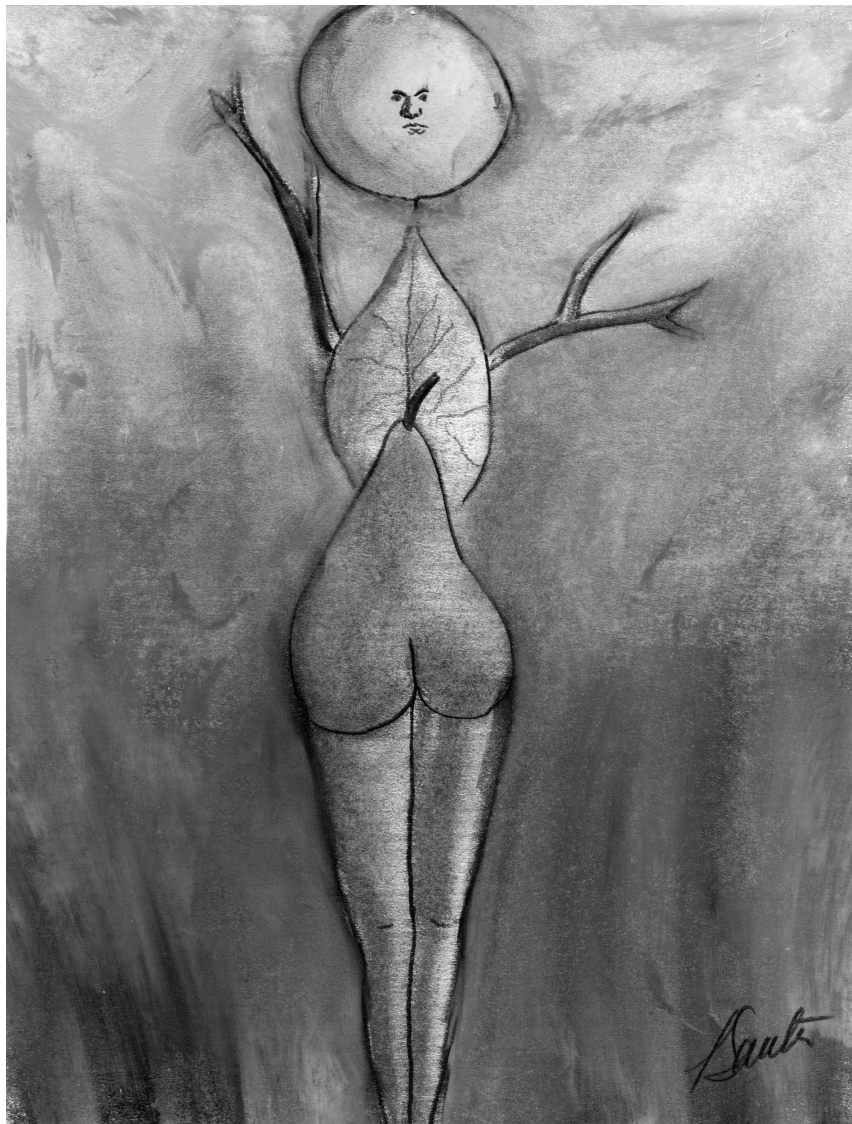


Louis Sauter

# Das Birnli will nit fallen

*Schweizer Märchen der Brüder Grimm*



# Das Birnli will nit fallen

*Schweizer Märchen der Brüder Grimm*

Der Herr will das Birnli schüttle,  
 das Birnli will nit fallen:  
 der Herr, der schickt das Jockli hinaus,  
 es soll das Birnli schüttle:  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr das Hündli naus,  
 es soll das Jockli beißen:  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr das Prügeli naus,  
 es soll das Hündli treffen:  
 das Prügeli trifft das Hündli nit,  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr das Fürli (Feuer) naus,  
 es soll das Prügeli brennen:  
 das Fürli brennt das Prügeli nit,  
 das Prügeli trifft das Hündli nit,  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr das Wässerli naus,  
 es soll das Fürli löschen:  
 das Wässerli löscht das Fürli nit,  
 das Fürli brennt das Prügeli nit,  
 das Prügeli trifft das Hündli nit,  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.

Da schickt der Herr das Kälbli naus,  
 es soll das Wässerli läpple: (trinken)  
 das Kälbli läppelt das Wässerli nit,  
 das Wässerli löscht das Fürli nit,  
 das Fürli brennt das Prügeli nit,  
 das Prügeli trifft das Hündli nit,  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr den Metzger naus,  
 er soll das Kälbli metzle:  
 der Metzger metzelt das Kälbli nit,  
 das Kälbli läppelt das Wässerli nit,  
 das Wässerli löscht das Fürli nit,  
 das Fürli brennt das Prügeli nit,  
 das Prügeli trifft das Hündli nit,  
 das Hündli beißt das Jockli nit,  
 das Jockli schüttelts Birnli nit,  
 das Birnli will nit fallen.  
 Da schickt der Herr den Schinder naus,  
 er soll den Metzger hängen:  
 der Schinder will den Metzger hänge,  
 der Metzger will das Kälbli metzle,  
 das Kälbli will das Wässerli läpple,  
 das Wässerli will das Fürli lösche,  
 das Fürli will das Prügeli brenne,  
 das Prügeli will das Hündli treffe,  
 das Hündli will das Jockli beiße,  
 das Jockli will das Birnli schüttle,  
 das Birnli das will fallen.

# Das Birnli will nit fallen

Schweizer Märchen der Brüder Grimm

Louis Sauter

Allegro ♩ = 112

2 Flöten

2 Hoboen

2 Clarinetten (B)

2 Fagotte

Hörner (F) 1-2

Hörner (F) 3-4

2 Trompeten (B)

Pauken

Allegro ♩ = 112

Erzähler

Violin I

Violin II

Bratschen

Violoncelle

Contrabässe

9

Vln. I  
pizz.  
Vln. II  
mp  
Br.  
Vc.  
Cb.

Detailed description: This system contains measures 9 through 17. The first violin part (Vln. I) features a melodic line with a 'pizz.' (pizzicato) instruction at the beginning. The second violin part (Vln. II) provides a harmonic accompaniment. The brass section (Br.) consists of a trombone (B♭) and a tuba (C) playing a rhythmic pattern. The violas (Vc.) and cellos (Cb.) also play a rhythmic accompaniment. Dynamics include 'mp' (mezzo-piano) and 'v' (forte).



18

Vln. I  
sul pont.  
mf  
p  
Vln. II  
arco sul pont.  
mf  
p  
Br.  
Vc.  
Cb.

Detailed description: This system contains measures 18 through 26. The first violin part (Vln. I) has a 'sul pont.' (sul ponticello) instruction and dynamic markings of 'mf' and 'p'. The second violin part (Vln. II) has an 'arco sul pont.' instruction and dynamic markings of 'mf' and 'p'. The brass section (Br.) and string sections (Vc., Cb.) continue with their respective parts. Dynamics include 'mf' and 'p'.



27

Vln. I  
Vln. II  
ord.  
mf  
pizz.  
Vc.  
mp  
pizz.  
Cb.  
mp

Detailed description: This system contains measures 27 through 35. The first violin part (Vln. I) and second violin part (Vln. II) play a melodic line with 'ord.' (ordine) markings. The brass section (Br.) has a 'mf' dynamic and a 'pizz.' instruction. The violas (Vc.) and cellos (Cb.) have 'mp' and 'pizz.' instructions. Dynamics include 'mf', 'mp', and 'p'.

36

Vln. I

Vln. II

Br.

Vc.

Cb.



43

Erz.

Der Herr will das Birnli schüttele,

Vln. I

Vln. II

Br. *sul pont.*  
*mp* *pp*

Vc. *arco sul pont.*  
*mp* *pp*

Cb. *arco sul pont.*  
*mp* *pp*



48 **Allegretto**  
a 2

Fag. *mf* *p*

58

Fag. *f* ord.

Vln. II ord. *mp*

Br. ord. *mp*

Vc. ord. *mp*

Cb. ord. *mp*

67

Fag. ord. *mp*

Vln. I ord. *mp*

Vln. II ord. *mp*

Br. ord. *mp*

Vc. ord. *mp*

Cb. ord. *mp*

76  $\text{♩} = 112$  a 2 *mf*

Erz.  $\text{♩} = 112$   
das Birnli will nit fallen:

Vln. I *pizz.*  
*pp*

Vln. II *pizz.*  
*pp*

Br. *p*  
*sul pont.*

Vc. *p*  
*sul pont.*

Cb. *p*  
*sul pont.*



83 *f*

Fag. *f*

Vln. I

Vln. II

Br.

Vc.

Cb.

92 **Allegro**

Fag.

Tpt.

Pk.

**Allegro**

Erz.   
der Herr, der schickt das Jockli hinaus,  
es soll das Birnli schüttle:

Vln. I

Vln. II

Br.

Vc.

Cb.

99 **Allegro**

Fag.

Tpt.

109 **Allegro**

Fag.

Tpt.

Vln. I

Vc.



119

Fag. *pp* *mf*

Tpt. *pp* *mf*

Vln. I *arco*

Vln. II *p* *f*

Br. *ord.* *p* *f*

Vc. *ord.*

Cb. *mp*



127

Fag. *mp*

Tpt.

Vln. I *mp*

Vln. II

Br.

Vc. *mp*

Cb. *mf*

136  $\text{♩} = 96$

Tpt. *pp*

Erz.  $\text{♩} = 96$

das Jock - li schüt - telts Birn - li nit, das Birnli will nit fallen.

139  $\text{♩} = 112$  a 2

Tpt. *mp*

Vln. I *pizz* *p*

Vln. II *pizz* *p*

Br. *mp* sul ponticello

Vc. *mp* sul ponticello

Cb. *mp* sul ponticello

147

Fag. *f*

Tpt. *mf*

Vln. I

Vln. II

Br.

Vc.

Cb.

155 **Allegretto**  
a 2

Cl. *mf*

Tpt. wah  
*mf*

Erz. **Allegretto**  
Da schickt der Herr das Hündli naus,  
es soll das Jockli beißen:

Br. *pp*

Vc. *pp*

Cb. *pp*



159

Cl. *mf*

Fag. *mf*

Tpt. *mf*

164

Musical score for measures 164-168. The score is for a string quartet and includes parts for Flute (Fag.), Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Br.), Viola (Vc.), and Cello (Cb.). The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute part has a melodic line with some rests. The Trumpet part has a rhythmic pattern with accents. The Violin I and II parts play a rhythmic pattern, with Vln. I marked *f* and *arco*, and Vln. II marked *f* and *pizz.*. The Bassoon part has a melodic line marked *mp*. The Viola and Cello parts play a rhythmic pattern marked *mp*. There are dynamic markings *f* and *mp* throughout the passage.



169

Musical score for measures 169-173. The score continues with parts for Clarinet (Cl.), Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Br.), Viola (Vc.), and Cello (Cb.). The key signature remains one flat. The time signature changes from 4/4 to 3/4 and back to 4/4. The Clarinet part has a melodic line marked *f*. The Trumpet part has a rhythmic pattern with accents. The Violin I and II parts play a rhythmic pattern, with Vln. I marked *mp* and *pizz.*, and Vln. II marked *mp* and *pizz.*. The Bassoon part has a melodic line marked *f* and *arco*. The Viola and Cello parts play a rhythmic pattern marked *f*. There are dynamic markings *f* and *mp* throughout the passage.

174  $\text{♩} = 96$

Cl. *mp*

Tpt. *pp* senza sord.

Erz.  $\text{♩} = 96$

das Hünd - li beißt das Jock - li nit, das Jock - li schüt - telts Birn - li



178  $\text{♩} = 112$

Cl. *mf* a 2

Tpt.

Erz.  $\text{♩} = 112$

nit, das Birnli will nit fallen.

Vln. I *p* pizz.

Vln. II *p* pizz.

Br. *p* sul pont.

Vc. *p* sul pont.

Cb. *p* sul pont. arco

185

Cl.

Fag.

Tpt.

Vln. I

Vln. II

Br.

Vc.

Cb.

*mf*

*p*

a 2

194 **Moderato**

Cl.

Fag.

Tpt.

Pk. [G2,A#2,B2,F3] *ff*

Erz. **Moderato**

Da schickt der Herr das Prügeli naus,  
es soll das Hündli treffen:

Vln. I

Vln. II

Br. *pp*

Vc. *pp*

Cb. *pp*



198

Cl. 1. Solo *mf*

Tpt. *p* con sord.

Pk. *f* *ff* *f*

202

Cl. *mf*

Tpt. *mp*

Pk. *ff* *f* *ff* *f*

206

1. Solo *f*

Fag. *f*

Tpt. *mf*

Pk. *ff* *f* *ff* *f*

Vln. I arco *f*

Vln. II arco *f*

Detailed description: This page of a musical score contains measures 202 through 206. The score is arranged in a system with five staves. The first three staves are for Clarinet (Cl.), Trumpet (Tpt.), and Percussion (Pk.). The last two staves are for Violin I (Vln. I) and Violin II (Vln. II). Measure 202 shows the Clarinet playing a melodic line with a mezzo-forte (*mf*) dynamic, while the Trumpet and Percussion provide accompaniment. The Percussion part features a rhythmic pattern with dynamics of fortissimo (*ff*) and forte (*f*), including glissando markings. A double bar line with repeat dots indicates the start of measure 206. In measure 206, the Clarinet and Bassoon (Fag.) have first solo parts marked with a forte (*f*) dynamic. The Percussion continues with its rhythmic accompaniment. The Violin I and II parts enter in measure 206, playing arco with a forte (*f*) dynamic.



210

Cl.

Fag.

Tpt.

Pk.

Vln. I

Vln. II

Vc.

Cb.

*ff* *f* *ff*

*pizz.* *f*

*pizz.* *f*



213

Pk.

Vc.

Cb.

*fff*

*f*

*f*

217  $\text{♩} = 96$

Cl. *mp* senza sord.

Tpt. *pp*

Pk. *mp*

Erz.  $\text{♩} = 96$   
 das Prüge-li trifft das Hünd-li nit, das Hünd-li beißt das Jock-li nit, das Jock-li schüt-telts Birn-li

Cb. *mp* pizz.



223  $\text{♩} = 112$  a 2

Tpt. *p*

Pk. C3,F3 *pp*

Erz.  $\text{♩} = 112$   
 nit, das Birnli will nit fallen.

Vln. I *mp* pizz

Vln. II *mp*

Br. *mp* sul pont.

Vc. *mp* sul pont.

Cb. *mp* arco sul pont.

231

Cl. *f* a 2

Fag. *f* a 2

Tpt. *mf*

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

Andante ♩ = 96

240

Fl. *pp* *p*

Fag. *ppp* *pp*

Pk. *ppp* *ppp*

Erz. *Andante ♩ = 96*  
Da schickt der Herr das Fürli naus,  
es soll das Prügeli brennen:

Vln. I *pp* *pizz.* *p*

Vln. II *pp* *pizz.* *p*

Br. *pp* *ord.* *pp* *p*

Vc. *pp* *ppp* *ord.* *pp*

Cb. *pp* *ppp* *ord.* *pp*

246

Fl. *f* *fff* *pp*

Cl. *p* *f* *fff* *pp*

Fag. *p* *f* *fff* *pp*

Pk. *p* *f* *ff*

Vln. I *f* *fff* *pp* arco

Vln. II *f* *fff* *pp* arco

Br. *p* *fff* *pp*

Vc. *p* *fff* *pp*

Cb. *p* *fff* *pp*

(tr)

253

Fl. *p*

Cl. *pp*

Fag. *pp*

Vln. I *pp*

Vln. II *pp*

Br. *pp*

Vc. *pp*

Cb. *pp*

257

Fl. *p*

Cl. *pp*

Fag. *pp*

Tpt. *mp*

Pkt. *mp*

Vln. I *pp*

Vln. II *pp*

Br. *pp*

Vc. *pp*

Cb. *pp*

261

Fl. *p*

Cl. *pp*

Fag. *pp*

Tpt.

Pk.

Vln. I *pp*

Vln. II *pp*

Br. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 261 to 264. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpt.), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Br.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with slurs and accents, starting at measure 261. The Clarinet, Bassoon, Violin I, Violin II, Bassoon, Violoncello, and Contrabass parts provide harmonic support with sustained chords and rhythmic patterns. The Trumpet part has a few notes with slurs. The Percussion part is mostly silent. Dynamics include *p* (piano) for the Flute and *pp* (pianissimo) for the other instruments. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.



265

Fl. *pp* *p* *mp*

Cl.

Fag. *pp subito* *p*

Tpt.

Pk. *ppp* *pizz.* *p*

Vln. I *pp* *pizz.* *p* *mp*

Vln. II *pp* *p* *mp*

Br. *pp subito* *p*

Vc. *pp subito* *p*

Cb. *pp subito* *p*

Detailed description: This page of a musical score covers measures 265 to 268. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tpt.), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Trombone (Br.), Viola (Vc.), and Cello (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). Measure 265 begins with a dynamic marking of *pp* (pianissimo) for the Flute, Clarinet, and Violin I. The Flute and Violin I parts feature a melodic line with a crescendo leading to *p* (piano) and *mp* (mezzo-piano) by measure 268. The Clarinet and Violin II parts provide harmonic support with sustained notes and rhythmic patterns. The Bassoon, Viola, and Cello parts enter in measure 265 with a *pp subito* (pianissimo subito) dynamic, playing a rhythmic accompaniment. The Percussion part features a *ppp* (pianississimo) dynamic with a *pizz.* (pizzicato) instruction, playing a sustained, textured accompaniment. The Trumpet part is silent throughout these measures. The overall texture is a blend of melodic lines and rhythmic accompaniment, with dynamic markings indicating a gradual increase in volume across the measures.

271  $\text{♩} = 96$

Fl. *p* *pp* *mp*

Fag. *ppp*

Pk. *ppp*

Erz.  $\text{♩} = 96$

Vln. I *pp* arco

Vln. II *pp* arco

Br. *ppp*

Vc. *ppp*

Cb. *ppp*

das Für-li brennt das Prüge-li



277

Fl.

Cl. *mp*

Tpt. *pp*

Pk. *mp*

Erz. *pizz.*

Cb. *mp*

nit, das Prüge-li trifft das Hünd-li nit, das Hünd-li beißt das Jock-li nit, das Jock-li schüt-telts Birn-li

283

Fl.  $\text{♩} = 112$   
a 2  
*mf*

Cl. *mf*  
a 2

Fag. *mf*

Tpt.

Pk.

Erz.  $\text{♩} = 112$   
nit, das Birnli will nit fallen.

Vln. I

Vln. II

Br. *mf*  
pizz.

Vc. *mf*  
pizz.

Cb. *mf*  
pizz.

291

Fl.

Cl.

Fag.

Tpt. *a 2*  
*mp*

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

300 **Allegro** ♩ = 132

Fl. *mf*

Hr. 1-2 *mf* *mp*

Hr. 3-4 *mp*

Pk. *mf*

Erz. **Allegro** ♩ = 132

Da schickt der Herr das Wässerli naus,  
es soll das Fürli löschen:

Vln. I *mp*

Vln. II *mp*

Br. arco *mp*

Vc. arco *mp*

Cb. arco *mf*

Musical score for measures 304-307. The score includes parts for Flute (Fl.), Horns 1-2 (Hr. 1-2), Horns 3-4 (Hr. 3-4), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Br.), Viola (Vc.), and Cello (Cb.).

Measure 304: Flute has two triplet passages. Horns 1-2 and 3-4 play sustained notes. Percussion has a rhythmic pattern. Violins I and II, Bassoon, and Viola play triplet patterns. Cello has a sustained note.

Measure 305: Flute has two triplet passages. Horns 1-2 and 3-4 play sustained notes. Percussion has a rhythmic pattern. Violins I and II, Bassoon, and Viola play triplet patterns. Cello has a sustained note.

Measure 306: Flute has two triplet passages. Horns 1-2 and 3-4 play sustained notes. Percussion has a rhythmic pattern. Violins I and II, Bassoon, and Viola play triplet patterns. Cello has a sustained note.

Measure 307: Flute has two triplet passages. Horns 1-2 and 3-4 play sustained notes. Percussion has a rhythmic pattern. Violins I and II, Bassoon, and Viola play triplet patterns. Cello has a sustained note.

The score includes dynamic markings such as *mf* and articulation marks like accents and slurs. The Flute part is marked with '3' above and below the triplet groups. The string parts (Violins, Bassoon, Viola) also feature '3' above the triplet patterns.

Musical score for page 31, measures 308-311. The score is for a full orchestra and includes the following instruments and parts:

- Fl.:** Flute part starting at measure 308 with a triplet of eighth notes. It features a *f* dynamic in measure 311.
- Cl.:** Clarinet part, also featuring a triplet of eighth notes and a *f* dynamic in measure 311.
- Hr. 1-2 / Hr. 3-4:** Horn parts with sustained notes and a *f* dynamic in measure 311.
- Pk.:** Percussion part with sustained notes and a *f* dynamic in measure 311.
- Vln. I / Vln. II:** Violin parts playing a continuous triplet of eighth notes.
- Br.:** Brass parts playing a continuous triplet of eighth notes.
- Vc.:** Viola part playing a continuous triplet of eighth notes.
- Cb.:** Cello part with sustained notes and a *f* dynamic in measure 311.

Musical score for measures 312-315. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horns 1-2 (Hr. 1-2), Horns 3-4 (Hr. 3-4), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Trombone (Br.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 312 and 313 feature woodwinds (Fl. and Cl.) playing a melodic line with triplets. Horns 1-2 and 3-4 play sustained chords. Percussion has a rhythmic pattern. Violins I and II, Trombone, and Violoncello play a rhythmic accompaniment of eighth notes in groups of three. Contrabass plays a simple bass line.

Measures 314 and 315 continue the woodwind melody and the rhythmic accompaniment.



316

Fl.

Cl.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*f*

*f*

*f*

*f*

This musical score page, numbered 34, covers measures 320 through 323. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horns 1-2 (Hr. 1-2) and 3-4 (Hr. 3-4), Trumpet (Tpt.), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Trombone (Br.), Viola (Vc.), and Cello (Cb.).

The woodwind parts (Fl. and Cl.) feature a complex rhythmic pattern of eighth notes, with groups of three notes beamed together and marked with a '3' above and below. The Horns 1-2 and 3-4 play sustained chords, with some notes marked with a '3' above. The Trumpet part consists of a simple rhythmic pattern of eighth notes. The Percussion part has a sparse, rhythmic accompaniment.

The string parts (Vln. I, Vln. II, Br., Vc., and Cb.) play a consistent eighth-note triplet pattern throughout the measures, with a '3' above each group of notes. The Cello part has a few notes marked with a '3' above.

324

Fl.

Cl.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*ff*

*f*

*ff*

*ff*

Musical score for measures 328-331. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horns (Hr. 1-2 and Hr. 3-4), Trumpet (Tpt.), Percussion (Pk.), Violin I (Vln. I), Violin II (Vln. II), Trombone (Br.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 328 and 329 feature complex woodwind passages with triplets and sixteenth-note patterns. Measures 330 and 331 show a shift in the woodwind parts, with some instruments playing sustained notes or rests. The strings (Vln. I, Vln. II, Br., Vc., Cb.) play a rhythmic accompaniment of eighth-note triplets throughout the section.

332

Fl.

Cl.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

336

Fl.

Cl.

Fag.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*f* *ff* *fff*

3 3 3 3

a 2

tr

2/4

341  $\text{♩} = 96$

Fl.

Hr. 1-2 *p.*

Pk. *mp*

Erz.  $\text{♩} = 96$

Cb. *mp*

346

Cl. *mp*

Tpt. *pp*

Pk.

Erz.

Cb.

351  $\text{♩} = 112$  a 2

Hr. 1-2 *mp*

Hr. 3-4 *p.*

Tpt.

Pk. *pp*

Erz.  $\text{♩} = 112$

nit, das Birnli will nit fallen.

357

Hr. 1-2

Hr. 3-4

Pk.

Erz.

363

Hr. 1-2

Hr. 3-4

Pk.

368

Hb.

Hr. 3-4

Pk.

Erz.

Vln. I

Vc.

Cb.

Adagio ♩ = 48  
a 2

*p*

Da schickt der Herr das Kälbli naus,  
es soll das Wasserli läpple:

*pp*  
pizz.

*p*  
pizz.

*p*



373

Hb. *p* *p*

Fag. *p* *mp*

Vln. I *p*

Vln. II *p*

Br. *mp* *p* arco

Vc. *p* pizz. *p*

Cb. arco *p* pizz. *p*

380

Hb. *mf* 1 Solo *mf* *mf* a 2

Cl. *mf*

Fag. *mf*

Vln. I *mp* *p*

Vln. II *p* *p*

Br. *mp*

Vc. *mp*

Cb. arco *p*

387  $\text{♩} = 96$

Hb. *p* *pp* *p*

Fag. *p* *pp*

Hr. 1-2

Erz.  $\text{♩} = 96$

Vln. I *pp*

Vln. II *pp*

Br. *p* *pp*

Vc. *p* *pp*

Cb. *pp*

das Kälb li läppelt das Wässer-li nit, das Wässer-li



393

Fl. *mp*

Hr. 1-2

Pk. *mp*

Erz.

Cb. *mp* *pizz.*

löscht das Für - li nit, das Für - li brennt das Prüge - li nit, das Prüge - li trifft das Hünd - li

398

Cl. *mp*

Tpt. *pp*

Pk.

Erz.

Cb.

nit, das Hünd - li beißt das Jock - li nit, das Jock - li schüt - telts Birn - li

402  $\text{♩} = 112$

Fl.

Hb. *a 2* *f* *mf*

Fag.

Tpt.

Pk.

Erz.  $\text{♩} = 112$   
 nit, das Birnli will nit fallen.

Vln. I *p* *sul pont.*

Vln. II *p* *sul pont.*

Br. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

410

Fl.

*mf*

Hb.

*mf*

a 2

Cl.

a 2

Fag.

Pk.

Vln. I

Vln. II

Br.

Vc.

*mp*

Cb.

*mp*

*mp*

419 **Adagio** ♩ = 72

Pk.

Erz. Da schickt der Herr den Metzger naus,  
er soll das Kälbli metzle:

Vln. I *p* ord. *pp non vibrato*

Vln. II *p* ord. (III, IV) *pp non vibrato*

Br. arco *pp non vibrato*

Vc. arco *p* *mp*

Cb. arco *pp non vibrato*



424

Vln. I

Vln. II

Br.

Vc. *p* *p* *pp non vibrato*

Cb.

430 *a 2*

Fl. *p*

Fag. *p*

Vln. I *p (con vibrato)*

Vln. II

Br. *p (con vibrato)*

Vc.

Cb.



432

Fl. *mp*

Fag. *mp*

Vln. I *mp*

Vln. II (III, IV)

Br. *mp*

Vc.

Cb.

434

Fl.

Fag.

Vln. I

Vln. II

Br.

Vc.

Cb.

*p*

*pp*



439 ♩=96

Hb.

Hr. 1-2

Erz.

Vln. I

Vln. II

Br.

Vc.

Cb.

*p*

*p*

*p*

*p*

der Metz-ger metz-elts Kälb li nit, das Kälb li läppelt das Wässer-li nit, das Wässer-li löscht das Für-li



445

Fl. *mp*

Cl. *mp*

Hr. 1-2

Pk. *mp*

Erz.

nit, das Für - li brennt das Prüge - li nit, das Prüge - li trifft das Hünd - li nit, das Hünd - li

Cb. *mp* pizz.

450

Cl. *pp*

Tpt.

Erz.

beißt das Jock - li nit, das Jock - li schüt - telts Birn - li

453  $\text{♩} = 112$

Tpt.

Pk.

Erz.  $\text{♩} = 112$

Vln. I nit, das Birnli will nit fallen. *mf* pizz.

Vln. II *mp*

Br. *p*

Vc. *p*

Cb. *p* arco

461

Fl. *mp* a 2

Hb. *mp* a 2

Cl. *mp* a 2

Fag. *mp*

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

470 **Andante**

Fag. *mp*

Hr. 1-2 *pp*

Hr. 3-4 3. Solo *pp*

Tpt. con sord. a 2 *mp*

Pk.

**Andante**

Erz. Da schickt der Herr den Schinder naus,  
er soll den Metzger hängen:

Vln. I *pp*

Vln. II arco *pp*

Br. arco *pp*

Vc. *pp*

Cb. *p*

476

Fag.

Hr. 1-2

Hr. 3-4

Tpt.

Vln. I

Vln. II

Br.

Vc.

Cb.

*pp*

*pp*

*mp*

*mp*

483

Fag.

Hr. 1-2

Tpt.

Vln. I

Vln. II

Br.

Vc.

Cb.

*mf*

senza sord.

*pp*

*mp*

*mp*

*mp*

491

Fl. *mp*  
a 2

Hb. *mp*

Cl. *mp*

Fag. *f*

Hr. 1-2

Hr. 3-4 *f*  
a 2

Tpt. *mp*

Pk. *f*  
tr

Vln. I *mp*

Vln. II *mp*

Br. *mp*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 491 to 494. The instrumentation includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in C (Cl.), Bassoon (Fag.), Horns 1-2 (Hr. 1-2), Horns 3-4 (Hr. 3-4), Trumpet (Tpt.), Trombone (Pk.), Violin I (Vln. I), Violin II (Vln. II), Baritone (Br.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The woodwinds (Fl., Hb., Cl., Fag.) and strings (Vc., Cb.) play a rhythmic pattern of eighth notes with slurs. The brass instruments (Hr. 1-2, Hr. 3-4, Tpt., Pk.) play chords and single notes. The Flute and Horn 3-4 parts have a 'a 2' marking. Dynamics include *mp* (mezzo-piano) and *f* (forte). A trill (tr) is indicated for the Trombone in measure 494.

498

Fl. *f*

Hb. *f*

Cl. *f*

Fag. *ff*

Hr. 1-2 *f*

Hr. 3-4 *ff*

Tpt. *f*

Pk. *ff* (tr)

Vln. I *f*

Vln. II *f*

Br. *f*

Vc. *ff*

Cb. *ff*

504  $\text{♩} = 96$

Hb. *p*

Hr. 1-2 *p*  
a 2

Tpt. *p*

Erz.  $\text{♩} = 96$   
2/4

der Schin-der will den Metz-ger hänge, der Metz-ger will das Kälb li metzle, das Kälb li will das wässer-li  
sul ponticello

Vln. I *mp*  
sul ponticello

Vln. II *mp*

Br. *mp*  
sul ponticello

Vc. *mp*

Cb. *pp*

510

Fl. *mp*

Hb.

Hr. 1-2 *p*

Pk. *mp*

Erz. läpple, das Wässer-li will das Für - li lösche, das Für - li will das Prüge - li brenne, das Prüge - li  
pizz.

Cb. *mp*



515

Cl. *mp*

Tpt. *pp*

Pk.

Erz.

will das Hünd - li treffe, das Hünd - li will das Jock - li beiße, das Jock - li will das Birn - li

Cb.

520  $\text{♩}=60$  accel.  $\text{♩}=112$

Fl.

Hb.

Cl. *a 2*

Fag. *pp*

Hr. 1-2

Hr. 3-4

Tpt.

Pk. *fff* *p*

Erz.  $\text{♩}=60$  accel.  $\text{♩}=112$   
schüt-tle, das Birnli das will fallen.

Vln. I *f* *ord.*

Vln. II *f* *ord.*

Br. *pizz.* *mf*

Vc. *solo* *p* *gliss.* *f* *tutti pizz.* *mf*

Cb. *mf* *pizz.*

527

Fl.

Cl.

Fag.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

sf

>

>

>

sf

f

f

f

536

Fl.

Cl.

Fag.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*f*

*mp*

pizz.

arco

*mp*

pizz.

*mp*

546

Fl. *f*

Hb. *f* a 2

Cl. *f*

Fag. *f*

Pk. *p* *mp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Br. *mf*

Vc. *mp* *mf*

Cb. *mf* *f*

555

Fl. *f* a 2

Hb. *f*

Cl. *f* a 2

Fag. *f*

Hr. 1-2

Hr. 3-4 *mp*

Tpt. *f* a 2

Pk. *p*

Erz.

Vln. I *f* arco

Vln. II *f* arco

Br. *f* *mf*

Vc. *mf* arco

Cb. *mf*

Detailed description: This page of a musical score covers measures 555 to 562. The woodwind section (Flute, Horns, Clarinet, Bassoon, Trumpets, and Trombones) has a melodic line starting in measure 555, marked *f* and *a 2*. The Horns 3-4 play a rhythmic accompaniment marked *mp*. The Percussion part (Pk.) plays a steady eighth-note pattern marked *p*. The strings (Violins I and II, Viola, and Cello) play a similar eighth-note accompaniment, with Violins I and II marked *f* and *arco*. The Trombones play a bass line marked *f* and *mf*. The Cello and Bassoon play a bass line marked *mf*. The score is in a key with one flat and a 4/4 time signature.

565

Fl.

Hb.

Cl.

Fag.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

The musical score is written for a full orchestra. The woodwind section (Flute, Horns, Clarinet, Bassoon) and strings (Violins, Trombone, Viola, Cello) play a melodic line. The percussion section (Percussion) plays a rhythmic pattern. The score is in 4/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings.

574

Fl.

Hb.

Cl.

Fag.

Hr. 1-2

Hr. 3-4

Tpt.

Pk.

Vln. I

Vln. II

Br.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



581

The musical score for page 65, starting at measure 581, features the following instruments and parts:

- Fl.:** Flute part with trills and triplets, dynamics *f* and *ff*.
- Hb.:** Horn B part with trills and triplets, dynamics *f* and *ff*.
- Cl.:** Clarinet part with trills and triplets, dynamics *f* and *ff*.
- Fag.:** Bassoon part with trills and triplets, dynamics *f* and *ff*.
- Hr. 1-2:** Horns 1 and 2 part with trills and triplets, dynamics *f* and *ff*.
- Hr. 3-4:** Horns 3 and 4 part with trills and triplets, dynamics *f* and *ff*.
- Tpt.:** Trumpet part with trills and triplets, dynamics *f* and *ff*.
- Pk.:** Percussion part with trills and triplets, dynamics *f* and *ff*.
- Vln. I:** Violin I part with trills and triplets, dynamics *f* and *ff*.
- Vln. II:** Violin II part with trills and triplets, dynamics *f* and *ff*.
- Br.:** Brass part with trills and triplets, dynamics *f* and *ff*.
- Vc.:** Violoncello part with trills and triplets, dynamics *f* and *ff*.
- Cb.:** Contrabasso part with trills and triplets, dynamics *f* and *ff*.