн вах - тэн зйин,

Cl.

*f*

Cemb.

*f* *d i m i n u e n*

Vln. I

*f* *d i m i n u e n*

Vln. II

*f*

VI.

*f*

Vc. solo

*f* *d i m i n u e n d o*

Vc.

*f*

Cb.

*f*

*f*

36

Voice

een wach - ten zyn...  
ЭЙН ВАХ - ТЭН ЗЯЙН...

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc. solo

Vc.

Cb.

6

40

Voice

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc. solo

Vc.

Cb.

*mp*

*pp*

*mp*

Detailed description: This is a page of a musical score for a chamber ensemble. The score begins at measure 40. The instruments are Voice, Clarinet (Cl.), Cembalo (Cemb.), Violin I (Vln. I), Violin II (Vln. II), Viola (VI.), Violoncello solo (Vc. solo), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Voice part has a melodic line starting in measure 41 with a dynamic of *mp*. The Clarinet part has a melodic line starting in measure 41 with a dynamic of *mp*. The Cembalo part provides harmonic support with chords. The Violin I part has a melodic line starting in measure 41 with a dynamic of *pp*. The Violin II part has a melodic line starting in measure 41 with a dynamic of *mp*. The Viola part has a melodic line starting in measure 41 with a dynamic of *mp*. The Violoncello solo part has a melodic line starting in measure 41 with a dynamic of *mp*. The Violoncello and Contrabass parts have a melodic line starting in measure 41 with a dynamic of *mp*. A box containing the number '6' is located above the Voice staff in measure 41.

46

Voice

Cl.

*diminuendo*

Vln. II

VI.

Vc. solo

3

51

Cl.

Air

Vln. II

VI.

Vc. solo

*ppp*

*ppp*

# Баллада

First system of the musical score for "Баллада". The score is in 6/8 time and the key signature has three sharps (F#, C#, G#). The instruments included are Cembalo (Cemb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vl.), Violoncello (Vc.), and Contrabasso (Cb.). The Cembalo part begins with a piano (*p*) dynamic. The Violin I part includes markings for *pizz.* and *div. in 2*. The Viola part includes *pizz. div.*. The Violoncello part includes *pizz. div. in 2* and *pizz.*. The Contrabasso part includes *pizz.*. The overall dynamic for the first system is *p*.

Second system of the musical score for "Баллада", starting at measure 8. The instruments included are Clarinet (Cl.), Cembalo (Cemb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vl.), Violoncello (Vc.), and Contrabasso (Cb.). The Clarinet part begins with a piano (*p*) dynamic. The Cembalo part continues with piano accompaniment. The Violin I part includes the marking *arco*. The Viola part continues with its melodic line. The Violoncello and Contrabasso parts continue with their respective parts. The overall dynamic for the second system is *p*.

14

Cl. *sim.*

Cemb.

Vln. I

Vi.

Vc.

Cb.

3

18

Voice

Al - leen ben ik, en zoek al - leen te

Cl.

Cemb.

Vln. I

Vi.

Vc.

Cb.

22

Voice

we - zen, Al - leen ben ik, en van mijn lief ver -

Cl.

Cemb.

Vln. I

VI.

Vc.

Cb.

26

Voice

lā - ten, Al - leen ben ik, wie

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

4

div. in 2

non div.

30

Voice

die mijn heer mag - we - zen? Al - leen ben ik, dan

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

33

Voice

bit - ter dan ge - la - len, Al - leen ben ik, en

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

37

Voice

schuw mijn kwij - nend le - ven, Al - leen ben ik, ver - dool - de ui - ter -

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

41

Voice

ma - ten, ui - ter - ma - ten, ui - ter - ma - - - - ten, Al -

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

45

Voice

leen ben ik, en zon - der vriend ge - ble - - - ven...

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

pizz.

49

Voice

Al - leen ben ik, Al - leen ben ik, Al -

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

div. in 2

non div.

7

Voice  
leen ben ik... Ter ven - - - ste-re ter deu - ren

Cl.  
*mf* *mp*

Cemb.

Vln. I  
*solo* *p* *mf*

Vln. II

Vi.

Vc.  
*solo* *pizz.* *mf* *p* *5*

Cb.

8

9

Voice  
in een-en hoek ge - do - ken, om

Cl.  
*mf* *mp* *mp* *frull.* *mf*

Cemb.

Vln. I  
*mp*

Vc.  
*f* *2* *4*

Cb.

67

Voice

op<sup>2</sup> te - gan in tveu - ren, stil weg of uit - ge - bro - ken,

Cl.

*p*

Cemb.

Vln. I

*p* *mp*

Vc.

*mf* *mf*

Cb.

10

73

Voice

het is mij wel he - ge - Ven, in

Cl.

*mf* *p*

Cemb.

Vln. I

*p*

Vc.

*arco* *Gliss.* *p*

Cb.

79 11

Voice  
 mijn *tr(b)* ver - trek ge - lo - ken, al - leen ben ik, en<sup>4</sup>

Cl.  
*frull.*  
*p* *mp* *mp*

Cemb.

Vln. I  
*arco sul pont. quasi vibr.*  
*mp*

Vc.  
*pizz.*  
*mf*

Cb.

85 12

Voice  
 zon - der vriend ge - ble - ven...  
*poco frull. e ord.* *poco frull. e ord.* *key-clap*

Cl.  
*mp* *mp* *f*

Cemb.

Vln. I  
*arco sul pont. quasi vibr.*  
*mp* *mp* *f*  
*tr molto vibr.*

Vc.  
*mf*

Cb.

92

Voice

Cl.

Cemb.

Vln. I

Vc.

Cb.

13

99

Voice

Cl.

Cemb.

Vln. I

Vc.

Cb.

*rit.*

Al - leen, Al - leen, Al -

*sim.*

*mp*

*rit.*

2 2 2 2

Voice

leen ben ik, waar of ik ook mag we - zen, Al -

Cl.

*mf*

Cemb.

*mf*

Vln. I

*mf*

Vln. II

*mf*

VI.

*mf* *tr*

Vc.

*mf* *arco*

*stac. simile*

Cb.

*mf* *pizz.*

Voice

leen ben ik, in les en al - toos,

Cl.

*mf*

Cemb.

Vln. I

Vln. II

VI.

*tr*

Vc.

Cb.

110

Voice

Al - leen ben ik, meer dan een an - der -

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

113

Voice

we - zen, Al - leen ben ik, ver - drukt mee - doo - gen - toos,

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

117

Voice

Al - leen\_ ben ik, en van een elk be-

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

*arco*

121

Voice

ge - ven, Al - leen\_ ben ik, en soms gansch troo - ste - loos, Al -

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

125

Voice

leen\_\_ ben ik, en zon - der vriend ge - ble - - ven.

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

17

128

Voice

*f* Prins, nu is wel mijn droet - heid aan - ge -

Cl.

Cemb.

Vln. I

Vln. II

Vi.

Vc.

Cb.

131

Voice

he - - - ven, nu is wel mijn droet heid aan - ge -

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

134

Voice

he - - - ven, nu is aan - ge - he - - - ven,

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

137

Voice: nu is aan - ge - he - ven, aan - ge - he - ven, aan - ge - he - ven, ge -

Cl.: *p* i u c r e s c e n d o

Cemb.: *p* i u c r e s c e n d o

Vln. I

Vln. II

VI.

Vc.

Cb.

140

Voice: he - ven...

Cl.: 6 6 6

Cemb.: 9 9 9 9 9

Vln. I

Vln. II

VI.

Vc.

Cb.

143

Voice

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

146

Cl.

Cemb.

Vln. I

Vln. II

VI.

Vc.

Cb.

tr tr tr tr tr tr tr tr tr

*p*

8<sup>vb</sup>

1/2

non div. pizz.

*p*

div. in 2 pizz.

non div. pizz.

*p*

149

Voice

*p* Mat el - ke rouw te duch - ten,      zwar - ter dan moerbei -

Cl.

*key-clap*  
*p*

Cemb.

*sim.*

Vln. I

*p*  
*L. H. pizz.*

Vc.

Cb.

156

Voice

vruch - ten,      en zon - der vriend ge - ble - ven...

Cl.

Cemb.

*8<sup>vb</sup>*

Vln. I

Vc.

Cb.

# Колыбельная

Teneramente

♩ = 60

1

Voice

*mp* Laat de lui - ken ge - lo - ken zijn

Cl.

*p*

Cemb.

div. *p*

Viola

*pp*

*pizz.*

Vc.

*p* *pizz.*

Cb.

*p* scodatura IV in D

2

Voice

wie - ge - le wie - ge - le wei - - ne, en de sti - le on ver - bro - ken zijn

Cl.

Cemb.

Vla.

Vc.

Cb.

9

Voice

wie - ge - le we - e wie - ge - le we - e, we - e

Cl.

Cemb.

Vla.

Vc.

Cb.

13

Voice

Cl.

Cemb.

Vla.

Vc.

Cb.

17

Voice

Wen het kin - die ge - doo - gen wil — mo - e en tev - ree en,

Cl.

*f*

Cemb.

Vln I solo

Vln II *mp* solo

Vc. *mp* solo arco

*mp* solo

19

Voice

dat de blin - ken - de oo - gen stil — toe zijn ge glee en.

Cl.

Cemb.

Vln I

Vln II

Vc.

22

Voice

Dan zal ko - men de droo - men vrouw zacht o - ver den grond

Cl.

*tr*

Cemb.

*sim.*

Vln solo

Vln I

*div.*

Vln II

Vla.

*solo*

Vc.

Cb.

24

Voice

zij de vro - me, die schro - men zou zoo zij wa - ken - den vond

Cl.

*tr*

Cemb.

Vln solo

Vln I

Vln II

Vla.

Vc.

Cb.

26

Voice

Cl.

Cemb.

Vln I

Vln II

Vla.

Vc.

Cb.

28

Cl.

Cemb.

Vln I

Vln II

Vla.

Vc.

Cb.

31

Voice

En zij zal in den lan - gen nacht aan het hoofd zich vlij - - - - - en,

Cl.

*f*

Cemb.

18

Vln I

Vln II

*solo*  
*arco*

Vc.

*solo*

*solo*

33

Voice

met der-droo-men vuf-te vlin-der-pracht het kin - dje ver-blij - - - - - en

Cl.

18

Cemb.

18

Vln I

Vln II

Vc.

8

36

Voice

Het ver - haal zal zij weer be - gin - nen het ang - stig moo - - - ie, en

Cl.

*p sim.*

Cemb.

Vln solo

*f*

Vln I

div.

*p*

Vln II

*p*

Vla solo

*so* *tr*

Vc.

*mp*  
*altri*

*p*

Cb.

*mp*

38

Voice

zij zal zich dui - zend her be - zin - nen en het niet vol - too - - - ien...

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla solo

Vc.

Cb.

40

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla solo

Vc.

Cb.

9

pizz.

9

43

Voice

Laat de lui - ken ge - lo - ken zijn wie - ge - le wie - ge - le wei - - - ne,

Cl.

*p*

Cemb.

*pp*

Vln II

*pp*

Vla.

*pp*

Vc.

*p*

Cb.

*p*

10

47

Voice

en de sti - lle on ver - bro - ken zijn wie - ge - le we - e wie - ge - le we - e,

Cl.

Cemb.

*pp*

Vln II

*pp*

Vla.

*pp*

Vc.

*p*

Cb.

*p*

51

Voice

we e Mm...

Cl.

11

Cemb.

Vln I

Vln II

Vla.

Vc.

Cb.

55

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla.

Vc.

Cb.

12

59

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla.

Vc.

Cb.

63

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla solo

Vla.

Vc.

Cb.

*mf*

Detailed description: This page of a musical score, numbered 13, contains ten staves. The top staff is for Voice, followed by Clarinet (Cl.), Cembalo (Cemb.), Violin solo (Vln solo), Violin I (Vln I), Violin II (Vln II), Viola solo (Vla solo), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 63. The Voice part features a melodic line with a long slur. The Clarinet part has a few notes and rests. The Cembalo part consists of a complex rhythmic accompaniment. The Violin solo part has a melodic line with slurs. Violin I and II parts have sustained notes. The Viola solo part has a melodic line starting in measure 65, marked *mf*. The Viola part has sustained notes. The Violoncello part has a rhythmic accompaniment. The Contrabasso part has a few notes and rests.

67

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla solo

Vla.

Vc.

Cb.

*mf*

Detailed description: This page of a musical score covers measures 67 through 70. The score is for a full orchestra and voice. The key signature has one flat (B-flat), and the time signature is 4/4. The instruments and their parts are: Voice (melodic line with a long phrase), Clarinet (Cl.) (melodic line), Cembalo (Cemb.) (rhythmic accompaniment), Violin solo (Vln solo) (melodic line), Violin I (Vln I) (melodic line), Violin II (Vln II) (melodic line), Viola solo (Vla solo) (melodic line), Viola (Vla.) (melodic line), Violoncello (Vc.) (rhythmic accompaniment), and Contrabass (Cb.) (melodic line). The dynamic marking *mf* (mezzo-forte) is present in the Viola solo part. The page number 14 is centered at the top.

71

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vla solo

Vla.

Vc.

Cb.

*mf*

*mf*

This musical score page covers measures 71 through 74. The instruments and their parts are as follows:

- Voice:** Melodic line with a long phrase spanning measures 71-74.
- Cl. (Clarinet):** Melodic line with a long phrase spanning measures 71-74.
- Cemb. (Cembalo):** Accompanying texture with arpeggiated chords in both hands.
- Vln solo (Violin solo):** Melodic line with a long phrase spanning measures 71-74.
- Vln I (Violin I):** Melodic line with a long phrase spanning measures 71-74.
- Vln II (Violin II):** Sustained notes with a *diviso* marking above the staff.
- Vla solo (Viola solo):** Melodic line with a long phrase spanning measures 71-74, marked *mf*.
- Vla. (Viola):** Sustained notes with a long phrase spanning measures 71-74.
- Vc. (Violoncello):** Accompanying texture with arpeggiated chords in both hands.
- Cb. (Contrabasso):** Sustained notes with a long phrase spanning measures 71-74.

76

Cl.

Cemb.

Vln I

Vln II

Vla.

Vc.

Cb.

*p*

81

Cl.

Cemb.

Vln I

Vln II

Vla.

Vc.

Cb.

86

Voice

86

Cl.

86

Cemb.

*p* 18 18 18 18 18

*mf*

86

Vln solo

86

Vln I

86

Vln II

86

Vla solo

*sul pont. heavy pressure*

86

Vla.

*sul pont. heavy pressure*

*arco*  
*sul pont. heavy pressure*

*p* *arco*  
*sul pont. heavy pressure*

86

Vc.

*p* *arco*  
*sul pont. heavy pressure*

86

Cb.

*arco*  
*sul pont. heavy pressure*

90

Voice

Cl. *whispers tones*  
*pp*

Cemb. *fp* /moving cluster/

Vln solo *solo* *gliss.*  
*p*

Vln I *div.*

Vln I *div.*

Vln solo *solo* *gliss.*  
*p*

Vln II *div.*

Vln II *div.*

Vln II *div.*

Vla solo *div.*

Vla. *non div.*

Vc. *non div.*

Vc. *non div.*

Vc. *non div.*

Cb. *non div.*

95

Voice

Cl.

Cemb.

Vln solo

Vln I

Vln II

Vln solo

Vln II

Vla solo

Vla.

Vc.

Cb.

This musical score page covers measures 95 to 99. The instruments and their parts are as follows:

- Voice:** A vocal line with a melodic contour, starting on a high note and moving downwards.
- Cl. (Clarinet):** A line of tremolos, indicated by a wavy line.
- Cemb. (Cembalo):** A line of tremolos, indicated by a wavy line.
- Vln solo (Violin solo):** A melodic line with a series of eighth notes, marked with a 'p' (piano) dynamic.
- Vln I (Violin I):** A line of tremolos, indicated by a wavy line.
- Vln II (Violin II):** A line of tremolos, indicated by a wavy line.
- Vln solo (Violin solo):** A melodic line with a series of eighth notes, marked with a 'p' (piano) dynamic.
- Vln II (Violin II):** A line of tremolos, indicated by a wavy line.
- Vla solo (Viola solo):** A melodic line with a series of eighth notes, marked with a 'p' (piano) dynamic.
- Vla. (Viola):** A line of tremolos, indicated by a wavy line.
- Vc. (Violoncello):** A melodic line with a series of eighth notes, marked with a 'p' (piano) dynamic.
- Cb. (Contrabass):** A melodic line with a series of eighth notes, marked with a 'p' (piano) dynamic.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The measures are numbered 95, 96, 97, 98, and 99. The page ends with a double bar line and repeat dots.