

Wenn ich ein Vöglein wär'

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Pingelig aber entzückend

MODERATO ^{(*)1} *ALLEGRO* *PRESTO*

ppp *p* *ppp* *ppp* *mp* *sub. pp*

Wenn ich ein// Vög-lein wär', Und auch zwei// Flüg-lein hätt', Flög'ich zu— dir.

Pingelig aber entzückend

ALLEGRO ^{(*)1} *MODERATO* *PRESTO*

ppp *p* *ppp* *sim. . . .* *ppp* *mp* *sub. pp*

Pingelig aber entzückend

MODERATO ^{(*)1} *PRESTO* *ALLEGRO*

ppp *p* *ppp* *sim. . . .* *ppp* *mp* *sub. pp*

Würdig, frömmelnd ^{(*)2}

mp *sub. pp*

()3*

*1. Continuously repeat the group of notes, playing at the speed of the tempo that is marked. The rhythms should be played UNsynchronized with the other performers. Each measure should last about the length of a breath; the bass line (iv) will be your cue. For wind instruments: try to time your exahle it so that last moments of each measure coincides with the limit of your exhalation, which is to say, that sense of 'running out of breath'. This may require extra air pressure at the beginning of the line; allow the changes in air pressure to affect the tone quality, but try to preserve the dynamic range. This may neccesitate a creative solution (e.g., playing the flute held slightly away from the lips). For string players: at the end of each measure, try to imitate 'running out of breath' by gradually moving to an extreme sul tando.

*2. This is the bass line! Let each measure be the length of one long exhalation, changing the speed of the notes accordigly. Sempre non vibrato.

*3. Between each measure there should be a short pause to breathe; take your time!

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System 1:

- Staff i:** MODERATO (*ppp* < *p* > *ppp*) ALLEGRO (*sim. ...*) PRESTO (*ppp* < *mp*) *sub. pp*
- Staff I:** *sub. pp*
- Staff ii:** PRESTO (*ppp* < *p* > *ppp*) MODERATO (*sim. ...*) ALLEGRO (*ppp* < *mp*) *sub. pp*
- Staff II:** *sub. pp*
- Staff iii:** ALLEGRO (*ppp* < *p* > *ppp*) PRESTO (*sim. ...*) MODERATO (*ppp* < *mp*) *sub. pp*
- Staff III:** *sub. pp*
- Staff iv:** *mp* *sub. pp*
- Staff IV:** *p* *sub. pp*

System 2:

- Staff i:** MODERATO (*ppp* < *p* > *ppp*) ALLEGRO (*sim. ...*) PRESTO (*ppp* < *mp*) *sub. pp*
 Weil's ab-er nicht kann sein, Weil's ab-er nicht kann sein, Bleib'ich all— hier.
- Staff I:**
- Staff ii:** PRESTO (*ppp* < *p* > *ppp*) MODERATO (*sim. ...*) ALLEGRO (*ppp* < *mp*) *sub. pp*
- Staff II:**
- Staff iii:** ALLEGRO (*ppp* < *p* > *ppp*) PRESTO (*sim. ...*) MODERATO (*ppp* < *mp*) *sub. pp*
- Staff III:** *mp* *sub. pp*
- Staff iv:**
- Staff IV:**

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The musical score is organized into four systems, each consisting of a piano (i, ii, iii) and bass (I, II, III, iv, IV) staff. The tempo and dynamic markings are as follows:

- System i:** Piano staff has markings for PRESTO ($pp < mf > pp$), ALLEGRO (*sim. . . .*), and MODERATO ($ppp < mf$). The bass staff has a *sub. p* marking.
- System ii:** Piano staff has markings for ALLEGRO ($pp < mf > pp$), MODERATO (*sim. . . .*), and PRESTO ($ppp < mf$). The bass staff has a *sub. p* marking.
- System iii:** Piano staff has markings for MODERATO ($pp < mf > pp$), PRESTO (*sim. . . .*), and ALLEGRO ($ppp < mf$). The bass staff has a *sub. p* marking.
- System iv:** The piano staff has a *mf* marking. The bass staff has a *mp* marking.

Each system concludes with a *sub. p* marking on the right side of the piano staff.