

BYLAAG A**Inleiding**

1. The most beautiful sound I ever heard
2. Maria, Maria, Maria, Maria
3. All the beautiful sounds of the world in a single word
4. Maria, Maria, Maria, Maria, Maria, Maria, Maria

Strofe

5. I just met a girl named Maria
6. And suddenly that name
7. Will never be the same to me
8. Maria
9. I just kissed a girl named Maria
10. And suddenly I found
11. How wonderful a sound can be
12. Maria
13. Say it loud and there's music playing
14. Say it soft and it's almost like praying
15. Maria
16. I'll never stop saying
17. Maria

BYLAAG B**Snit 11****Snit 12****Snit 13****Snit 14**

BYLAAG C

Die Forelle	The Trout
<p>In einem Bächlein helle, Da schoß in froher Eil' Die launische Forelle Vorüber wie ein Pfeil. Ich stand an dem Gestade Und sah in süßer Ruh Des muntern Fischleins Bade Im klaren Bächlein zu.</p> <p>Ein Fischer mit der Rute Wohl an dem Ufer stand, Und sah's mit kaltem Blute, Wie sich das Fischlein wand. So lang dem Wasser Helle, So dacht ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht.</p> <p>Doch endlich ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh ich es gedacht, So zuckte seine Rute, Das Fischlein zappelt dran, Und ich mit regem Blute Sah die Betrogene an.</p>	<p><i>In a bright little brook there shot in merry haste a capricious trout: past it shot like an arrow. I stood upon the shore and watched in sweet peace the cheery fish's bath in the clear little brook.</i></p> <p><i>A fisherman with his rod stood on the water-side and watched with cold blood as the fish swam about. So long as the clearness of the water remained intact, I thought, he would not be able to capture the trout with his fishing rod.</i></p> <p><i>But (suddenly) the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it, his fishing rod was twitching: the fish was squirming there, and with raging blood I, gazed on the deceived (fish).</i></p>

Die Forelle.

Schubart.

Op. 32.

*Etwas lebhaft.**dim.*

66.

p

pp

p

In ei - nem Bächlein hel - le, da

schoß in fro - her Eil die lau - ni - sche Fo - rel - le vor -

ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - de und

sah in sü - ßer Ruh des mun - tern Fischleins Ba - de im

kla - ren Bächlein zu, des mun-tern Fischleins Ba - . . de im

kla - . - ren Bächlein zu.

Ein Fi - scher mit der Ru - . - te wohl

an dem U - fer stand, und sah's mit kal-tem Blu - . - te, wie

sich das Fischlein wand. So lang' dem Was-ser Hel - . - le, so

dacht ich, nicht ge-bricht, so fängt er die Fo-rel - le mit

sei - ner An-gel nicht, so fängt er die Fo-rel - le mit

sei - - ner An-gel nicht.

Doch end-lich ward dem Die - be

die Zeit zu lang. Er macht das Bäch-lein tük-kisch

pp

cresc.

p

cresc.

trü - be, und eh — ich es ge - dacht, so zuck - te sei - ne

Ru - te, das Fisch - lein, das Fisch-lein zap - pelt dran, und

ich mit re-gem Blu - - te sah die Be-tro-gne an, und

ich — mit re - gem Blu - - te sah die Be-tro-gne an.

dim. *pp*

BYLAAG D

355 **sempre più Allegro**

Piccolo

Fl 1-2

Ob 1-2

Cl 1-2 (C)

Fag 1-2

Cfag.

Cor. (C)

Tr. (C)

A Tbn.
T Tbn.

Tbn. Basso

Timp. (C-G)

Vln 1

Vln 2

Vla

Vc. Cb.

p *cresc.*

zu 2

zu 2

p

p

sempre più Allegro

361 **Presto (♩ = 112)**

The musical score for measures 361-364 is written for a large orchestra. The tempo is marked **Presto** with a metronome marking of $\text{♩} = 112$. The score is divided into two systems. The first system includes the woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Horn, Trumpet (C), Trombone, Euphonium), and percussion (Timpani). The second system includes the strings (Violin 1, Violin 2, Viola, Cello). The music features a variety of dynamics including *f*, *fp*, and *cresc.* with specific articulation and phrasing markings. The score is written in 4/4 time and includes a key signature of one flat (B-flat).

Woodwinds: Picc., Fl., Ob., Cl., Fag., Cfag. (Bassoon part includes a *zu 2* marking).

Brass: Hn., Tr. (C), Tbn., B. Tbn. (Trumpet part includes a *cresc.* marking).

Percussion: Timp. (Timpani part includes a *cresc.* marking).

Strings: Vln. 1, Vln. 2, Vla., Cb. (Cello part includes a *fp* marking).

Measure 364: A box labeled "Bar 364" highlights a specific section of the Viola and Cello parts.

367 Bar 372

Picc. 

Fl. 

Ob. 

Cl. 

Fag. 

Cfag. 

Hn. 

Tr. (C) 

Tbn. 

B. Tbn. 

Timp. 

Bar 368

Vln. 1 

Vln. 2 

Vla. 

Cb. 

374 Bar 374

The musical score for Bar 374 is written for a large orchestra. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout the bar.
- Fl.**: Flute, plays a melodic line starting with a half note, followed by eighth notes.
- Ob.**: Oboe, plays a melodic line starting with a half note, followed by eighth notes.
- Cl.**: Clarinet, plays a melodic line starting with a half note, followed by eighth notes.
- Fag.**: Bassoon, plays a melodic line starting with a half note, followed by eighth notes.
- Cfag.**: Contrabassoon, plays a melodic line starting with a half note, followed by eighth notes.
- Hn.**: Horn, plays a melodic line starting with a half note, followed by eighth notes.
- Tr. (C)**: Trumpet, plays a melodic line starting with a half note, followed by eighth notes.
- Tbn.**: Trombone, rests throughout the bar.
- B. Tbn.**: Euphonium, rests throughout the bar.
- Timp.**: Timpani, plays a melodic line starting with a half note, followed by eighth notes.
- Vln. 1**: Violin 1, plays a melodic line starting with a half note, followed by eighth notes.
- Vln. 2**: Violin 2, plays a melodic line starting with a half note, followed by eighth notes.
- Vla.**: Viola, plays a melodic line starting with a half note, followed by eighth notes.
- Cb.**: Cello, plays a melodic line starting with a half note, followed by eighth notes.

Dynamic markings and other instructions include:

- fp**: fortissimo piano, used for many instruments.
- p**: piano, used for Piccolo, Contrabassoon, and Cello.
- f**: fortissimo, used for Horn, Trumpet, and Timpani.
- cresc.**: crescendo, used for Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Viola, and Cello.

381

Picc.

Fl.

Ob.

Cl.

Fag.

Cfag.

Hn.

Tr. (C)

Tbn.

B. Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Cb.

Bar 392

387

Picc. *cresc.* *f* *ff*
 Fl. *f* *ff* zu 2
 Ob. *f* *ff*
 Cl. *f* *ff*
 Fag. *f* *ff*
 Cfg. *f* *ff*
 Hn. *f* *ff*
 Tr. (C) *f* *ff*
 Tbn. *f* *ff*
 B. Tbn. *f* *ff*
 Timp. *f* *ff*
 Vln. 1 *f* *ff*
 Vln. 2 *f* *ff*
 Vla. *f* *ff*
 Cb. *f* *ff*

393

Picc.

Fl.

Ob.

Cl.

Fag.

Cfag.

Hn.

Tr. (C)

Tbn.

B. Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Cb.

zu 2

zu 2

13

ROFWERK[illegible]

BLANKO MANUSKRIP

