

Version marts 2024

John Rosenskjold Jacobsen

Bog 2

Sang, Guitar, Instrument

Bog 0: Register
Bog 1: Sang, Guitar
Bog 2: Sang, Guitar, Instrument
Bog 3: Sang, Becifring
Bog 4: Sang, Klaver
Bog 5: Kor
Bog 6: Guitar, Instrument
Bog 7: Ensemble, forskellige besætninger
Bog 8: Solo klaver, klaver med ensemble
Bog 9: Solo guitar
Bog 10: 2 guitarer
Bog 11: 3 guitarer
Bog 12: 4 guitarer

An Chloe

KV 524 - 1787

Musik: W.A. Mozart
Text: Johann Georg Jacobi
Arrangement: John Jacobsen

Allegretto

Flöte *p*

Stimme

Gitarre *Capo I*

4 *f* *p*

V

G

1. Wenn die Lieb' aus dei - nen

8 blau - en, hel - len, off - nen Au - gen sieht, — und vor

V

G

12 Lust, hin - ein zu schau - en, mir's — im — Her - zen klopft — und —

G

16
V glüht; 2. und ich hal - te dich und küs - se dei - ne Ro - sen - wan - gen—

G

20
F

V warm. lie - bes Mäd - chen, und ich schlie - ße zit - tern

G

25
F

V dich in mei - nen Arm, in mei - nen Arm, — in mei - nen Arm! 3. Mäd - chen,

G

29
V Mäd - chen, und ich drü - cke dich — an mei - nen Bu - sen

G

33

V fest,— der im letz - ten Au - gen - bli - cke ster - bend,

G

37

V

ster - bend nur — dich — von — sich — läßt; 4. den be -

G

41

V

rausch - ten Blick um - schat - tet ei - ne dü - stre Wol - ke mir, ei - ne

G

45

V

dü - stre Wol - ke mir und ich sit - ze dann er -

G

49

V

mat - tet, er - mat - tet, er - mat - tet, a - ber se - lig—

G

②
③
④

②

⑤
⑥

54

V

ne - ben — dir, — er - mat - tet, er - mat - tet, er - mat - tet,

G

59

V

a - ber — se - lig — ne - ben — dir, a - ber —

G

63

F

p *f* *p*

V

se - lig — ne - ben dir, a - ber — se - lig — ne - ben dir,

G

67

F

V

ne - ben dir, — ne - ben dir.

G

71

F

f *p*

G

Flöte

An Chloe

KV 524 - 1787

Musik: W.A. Mozart
Text: Johann Georg Jacobi
Arrangement: John Jacobsen

Allegretto

p *f*

5 3 *p* 13

21

25

29 37

66 *p*

71 *f* *p*

An Chloe

KV 524 - 1787

Musik: W.A. Mozart
 Text: Johann Georg Jacobi
 Arrangement: John Jacobsen

Allegretto

5

1. Wenn *p* die Lieb' aus dei - nen blau - en,

9 hel - len, off - nen Au - gen sieht, — und vor Lust, hin - ein zu

13 schau - en, mir's — im — Her - zen klopft — und —

16 glüht; 2. und ich hal - te dich und küs - se dei - ne

19 Ro - sen - wan - gen — warm. lie - bes Mäd - chen,

23 und ich schlie - ße zit - ternd dich in mei - nen Arm, in mei - nen

27 Arm, — in — mei - nen Arm! 3. Mäd - chen, Mäd - chen, und ich

30 drü - cke dich — an mei - nen Bu - sen fest, — der im

34 letz - ten Au - gen - bli - cke ster - bend, ster - bend

38

nur dich von sich läßt; 4. den be -

41

rausch - ten Blick um - schat - tet ei - ne dü - stre Wol - ke

44

mir, ei - ne dü - stre Wol - ke mir und ich

48

sit - ze dann er - mat - tet, er - mat - tet, er - mat - tet,

52

a - ber se - lig ne - ben dir, er - mat - tet, er -

57

mat - tet, er - mat - tet, a - ber se - lig ne - ben

62

dir, *f* a - ber se - lig *p* ne - ben dir, *f* a - ber se - lig *p* ne - ben

66

dir, ne - ben dir, ne - ben dir.

5.
Liebe, Liebe! welche Stunde!
Welch' ein Jubel, o Natur!
O, dann schwör' ich unserm Bunde
Meinen feierlichen Schwur;

6.
Wie man schwur in jenen Jahren,
Als der Jüngling, unerfahren,
Sich in Einfalt noch geliebt.

7.
Wie man schwur, sich nie zu lassen,
Nicht im Glück und nicht in Not;
Sich getreulich zu umfassen
Und zu gehen in den Tod;

8.
Ohn' einander nichts zu haben;
Alles, alles mein und dein!
Und die guten Seelen gaben
Sich ein gold'nes Ringlein;

9.
"Willst du mir getreu verbleiben,
Bis das Herz im Grabe ruht?
Liebchen, kommt'! wir unterschreiben
Es mit unserm eignen Blut."

10.
Und sie schreiben: Flammenzüge,
Nicht zu tilgen von der Zeit!
Furchten sich geheimer Lüge,
Lasen schaudernd ihren Eid.

11.
Blasser ward der Jüngling, schwächer
Wurde seiner Stimme Ton;
Denn es warnten ihn, als Rächer,
Winkende Gespenster schon.

12.
Über seines Mädchens Lippe
Fuhr des Todes kalte Hand,
Dessen nackendes Gerippe
Neben ihr, als Zeuge, stand.

13.
Keine Ruh' an keiner Stelle,
Wenn das gold'ne Ringlein brach;
Elend und die ganze Hölle
Folgte dem Verräter nach.

An Chloe

KV 524 - 1787

Musik: W.A. Mozart
Text: Johann Georg Jacobi
Arrangement: John Jacobsen

Allegretto

Capo I

p

4

f

p

8

12

16

20

25

30

34

38

42

46

50

54

59

63

67

71

p

f

p

f

p

Della crudele Isotta

L'Elisir d'Amore - atto I

Musica: Gaetano Donizetti
Poesia: Felice Romani
Arrangiamento: John Jacobsen

Andantino

Flauto

Voce

Chitarra

p

Adina

Del - la cru - de - le I -

7

F

V

C

sot - ta il bel Tri - sta - no ar - de - a, nè

13

F

V

C

fil di spe - me a - ve - a di pos - se - der - la un

19

F

V

C

p *p* cresc.

di. Quan-do si tras - se al pie - de di

25

F

V

C

p

sag - gio in - can - ta - to - re, che in un va - se! gli

31

F

V

C

p

die - de cer-to e - li - sir d'a - mor, per

37

F

V

C

cui la bel - la I - sot - ta da lui più

3

42 *Poco più*

F

V

C

non — no, non fug - gi. E - li - sir di si per - fet - ta, di si

47

F

V

C

ra - ra qua - li - tà, ne sa - pes - si - la ri - cet - ta, co - no - sces - si chi ti

52 *ff*

F

V

C

fa!

58 *f* *p* *Tempo I*

F

V

C

64

F

V

C

p

Ap - pe - na ei beb - be un sor - so del ma - gi -

70

F

V

C

co va - sel - lo, che to - sto il cor ru - bel -

76

F

V

C

p cresc.

lo d'I - sot - ta in - te - ne - ri. Cam - bia - ta in

82

F

V

C

p cresc.

un i - stan - te quel - la bel - tà cru -

87

F

V

C

de - le fu di Tri - sta - no a - man - te,

8

92

F

V

C

vis - se a Tri - stan fe - de - le; e quel pri -

8

98

F

V

C

mie - ro sor - so per sem - pre per sem - pre be - ne -

8

104

F

V

C

di. E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa -

8

p

cresc.

a tempo

Poco più

110

F

V

C

pes - si la ri - cet - ta, con - no - sces - si chi ti fa. E - li - sir di si per-

115

F

V

C

fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri -

119

F

V

C

cet - ta, co - no - sces - si chi ti fa! ne — sa - pes - si

123

F

V

C

la — ri — cet - ta, co - no - sces - si

The musical score is for three voices: Soprano (F), Alto (V), and Bass (C). It is in G major (one sharp) and 4/4 time. The lyrics are in Italian. The score is divided into four systems, each starting with a measure number (110, 115, 119, 123). The Soprano part has a melodic line with various ornaments and dynamics. The Alto part provides harmonic support and sometimes has its own melodic lines. The Bass part consists of chords and single notes. The lyrics are: 'pes - si la ri - cet - ta, con - no - sces - si chi ti fa. E - li - sir di si per- fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti fa! ne — sa - pes - si la — ri — cet - ta, co - no - sces - si'. Dynamics include *f* (forte), *p* (piano), and accents (*>*). There are also triplets and slurs.

127

F

V

C

p *f* *p* *f*

chi ti fa! ne sa - pes - si

131

F

V

C

p *f* *p* *f*

la ri - cet - ta, co - no - sces - si

135

F

V

C

p *f* *p*

chi ti fa! ah!

139

F

V

C

f

chi ti

141

F

p *f*

V

fa ah!

C

144

F

Più mosso

f

V

chi ti fa! ne sa - pes - si la ri -

C

147

F

V

cet - ta, co - no - sces - si chi ti fa! ne sa - pes - si la ri - cet - ta, co - no -

C

152

F

V

C

8

des - si chi ti fa!

157

F

V

C

8

Flauto

Della crudele Isotta

L'Elisir d'Amore - atto I

Musica: Gaetano Donizetti
Poesia: Felice Romani
Arrangiamento: John Jacobsen

Andantino

3

p

8

14

20

p *p* cresc.

26

p

31

p

36

8

Poco più

7

ff

54

f

60

Tempo I

p

65

71

77

82

87

92

106

Poco più 7

117

122

125

p cresc.

p cresc.

p

p cresc.

f

p

f *p* *f*

p *f* *p* *f*

10

3

3

3

3

3

3

129

134

139

144

Più mosso

149

155

Voce

Della crudele Isotta

L'Elisir d'Amore - atto I

Musica: Gaetano Donizetti
Poesia: Felice Romani
Arrangiamento: John Jacobsen

Andantino 4 *Adina*

Del - la cru - de - le I - sot - ta il bel Tri -
sta - no ar - de - a, nè fil di spe - me a - ve - a
di pos - se - der - la un di. Quan - do si tras - se al pie -
de di sag - gio in - can - ta - to - re, che in un va - se! gli
die - de cer - to e - li - sir d'a - mor, per cui la
bel - la I - sot - ta da lui più non no, non fug -
gi. E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa -
pes - si - la ri - cet - ta, co - no - sces - si chi ti fa!

63 *Tempo I*

Ap - pe - na ei beb - be un sor - so del ma - gi -

70

co va - sel - lo, che to - sto il cor ru - bel - lo d'I -

77

sot - ta in - te - ne - ri. Cam - bia - ta in un i - stan -

84

te *p* quel - la bel - tà cru - de - le fu *p* di Tri - sta - no a -

91

man - te, vis - se a Tri - stan fe - de - le; e quel pri -

p *cresc.* *a tempo*

98

mie - ro sor - so per sem - pre per sem - pre be - ne -

104

Poco più

di. E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa -

p

110

pes - si la ri - cet - ta, con - no - sces - si chi ti fa. E - li - sir di si per -

f

115

fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri - cet - ta, co - no -

120
 sces - si chi ti fa! ne sa - pes - si la ri -
p

124
 cet - ta, co - no - sces - si chi ti -
p

128
 fa! ne sa - pes - si la ri -
p

132
 cet - ta, co - no - sces - si chi ti -
p

136
 fa! ah! chi ti
p *f*

141
 fa ah! chi ti fa! ne sa-
p *f* Più mosso

146
 pes - si la ri - cet - ta, co - no - sces - si chi ti fa! ne sa - pes - si la ri -

151
 cet - ta, co - no - dces - si chi ti fa!

158
 4

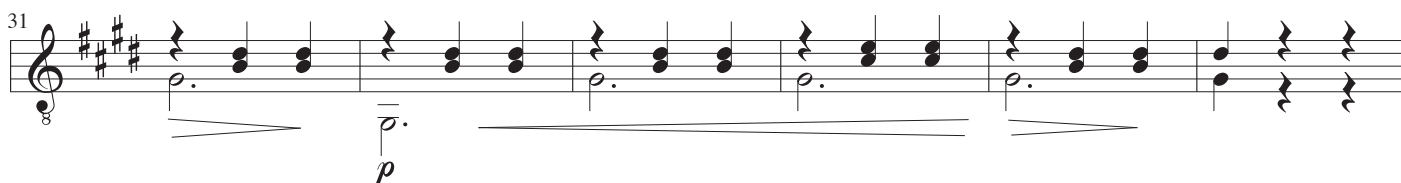
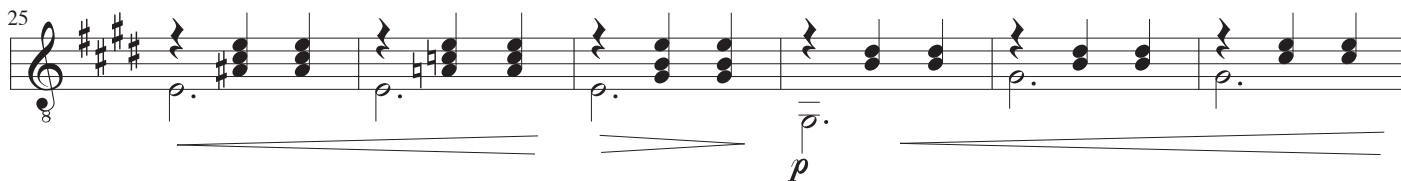
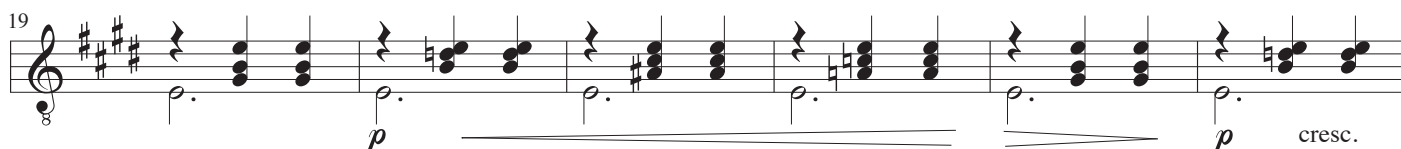
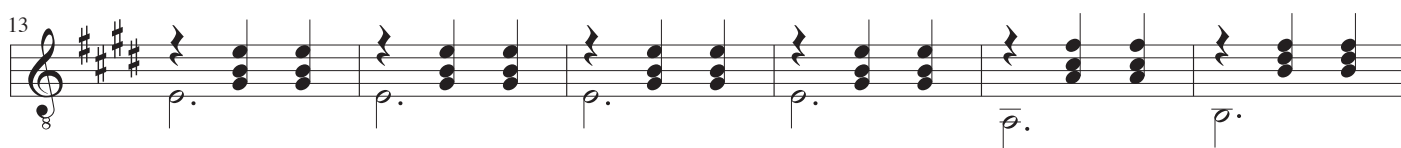
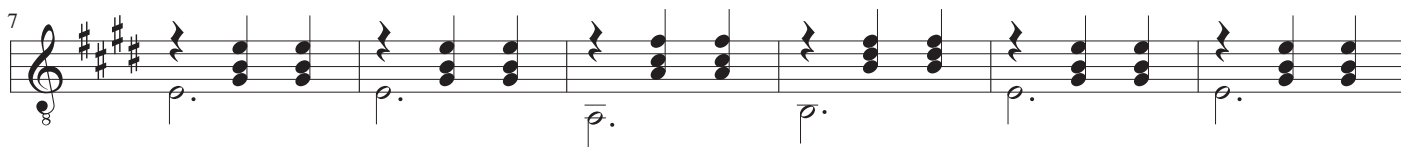
Chitarra

Della crudele Isotta

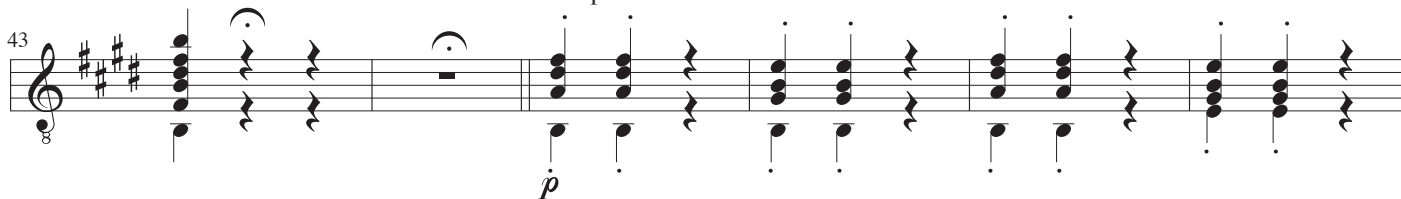
L'Elisir d'Amore - atto I

Musica: Gaetano Donizetti
Poesia: Felice Romani
Arrangiamento: John Jacobsen

Andantino



Poco più



49

55

61

67

73

79

85

91

97

ff

f

Tempo I

p cresc.

p

p cresc.

p

p

p cresc.

a tempo

2

Poco più

105

p

111

f

117

p. *p.* *p.* *p*

122

p *p*

127

p *f* *p* *p*

132

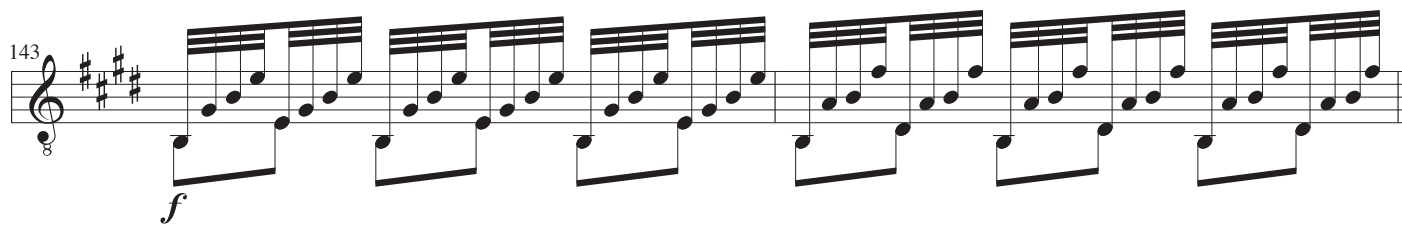
p *p*

137

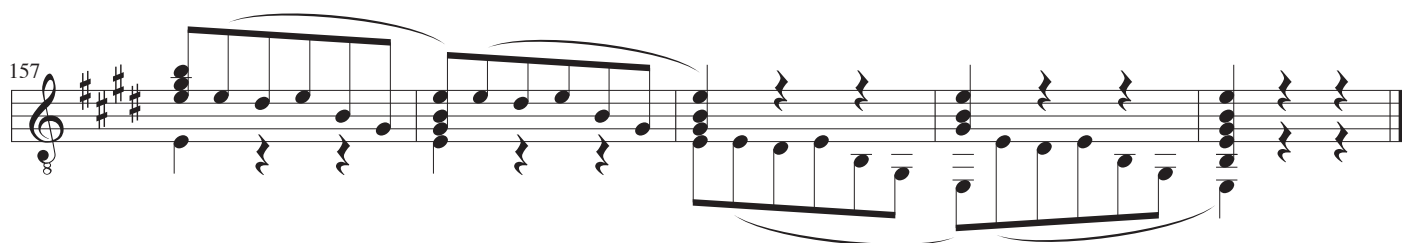
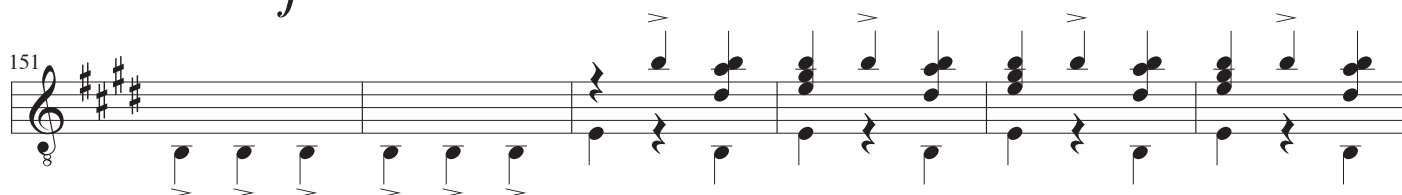
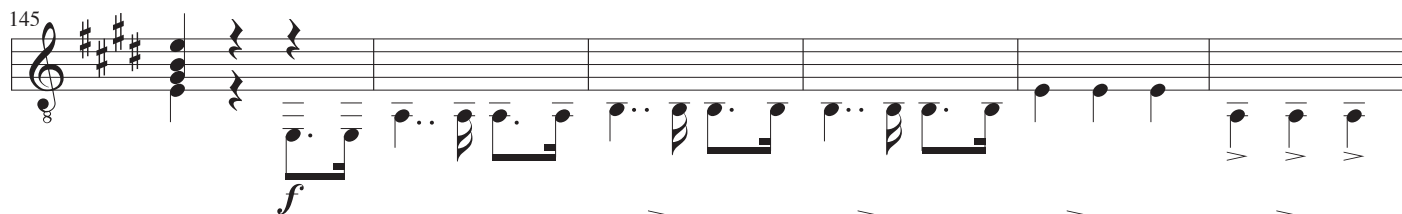
p *f*

140

p



Più mosso



Habanera

L'amour est un oiseau rebelle

Carmen

Musique: Georges Bizet

Paroles: Henri Meilhac & Ludovic Halévy

Arrangement: John Jacobsen, 1986

flûte

Voix

Guitare

72

Carmen

p L'a-mour est un oi-seau re-bel-le que nul ne

peut ap-pri-voi-ser, et c'est bien en vain qu'on l'ap-pel-le, s'il lui con-vient de re-fu-

ser. Rien n'y fait me-nace ou pri-è-re, l'un par-le bien, l'au-tre se tait; et c'est

6 = D

sim. 5

5

12

The musical score is for the Habanera from the opera Carmen. It is arranged for Flute, Voice, and Guitar. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked as 72. The score is divided into three systems. The first system starts with a key signature change from B-flat major to E-flat major (three flats). The lyrics are in French. The guitar part includes fingerings and a dynamic marking of *p* (piano). The voice part includes a dynamic marking of *p* and a triplet. The second system continues the melody and accompaniment. The third system also continues the melody and accompaniment. The score ends with a double bar line.

17

l'au-tre que je pré - fè - re, il n'a rien dit — mais — il me plait. — L'a -

22

mour, — l'a - mour, — l'a - mour, — l'a -

28

mour l'a-mour est en - fant de bo - hême Il n'a ja - mais, ja - mais con - nu de loi, si tu ne

33

p

m'ai - mes pas, je t'ai - me; Si je t'ai - me prend gar - de à toi! — Si tu ne

f

harm. 8 XII

VII

⑥ ⑤

38

f

m'ai - mes pas, si tu ne m'ai-mes pas, je t'ai - me! Mais si je t'ai-me, si je

p

cresc.

② ③ ③ ③ ②

⑥ ⑤

43

p

t'ai - me, prends gar - de à toi.

49

harm. 8
XII

f p

56

f p cresc. 3 f

del S al Ø

t'ai - me, prends garde à toi.

mf

Flûte

Habanera

L'amour est un oiseau rebelle

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Arrangement: John Jacobsen, 1986

72 3 8

p

16

22

27

3

7

p

2

40

f

2

p

47

f

53

2

f

p cresc. 3 *f*

61

del $\text{\textcircled{S}}$ al $\text{\textcircled{O}}$

63

mf

Voix

Habanera

L'amour est un oiseau rebelle

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Arrangement: John Jacobsen, 1986

♩ = 72 *3* *Carmen*

L'a - mour est un oi - seau re - bel - le que nul ne
p

7 peut — ap - pri - voi - ser, et c'est bien en vain qu'on l'ap - pel - le, s'il lui con -

11 vient — de — re - fu - ser. Rien n'y fait me - nace ou pri - è - re, l'un par - le

15 bien, — l'au - tre se tait; et c'est l'au - tre que je pré - fè - re, il n'a rien

19 dit — mais — il me plait. — L'a - mour, — l'a - mour, —

25 l'a - mour, — l'a - mour l'a - mour est en - fant de bo - hème Il n'a ja -

31 mais, ja - mais con - nu de loi, si tu ne m'ai - mes pas, je t'ai - me; Si

35 je t'ai - me prend gar - de à toi! — *f* Si tu ne m'ai - mes pas, si *p*

39 tu ne m'ai - mes pas, je t'ai - me! *f* Mais si je t'ai - me, si je *p* cresc.

43 *t'ai - me, prends garde à toi. p* 17 del S al C

63 *t'ai - me, prends garde à toi. mf*

1
 L'amour est un oiseau rebelle
 que nul ne peut apprivoiser,
 et c'est bien en vain qu'on l'appelle,
 s'il lui convient de refuser.
 Rien n'y fait menace ou prière,
 l'un parle bien, l'autre se tait;
 et c'est l'autre que je préfère,
 il n'a rien dit mais il me plait.
L'amour, l'amour, l'amour, l'amour
l'amour est enfant de bohème
Il n'a jamais, jamais connu de loi,
si tu ne m'aimes pas, je t'aime;
Si je t'aime prend garde à toi!
Si tu ne m'aimes pas,
si tu ne m'aimes pas, je t'aime!
Mais si je t'aime, si je t'aime,
prends garde à toi.

2
 L'oiseau que tu croyais surprendre
 Battit de l'aile et s'envola;
 L'amour est loin, tu peux l'attendre
 Tu ne l'attends plus, il est là!
 Tout autour de toi, vite, vite,
 Il vient, s'en va puis il revient;
 Tu crois le tenir, il t'évite!
 Tu crois l'éviter, il te tient!
L'amour, l'amour, l'amour, l'amour
l'amour est enfant de bohème
Il n'a jamais, jamais connu de loi,
si tu ne m'aimes pas, je t'aime;
Si je t'aime prend garde à toi!
Si tu ne m'aimes pas,
si tu ne m'aimes pas, je t'aime!
Mais si je t'aime, si je t'aime,
prends garde à toi.

Guitare

Habanera
L'amour est un oiseau rebelle
Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Arrangement: John Jacobsen, 1986

⑥ = D

p

sim.

②
③

1 2 3 0 0 0

⑤

7

0 1 4 2 0 4

⑥ ⑤

⑤

13

VII

19

①
③

0 1 4 3 4

25

31

37

43

49

harm. 8
XII

VII

p

f

p

cresc.

p

f

p

[illegible]

61

del S al O

63

mf

Süße Stille

Musik: G. F. Händel
Text: Barthold Heinrich Brockes
Arrangement: John Jacobsen

Larghetto

Flöte

Stimme

Gitarre

Sü - ße Stil - le, sanf - te Quel - le ru - hi - ger Ge

las - sen - heit! sü - ße Stil - le, sanf - te Quel - le

ru - hi - ger Ge - las - sen - heit! sü - ße Stil - le,

19

sanf - te Quel - le ru - hi - ger *tr* Ge-las - sen - heit,

25

ru - hi - ger *tr* Ge - las - sen - heit!

III

VIII

32

Selbst die See - le,

38

tr selbst die See - le wird er - freut, wenn ich mir

43

nach die - ser Zeit ar - beit - sa - mer Ei - tel

48

keit je - ne Ruh', je - ne Ruh' vor Au - gen

53

Stel - le, die uns e - wig ist be - reit, die uns

58

e wig,

63

die uns ewig ist bereit.

69

tr

Da Capo del S al $\text{\textcircled{S}}$

$\text{\textcircled{S}}$
74

Singe, Seele

Musik: G. F. Händel
Text: Barthold Heinrich Brockes
Arrangement: John Jacobsen

Andante, Allegro

Flöte

Stimme

Gitarre

8

8

Sin - ge, See - le, Gott zum Prei - se, der auf sol - che — wei - se

17

Wei - se al - le Welt, — al - le Welt — so herr - lich schmückt,

24 *tr* *tr*

sin-ge, See - le, Gott zum Prei - se, der auf sol - che — wei - se — Weisse —

32 *tr*

al - le Welt, al - le Welt so herr - lich schmückt!

39 *tr* *tr*

Sin-ge, See - le Gott zum Prei - se, der auf sol - che — wei - se — Wei - se

47

al - le Welt so her - lich schmückt, der — auf — sol - che — wei - se

54

Wei - se al - le Welt, al - le Welt so - herr - lich schmückt,

60

der auf sol - che wei - se Wei - se al - le Welt - so - herr - lich schmückt.

70

Der uns

Fine

77

durchs Ge - hör er - quickt, der uns durchs Ge - sicht ent - zückt,

84

wenn er Bäum' und Feld be - blü met, wenn er Bäum' und

90

Feld be blü - met, sei ge - prei-set, sei ge - rüh-met, sei ge - prei-set, sei

98

ge-rüh - met! der uns durchs Ge - hör er - quickt,

106

sei ge - prei - set, der uns durchs Ge - sicht — ent - zückt, sei ge -

113

rüh - met, wenn er Bäum' und Feld — be - blü - met, wenn er Bäum' und

120

Feld — be - blü - met, sei ge - prei - set, sei ge - rüh - met, sei ge -

127

prei - set, sei ge - rüh - met, sei ge - prei - set, sei ge - rüh - met.

Da Capo al Fine

Imvation

Exercise on a set improvisation

John Jacobsen

Calm Vocalization ad lib.

Voice

Guitar

Double-Bass

mp

6

mp

mf

12

p m i

3 3 3 3

4 1

2

16

Measures 16-19: Musical score for measures 16-19. The right hand plays a continuous eighth-note pattern. The left hand plays a descending eighth-note pattern. The bass line is mostly rests.

20

Measures 20-23: Musical score for measures 20-23. The right hand plays a continuous eighth-note pattern. The left hand plays a descending eighth-note pattern. The bass line is mostly rests. Measure 23 contains triplets in the right hand and a scale in the left hand.

mf

24

Freely based on this scale

Measures 24-27: Musical score for measures 24-27. The right hand plays a continuous eighth-note pattern. The left hand plays a descending eighth-note pattern. The bass line is mostly rests. Measure 24 contains a scale in the right hand and a scale in the left hand.

28

Freely based on this scale

Measures 28-31: Musical score for measures 28-31. The right hand plays a continuous eighth-note pattern. The left hand plays a descending eighth-note pattern. The bass line is mostly rests. Measure 28 contains a scale in the right hand and a scale in the left hand.

Freely based on this scale

32

1 2

2 3 4 5

2 0

p

37

p *mf* *mp* *mf*

mf *mp* *mf*

43

1 2 rit. a tempo

p

49

mp *mf*

55

82

p

p

88

fp

mp

fp

mp

94

fp

f

fp

f

fp

100

mf

mf

mf

106

mf

110 Freely based on this scale

Freely based on this scale

114

gliss.
pp

118

p
mp
p
mp
p
mp

122

mf

mf

mf

126

rit. -----

f

f

f

Voice

Imviation

Exercise on a set improvisation

John Jacobsen

Calm Vocalization ad lib.

6

12 11 24 Freely based on this scale 6

30 Freely based on this scale 3 33 1 2

37 3 3 37

43 1 2 rit. ----- a tempo 10

59

66 8 f

78 8 4

93 f p

99 *mf*

105 2 110 Freely based on this scale 7

112 (7) 117 *gliss.* *pp*

118 *p* *mp* *mf*

124 *f* rit.

Invation

Exercise on a set improvisation

John Jacobsen, 1990

Calm

9

mf

12

p m i

3 3 3 3

16

20

24

28

32

1 2

2 3 4 5

4 1 2 0

2

37 *mf* *mp* *mf*

Musical staff 37-42: Treble clef, 8/8 time. Measures 37-42 feature chords and single notes with dynamic markings *mf*, *mp*, and *mf*. A crescendo hairpin is shown between measures 39 and 41.

43 1 2 rit. a tempo *p*

Musical staff 43-47: Treble clef, 8/8 time. Measure 43 has a first ending bracket. Measure 44 has a second ending bracket marked "2 rit.". Measure 45 is marked "a tempo". Measure 46 has a dynamic marking *p*. Measure 47 ends with a double bar line.

48 *mp*

Musical staff 48-52: Treble clef, 8/8 time. Measures 48-52 feature eighth and sixteenth notes with a dynamic marking *mp* in measure 50.

53 *mf* *f* *ff*

Musical staff 53-57: Treble clef, 8/8 time. Measures 53-57 feature eighth and sixteenth notes with dynamic markings *mf*, *f*, and *ff*.

58 Freely based on this scale 11 69 *pp*

Musical staff 58-68: Treble clef, 8/8 time. Measure 58 is marked *pp*. Measures 58-68 feature a scale with a wavy line indicating a tremolo or rapid oscillation. Measure 69 is marked with a dynamic *pp*.

70 6 *f*

Musical staff 70-74: Treble clef, 8/8 time. Measure 70 has a dynamic marking *f*. Measures 70-74 feature eighth and sixteenth notes.

80 4 *p*

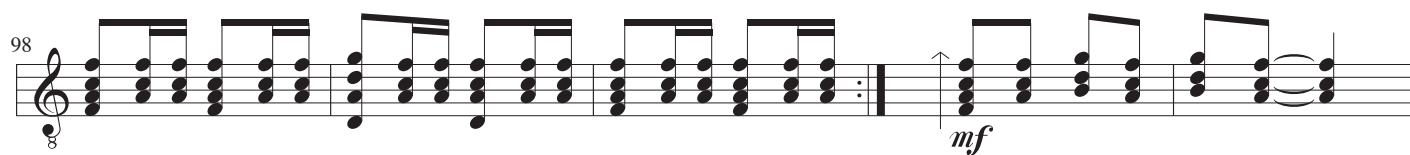
Musical staff 80-87: Treble clef, 8/8 time. Measure 80 has a dynamic marking *p*. Measures 80-87 feature eighth and sixteenth notes.

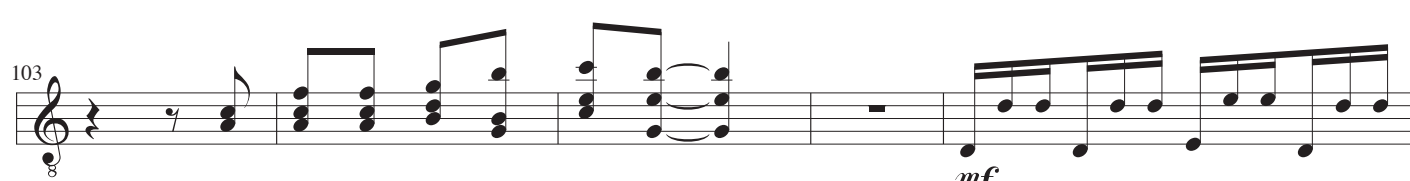
88 *f* *p*

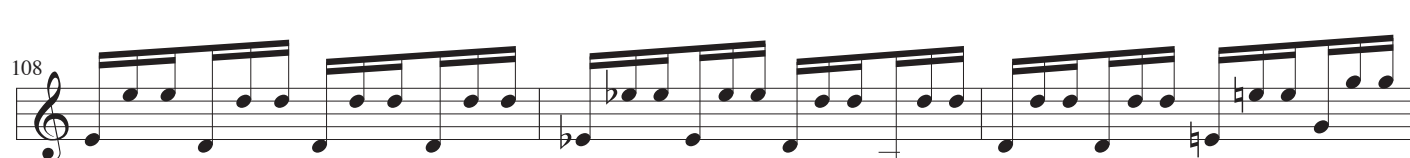
Musical staff 88-92: Treble clef, 8/8 time. Measures 88-92 feature eighth and sixteenth notes with dynamic markings *f* and *p*.

93 *mp* *f* *p*

Musical staff 93-97: Treble clef, 8/8 time. Measures 93-97 feature eighth and sixteenth notes with dynamic markings *mp*, *f*, and *p*.

98  *mf*

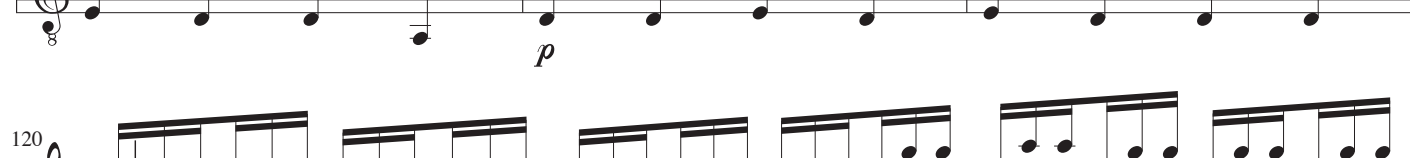
103  *mf*

108 

111 

114 

117  *p*

120  *mp*

123  *mf*

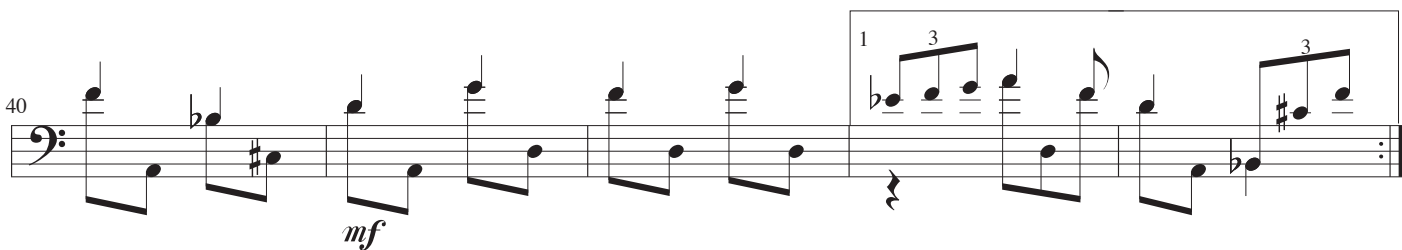
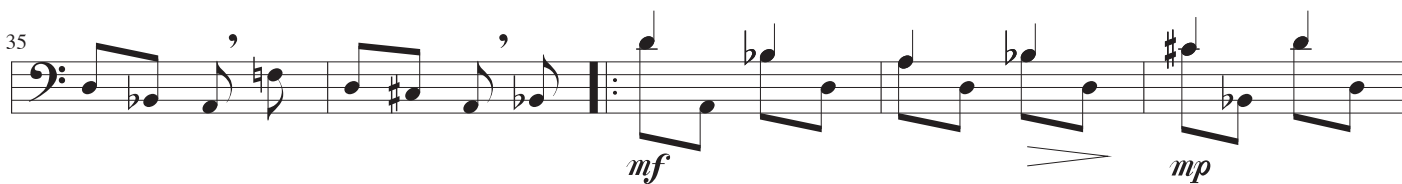
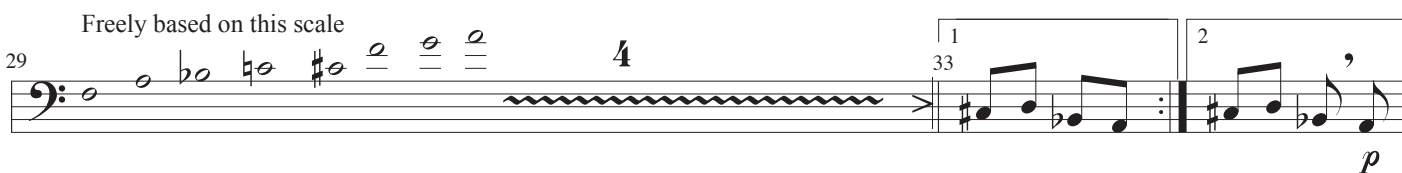
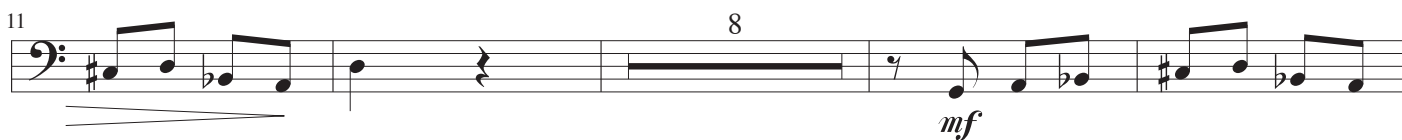
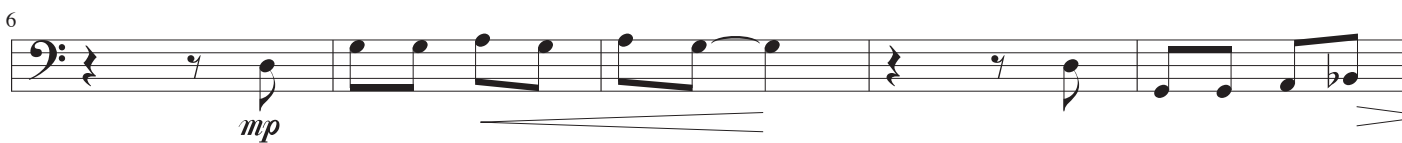
126  *f* rit.

Invation

Exercise on a set improvisation

John Jacobsen, 1990

Calm



50 *mp* *mf*

55 *f* *ff* *pp*

60

65 *mp*

70 *gliss.* 3

76 *f*

81 *f* *p*

86 *f* *p*

91 *mp*

96 *f* *p*

101 4 2 *mf*

110 Freely based on this scale 6



116

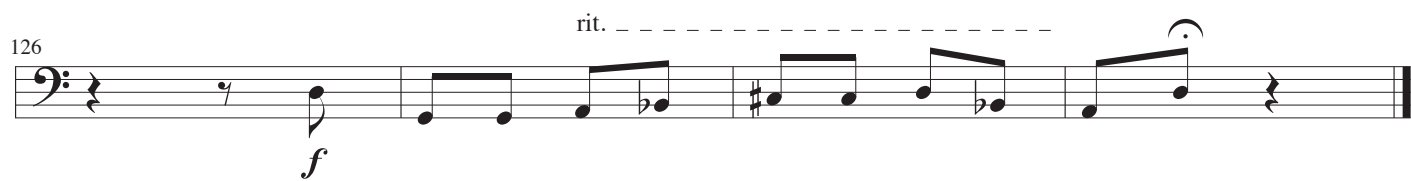


121



126

rit. -----



Italiensk hyrdearie

Op. 54

Original: stemme og klaver

Musik: Carl Nielsen,
Tekst: Guido Cavalcanti
Arrangement: John Jacobsen

Andantino quasi allegretto ♩ = 88

Fløjte

mp

Stemme

Guitar

4

semplice

In un bos - chet - to tro - vai pas - to - rel - la, più che la stel - la bell' al mi - o pa -

8

tr

mfz

re - re. Ca - pe - gli a - ve - a bion - det - ti e ric - ciu - tel - li, e gli

12

oc - chi pien d'a - mor, ce - ra ro - sa - ta;

16

pp e gli oc - chi pien d'a - mor, ce - ra ro -

19

sa - ta; grazioso con su - a ver-glet - ta pa -

22

con calore stu - ra a - gnel - li e scal - za e di ru - gia da e - ra ba - gna - ta can -

rall.

staccato

grazioso

staccato

25

35

cantabile

mf

e - ra ad - or - na - ta di tut

rall.-----a tempo

38

f *mp*

to pia - ce re.

41

pp parlando

Gli oc - chi pien d'a - mor, ce - ra ro -

44

mf

sa - ta, ce - ra - ro - sa - ta.

47 *calando* *staccato* *p*

Con su - a ver-glet - ta pa - stu - ra a - gnel - li e

50 *con calore*

scal-za e di ru - gia da e - ra ba-gna-ta, ca - ta - va, can - ta - va, co-me

53 *rall.*

fos - se in - a - mo - ra - ta e - ra ad - or - na - ta di tut - to pia -

55 *a tempo* *mp*

ce - re, pia - ce — re,

57 *pp*

parlando

D'a - mor la sa - lu - tai im - man - te - nen - te

59 *tr* *rall.* *f*

sempre parlando

e do - man - dai sa - ves - se com - pa - gni - a

62

molto rit. *a tempo*

ed el (el)

calando *3* *poco rall. e dim.*

la mi ri - spou - se dol ce

poco adagio quasi tempo I molto espressivo

men - te che so - la so - la per lo bos

66

f tr p dim. pp

co gí a.

Aria

In un boschetto trovai pastorella,
piú che la stella bella al mio parere.
Capegli avea biondetti e ricciutelli,
e gli occhi pien d'amor, cera rosata;
con sua vergletta pastura agnelli
e scalza e de rugiada era bagnata;
cantava come fosse innamorata
era adornata de tutto piacere.
D'amor la salutai immantenente
e domandai s'avesse compagnia:
ed ella mi rispuòse dolcemente
che sola sola per lo bosco gía.

Guido Cavalcanti (1255 - † 1300)*

I Skovens Dyb jeg mødte en Hyrdinde,
skøn som en Stjerne gled hun mellem Løvet,
med blonde Lokker blomstrende om Kinde,
med klare Øjne, som af Elskov skinne;
med Staven sine hvide Lam hun røgted,
mens Duggen fra de nøgne Fødder flygted;
hun sødt forelsket gav sig til at nynne
og straaled af sin Lykkes hele Ynde.
Af Elskov greben spurgte jeg da hende,
om ej til andet Selskab hun var bunden:
og hun mig svarte, kærlig mild i Sinde,
at ene, ene vandred hun i Lunden.

På dansk ved Sophus Michaëlis

Fløjte

Italiensk hyrdearie

Op. 54

Original: stemme og klaver

Musik: Carl Nielsen,
Tekst: Guido Cavalcanti
Arrangement: John Jacobsen

Andantino quasi allegretto ♩ = 88

Musical score for "L'Espresso" by Giuseppe Verdi, featuring a piano solo. The score is in 4/4 time, key of B-flat major, and consists of 32 measures. It includes various musical notations such as slurs, ties, and dynamic markings like *mp*, *mfz*, *pp*, *p*, and *f*. Performance instructions include "staccato", "con calore", "rall.", and "cantabile".

38 *rall.* *a tempo*

f *mp*

41

44 *mf*

47 *calando* *staccato* *con calore*

p

51 *rall.*

55 *a tempo*

mp *pp*

58 *tr* *rall.*

f

poco adagio *quasi tempo I*

p

65 *molto espressivo*

f *p* *dim.* *pp*

The musical score is written for a single melodic line in B-flat major. It consists of nine staves of music. The first staff (measures 38-40) begins with a forte (*f*) dynamic and a *rallentando* (*rall.*) instruction, followed by a return to *a tempo* and a mezzo-piano (*mp*) dynamic. The second staff (measures 41-43) continues the melodic line. The third staff (measures 44-46) features a mezzo-forte (*mf*) dynamic. The fourth staff (measures 47-50) includes a *calando* (decelerando) instruction, a *piano* (*p*) dynamic, and a *staccato* marking. The fifth staff (measures 51-54) ends with a *rallentando* (*rall.*) instruction. The sixth staff (measures 55-57) returns to *a tempo* and features a mezzo-piano (*mp*) and pianissimo (*pp*) dynamic. The seventh staff (measures 58-60) includes trills (*tr*) and a forte (*f*) dynamic. The eighth staff (measures 61-64) is marked *poco adagio* and *quasi tempo I*, with a piano (*p*) dynamic. The ninth staff (measures 65-68) is marked *molto espressivo* and features a forte (*f*) dynamic, a piano (*p*) dynamic, and a *diminuendo* (*dim.*) leading to a pianissimo (*pp*) dynamic.

Italiensk hyrdearie

Op. 54

Original: stemme og klaver

Musik: Carl Nielsen,
Tekst: Guido Cavalcanti
Arrangement: John Jacobsen

Andantino quasi allegretto ♩ = 88

mp *semplice*

In un bos - chet - to tro - vai pas - to - rel - la, più che la

7

stel - la bell' al mi - o pa - re - re. Ca - pe - gli a - ve - a bion - det - ti e ric - ciu -

11

tel - li, e gli oc - chi pien d'a - mor, _____ ce - ra ro - sa - ta;

16 *pp* *rall.*

e gli oc - chi pien d'a - mor, _____ ce - ra ro -

19 *grazioso*

sa _____ ta; con su - a ver - glet - ta pa -

22 *con calore*

stu - ra a - gnel - li e scal - za e di ru - gia _____ da e - ra ba - gna - ta can -

25 *con calore* *poco f*

ta - va; can - ta - va co - me fos - se in - a - mo - ra - ta can - ta - va co - me fos -

28

se in - a - mo - ra - ta, e - ra ad - or - na - ta di tut -

31 *rall. dim.* *staccato*
 to pia - ce - re, can - ta - va, can - ta - va co-me
p

34 *cantabile*
 fos - se in - a - mo - ra - ta *mf* e - ra ad - or - na - ta di tut
mf

38 *rall. a tempo* *parlando*
 to pia-ce re. *f* *mp* *pp* Gli oc - chi pien d'a-

43 *staccato*
 mor, ce-ra ro - sa - ta, ce-ra-ro - sa - ta. *p* Con

48 *con calore*
 su - a ver - glet-ta pa - stu - ra a - gnel-li e scal-za e di ru - gia

51
 da e - ra ba-gna-ta, ca - ta - va, can - ta - va, co-me fos - se in - a - mo - ra - ta

54 *rall.* *a tempo*
 e - ra ad - or - na - ta di tut - to pia - ce - re, pia-ce re,

57 *parlando* *sempre parlando*
pp D'a-mor la sa-lu - tai im-man-te-nen - te e do-man-dai sa -

60 *rall.* *molto rit.*
 ves-se com-pa-gni - a ed el

a tempo calando
 (el) la mi ri -
 spou - se dol ce men *ppp* te
 63 poco adagio quasi tempo I molto espressivo *tr*
 che so - la so - la per lo bos co -
 67 *p* *dim.* *ppp*
 gí - a.

Guitar

Italiensk hyrdearie

Op. 54

Original: stemme og klaver

Musik: Carl Nielsen,
Tekst: Guido Cavalcanti
Arrangement: John Jacobsen

Andantino quasi allegretto ♩ = 88

8 *mp*

5 *mfz*

9

13 *pp*

17 *rall.* *grazioso*

21 *staccato* *con calore*

24

27 *con calore* *poco f*

30 *rall.*
dim. *p*

33 *staccato* *cantabile*
mf

36 *rall.*
f

39 *a tempo*
mp

43

46 *staccato*
mf *p*

49 *con calore*

52 *rall.*

The musical score consists of eight staves of music. The first staff (measures 30-32) begins with a treble clef, a key signature of one flat, and a time signature of 8/8. It features a series of eighth and sixteenth notes, with a decrescendo leading to a piano (*p*) dynamic. The second staff (measures 33-35) includes a *staccato* marking and a *cantabile* instruction, with a mezzo-forte (*mf*) dynamic. The third staff (measures 36-38) shows a *rall.* (rallentando) marking and a forte (*f*) dynamic. The fourth staff (measures 39-42) is marked *a tempo* and *mp* (mezzo-piano). The fifth staff (measures 43-45) continues the melodic line. The sixth staff (measures 46-48) features a *staccato* marking and a dynamic shift from *mf* to *p* (piano). The seventh staff (measures 49-51) is marked *con calore* (with heat). The eighth staff (measures 52-54) concludes with a *rall.* marking and a final chord.

56 *a tempo*

mp *pp*

60 *rall.* *f*

poco adagio *quasi tempo I* *molto espressivo*

p *p* *dim.* *pp*

66 *f* *p*

Detailed description of the musical score: The score is for guitar, measures 56-66. It is in G major (one sharp) and 8/8 time. Measure 56 starts with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The tempo marking 'a tempo' is above the staff. The dynamics 'mp' and 'pp' are indicated. The notation consists of chords and arpeggios. Measure 60 has a 'rall.' marking and a 'f' dynamic. Measure 61 has a 'poco adagio' marking and a 'p' dynamic. Measure 62 has a 'quasi tempo I' marking. Measure 63 has a 'molto espressivo' marking. Measure 64 has a 'dim.' marking and a 'pp' dynamic. Measure 66 has a 'f' dynamic and a 'p' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

It Was a Lover and His Lass

Music: Thomas Morley
Lyrics: William Shakespeare
Arrangement: John Jacobsen

Flute

Voice

Guitar

Capo = III

1. It was a lo - ver and his lass, With a

hey, and a ho, and a hey no - ni - no, and a hey no - ni - no ni - no. That

o'er the green corn - field did pass. In spring - time, in spring - time, in spring - time, the

on - ly pret - ty ring - time, When birds do sing, hey ding a ding a ding, hey

19

ding a ding a ding, hey ding a ding a ding. Sweet lo - vers love the spring. 2. Be -

23

tween ca - the a - cres of the rye, With a hey, and a ho, and a hey no - ni -

27

no, and a hey no - ni - no ni - no. These pret - ty coun - try folks would lie. In How that life was but a flower.

32

spring - time, in spring - time, in spring - time, the on - ly pret - ty ring - time, When

37

birds do sing, hey ding a ding a ding, hey ding a ding a ding, hey ding a ding a ding. Sweet lo - vers love the

42

spring. 3. This spring.

47

4. And

53

there - fore take the pre - sent time, With a hey, and a ho, and a hey no - ni - no, and a hey

58

no - ni - no ni - no. For love is crow-ned with the prime. In spring - time, in spring - time, in

64

spring - time, the on - ly pret - ty ring - time, When birds do sing, hey ding a ding a ding, hey

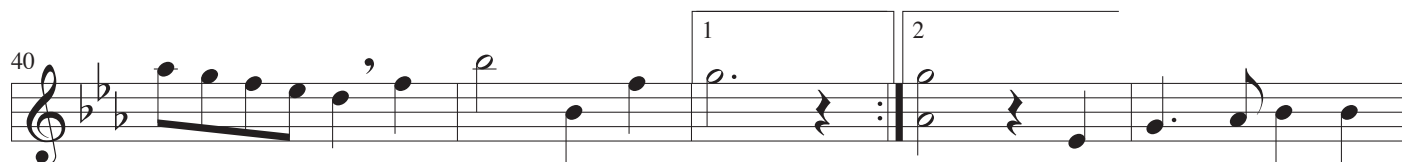
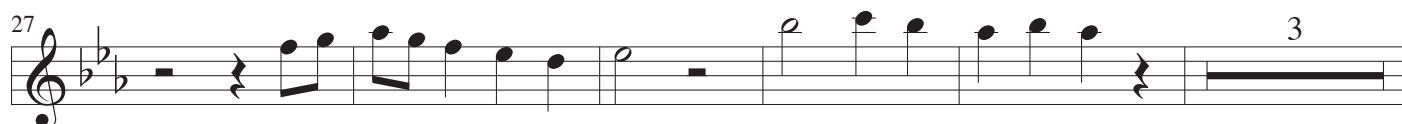
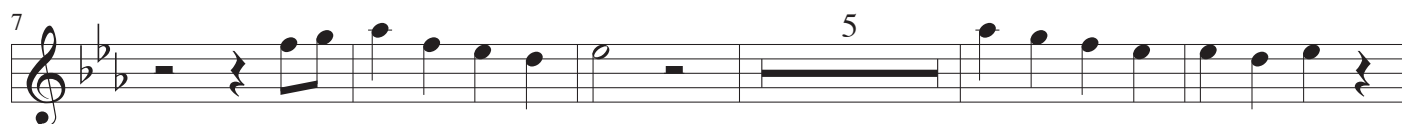
69

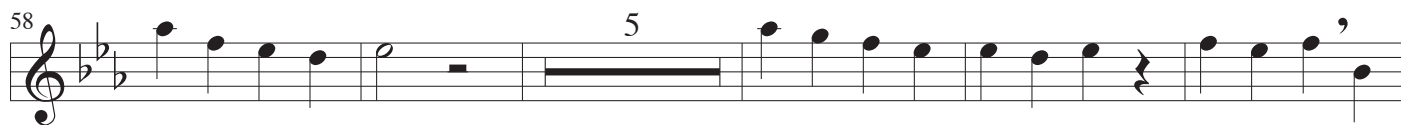
ding a ding a ding, hey ding a ding a ding. Sweet lo - vers love the spring.

Flute

It Was a Lover and His Lass

Music: Thomas Morley
Lyrics: William Shakespeare
Arrangement: John Jacobsen





Voice

It Was a Lover and His Lass

Music: Thomas Morley
 Lyrics: William Shakespeare
 Arrangement: John Jacobsen

2

1. It was a lo - ver and his lass, *With a*

5

hey, and a ho, and a hey no - ni - no, and a hey no - ni - no ni - no. That

10

o'er the green corn - field did pass. In spring-time, in spring-time, in spring-time, the

15

on - ly pret - ty ring - time, When birds do sing, hey ding a ding a ding, hey

19

ding a ding a ding, hey ding a ding a ding. Sweet lo - vers love the spring. 2. Be -

23

tween the a - cres of the rye, *With a hey, and a ho, and a hey* no - ni -
 ca - rol they beg - an that hour,

27

no, and a hey no - ni - no ni - no. These pret - ty coun - try folks would lie. In
 How that life was but a flower.

32

spring-time, in spring-time, in spring-time, the on - ly pret - ty ring - time, When

37

 birds do sing, hey ding a ding a ding, hey ding a ding a ding, hey ding a ding a ding. Sweet

41

 lo - vers love the spring. 3. This spring. 4. And

53

 there - fore take the pre - sent time, With a hey, and a ho, and a hey no - ni -

57

 no, and a hey no - ni - no ni - no. For love is crow - ned

61

 with the prime. In spring - time, in spring - time, in spring - time, the

65

 on - ly pret - ty ring - time, When birds do sing, hey ding a ding a ding, hey

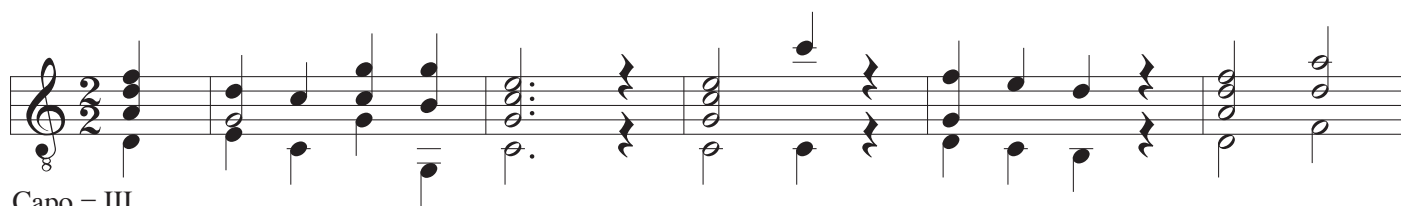
69

 ding a ding a ding, hey ding a ding a ding. Sweet lo - vers love the spring.

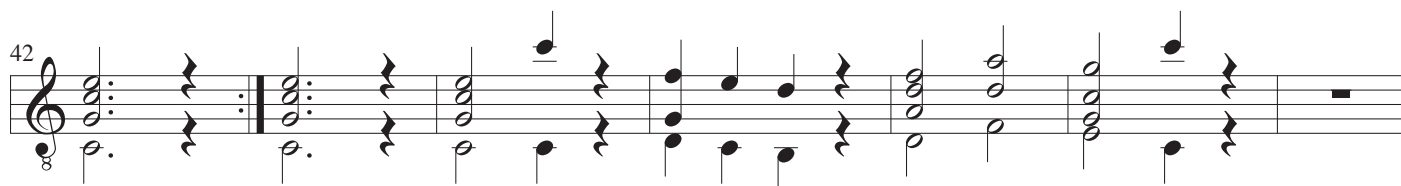
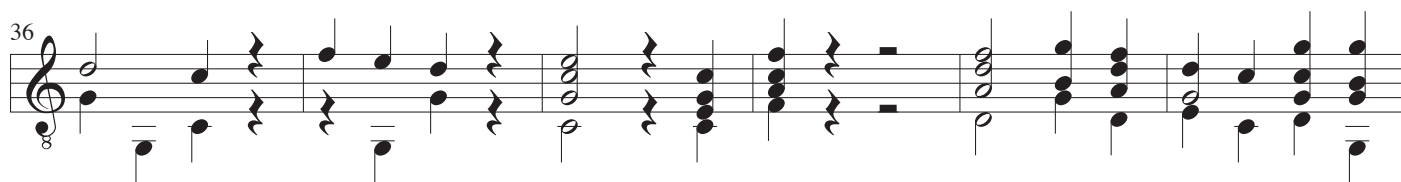
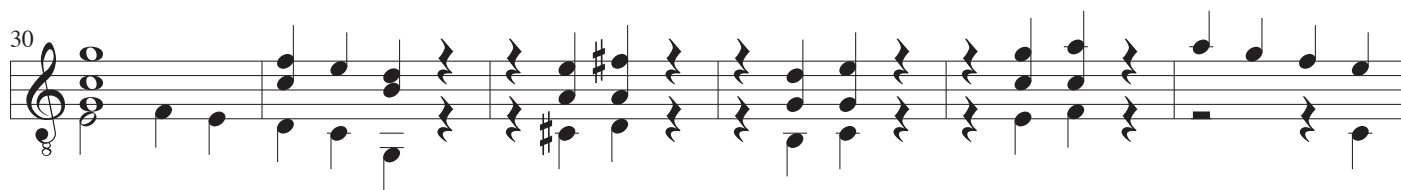
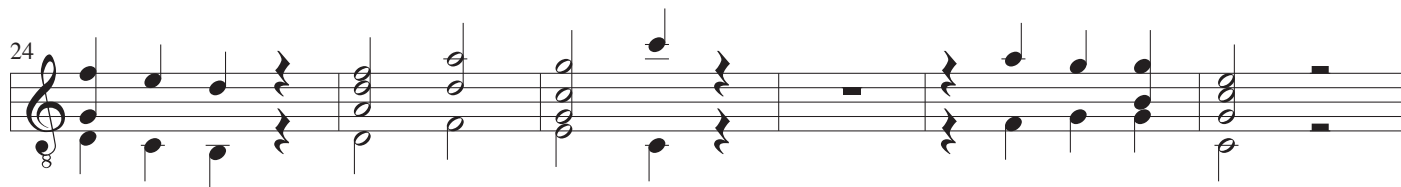
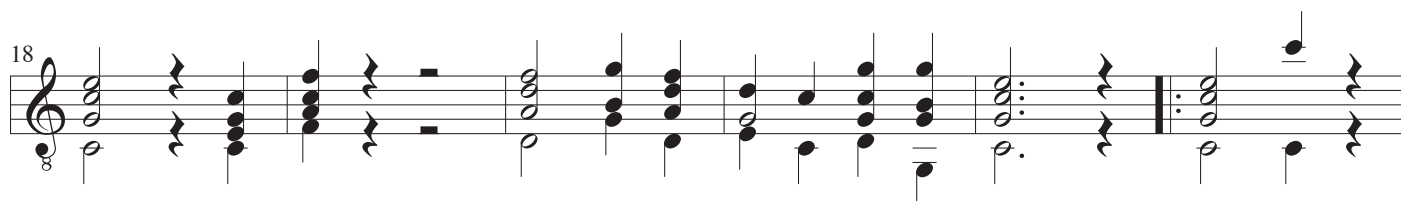
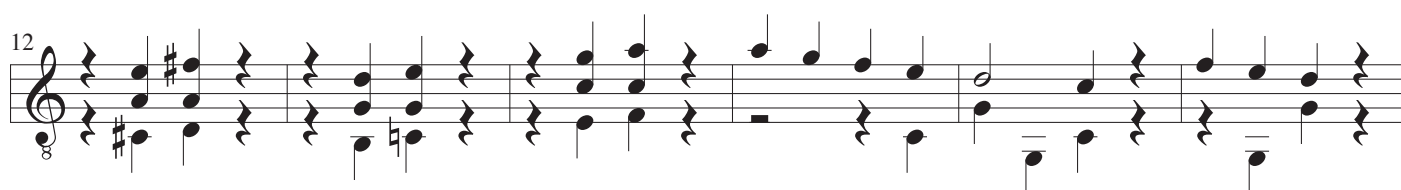
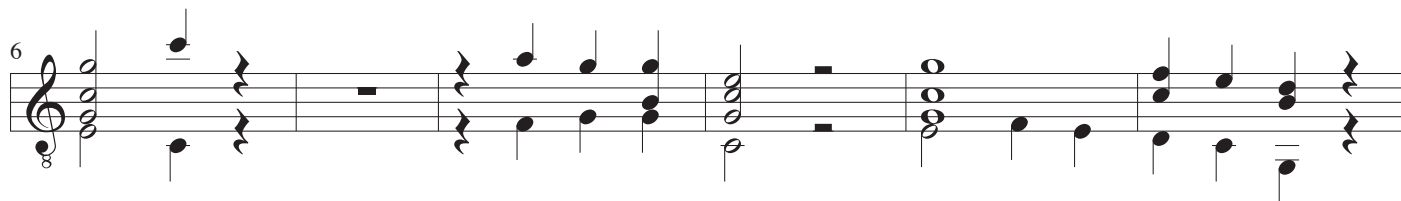
Guitar

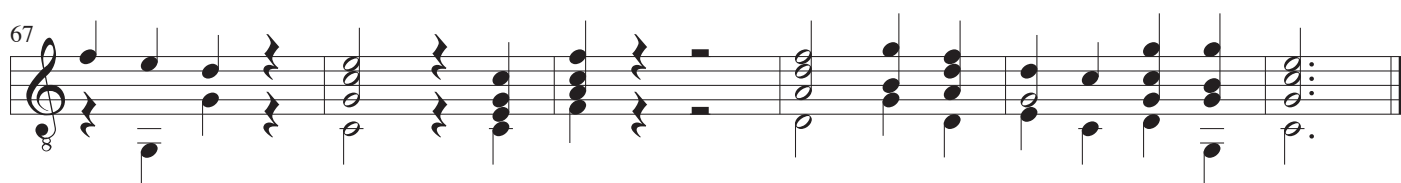
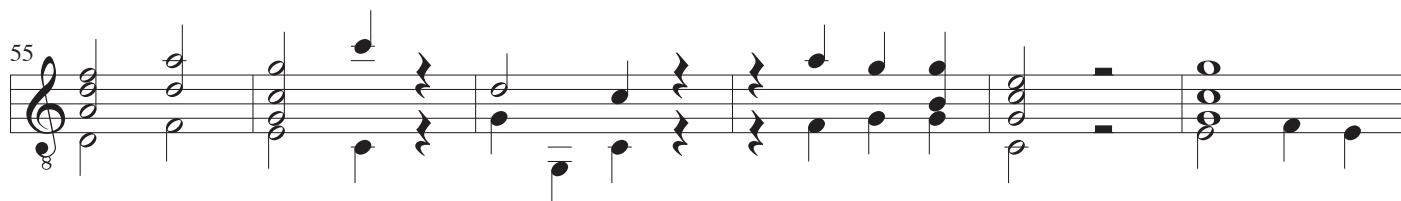
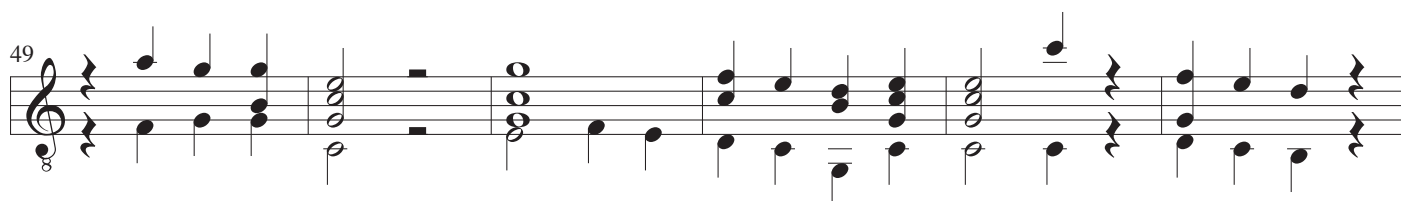
It Was a Lover and His Lass

Music: Thomas Morley
Lyrics: William Shakespeare
Arrangement: John Jacobsen



Capo = III





Zasmuconej

Chylisz główkę na pierś białą

The distressed girl - Don't be sad, good times will be back

Muzyka: Mieczysław Karłowicz

Słowa: Kazimierz Gliński

Aranżacja: John Jacobsen

Allegretto grazioso

Obój

Głos

Gitarra

6

Chy - lisz główkę na pierś bia-łą, łza w o - czę - tach
I przy - le - ci znów mo - ty - li róż - no - barw - ny

12

drży.____
kum,____

Co się to - bie, dziew - czę, sta - ło?
brzo - za dłu - gi war - kocz schy - li,

Skad te du - że łązy?____
w szmer u - de - rzy, w szum.____

17

cresc. ----- *f*

Mo - że w chwi-lach u - przy-tom-nień znik-łych ser - ca mar — czu - jesz roz - kosz
Ze snu zie - mia się 0 - cu - ci, cie - pły spad - nie deszcz, — w won-nych ga - jach

22

mf

daw - nych wśom-nień, daw - nych ma - rzeń czar? — Mo - że cie - bie ró - że smu - cą,
pieśń za - nu - ci sło - wik, bard i wieszcz. — Wszyst-ko be - dzie dro - gie, no - we,

27

3

że u - wie - dły już? — ... Wró - ci wio-sna, kwia - ty wró - cą, wró - ci chwi - la —
w ra-dosć przejdzie żal; — wró - cą no - ce, ksie - ży - co - we, za - brzmi kon - cert —

32

mf *f* *ff*

róz!
fal!

38

Obój

Zasmuconej

Chylisz główkę na pierś białą

The distressed girl - Don't be sad, good times will be back

Muzyka: Mieczysław Karłowicz
Słowa: Kazimierz Gliński
Aranżacja: John Jacobsen

Allegretto grazioso

6

11

23

31

36

f

mf

mf

mf

f

ff

Zasmuconej

Chylish główkę na pierś białą

The distressed girl - Don't be sad, good times will be back

Muzyka: Mieczysław Karłowicz

Słowa: Kazimierz Gliński

Aranżacja: John Jacobsen

Allegretto grazioso

mf



Chy - lisz głów - kę na pierś bia - łą, łza w o - czę - tach
I przy - le - ci znów mo - ty - li róż - no - barw - ny



drzy. — Co się to - bie, dziew - czę, sta - ło? Skąd te du - że
kum, — brzo - za dłu - gi war - kocz schy - li, w szmer u - de - rzy,



ły? — Mo - że w chwi - lach u - przy - tom - nień, znik - łych ser - ca
w szum. — Ze snu zie - mia się 0 - cu - ci, cie - pły spad - nie



mar — czu - jesz roz - kosh daw - nych wśom - nień, daw - nych ma - rzeń
deszcz, — w won - nych ga - jach pieśń za - nu - ci sło - wik, bard i



czar? — Mo - że cie - bie ró - że smu - cą, że u - wię - dły
wieszcz. — Wszyst - ko be - dzie dro - gie, no - we, w ra - dość przej - dzie



już? — ... Wró - ci wio - sna, kwia - ty wró - cą, wró - ci chwi - la —
żał; — wró - cą no - ce ksie - ży - co - we, za - brzmi kon - cert —



róż! —
fal! —

Gitara

Zasmuconej

Chylisz główkę na pierś białą

The distressed girl - Don't be sad, good times will be back

Muzyka: Mieczysław Karłowicz

Słowa: Kazimierz Gliński

Aranżacja: John Jacobsen

Allegretto grazioso

The guitar score is written in 2/4 time with a key signature of two sharps (D major). It consists of eight staves of music, each starting with a measure number (8, 6, 11, 16, 21, 26, 31, 36). The score includes various guitar techniques such as fingerings (e.g., 0, 1, 2, 3, 4), fret numbers (e.g., II, III, IV), and dynamics (e.g., *f*, *mf*, *cresc.*, *ff*). The music is characterized by a mix of chords and single notes, with some passages featuring a tremolo effect. The tempo is marked 'Allegretto grazioso'.

Najpiękniejsze piosnki

Najpiękniejszych moich piosnek

The most delightful song

Muzyka: Mieczysław Karłowicz

Słowa: Adam Asnyk

Aranżacja: John Jacobsen

Allegretto

poco rit. ----- a tempo

Obój

Głos

Gitarra

f *mp*

Naj - pięk - niej - szych

6

mf

mo - ich pio - snek na - u - czy - ła mnie dzie - wecz - ka, mis - trzem bo - wiem by - ły dla mnie

11

p *mf*

har - mo - nij - ne jej u - ste - czka. Te u - stecz - ka brzmia - ły za - wsze ja - kąż piosn - ką

16

świe-żą, no-wą; ka-żdy u-śmiech był me-lo-dią, śpie-wem by-ło ka-żde sło-wo,

21

ka-żdy u-śmiech był me-lo-dią, śpie-wem ka-żde sło-wo.

26

cresc. f dim.

31

Meno mosso

Wszy-stko, o czym ser-ce śni-ło,

36

wszy stko, o czym na - wet nie śni, od - bi -

41

ja - ło się w jej o - czach i pły - nę - ło

46

w słod - kiej, słod - kiej pie - śni, pły - nę - ło

50

w sło - dkiej pie - śni.

55

a tempo

mp *mf*

Więc mnie za - wsze przy jej bo - ku, wpa - trzo - ne - go w jej ob - li - cze, ko - ty - sa - ty

60

p *f*

śpie - wne ma - ry, cza - ro - dziej - skich brzmień sło dy - cze. Cze - gom u - chem nie do - sty - szął,

65

p molto cresc.

cze - gom wzro - kiem nie do - czy - tał, tom z u - ste - czek ko - ra - lo - wych sam u - sta - mi

70

f *ff* *tr*

swy - mi chwy - tał.

Obój

Najpiękniejsze piosnki

Najpiękniejszych moich piosnek

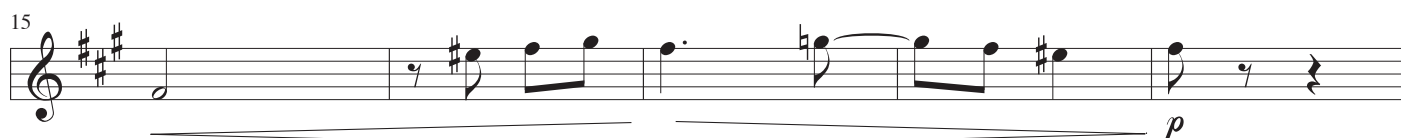
The most delightful song

Muzyka: Mieczysław Karłowicz

Słowa: Adam Asnyk

Aranżacja: John Jacobsen

Allegretto



50 *Tempo I*

f

54 poco rit. ----- a tempo *mp*

59 *mf* *p* *f*

64 *p*

69 *molto cresc.* *ff*

Detailed description of the musical score: The score consists of five staves of music. Staff 1 (measures 50-53) starts with a whole rest, followed by a series of eighth and sixteenth notes, with a forte (*f*) dynamic and a crescendo hairpin. Staff 2 (measures 54-58) begins with a 'poco rit.' marking, followed by a 'poco accel.' (indicated by a dashed line), then 'a tempo'. The dynamic is mezzo-piano (*mp*). Staff 3 (measures 59-63) features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and then a forte (*f*) dynamic. Staff 4 (measures 64-68) starts with a piano (*p*) dynamic and includes a trill in measure 68. Staff 5 (measures 69-72) begins with a 'molto cresc.' marking, followed by a fortissimo (*ff*) dynamic, and ends with a double bar line. The key signature is G major (three sharps).

Najpiękniejsze piosnki

Najpiękniejszych moich piosnek

The most delightful song

Muzyka: Mieczysław Karłowicz

Słowa: Adam Asnyk

Aranżacja: John Jacobsen

Allegretto

Naj - pięk - niej - szych mo - ich pio - snek na - u - czy - ła
mp

mnie dzie - wiecz - ka, mis - trzem bo - wiem by - ły dla mnie har - mo - nij - ne
mf

jej u - ste - czka. Te u - stecz - ka brzmia - ły za - wsze ja - kąś piosn - ką
p

świe - ża, no - wą; ka - żdy u - śmiech był me - lo - dia, śpie - wem by - ło
p

ka - żde sło - wo, ka - żdy u - śmiech był me - lo - dia, śpie - wem ka - żde
mf

sło - wo. Wszy - stko, o czym
p

ser - ce śni - ło, wszy - stko, o czym na - wet
p

nie śni, od - bi - ja - ło się w jej o - czach
p

Meno mosso

44

i
cresc. pły - nę - ło w słod - kiej, słod - kiej pie - śni,
f cresc. ff

49

Tempo I

pły - nę - ło w słod - kiej pie - śni.
f

55

a tempo

Więc mnie za - wsze przy jej bo - ku, wpa - trzo - ne - go w jej ob - li - cze,
mp

59

ko - ły - sa - ły śpie - wne ma - ry, cza - ro - dziej - skich brzmień słod - dy - cze.
mf p

63

Cze - gom u - chem nie do - sty - szął, cze - gom wzro - kiem nie do - czy - tał,
f

67

tom z u - ste - czek ko - ra - lo - wych sam u - sta - mi swy - mi chwy - tał.
p molto cresc. f ff

72

3

Najpiękniejsze piosnki

Najpiękniejszych moich piosnek

The most delightful song

Muzyka: Mieczysław Karłowicz

Słowa: Adam Asnyk

Aranżacja: John Jacobsen

Allegretto

The score is written for guitar in 2/4 time, key of D major (two sharps). It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes (marked 3 and 2) and a slur over a series of chords. The tempo markings 'poco rit.' and 'a tempo' are indicated above the staff. The second staff starts at measure 6 and features a mezzo-forte (*mf*) dynamic. The third staff starts at measure 11 and includes piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth staff starts at measure 17 and includes piano (*p*) and mezzo-forte (*mf*) dynamics. The fifth staff starts at measure 22 and includes piano (*p*) and crescendo (*cresc.*) markings. The sixth staff starts at measure 27 and includes forte (*f*) and diminuendo (*dim.*) markings, ending with a double bar line and a '2' indicating a second ending.

Meno mosso

31

8

mf

Detailed description: Musical staff 31-34. Treble clef, key of D major (two sharps). Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *mf*.

35

8

V 3 IV 3

Detailed description: Musical staff 35-38. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *mf*. Chordal figures V and IV with triplets.

39

8

III 3 3 V I 3

p

Detailed description: Musical staff 39-42. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *p*. Chordal figures III, V, and I with triplets.

43

8

cresc. *f* cresc.

Detailed description: Musical staff 43-46. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *f*. Crescendo markings.

47

8

ff *sf* *f*

Detailed description: Musical staff 47-50. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *ff*, *sf*, *f*. Chordal figures.

51

8

Tempo I *sf* poco rit.

Detailed description: Musical staff 51-54. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *sf*. Tempo change to Tempo I. Chordal figures.

55

8

a tempo *mp* *mf*

Detailed description: Musical staff 55-58. Treble clef, key of D major. Rhythm: eighth notes. Fingering: 0, 1, 0. Dynamic: *mp*, *mf*. Chordal figures.

61

66

molto cresc.

71

p *f* *p* *f* *ff*

Man Is for the Woman Made

A Roundelay

From "The Mock Marriage"

Music: Henry Purcell

Lyrics: Peter Motteux

Arrangement: John Jacobsen

Flute

Voice

Guitar

1. Man, man, man is for the wo - man made, And the

5

wo - man ma - de for man; As the spur is for the jade, As the
scep - tre to be sway'd, As to
wid - ow, wife or maid, Be she

9

scab - bard for the blade, As for dig - ging is the spade, As for
night the se - re - nade, As for pud - ding is the pan, And to
wan - ton, be she staid, Be she well or ill ar - ray'd, Who - re,

13

li - quor is the can, So man, man, man is for the wo - man —
cool us is the fan, bawd or har - ri - dan,

18

made, And the wo - man ma - de for man. 2. As the man.
3. Be she

Man is for the woman made,
And the woman made for man;

As the spur is for the jade,
As the scabbard for the blade,
As for digging is the spade,
As for liquor is the can,
So man is for the woman made,
And the woman made for man.

As the sceptre to be sway'd,
As to night the serenade,
As for pudding is the pan,
And to cool us is the fan,
So man is for the woman made,
And the woman made for man.

Be she widow, wife or maid,
Be she wanton, be she staid,
Be she well or ill array'd,
Whore, bawd or harridan,
So man is for the woman made,
And the woman made for man.

Soltys

Zawdy orac, zac i mlócić

Muzyka: Stanisław Moniuszko
Słowa: Włodzimierz Wolski
Aranżacja: John Jacobsen

Allegro

Obój *mf*

Głos

Gitarra

5

ff

mf "Za - wdy o - rac,

ff

mf

10

zac i mło - ciec, cza - sem w kar - czmie sie po - klo - ciec, ma - rnic mło - dy

14

wiek! ma - rnicmlo - dy wiek! Le - piej tak jak wy, so - lty - sie,

19

rall.

wo - jo - wa - li, wlo - czy - li sie, to tez was i czlek! to tez z was i

24

piú lento

czlek!" "A - no, juz - ci, czlek bez no - gi. Choc to fra - chy,

28

chlo - pie dro - gi, fra - chy ku - la w leb! *p* fra - chy ku - la w leb!

33 *piú allegro molto cresc. e accel.*

pp Je - no niech je tam, wciu - rno - sci, tluc na

38 *lento*

ff *f* *ff*

szczu - dle sta - re ko - sci, z snie - guw step i step!

43

sf *sf*

z snie - gu w step i step!"

Czy Powróci

Matulunku, on nie wróci

Muzyka: Stanisław Moniuszko
Słowa: Josef Ignacy Kraszewski
Aranżacja: John Jacobsen

Non troppo lento

Obój

Głos

Gitarra

mf

Ma tu - le - nku, on nie wro - ci, on po - je - chal w o - bca
Ra - no je - mu zbie - ram kwia - tki, wie - czor cze - kam na ja -

p

5

f

stro ne, on za - po mni, on po - rzu - ci bie - dne dzie - wcze o - pu - szcz - ne.
go dy i na pro - gu dto je cha - tki, za - wsze sa - ma tak jak wprzó - dy.

10

rit. ----- a tempo

p

mp

Ma - tu - le - nku, on nie wro - ci,
Ra - no je - mu zbie - ram kwia - tki.

f *p* *f*

15 rit. ----- a tempo

mf *f*

on po - je - chal w o - bca stro - ne, on za - po - mni,
 wie - czór cze - kam na ja - go - dy i na pro - gu

p *mf*

20 rit.

mf

on po - rzu - ci bie - dne dzie - wcze o - pu - szczo - ne, bie - dne dzie - wcze o - pu -
 sto - je cha - tki, za - wsze sa - ma tak jak wrzód - dy, za - wsze sa - ma tak jak

f

25 a tempo

f *mp* *p*

szczo - ne. Pa - trze co wie - czor na dź - ge, pa - trze na dro - ge co ra - nka, cze - muz
 wrzód - dy. W no - cy, le - dwie pies za - szcze - ka, zry - wam sie, szu - kam o - czy - ma, a se -

p

30

mf *mf*

za - po - mniec nie mo - ge a - lbo zo - ba - czyc ko - cha - nka, pa - trze co wie - czor na
 rce bi - je i cze - ka. a je - go nie ma i nie ma. W nocy, le - dwie pies za -

mf

35

dim.

mf

dro - ge, pa - trze na dro - ge co ra - nka, cze - muz za - po - mniec nie mo - ge a - lbo
 szcze - ka, zry - wam sie, szu - kam o - czy - ma, a se - rce bi - je i cze - ka, a je -

dim.

40

pp

zo - ba - czyc ko - cha - nka.
 go nie ma i nie ma.

sf *p*

45

rit.

mf

Ra - no

50

2 a tempo

f *p* *mf*

Mo - ze ju - tro! ju - tro wscho - dzi, ja zno - wu bie - gne na dro - ge. I ju - tro ca - le prze -

f *p*

56

p

mp

cho-dzi, do - cze-kac sie nie mo-ge. O swie - ty stró-zu A - nie-le! do pro - wadz go przez bez-

8

62

Lento

pp

mf

dro - ze, a ja ci w na - szym ko - scie - le wia - nek - i swie - ce po - lo - ze!

8

67

p

8

Krakowiak

Niech się panie stroją w pasy

Muzyka: Stanisław Moniuszko

Słowa: Julian Korsak

Aranżacja: John Jacobsen

Allegro

Róg angielski

Głos

Gitarra

mf

mp

Niech się pa-nie stro - ja u'pa - sy. u'a-da — ma-szki

mp

i a - tła - sy. u'lo - sy — wia - za wzwoj; u go - rse - ta kra - sne u'sta - zki. u ko - szu - li

12

più lento

p

f

mf

Tempo I

ja - sne sprza-zki. to nasz ca - ly stroj, to nasz ca - ly stroj.

18

f rit.

Scherzando

p

a tempo

25 *mp*

mf

Gdy tan - cu - je zwin - na, zy - wa, Z'wia-trem— ko - sa mo - ja ply - wa,

mp

30

mp

Za mna—chl - pców rój; W'tan-cu dlon mi lek-ko scis-snie, Czu-lym o-kiem na mnie bly-snie

36 *piú lento* *f* *Tempo I* *mf*

Nar - ze - czo - ny mój! Nar - ze - czo - ny mój!

f *p* *mf*

42 *rit.* *f* *Scherzando* *p* *3*

Piesn Wieczorna

Po nocnej rosie

Muzyka: Stanisław Moniuszko
Słowa: Władysław Syrokomla
Aranżacja: John Jacobsen

Andantino

Róg angielski

Głos

Gitarra

Po no - cnej ro - sie

4

dolce

plyn dzwie - czny glo - sie, niech sie twe e - cho roz - sze - rzy. gdzie na - sza - cha - tka.

8

gdzie sta - ra ma - tka krza - ta sie ko lo wie - cze - rzy. Ju - tro dzien swie - ta;

12

ni - wq nie zze - ta nie - chaj przez ju - tro doj - rze - wa, niech wiatr swa - wo - lny,

16

niech ko - nik po - lny, nie - chaj sko - wro - nek tu spie - wa, niech wiatr swa - wo - lny,

20

niech ko - nik po - lny, nie - chaj sko - wro - nek tu spie - wa,

24

niech ko - nik po - lny, nie - chaj sko - wro - nek tu spie - wa,

Przasniczka

U przasniczki siedza

Muzyka: Stanislaw Moniuszko
Słowa: Jan Ciecnot
Aranżacja: John Jacobsen

Presto

Obój

Głos

Gitarra

Capo II

p

U przasni czki sie - dza jak
Po szedl do Kro - le - wca mlo -

5

a - niol dzie - we - czki, prze - da so - bie, prze - da je - dwa - bne ni -
dzic niec z wi ci - na, lza - mi sie za - le - wal, ze - gna - jac z dzie -

10

te - czki. Krec sie krec, wrze - cio - no! wie sie to bie, wie!
wczy na.

15

Ta pa-mie ta le - piej, czy - ja dluz - sza nic!

20

Gla - dko i - dzie prze - dza, we - so - lo dzie -

25

wczy - nie! pa - mie - ta - la trzy dni o wie - rnym chlo - pczy - nie.

30

krec sie, krec, wrze - cio - no! wic sie to - bie, wic! Ta pa - mie - ta

35

le - piej, czy - ja dluz-sza nic.

41

In - ny sie mlo - dzie - niec pod - su - wa z u bo - cza i in - ne - mu

46

ra - da dzie - wczy - na o - cho - cza. Krec sie, krec, wrze cio - no!

51

Pry - sla wa - tla nic... wsty-demdzie-wcze plo - nie, wstydz sie, dzie - wcze,

56

wstydz!

Nel cor più non mi sento

Giovanni Paisiello (1740-1816)

Arrangiamento: John Jacobsen

Andantino

Flauto dolce

Voce

Chitarra 8 Capo III

4

cresc.

8

Nel cor più non mi sen - to bril - lar la — gil - ven -

p

12

tù; ca - gion del mio — tor - men - to, a - mor, sei col - pa

16

tu. Mi piz - zi - chi, mi stuz - zi - chi, mi pun - gi - chi, mi

20

mas - ti - chi; che co - sa è que - sto ahi - mè? — pie - tà, — pie - ta, — pie -

24

tà! — a - mo - re è un cer - to che, — che

27

risoluto

di - spe - rar — mi fa.

p

f

31

35

39

43

p

47

50

p

f Nel

D.C. del S al C

Flauto

Nel cor più non mi sento

Giovanni Paisiello (1740-1816)

Arrangiamento: John Jacobsen

Andantino

dolce

5

cresc.

19

28

p

32

37

42

p

47

51

D.C. del § al ⌕

Voce

Nel cor più non mi sento

Giovanni Paisiello (1740-1816)

Arrangiamento: John Jacobsen

Andantino 8

Nel *p* cor più non mi sen - to bril -

11

lar la — gil - ven - tù; ca - gion del mio — tor - men - to, a -

15

mor, sei col - pa tu. Mi piz - zi - chi, mi stuz - zi - chi, mi

19

pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè? — pie -

23

tà, — pie - ta, — pie - tà! — a - mo - re è un cer - to

26

risoluto

che, — che di - spe - rar — mi fa.

2

31

21

Nel
D.C. del C al C

Nel cor più non mi sento

Giovanni Paisiello (1740-1816)

Arrangiamento: John Jacobsen

Andantino

Capo III

dolce

cresc.

p

8

4

7

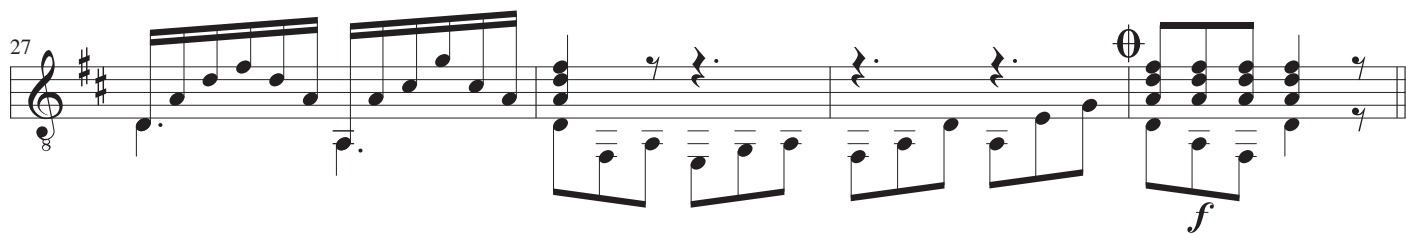
10

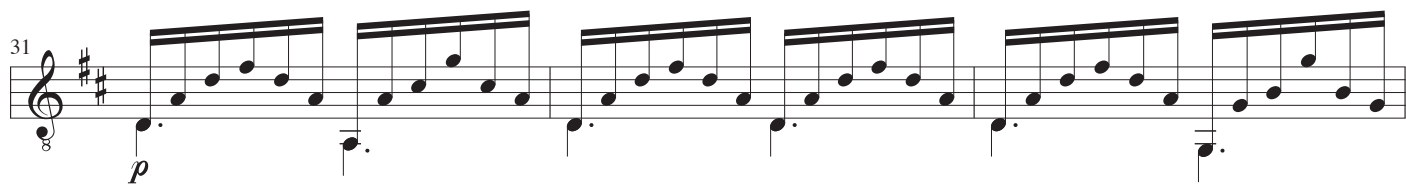
13

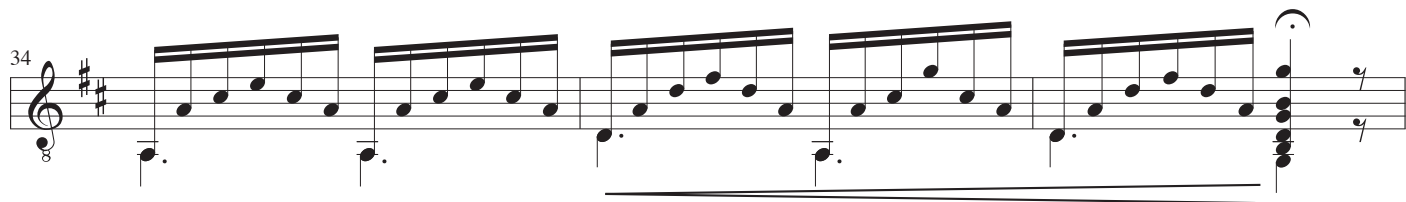
17

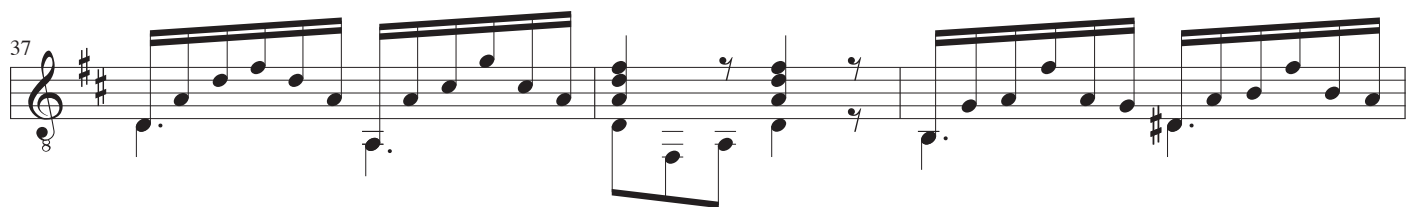
20

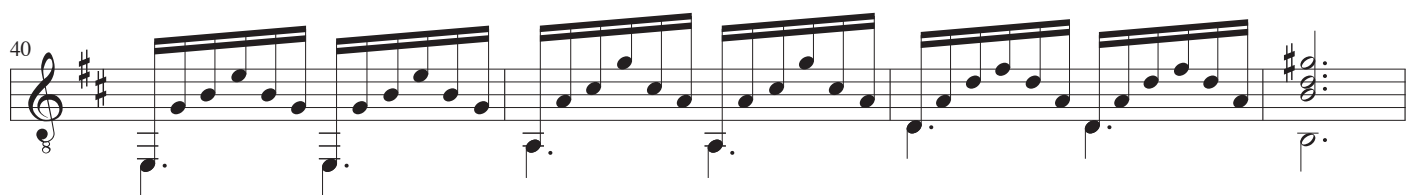
24

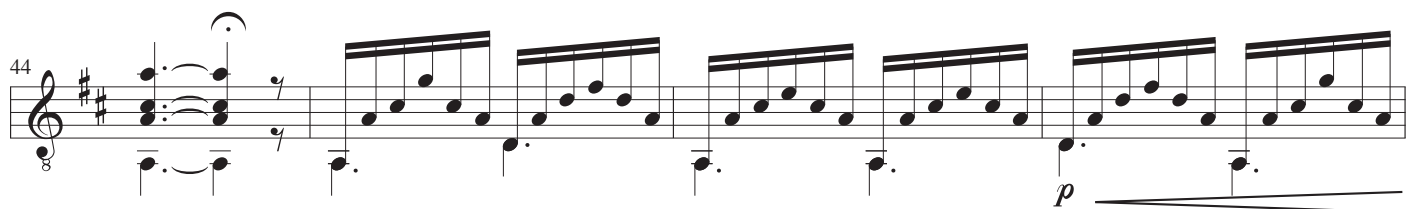
27 

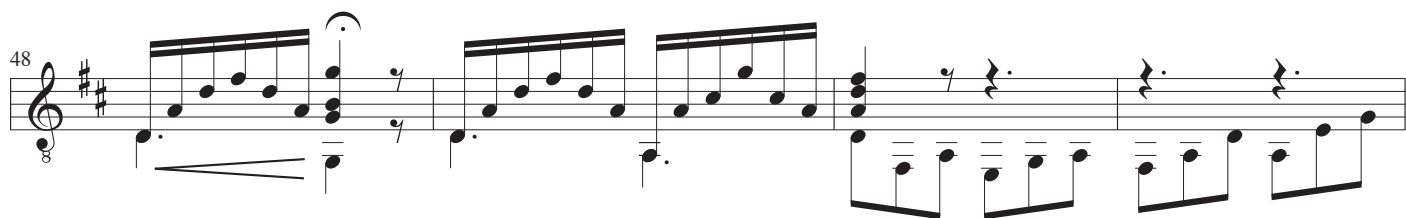
31 

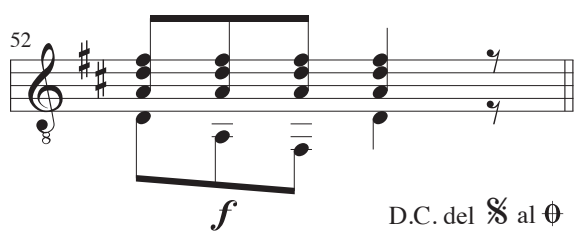
34 

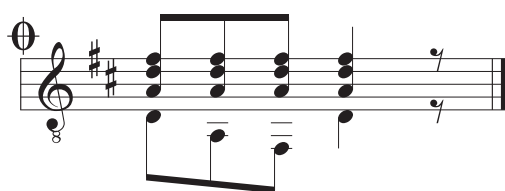
37 

40 

44 

48 

52 



D.C. del $\%$ al Θ

Non temer, amato bene!

KV 490

Musica: W.A. Mozart

Poesia: Gianbattista Varesco

Arrangiamento: John Jacobsen

Andante

Violino

Soprano *p*

Chitarra

Capo I

6

Non te -

10

mer, a - ma - to — be - ne, per te

The musical score is written for Violino, Soprano, and Chitarra. The key signature is G major (one sharp). The time signature is 3/4. The tempo is marked 'Andante'. The Soprano part is in a lower register, with lyrics 'Non te -', 'mer, a - ma - to — be - ne, per te'. The Violino and Chitarra parts provide accompaniment. The Chitarra part includes a capo instruction 'Capo I'.

14

sem - pre il cor sa - rà.

17

Più non reg - go a tan te

20

pe - ne, l'al - ma mi - a man -

23

can - do___ va, l'al - ma___

26

mi - a___ man - can - do___ va, man - can - do

B

30

va. Tu so - spr - ri? o

33

duoi _____ fu - ne - sto! pensa al - men,

36

pen - sa che i - stan - te é que - sto!

39

Non mi

41

cresc.

pos - so oh Di o, spie gar, no,

43

p

ah, non mi pos - so, oh Dio, spie -

45

C

gar, oh Dio, spie - gar.

48

p

Non te -

51

mer, a - ma - to be - ne, per te

55

f

sem - pre il cor sa - rà. Stel - le

59

bar - ba - re, stel - le spie - ta - te; per - chè

62

mai — tan - to ri - gor? per - chè mai tan - to ri -

66

Allegro moderato

gor?

70

74

p

Al - me bel - le che ve - de - te le mie pe - ne in tal mo -

78

men - to, di - te voi, s'e-gual tor - men - to può sof - frir un fi - do—

82 E

cor. Al - me bel - le,

85

di - te voi, di - te voi, s'e - gual tor -

88

men - to può sof - frir un fi - do

90

cor, _____ di - te voi, s'e - gual _____ tor -

93

men - to può _____ sof - fri - re un fi - do _____ cor.

F

f

96

Stel - le bar - ba - re,

98

stel - le spie - ta - te per - chè

100

mai tan - to ri - gor, per - chè mai tan - to ri -

103

gor? per - chè, per -

105

chè?

107

dim.

Al - me bel - le che - ve -

110

de - te le mie pe - ne in tal mo - men - to, di - te voi, s'e - gual - tor -

114

men - to può sof - frir un fi - do cor. Non te -

118

mer, a - ma - to be - ne, per te

122

sem - pre il cor sa - rà, per te

125

H

sem - pre il cor sa - rà, per te

128

sem - pre il cor sa - rà!

131

Al - me bel - le che - ve -

134

de - te le mie pe - ne in tal mo - men - to, di - te

137

voi, s'e - gual — tor - men - to può — sof - frir un fi - do —

I

140

cor. Al - me bel - le,

143

di - te voi, s'e - gual tor -

146

men - to può sof - frir un fi - do

148

cor, di - te voi, s'e - gual tor -

151

men - to può sof - frir un fi - do cor, di - te

K

154

vo - i s'e-gual tor - men - to può sof -

157

frir un fi -

161

do cor, di - te voi, s'e - gual tor -

164

men - to può sof - frir un fi - do

166

cresc. -----

cor, può sof -

167

frir un fi - do

168

f

cor.

169

170

8

The image shows a musical score for three staves, measures 170-172. The top staff is in G major (one sharp) and 4/4 time, featuring a melody of eighth and quarter notes. The middle staff is in G major and 4/4 time, featuring a bass line of eighth and quarter notes. The bottom staff is in D major (two sharps) and 4/4 time, featuring a melody of eighth and quarter notes. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp (F#).

Violino

Non temer, amato bene!

KV 490

Musica: W.A. Mozart
Poesia: Gianbattista Varesco
Arrangiamento: John Jacobsen

Andante

p

7

4

14

17

20

22

B

24

4

31

34

tr

cresc. -----

37 *f* *p*

40 *cresc.* *p*

44

46 C

49 5

57 D *f*

60

64 *f* *p* Allegro moderato

68

71

74 E

7

83

85

87

89

91

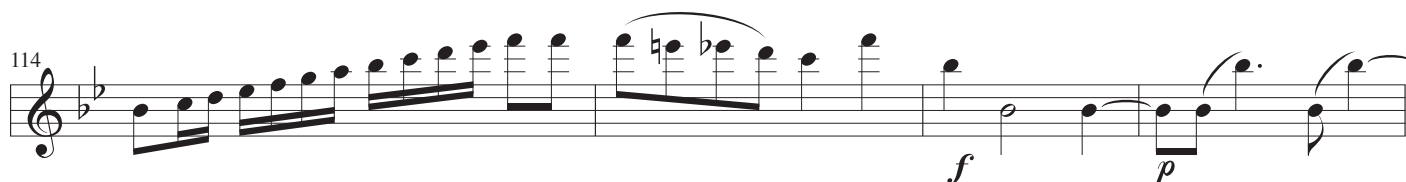
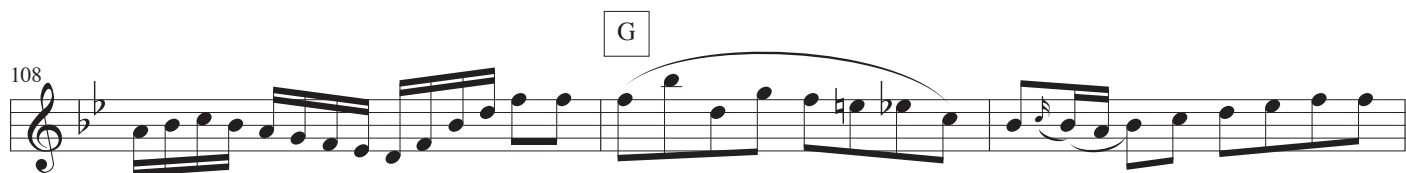
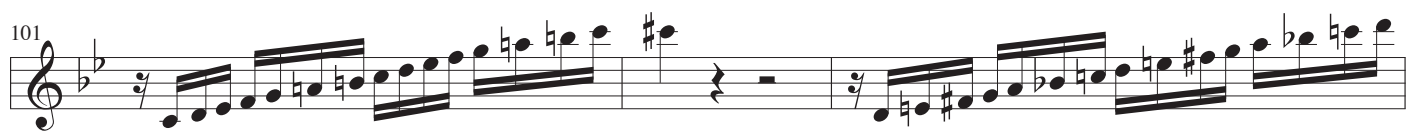
F

94 *f*

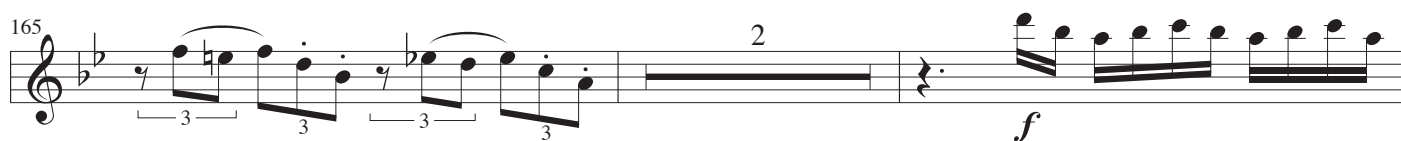
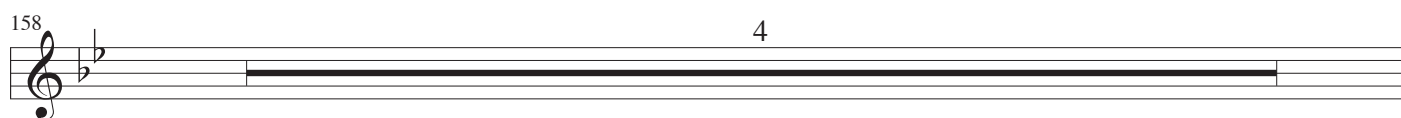
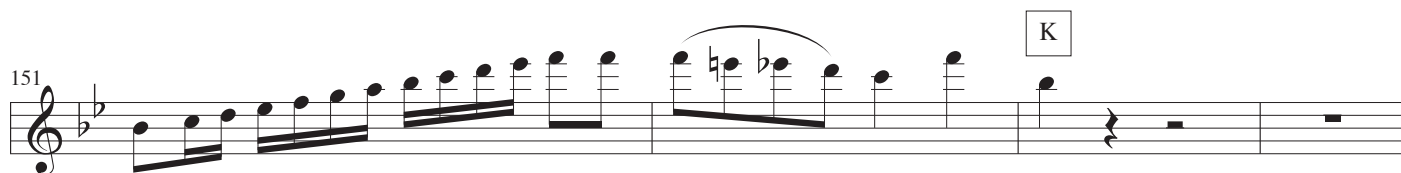
97

99

3 3



[illegible]



Soprano

Non temer, amato bene!

KV 490

Musica: W.A. Mozart

Poesia: Gianbattista Varesco

Arrangiamento: John Jacobsen

Andante

8

p

Non te - mer, a - ma - to — be - ne,

13

per te sem - pre il cor — sa - rà. Più non —

18

reg - go a tan te — pe - ne, l'al - ma —

22

mi - a man - can - do — va, l'al - ma —

26

mi - a — man - can - do — va, man -

29

B

can - do va. Tu so - spr - ri? o

33

duol — fu - ne - sto! pensa al - men, pen - sa

37

f

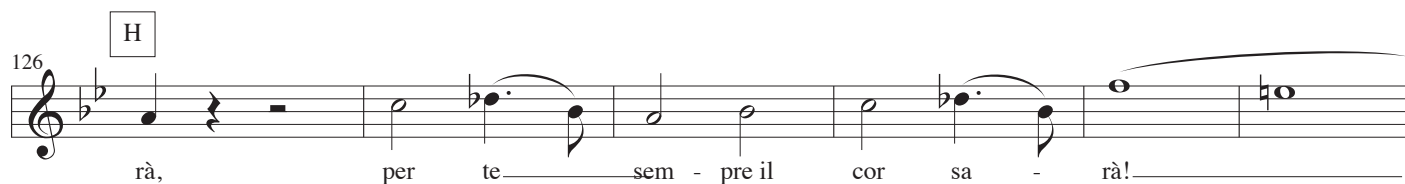
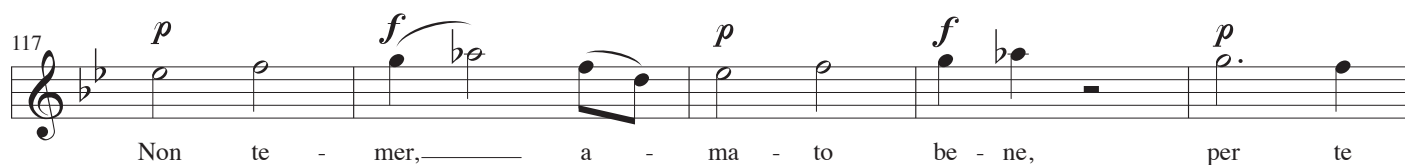
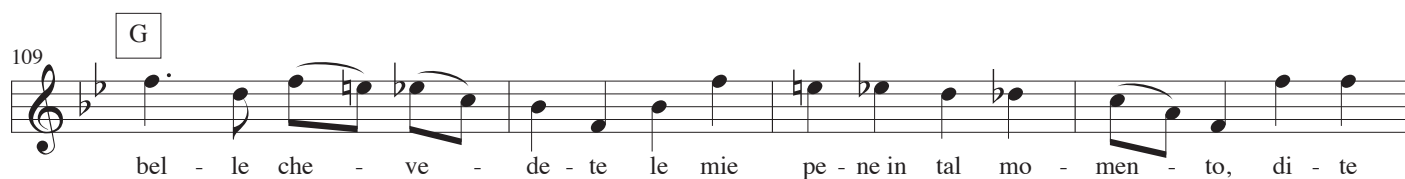
p

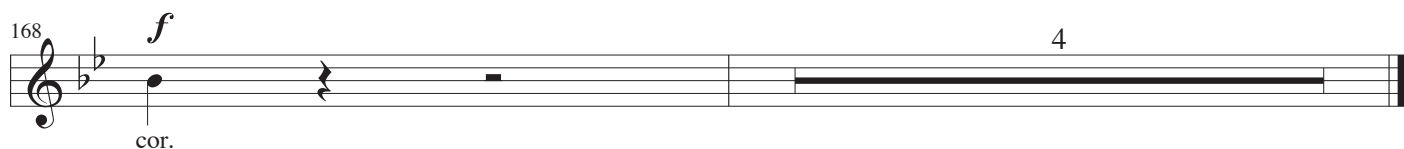
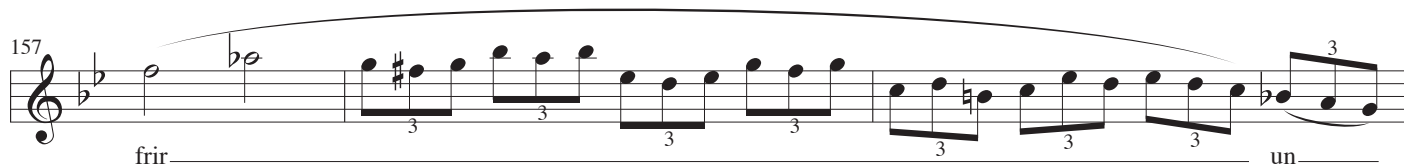
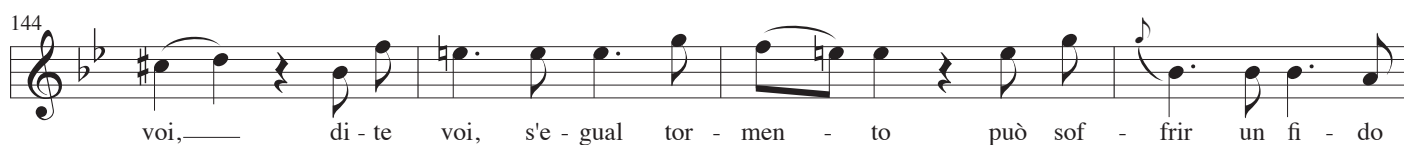
che i - stan - te é que - sto! Non mi

41

p

pos - so oh Di o, spie gar, no, ah, non mi pos - so, oh Dio, spie -





Chitarra

Non temer, amato bene!

KV 490

Musica: W.A. Mozart

Poesia: Gianbattista Varesco

Arrangiamento: John Jacobsen

Andante

Capo I

8

6

10

13

17

20

24

28

B

31

34

37

40

42

44

49

52

cresc.

f

p

C

55 D

59

63 *p* *f*

66 *p* Allegro moderato

70

74

77

80 E

[illegible]

123 H

128

134

138 I

143

147

151 K

155

159

163

166

cresc.

167

168

f

169

170

à Madame Ernest Bertrand

Pastorale

Musique: Georges Bizet
Paroles: Jean-François Regnard
Arrangement: John Jacobsen

Andantino ♩ = 52

Flûte

Voix

Guitare

p

p

Un jour — de prin - temps, —

5

Tout le long — d'un ver - ger —

9

Co - lin va chan - tant, —

13

Pour ses maux sou - la - ger: _____ Ma ber - gère, ma ber - gère,

pp

16

tra la la la la la la la Ma ber - gère, ma ber - gère,

18

tra la la la la la la la Lais - se - moi, lais - se - moi prendre un ten - dre bai - ser

poco sf *p*

poco sf *p*

21

Oh! - lais - se - moi, ma ber - gère - re, prendre un ten - dre bai - ser.

A tempo *Rit. molto* *A tempo*

mf *pp* *mf*

25 *con anima* *Molto rall.*

Ma ber - gè - re, lais - se - moi pren - dre un ten -

29 *A tempo*

dre bai ser!"

33 *poco sf* *dim.* *p*

La bel - le, à l'in -

38 *p*

stant Ré - pond à son ber -

42

ger: _____ "Tu veux, en chan-

46

tant _____ Un bai - ser dé - ro - ber?... Non Co - lin, non Co - lin, *pp*

50

Tra la la la la la la la Non Co - lin, non Co - lin,

52

Poco rit. -----

Tra la la la la la la la Tu vou-drais, en chan-tant prendre un ten - dre bai-ser *poco sf* *p*

[illegible]

59 *con anima* *Molto rall.*

Non, non, non Co - lin, ne le prends pas, Je

62

A tempo

vais te le don - ner.

p *pp* *p*

66

pp calando

Pastorale 5

Flûte

à Madame Ernest Bertrand

Pastorale

Musique: Georges Bizet
Paroles: Jean-François Regnard
Arrangement: John Jacobsen

Andantino $\text{♩} = 52$

3

p

7

11 13

A tempo

con anima

mf

26

Molto rall.

2

A tempo

p

31

poco sf

dim.

35

3

p

The musical score is written for a flute in G major (one sharp) and 6/8 time. It begins with a tempo marking of 'Andantino' and a metronome indication of 52 quarter notes per minute. The first staff starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and then a series of eighth notes. The fourth staff begins with a series of eighth notes, followed by a series of eighth and sixteenth notes, and then a series of eighth notes. The fifth staff continues the melodic line. The sixth staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and then a series of eighth notes. The score includes various dynamics (p, mf, sf, dim.) and articulations (accents, slurs).

[illegible]

45 13 A tempo con anima

mf

61 *Molto rall.* *A tempo*



2

p

66 

Voix

à Madame Ernest Bertrand

Pastorale

Musique: Georges Bizet
Paroles: Jean-François Regnard
Arrangement: John Jacobsen

Andantino $\text{♩} = 52$
2 *p*

Un jour — de prin - temps, —

7 Tout le long — d'un ver - ger — Co - lin va chan -

12 tant, — Pour ses maux sou - la - ger: —

15 "Ma ber - gère, ma ber - gère, tra la la la la la la la la

17 Ma ber - gère, ma ber - gère, tra la la la la la la la la

19 *espress. poco sf* *Poco rit.* — — — — — *A tempo*
p
Lais - se - moi, lais - se - moi prendre un ten - dre bai - ser Oh! — lais - se -

22 *Rit. molto* *A tempo*

moi, ma ber - gè - re, prendre un ten - dre bai - ser._____

25 *con anima* *Molto rall.* *p*

Ma ber - gè - re, lais - se - moi pren - dre un

28 *tr* *A tempo* 4

ten - dre bai ser!"_____

35 2 *p*

La bel - le, à l'in - stant_____

41

Ré - pond à son ber - ger:_____ "Tu veux, en chan -

46

tant_____ Un bai - ser dé - ro - ber?..._____

49

Non Co - lin, non Co - lin, Tra la la la la la la la

51

Non Co - lin, non Co - lin, Tra la la la la la la la

53 *poco sf* Poco rit. ----- A tempo *p*

Tu vou - drais, en chan - tant prendre un ten - dre bai - ser Non, non, non, non Co -

56 Rit. molto A tempo

lin, ne le prends pas, Je vais te le don ner...

59 con anima Molto rall. *p*

Non, non, non Co - lin, ne le prends pas, Je

62 *tr* A tempo

vais te le don - ner.

67 2

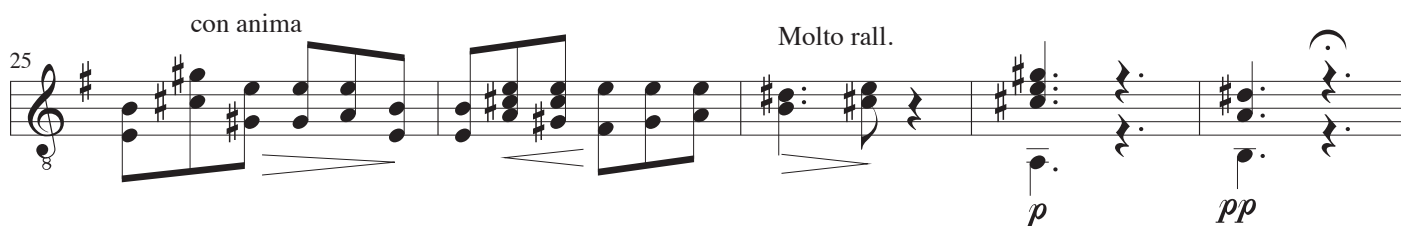
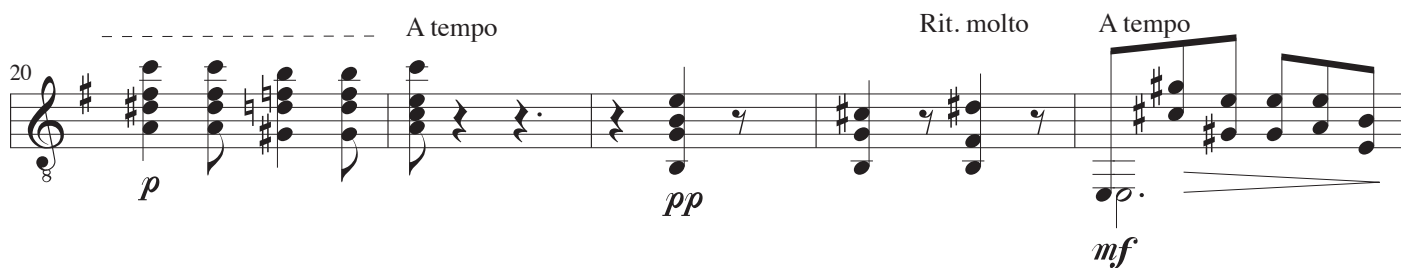
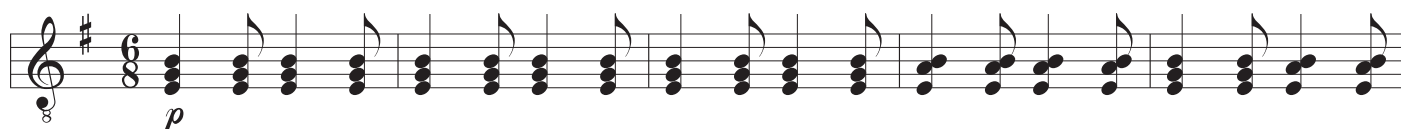
Guitare

à Madame Ernest Bertrand

Pastorale

Musique: Georges Bizet
Paroles: Jean-François Regnard
Arrangement: John Jacobsen

Andantino $\text{♩} = 52$



30 *A tempo*

p *poco sf* *p* *p*

36

41

46 *pp*

51 *Poco rit.*

poco sf *p*

55 *A tempo* *Rit. molto* *A tempo* *con anima*

pp *mf*

60 *Molto rall.*

p *pp*

64 *A tempo*

p *pp calando*

A gdy będzie słońce i pogoda

Muzyka: Anonimowy
Słowa: Anonimowy
Aranżacja: John Jacobsen

Andantino

The musical score is written for three parts: Oboe (Obój), Voice (Głos), and Guitar (Gitara). The time signature is 3/4. The tempo is marked 'Andantino'. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-4) shows the Oboe playing a melodic line with triplets, while the Voice and Guitar parts are silent. The second system (measures 5-8) shows the Oboe continuing its melodic line, the Voice part entering with the lyrics 'A gdy be - dzie słon-ce i po-go-da,', and the Guitar providing a harmonic accompaniment. The third system (measures 9-12) shows the Oboe part ending, the Voice part repeating the lyrics 'przyjdź-ze Ja - siu do me-go o-gro-da przyjdź-ze Ja - siu do me-go o-gro-da.', and the Guitar continuing its accompaniment. A repeat sign is present at the end of the third system, with a first ending bracket labeled '1-2'.

Obój

Głos

Gitara

5

10

1-2

A gdy be - dzie słon-ce i po-go-da,

przyjdź-ze Ja - siu do me-go o-gro-da przyjdź-ze Ja - siu do me-go o-gro-da.

14

3

spe - wa - nia mo - je - go.

19

3

1
A gdy będzie słońce i pogoda,
przyjdzie Jasiu do mego ogrodu,
przyjdzie Jasiu do mego ogrodu.

2
Bedziemy se fioleteczki smykać,
Bedziemy się ku sobie pomykać,
Bedziemy się ku sobie pomykać

3
Nawczasz się ziela kwitnącego
Nasłuchasz się śpiewania mojego
Nasłuchasz się śpiewania mojego

1
Bei dem heitren Frühlingssonnenscheine,
will mit Hänschen wandeln ich im Haine,
will mit Hänschen wandeln ich im Haine.

2
Wollen Veilchen dort im Grase pflücken,
Wollen fleißig uns nach Blumen bücken,
Wollen fleißig uns nach Blumen bücken.

3
Auf dem Rasen tanzen wir und springen,
Lustige Liedchen wollen wir dann singen,
Lustige Liedchen wollen wir dann singen.

Chant funéraire

Op. 74, N° 17 - 1836

Musique: Frederic Chopin
Paroles: Wincenty Pol
Arrangement: John Jacobsen

Moderato ♩ = 104

Hautbois

Voix

Guitare

Capo I

pp

En - tends - tu dans l'om - bre,

pp

7

E - cla - ter la fou - dre?

pp

13

p

L'ar - bre sé - cu - lai - re Rou - le dans la pou - dre! Po - lo - gne! Po - lo - gne!

p

19

Mere in - for - tu - né - e, Pour quels som - bres cri - mes Es - tu con - dam - né - e?

25

Les mois - sons pou - ris - sent Dans tes plai - nes ver - tes, Le si - len - ce cou - vre Tes ci - tés dé -

32

ser - tes; Et les jeu - nes veu - ves, Â - mes dé - so - lé - es, Pleu - rent sur les tom - bes

39

Frai - che - ment creu - sé - es.

46

53

Lento

59

f

A ton cri — d'an - gois - se, A ton cri — d'a - lar - mes,

63

Se le va — dans l'om — bre — Tout — un — peu — ple en ar - mes.

67

pp molto mosso

Les clai - rons so - no - res Chan - tent la ba - tail - le. Les ca - nons, qui

p *pp* *legatissimo*

72

gron - dent, Lan cent la mi - trail - le; Mille et mil - le bra - ves

77

Ont ti - ré le glai - ve, Et s'en vont com - bat - tre Sans re - pos ni

82

trè - ve. O me - lée af - freu - se! — Lut - te im - pi - to - ya - ble! —

85

Ô com-bat ter - ri - ble!— Guer - re for - mi - da - ble!— OÙ le sang des bra - ves—

88

cresc. e rit. molto

Cou - le comme un fleu - ve,— Dont la ter - re a vi - de— Len te ment s'a - breu - ve.

91

Tempo I

f *appassionato* *p*

Dont la ter - re a vi - de Len te ment s'a - breu - ve. Ef - forts i - nu ti - les,

f *p*

Es - pé - ran - ce vai - ne; Rien n'a pu la rom - pre, No - tre lour - de chai - ne! O des - tin fu -

rall.

nes - te! Jour né - faste et som - bre! Nos guer - riers suc - com - bent Sous le poids du

a tempo

nom - bre! Ô vain - cus il - lus - tres! Ô vain cus su bli - mes! Â - mes gé - né - reu - ses!

115

Â - mes ma - gna - ni - mes! Ô vain - cus il - lus - tres! Ô vain - cus su - bli - mes! Â - mes gé - né -

122

reu - ses! Â - mes mag - na - ni - mes!

130

dim. e rit.

Hautbois

Chant funéraire

Op. 74, N° 17 - 1836

Musique: Frederic Chopin
Paroles: Wincenty Pol
Arrangement: John Jacobsen

Moderato $\text{♩} = 104$

16 8 16

p

43

48

53

Lento 10

67

pp molto mosso

72

12

88

cresc. e rit. molto Tempo I

92

32

p

128

4

133

Voix

Chant funéraire

Op. 74, N° 17 - 1836

Musique: Frederic Chopin
Paroles: Wincenty Pol
Arrangement: John Jacobsen

Moderato $\text{♩} = 104$
4 *pp*

En - tends - tu dans l'om - bre, E - cla - ter la fou - dre?

9 4 *p*

L'ar - bre sé - cu - lai - re Rou - le dans la pou - dre! Po -

17

lo - gne! Po - lo - gne! Mere in - for - tu - né - e, Pour quels som - bres

22 *dim.* *pp*

cri - mes Es - tu con - dam - né - e? Les mois - sons pou - ris - sent

27

Dans tes plai - nes ver - tes, Le si - len - ce cou - vre Tes ci - tés dé -

32

ser - tes; Et les jeu - nes veu - ves, Â - mes dé - so - lé - es,

37 16

Pleu - rent sur les tom - bes Frai - che - ment creu - sé - es.

57 Lento 2 *f*

A ton cri — d'an - gois - se, A ton cri — d'a -

62

lar - mes, Se le va dans l'om bre Tout un peu ple en

66

p

ar - mes. Les clai-rons so - no - res Chan-tent la ba - tail - le.

71

Les ca-nons, qui gron - dent, Lan cent la mi - trail - le; Mille et mil - le

76

bra - ves Ont ti - ré le glai - ve, Et s'en vont com - bat - tre

81

Sans re - pos ni trè - ve. O me-lée af - freu - se! Lut-te im-pi - to - ya - ble!

85

Ô com-bat ter - ri - ble! Guer-re for - mi - da - ble! Où le sang des bra - ves

88

cresc. e rit. molto

Cou - le comme un fleu - ve, Dont la ter-re a vi - de Len te ment s'a - breu - ve.

91

Tempo I

appassionato

f

p

Dont la ter-re a vi - de Len te ment s'a - breu - ve. Ef - forts i - nu ti - les,

95

Es - pé - ran - ce vai - ne; Rien n'a pu la rom - pre, No - tre lour - de

100

chai - ne! O des - tin fu - nes - te! Jour né - faste et som - bre!

105

Nos guer-riers suc - com - bent Sous le poids du nom - bre! *p* Ô vain-cus il -

110

lus - tres! Ô vain cus su bli - mes! Â - mes gé - né - reu - ses!

115

Â - mes ma - gna - ni - mes! Ô vain-cus il - lus - tres! Ô vain-cus su -

120

bli - mes! Â - mes gé - né - reu - ses! Â - mes mag - na - ni - mes!

125

8 4

Guitare

Chant funéraire

Op. 74, N° 17 - 1836

Musique: Frederic Chopin
Paroles: Wincenty Pol
Arrangement: John Jacobsen

Moderato ♩ = 104

8

Capo I

pp

4

This system contains measures 1 through 8 of the piece. The music is written for guitar in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. A 'Capo I' instruction is placed below the first measure. The dynamics are marked 'pp' (pianissimo). The notation features a series of chords and single notes, with a final measure containing a whole rest and a '4' above it, indicating a four-measure rest.

9

pp

4

2/4

This system contains measures 9 through 16. The music continues with similar chordal textures. A '4' above the final measure indicates a four-measure rest. The system concludes with a double bar line and a 2/4 time signature change.

17

p

This system contains measures 17 through 21. The music features more active melodic lines in the treble clef, with triplets and sixteenth notes. The dynamics are marked 'p' (piano). The notation includes various fingerings and accidentals.

22

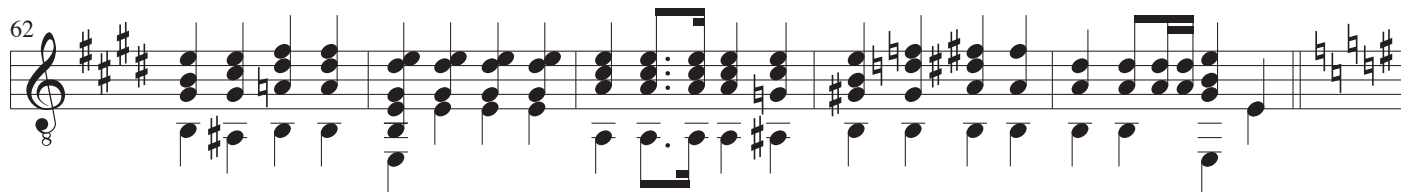
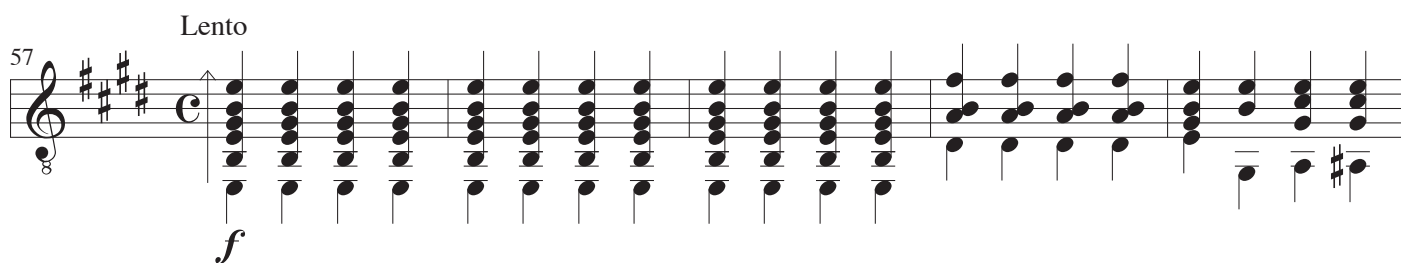
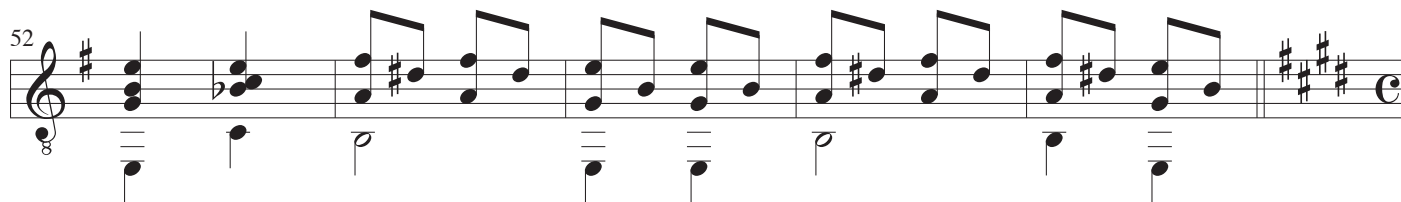
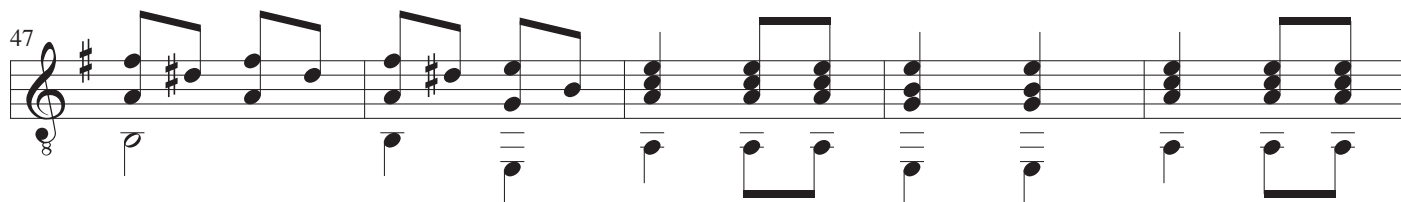
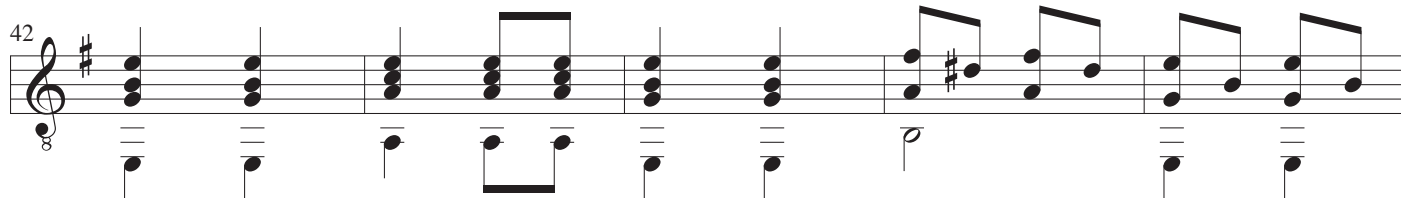
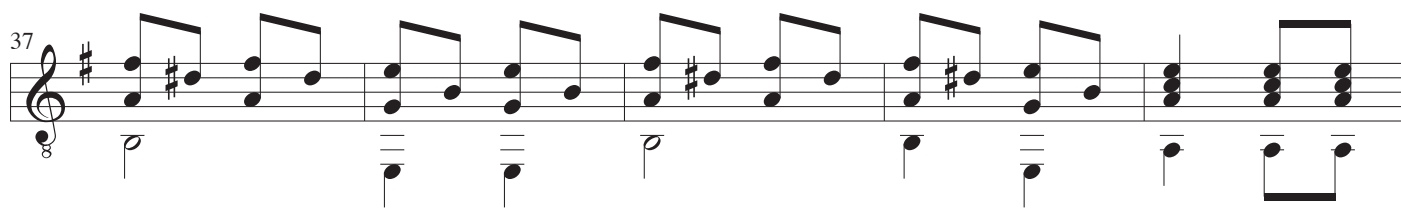
This system contains measures 22 through 26. The music continues with a mix of chords and moving lines. The notation includes various fingerings and accidentals.

27

This system contains measures 27 through 31. The music features a series of chords and single notes, with a final measure containing a whole rest.

32

This system contains measures 32 through 36. The music concludes with a series of chords and single notes, ending with a final chord.



72

77

82

86

cresc. e rit. molto

Tempo I

91

f

p > >

95

100

② ②

105 II 0 3 1 1 4 0 II rall. a tempo

110

115

120

125

130

134 dim. e rit.

La jeune fille et le fleuve

Op. 74, N° 3 - 1831

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegretto ♩ = 96

Hautbois

Voix

Guitare

p

rubato tr

tr

9

tr

rit.

Piu lento ♩ = 60

p

Toi qui sors de nos mon - ta - gnes, Toi qui

VII IX II

17

bai - gnes nos cam - pag - nes, Fleu - ve pur aux eaux fé - con - des, Qui donc a trou - blé tes

IV

⑥ ⑤ ⑥

24 rit. a tempo *pp* 6 *p* 3

on - des Pro - fon - des? „Ô ma bel-le dé - so - lé - e, Si mon

32 *cresc.*

on - de s'est trou - blé - e, C'est qu'hé - las, elle est rou - gi - e Du sang des fils de ta - pa -

39 *p* *cresc.* *dim.*

tri - e! C'est, qu'hé - las, elle est rou - gi - e Du sang des fils de ta pa -

45 *sf* Tempo I *p* *tr* rubato

tri - e! *p*

veu - ves! C'est qu'elle a re - çu des fleu - ves Les pleurs des mè - res et des

p *cresc.* *dim.*

sf

veu - ves!"

p *Tempo I* *tr* *rubato*

p

tr *rit.*

p

IX VII IX II

Hautbois

La jeune fille et le fleuve

Op. 74, N° 3 - 1831

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegretto $\text{♩} = 96$

p

6 *rubato tr* *tr* *tr* *rit.*

11 *Piu lento* $\text{♩} = 60$ 13 *a tempo* 6 *pp*

28 *p* 3

33 13 *Tempo I* *p*

50 *tr* *rubato* *tr*

55 *tr* *rit.* *Piu lento* 13

72 *a tempo* 6 *pp* 3

Detailed description of the musical score: The score is written for a single Hautbois part. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The first measure starts with a piano (*p*) dynamic. Measures 6-10 feature trills and a rubato section. At measure 11, the tempo changes to 'Piu lento' (60 bpm). Measures 11-13 are marked with a piano (*p*) dynamic. At measure 13, the tempo returns to 'a tempo'. Measures 14-27 include a sextuplet (6) and a triplet (3). At measure 28, the dynamic is piano (*p*). Measures 33-34 are marked 'Tempo I' and piano (*p*). Measures 50-54 include trills and a rubato section. At measure 55, the tempo changes to 'Piu lento' (13 bpm). Measures 55-71 include trills and a ritardando section. The piece concludes at measure 72 with a piano (*pp*) dynamic, a sextuplet (6), and a triplet (3).

77

13

Tempo I

p

94

99

tr

tr

tr

rit.

rubato

Voix

La jeune fille et le fleuve

Op. 74, N° 3 - 1831

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegretto $\text{♩} = 96$
12

Piu lento $\text{♩} = 60$

p Toi qui sors de nos mon - ta - gnes, Toi qui

17 bai - gnes nos cam - pag - nes, Fleu - ve pur aux eaux fé - con - des,

22 Qui donc a trou - blé tes on - des Pro - fon - des? rit. a tempo

27 *p* „Ô ma bel - le dé - so - lé - e, Si mon

32 on - de s'est trou - blé - e, C'est qu'hé - las, elle est rou - gi - e Du cresc.

37 sang des fils de ta - pa - tri - e! C'est, qu'hé - las, elle est rou - cresc. *p*

42 gi - e Du sang des fils de ta pa - tri - e! dim.

47 Tempo I 12 Piu lento $\text{♩} = 60$
p Et toi, gol - fe so - li - tai - re, Si pai -

63

si - ble - d'or - di - nai - re, Qui gon - fla tes on - des vi - ves,

68

Qui leur fit fran-chir tes ri - ves Plain - ti - ves?

73

„Ô ma pauv-re dé - so - lé - e, Si mon

78

on - de s'est gon - flé - e, C'est qu'elle a re - çu des fleu - ves Les

83

pleurs des mé - res et des veu - ves! C'est qu'elle a re - çu des

88

fleu - ves Les pleurs des mè - res et des veu - ves!"

93

Tempo I 12

Guitare

La jeune fille et le fleuve

Op. 74, N° 3 - 1831

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegretto ♩ = 96

IV

2

3

1

p

6

rubato

IX

VII

IX

II rit.

3

Piu lento ♩ = 60

11

3

16

2

6

5

6

21

IV

V

IV

rit.

2

a tempo

26

p

31

2

3

3

0 4 0 1

6

36

41

46

51

56

61

67

Tempo I

rubato

rit.

Piu lento $\text{♩} = 60$

a tempo

sf

p

II

IV

V

IX

VII

IX

②

③

⑥

⑤

⑥

②

③

④

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

73

80

84

88

93

99

Tempo I

rubato

rit.

sf

p

IX VII IX II

Le coup de l'étrier

Op. 74, N° 4 - 1830

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Vivace $\text{♩} = 63$

rit. -----

Hautbois

Voix

Guitare

Capo I

f *sf* *f* *sf* *f* *sf*

5 a tempo

mf *cresc.* ----- *sf* *p*

Ça, mon bra - ve, A la va - ve. Et le verre en main; Il faut boi - re
La pa - tri - e Pleure et cri - e Sous le poids des fers; Et nos ar - mes,
Les é - pé - es, Bien trem - pé - es, Sor - tent des four - reaux, Qu'on se lè - ve,
Ça, mon bra - ve, A la ca - ve Et le verre en main; Il faut boi - re

10

A ma gloi - re, Je me bats de - main! Il faut boi - re A ma gloi - re,
A ser lar - mes, Lan - cent des é - clairs! Et nos ar - mes, A ser lar - mes,
Que le glai - ve Frap - pe nos bour - reaux! Qu'on se lè - ve, Que le glai - ve
A ma gloi - re, Je me bats de - main! Il faut boi - re A ma gloi - re,

legato

15

Je me bats de - main!
 Lan - cent des é - clairs!
 Frap - pe nos bour - reaux!
 Je me bats de - main!

20

Le coup de l'étrier 2

Hautbois

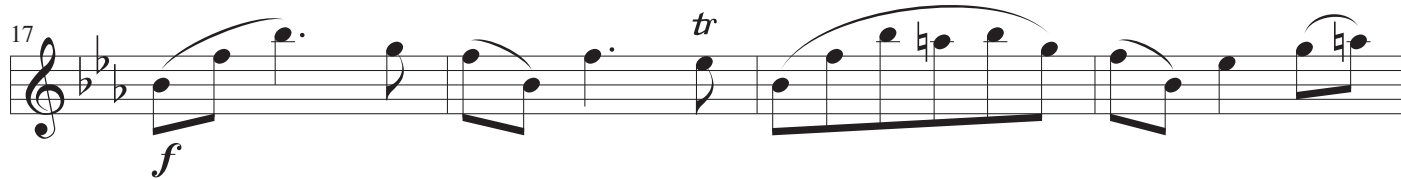
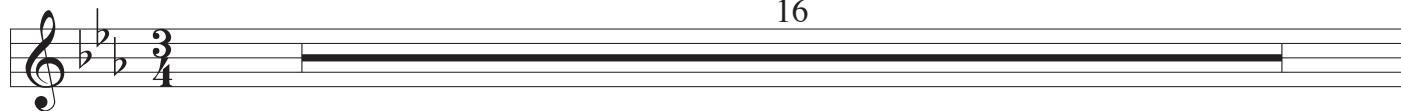
Le coup de l'étrier

Op. 74, N° 4 - 1830

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Vivace $\text{♩} = 63$

16



Voix

Le coup de l'étrier

Op. 74, N° 4 - 1830

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Vivace $\text{♩} = 63$

4 a tempo cresc. -----



mf Ca, mon bra - ve, A la va - ve. Et le verre en main;
La pa - tri - e Pleure et cri - e Sous le poids des fers,
Les é - pé - es, Bien trem - pé - es, Sor - tent des four - reaux,
sf Ça, mon bra - ve, A la ca - ve Et le verre en main;

p Il faut boi - re A ma gloi - re, Je me bats de - main! Il faut boi - re
Et nos ar - mes, A ser lar - mes, Lan - cent des é - clairs! Et nos ar - mes,
Qu'on se lè - ve, Que le glai - ve Frap - pe nos bour - reaux! Qu'on se lè - ve,
Il faut boi - re A ma gloi - re, Je me bats de - main! Il faut boi - re

8



A ma gloi - re, Je me bats de - main!
A ser lar - mes, Lan - cent des é - clairs!
Que le glai - ve Frap - pe nos bour - reaux!
A ma gloi - re, Je me bats de - main!

Guitare

Le coup de l'étrier

Op. 74, N° 4 - 1830

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Vivace $\text{♩} = 63$ rit. ----- a tempo

Capo I

f sf f sf f sf

6

11

legato

II

16

21

f sf

Pour toi seul!

Op. 74, N° 1 - 1829

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegro ma non troppo ♩ = 112

Hautbois

Voix

Guitare

mf

tr

tr

tr

tr

6

tr

p

cresc. -----

Ah, si j'é - tais l'oi - seau mé - lo di esux!
Ah, si j'é - tais la fleur au teint ver - meil!
Ah, si j'é - tais la flam - me de l'a - zur!

p

13

p

Ah, se j'a - vais la voix de la fau - vet - te! Dans les tail - lis pro-fonds,
Ah, se j'é - tais la ro - se for - tu - né - e! Dans le feul - lage é - pais,
Ah, si j'é - tais l'é - toi - le lu - mi - neu - se! Je ca - che - rais l'é - clat

19

dans les hal - liers om-breux, Je res - te - rais mu - et - te;
loin de l'ar - dent so - leil, Je es - te - rais fer - mé - e;
de mon flam - beau si pur, Dans l'om - bre va - po - reu - se,

22

Et pour toi seul, en m'é - lan - çant aux cieux, Je chan - te - rais ma
Et pour toi seul, sor - tant de monn som - meil, J'ex - ha - le - rais mon
Et pour toi seul, per - çant le ciel ob - seur, J'ap - pa - raî - trais bril -

28

dou - ce chan - son - net - te!
á - me par - fu - mé - e!
lante et ra - di - eu - se!

34

Hautbois

Pour toi seul!

Op. 74, N° 1 - 1829

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegro ma non troppo

mf

5

20

29

1-3

4

mf

34

Voix

Pour toi seul!

Op. 74, N° 1 - 1829

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegro ma non troppo ♩ = 112

8 *p* *cresc.* - - - -

mf

Ah, si j'é - tais l'oi - seau mé - lo di
Ah, si j'é - tais la fleur au teint ver -
Ah, si j'é - tais la flam - me de l'a -

12 *p*

esux! Ah, se j'a - vais la voix de la fau - vet - te!
meil! Ah, se j'é - tais la ro - se for - tu - né - e!
zur! Ah, si j'é - tais l'é - toi - le lu - mi - neu - se!

17

Dans les tail - lis pro - fonds, dans les hal - liers om - breux,
Dans le feul - lage é - pais, loin de l'ar - dent so - leil,
Je ca - che - rais l'é - clat de mon flam - beau si pur,

21 *sf*

Je res - te - rais mu - et - te; Et pour toi seul, en
Je es - te - rais fer - mé - e; Et pour toi seul, sor -
Dans l'om - bre va - po - reu - se, Et pour toi seul, per -

24 *cresc.* - - - - *p*

m'é - lan - çant aux cieux, Je chan - te - rais ma
tant de monn som - meil, J'ex - ha - le - rais mon
çànt le ciel ob - scur, J'ap - pa - raî - trais bril -

28 8

dou - ce chan - son - net - te!
à - me par - fu - mé - e!
lante et ra - di - eu - se!

Guitare

Pour toi seul!

Op. 74, N° 1 - 1829

Musique: Frederic Chopin
Paroles: Stefan Witwicki
Arrangement: John Jacobsen

Allegro ma non troppo ♩=112

5

10

15

20

25

30

35

mf

p

Tu veux que je t'oublie!

Op. 74, N° 6 - 1830

Musique: Frederic Chopin
Paroles: Adam Mickiewicz
Arrangement: John Jacobsen

Appassionato

Larghetto ♩ = 72

Hautbois *mf*

Voix *f*

Guitare *mf*

Qu'oi, c'est donc vrai!— tu

veux que je t'ou - bli - e! Tu veux bri - ser— la chai - ne qui nous

li - e. Et pour ja - mais,— ta voix m'en fait l'a - veu,—— Il faut nous

dire un é - ter - nel a - dieu! — Il faut nous dire un é - ter - nel a -

dieu! —

Andantino espressivo

Non! je ne peux l'ar - ra - cher — de mon â - me, Ce chaste a -
Comme un tré - sor en - fou - i — dans la ter - re, A tous les
Si l'a - ve - nir me ré - ser - ve des lar - mes, Et loin de

mour dont mon cœur est tout plein, — Non! je ne peux é - touf - fer — cet - te
 yeux je sau - rai le ca - cher; — Et je con - sens à pleu - rer — so - li -
 toi si tu peux me chas - ser, — Le sou - ve - nir d'un pas - sé — plein de

pp
 flam - me, Que ton re - gard al - lu - ma dans mon sein! — Que ton re - gard al - lu -
 tai - re, Mais rien de toi ne me peut de - ta - cher, — Mais rien de toi ne me
 char - mes, Il est à moi, tu ne peux l'es - fa - cer, — Il est à moi, tu ne

pp *a m i* *p* *a m i* *a m i* *a m i* *a m i*

p *legatissimo*
 ma dans mon sein!
 peut dé - ta - cher.
 peux l'es - fa - cer.

p *IV*

Hautbois

Tu veux que je t'oublie!

Op. 74, N° 6 - 1830

Musique: Frederic Chopin
Paroles: Adam Mickiewicz
Arrangement: John Jacobsen

Appassionato

Larghetto $\text{♩} = 72$

mf

6 14

24 *p*

29 Andantino espressivo 12

45 *pp*

52 *p* legatissimo

1-2 3

Voix

Tu veux que je t'oublie!

Op. 74, N° 6 - 1830

Musique: Frederic Chopin
Paroles: Adam Mickiewicz
Arrangement: John Jacobsen

Appassionato

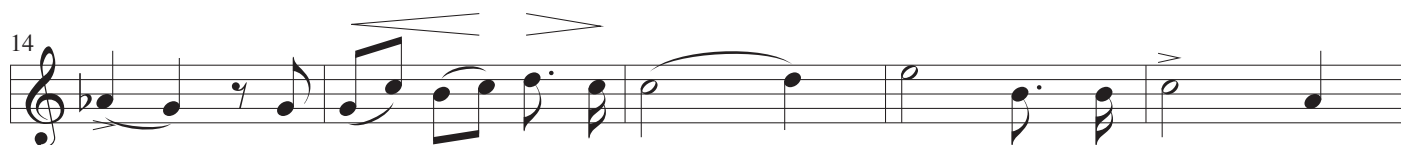
Larghetto $\text{♩} = 72$



Qu'oi, c'est donc vrai!— tu veux que je t'ou - bli - e!



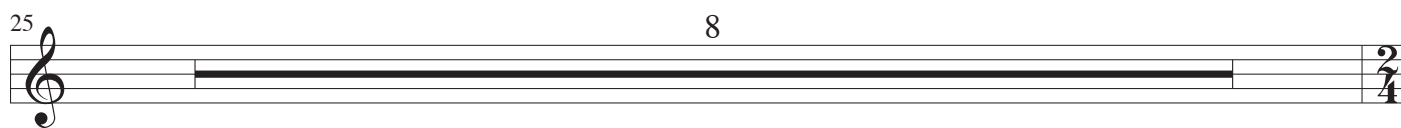
Tu veux bri - ser— la chai - ne qui nous li - e. Et pour ja -



mais,— ta voix m'en fait l'a-veu,—— Il faut nous dire un



é - ter-nel a - dieu!— Il faut nous dire un é - ter-nel a - dieu!—



33 *Andantino espressivo*



mf Non! je ne peux l'ar - ra - cher— de mon â - me, Ce chaste a -
Comme un tré - sor en - fou - i— dans la ter - re, A tous les
Si l'a - ve - nir me ré - ser - ve des lar - mes, Et loin de

38



mour dont mon cœur est tout plein, —
yeux je sau - rai le ca - cher; —
toi si tu peux me chas - ser, —

Non! je ne peux é - touf - fer — cet - te
Et je con - sens à pleu - rer — so - li -
Le sou - ve - nir d'un pas - sé — plein de

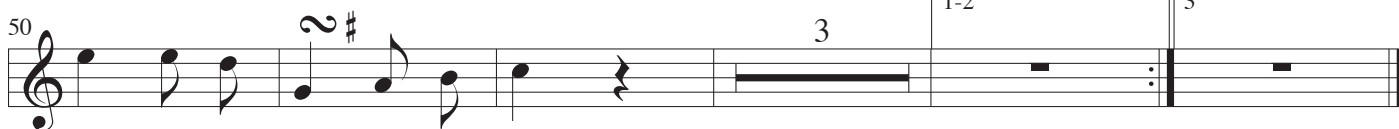
44

pp

flam - me, Que ton re - gard al - lu - ma dans mon sein! —
tai - re, Mais rien de toi ne me peut dé - ta - cher, —
char - mes, Il est à moi, tu ne peux l'es - fa - cer, —

Que ton re -
Mais rien de
Il est à

50



gard al - lu - ma dans mon sein!
toi ne me peut dé - ta - cher.
moi, tu ne peux l'ef - fa - cer.

Guitare

Tu veux que je t'oublie!

Op. 74, N° 6 - 1830

Musique: Frederic Chopin
Paroles: Adam Mickiewicz
Arrangement: John Jacobsen

Appassionato

Larghetto ♩ = 72

② 3 4 II 0 I 4 0 3 4 ③ a m i

mf

6 a m i I 4 0 0 2 3 a m i a m i

11 a m i

16 0 0 3 3 poco rall.

21

26

Andantino espressivo

32

37

8

3

0

4

1

43

8

pp

p

a m i

49

8

a m i

p

54

8

IV

1-2

3

4

3

4

1

0

1

Ei, wie schmeckt der Kaffee süße

Schweigt stille, plaudert nicht (Kaffeekantate), BWV 211

Musik: Johann Sebastian Bach
Text: Christian Friedrich Henrici (Picander)
Arrangement: John Jacobsen

Grazioso

Flöte

Stimme

Gitarre

Capo II

6

11

17

22

Ei, wie schmeckt der Kaf - fee sü - ße, lieb - li - cher als tau - send

27

Küs - se, mil - der als Mu - ska - ten Wein. Ei,

32

ei, wie schmeckt der Kaf - fee, ei, ei,

37

ei, wie sü - ße ei, wie schmeckt der Kaf - fee sü - ße, lieb - li - cher

43

als tau - send Küs - se, mil - der als Mu - ska - ten Wein mil -

49

der als Mu - ska - ten Wein

55

IV

60

Kaf - fee, Kaf - fee, Kaf-fee muß ich ha - ben

66

und wenn je - mand mich will La - ben, ach,

71

ach, ach, so schenkt mir Kaf - fee, ach, so schenkt mir Kaf - fee

76

ein.

82

Kaf - fee, Kaf - fee

87

Kaf-fee muß ich ha - ben, und wenn je - mand mich will La - ben,

93

ach, ach, ach, so schenkt mir Kaf - fee, schenkt mir Kaf - fee

98

ein, Kaf - fee, Kaf - fee, ach so schenkt mir Kaf - fee,

103

ach, so schenkt mir Kaf-fee ein.

109

Ei, wie schmeckt der Kaf-fee sü-ße lieb-li-cher als tau-send

114

Küs-se, mil-der als Mu-ska-ten Wein. Ei,

120

Ei, wie schmeckt der Kaffee süße

125

ei, wie schmeckt der Kaf-fee, ei, ei,

130

ei, wie sü - ße, wie sü - ße, wie sü - ße,

136

ei wie sü - ße, ei, wie schmeckt der Kaf - fee

141

sü - ße lieb - li - cher als tau - send Küs - se, mil - der

3

146

als Mu - ska - ten Wein, mil - der als Mu - ska - ten Wein

152

158

163

169

This musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a grace note at the beginning of the first measure. The middle staff is also in treble clef with the same key signature and contains whole rests for all four measures. The bottom staff is in bass clef with a key signature of two sharps. It contains a bass line with eighth and sixteenth notes, including an octave sign (8) at the beginning of the first measure. The piece concludes with a double bar line at the end of the fourth measure.

Flöte

Ei, wie schmeckt der Kaffee süße

Schweigt stille, plaudert nicht (Kaffeekantate), BWV 211

Musik: Johann Sebastian Bach

Text: Christian Friedrich Henrici (Picander)

Arrangement: John Jacobsen

Grazioso

3

7

11

15

19

24

28

33

37

43

52

57

62

67

72

77

82

87

93

3

This musical score is for Flute 2, spanning measures 43 to 93. The key signature is one sharp (F#), and the time signature is 3/4. The notation is written on a single staff in treble clef. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is indicated by a '3' over a bracket in measure 43. The score is divided into systems, with measure numbers 43, 52, 57, 62, 67, 72, 77, 82, 87, and 93 marking the beginning of each system. The final measure (93) ends with a double bar line.

98

103

109

114

119

124

128

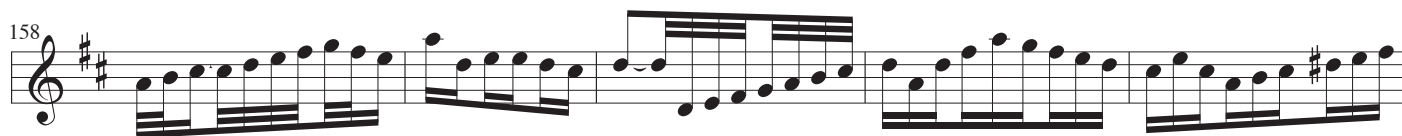
133

137

141

146

2



Stimme

Ei, wie schmeckt der Kaffee süße

Schweigt stille, plaudert nicht (Kaffeekantate), BWV 211

Musik: Johann Sebastian Bach

Text: Christian Friedrich Henrici (Picander)

Arrangement: John Jacobsen

Grazioso

21

Ei, wie schmeckt der Kaf - fee sü - ße, lieb - li - cher

26

als tau - send Küs - se, mil - der als Mu - ska - ten Wein.

31

Ei, ei, wie schmeckt der Kaf - fee, ei,

36

ei, ei, wie sü - ße ei, wie schmeckt der Kaf - fee

41

sü - ße, lieb - li - cher als tau - send Küs - se, mil -

46

der als Mu - ska - ten Wein mil - der als Mu - ska - ten

51

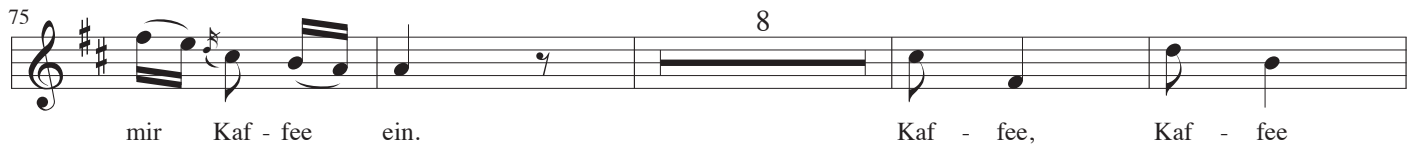
Wein Kaf - fee, Kaf - fee, Kaf - fee muß ich

65

ha - ben und wenn je - mand mich will La - ben,

70

ach, ach, ach, so schenkt mir Kaf - fee, ach, so schenkt

75  8
 mir Kaf - fee ein. Kaf - fee, Kaf - fee

87 
 Kaf - fee muß ich ha - ben, und wenn je - mand mich will

92 
 La - ben, ach, ach, ach, so schenkt mir Kaf - fee,

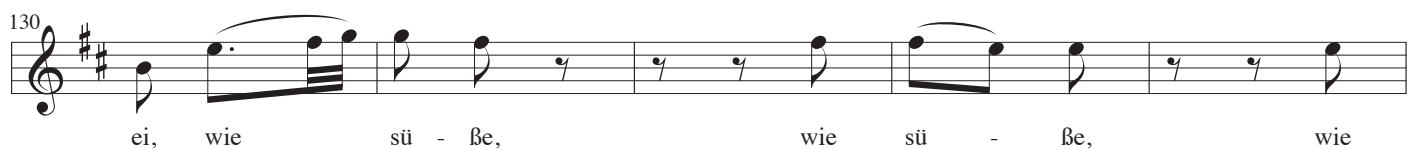
97 
 schenkt mir Kaf - fee ein, Kaf - fee, Kaf - fee, ach so schenkt mir

102  9
 Kaf - fee, ach, so schenkt mir Kaf - fee ein.

115 
 Ei, wie schmeckt der Kaf - fee sü - ße lieb - li - cher als tau - send

120 
 Küs - se, mil - der als Mu - ska - ten Wein. Ei,

125 
 ei, wie schmeckt der Kaf - fee, ei, ei,

130 
 ei, wie sü - ße, wie sü - ße, wie

135

sü - ße, ei wie sü - ße, ei, wie schmeckt
 der Kaf - fee sü - ße lieb - li - cher als tau - send Küs - se, mil -
 der als Mu - ska - ten Wein, mil - der als
 Mu - ska - ten Wein

21

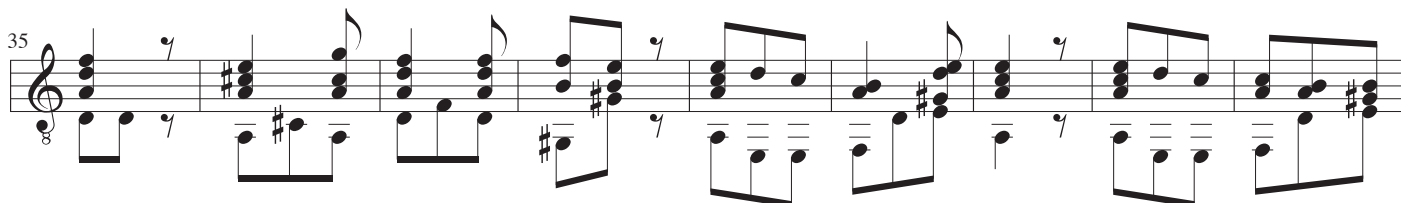
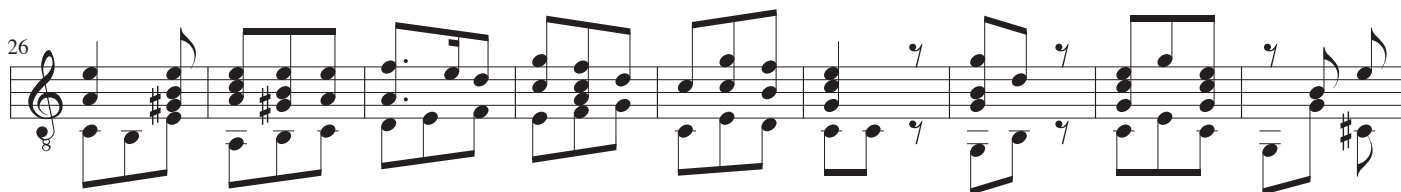
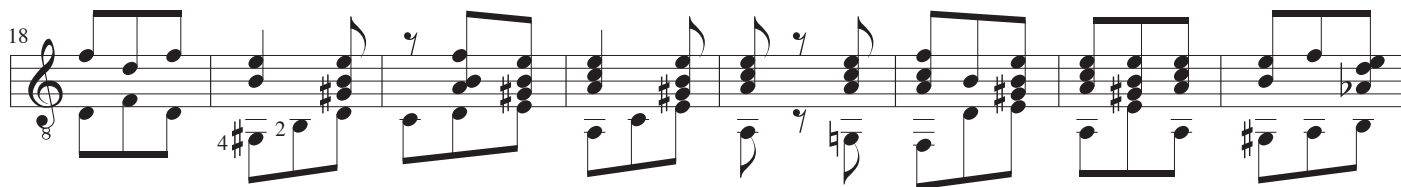
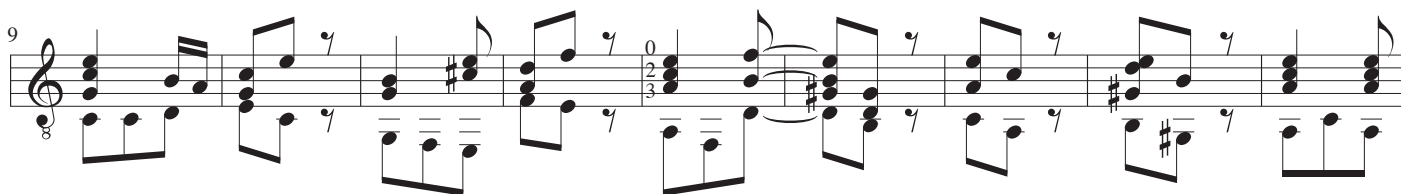
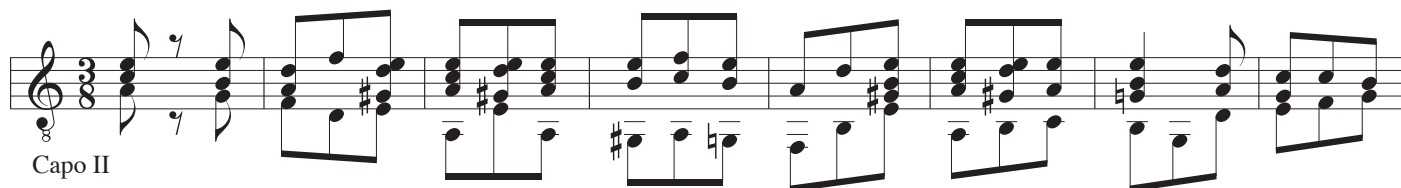
Gitarre

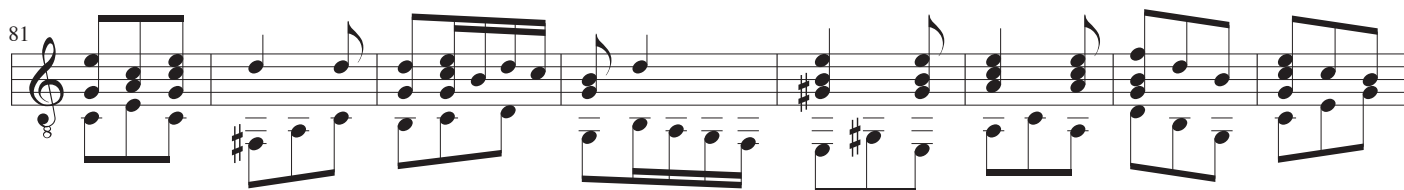
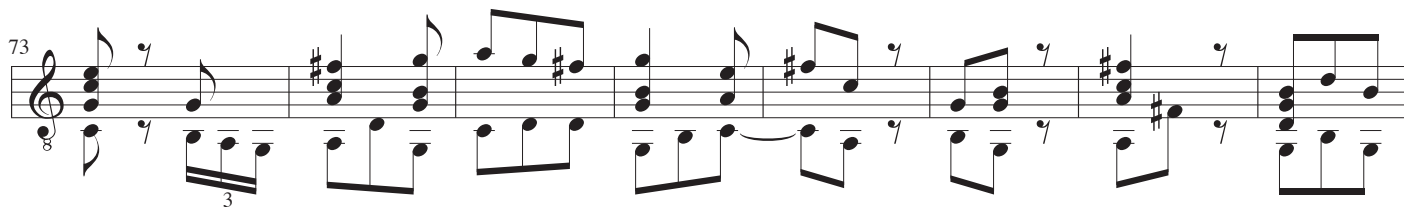
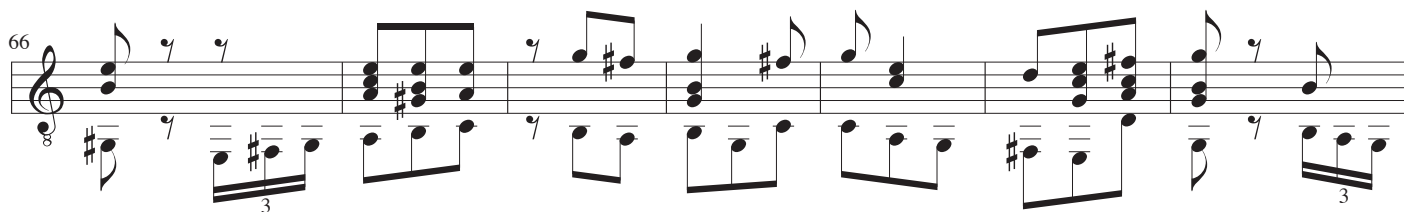
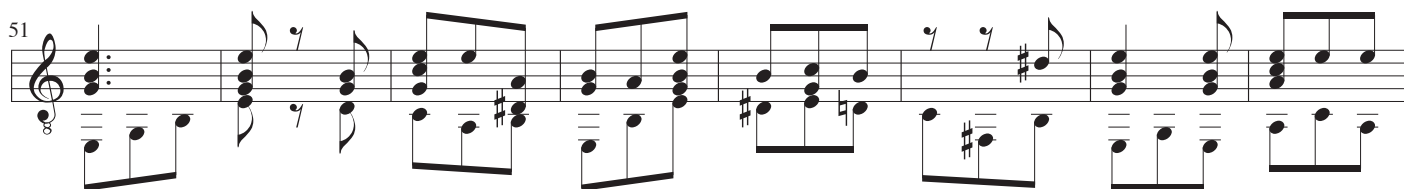
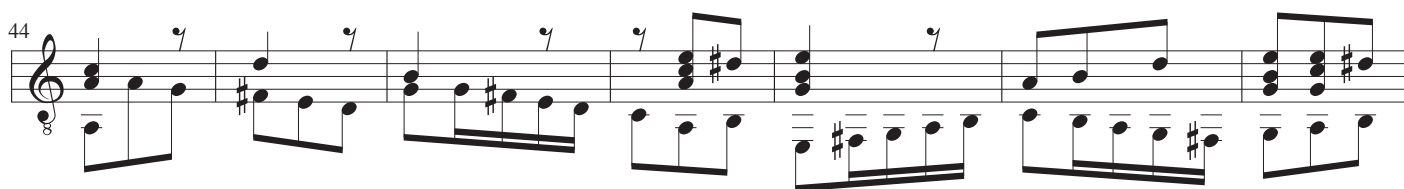
Ei, wie schmeckt der Kaffee süße

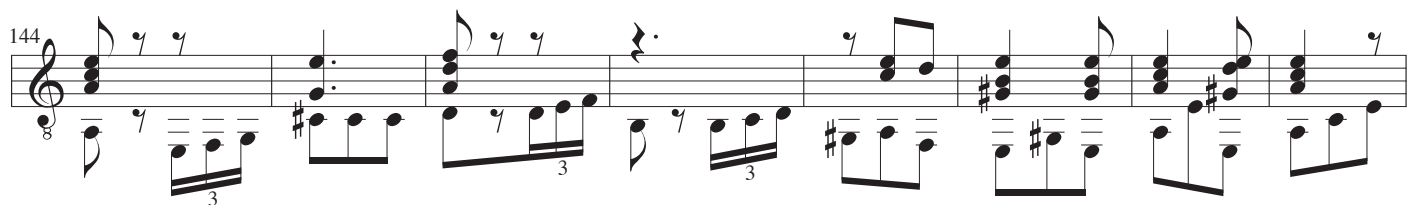
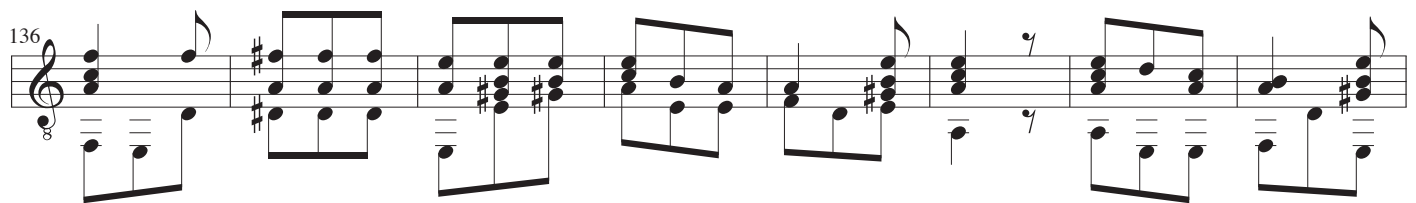
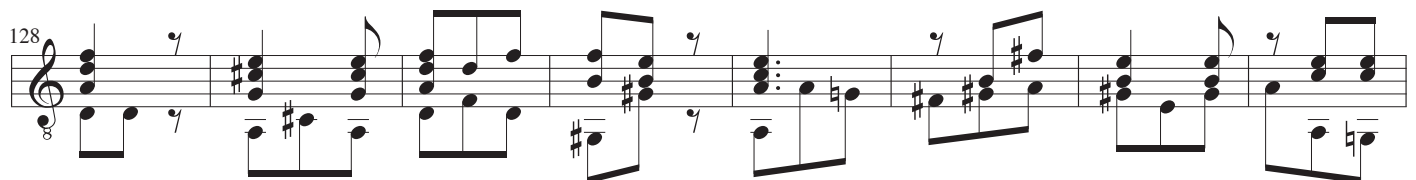
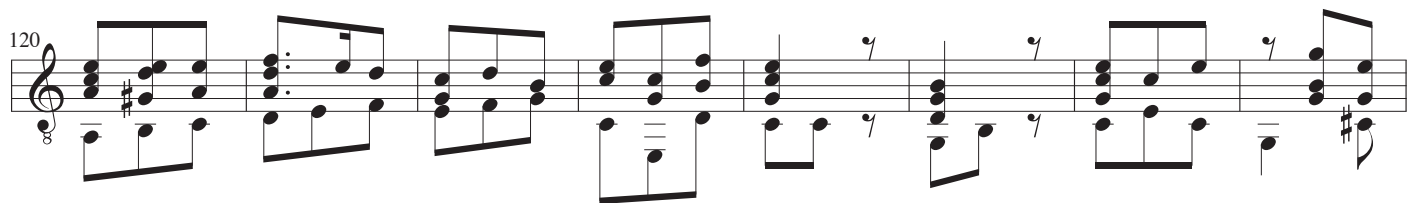
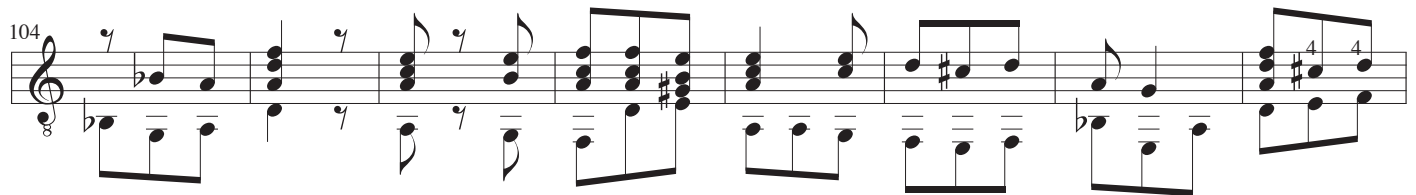
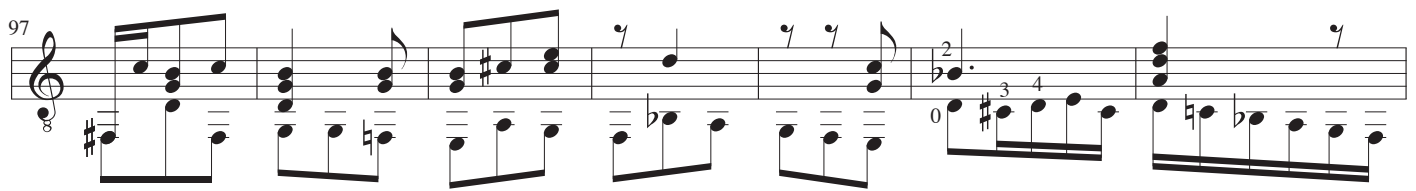
Schweigt stille, plaudert nicht (Kaffeekantate), BWV 211

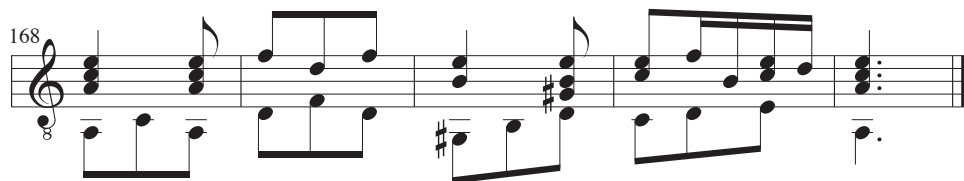
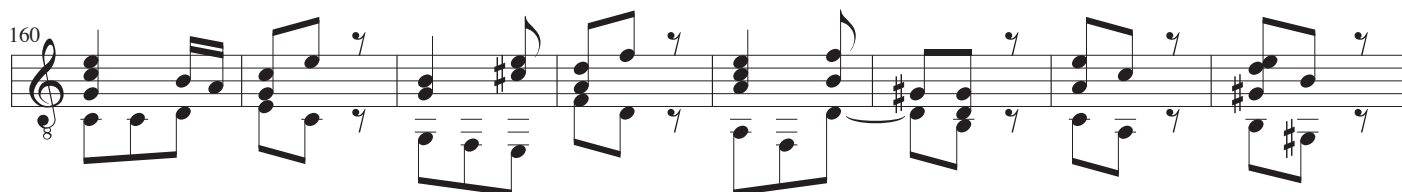
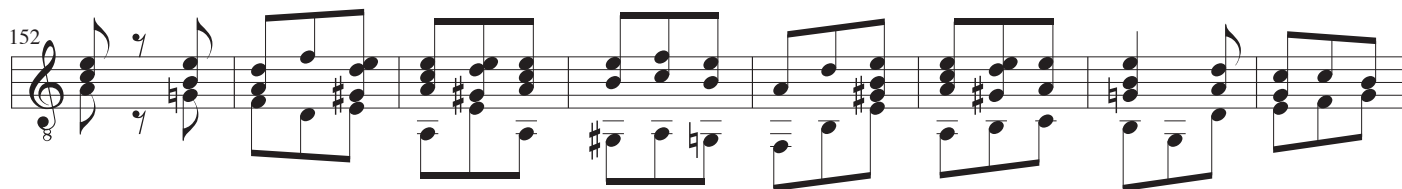
Musik: Johann Sebastian Bach
Text: Christian Friedrich Henrici (Picander)
Arrangement: John Jacobsen

Grazioso









Séguédille

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Flûte *p* *pp* *160*

Voix

Guitare *6 = D*

8

Carmen p

Près des rem - parts de Sé -

sim.

sul pont.

15

vil - le, chez mon a - mi Lil - las Pass - tia, j'i - rai dan - ser

(b)

la Sé - gue - dille et boi - re du Man - za - nil - la. J'i - rai

sulla tast.

chez mon a - mi Lil - las Pas - tia.

pp

Oui, — mais tou - te seule on s'en - nui - e,

sul pont.

p

et les vrais plai - sirs sont à deux; donc, — pour me te - nir com - pag - ni - e, j'em -

43

mp

mè - ne - rai mon a - mou - reux! Mon a - mou - reux

48

il est au dia - ble je l'ai mis à la porte hi - er!

53

Mon pau - vre cœur très con - so - la - ble, mon cœur est li - bre

sulla tast.

59

p

com - me l'air! J'ai des ga - lants à la dou - zai - ne, mais ils ne sont pas

sul pont. sim.

64 *rallentando*

à mon gré. Voi-ci la fin de la se-mai - ne: qui veut m'ai-mer? je l'ai - me -

68 *a tempo*

mp

rai! Qui veut mon â - me? Elle est à pren-dre! Vous ar-ri - vez——

sulla tast.

75

au bon mo - ment!—— Je n'ai guè - re le temps d'at - ten - dre, car a - vec mon nou - vel a -

sul pont.

80

p

mant: _____ Près des rem - parts de Sé - vil - le, chez mon a -

mi Lil - las Pas - tia, j'i - rai dan - ser la Sé - gue - dille et boi - re du Man - za -

87

f

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

94

f

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

100

f

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

niL - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!

Flûte

Séguedille
Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

♩ = 160

p

7 *pp* 21 *pp*

33 *p* 8

46 *mp* 10

61 *p* rallentando 2

68 a tempo *mp*

76 *p*

84

94 3 2

Voix

Séguedille

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Carmen

$\text{♩} = 160$ 12

p Près des rem - parts de Sé - vil - le,

17 3 3

chez mon a - mi Lil - las Pass - tia, j'i - rai dan - ser la Sé - gue -

23

dille et boi - re du Man - za - nil - la. J'i - rai

28 6

chez mon a - mi Lil - las Pas - tia.

37

p Oui, mais tou - te seule on s'en - nui - e, et les vrais plai - sirs sont à deux;

41

donc, pour me te - nir com - pag - ni - e, j'em - mè - ne - rai mon a - mou - reux!—

45

Mon a - mou - reux il est au dia - ble je

mp

51 3

l'ai mis à la porte hi - er! Mon pau - vre cœur très con - so - la - ble,

57

 mon cœur est li - bre com - me l'air! J'ai des ga - lants à
p

62

 la dou - zai - ne, mais ils ne sont pas à mon gré. Voi - ci la fin de

66

 la se - mai - ne: qui veut m'ai - mer? je l'ai - me - rai! Qui veut mon
mp

70

 à - me? Elle est à pren - dre! Vous ar - ri - vez au bon mo -

76

 ment! Je n'ai guè - re le temps d'at - ten - dre, car a - vec mon nou - vel a -

80

 mant: Près des rem - parts de Sé - vil le, chez mon a -
p

87

 mi Lil - las Pas - tia, j'i - rai dan - ser la Sé - gue - dille et boi - re

93

 du Man - za - nil - la. Oui, j'i - rai chez mon a - mi Lil - las Pas - tia!
f

99

 3

Guitare

Séguedille
Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

$\text{♩} = 160$

8 $\text{⑥} = \text{D}$ *p* *pp*

9 *sim.* *p* *sul pont.*

15 *(b)*

21 *sulla tast.*

27 *pp*

34 *p* *sul pont.*

40

47 *sulla tast.*

54

60

rallentando

p sul pont. sim.

67

a tempo

sulla tast. *mp*

73

sul pont.

79

p

86

p

94

sim. *f*

100

sim.

Séguedille et Duo

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Allegretto ♩ = 160

Flûte

p *pp*

Carmen

Don José

Guitare

⑥ = D

8

F

C

G

p

sim.

sul pont.

Près des rem - parts de Sé -

15

C

G

vil - le, chez mon a - mi Lil - las Pass - tia, j'i - rai dan - ser

(b)

22

C

la Sé-gue - dille et boi - re du Man - za - nil - la. J'i - rai

G

sulla tast.

28

F

chez mon a - mi Lil - las Pas - tia.

C

G

pp

34

F

Oui, — mais tou-te seule on s'en-nui-e,

C

G

p

sul pont.

39

C

et les vrais plai - sirs sont à deux; donc, — pour me te - nir com-pag - ni - e, j'em -

G

43

F

C

G

mè - ne - rai mon a - mou - reux! Mon a - mou - reux

ten.
mp

48

F

C

G

il est au dia - ble je l'ai mis à la porte hi - er!

ten.

53

C

G

Mon — pau - vre cœur très con - so - la - ble, mon — cœur est li - bre

sulla tast.

59

F

C

G

com - me l'air! J'ai des ga - lants à la dou - zai - ne, mais ils ne sont pas

p

sul pont.

sim.

64 *rallentando*

F

C

G

à mon gré. Voi-ci la fin de la se-mai-ne: qui veut m'ai-mer? je l'ai-me-

68 *a tempo*

F

C

G

rai! Qui veut mon â-me? Elle est à pren-dre! Vous ar-ri-

sulla tast.

74

F

C

G

vez— au bon mo-ment!— Je n'ai guè-re le temps d'at-ten-dre, car a-

sul pont.

79

F

C

G

vec mon nou-vel a-mant:— Près des rem-parts de Sé-vil-

p

85

F

C

G

le, chez³ mon a - mi³ Lil - las Pas - tia, j'i - rai dan - ser la Sé - gue -

92

F

C

G

dille et boi - re du Man - za - ni³ - la. Oui, j'i - rai chez

sim.

97

F

C

G

mon a - mi Lil - las Pas - tia! sim.

102

DJ

G

Moderato colla voce quasi recitativo

f Tais - toi! je t'a - vais

a m i

(4)

103 a tempo ♩ = 84

C Je ne te par - le

DJ dit _____ de ne pas me par - ler! *p*

G (4)

105 poco rit.

C pas, je chan - te pour moi - mê - me, je chan - te pour moi - mê - me! Et je

G *mp*

108 a tempo tempo I

F *p* *p*

C pen - se! Il n'est pas dé - fen - du de pen - ser! _____ Je

G

112

F

C pense à cer - tain of - fi - cier, _____ je pense à cer - tain of - fi -

G

118 *Moderato* ♩ = 88

F *p*

C cier — qui m'ai - me et qu'à mon tour, — oui, qu'à mon

G

122 *Andantino* ♩ = 132

F *p*

C tour — je pour-rais bien ai - mer! Mon of - fi -

DJ Car - men! —

G *sf*

126

F

C cier n'est pas un — ca - pi - tai - ne, pas — 3 mê -

G

130

F

C

G

me un — lieu - te - nant, ————— il n'est que bri - ga - dier; mais

135

C

G

c'est as - sez pour u - ne Bo - hé - mien - ne et je daig - ne m'en con - ten -

Moderato ♩ = 88

141

C

DJ

G

ter! —————

p Car - men, je suis comme un hom -

142

DJ

G

me i - vre, si je

143 *colla voce*

F

DJ

G

cè - de, si je me li - vre ta pro-

145 *a tempo*

F

DJ

G

p *cresc.*

mes - se, tu la tien -

146

F

DJ

G

dras, ah! si je

147 tempo I

F *ten.*

C *p* *sotto voce*

DJ *f* *3* *3* *sotto voce*

G *fp*

t'ai me,— Car - men, Car - men, tu m'ai - me - ras! ——— Chez Lil - las

151 *ten.* *ten.*

F

C Nous dan - se - rons la Sé - gue - dil - le en bu - vant

DJ Pas - tia, tu le pro - mets! Car - men...

157

F *mp* *f*

C du Man - za - nil - la. Ah! Près des rem - parts de Sè -

DJ tu le pro - mets!...

G *sim.* *sul pont.*

164

C

G

vil - le, ch³èz mon a - mi³ Lil - las Pa - stia, nous

8

(h)

170

C

G

dan se - rons la Sè - gue - dille et boi - rons du Man - za - nil - la.

sulla tast.

8

176

F

C

G

f

Tra la la la la la la la la tra la la la la la la

8

181

F

C

G

la la la la.

8

Flûte

Séguedille et Duo

Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Allegretto ♩ = 160

p

7 *pp* 21 *pp*

33 *p* 8

46 *mp* *ten.* 10

61 *p* rallentando 2 a tempo

69 *mp*

77 *p*

88 3

99 Moderato 8

110 tempo I

p

116 Moderato ♩ = 88

2

p

122 Andantino ♩ = 132

p

127

132 Moderato ♩ = 88

8

3

colla voce

a tempo

p

cresc.

146 tempo I

p

ten.

ten.

152

ten.

158

18

2

f

Carmen

Séguedille et Duo Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Allegretto ♩ = 160

12

p Près des rem - parts de Sé - vil - le,

17

chez mon a - mi Lil - las Pass - tia, j'i - rai dan - ser la Sé - gue -

23

dille et boi - re du Man - za - nil - la. J'i - rai chez mon a - mi Lil - las

29

6

p Pas - tia. Oui, mais tou - te seule on s'en - nui - e,

39

et les vrais plai - sirs sont à deux; donc, pour me te - nir com - pag - ni - e, j'em -

43

mè - ne - rai mon a - mou - reux! Mon a - mou - reux il est au

49

mp dia - ble je l'ai mis à la porte hi - er! Mon pau - vre cœur

55

très con - so - la - ble, mon cœur est li - bre com - me l'air!

61

p J'ai des ga - lants à la dou - zai - ne, mais ils ne sont pas à mon gré.

65

rallentando a tempo

Voi - ci la fin de la se - mai - ne: qui veut m'ai - mer? je l'ai - me - rai!

69 *mp* Qui veut mon â - me? Elle est à pren - dre! Vous ar - ri - vez—

75 au bon mo - ment!— Je n'ai guè - re le temps d'at - ten - dre, car a -

79 vec mon nou - vel a - mant:— *p* Près des rem - parts de Sé - vil -

85 le, chez ³ mon a - mi ³ Lil - las Pas - tia, — j'i - rai dan - ser

91 la Sé - gue - dille et boi - re du Man - za - nil - la. — Oui, j'i - rai chez

97 mon a - mi Lil - las Pas - tia! — 2 Moderato 2

104 *a tempo* ♩ = 84 *p* Je ne te par - le pas, je chan - te pour moi - mê - me, je chan - te pour moi -

107 *poco rit.* *mp* mê - me! Et je *p* pen - se! Il n'est pas dé - fen - du de pen - ser! — *a tempo* *tempo I*

111 Je pense à cer - tain of - fi - cier, — je pense à cer - tain of - fi -

118 *Moderato* ♩ = 88 *p* cier — qui m'ai - me et qu'à mon tour, — oui, qu'à mon

122 *Andantino* ♩ = 132

tour — je pour - rais bien ai - mer! *p* Mon of - fi - cier n'est pas

127

un — ca - pi - tai - ne, pas *3* mê - me un — lieu - te - nant, — il

133

n'est que bri - ga - dier; mais c'est as - sez pour u - ne Bo - hé - mien - ne

139 *Moderato* ♩ = 88

et je daig - ne m'en con - ten - ter! — *p* 6

148 *tempo I* 2 *sotto voce*

Oui. — *p* Nous dan - se - rons la Sé - gue - dil - le

156

en bu - vant du Man - za - nil - la. *mp* Ah! *f* Près des rem - parts de Sè -

164

vil - le, chèn *3* mon a - mi *3* Lil - las Pa - stia, — nous

170

dan se - rons la Sè - gue - dille et boi - rons du Man - za - nil - la. —

176

f Tra la la la la la la la la la la — tra la

180

la la la la la la la la la la.

Séguédille et Duo
Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Allegretto $\text{♩} = 160$ 67 34 Moderato *colla voce quasi recitativo*

f Tais - toi! je t'a - vais

103 *a tempo* $\text{♩} = 84$ 5 10 tempo I

dit — de ne pas me par - ler!

120 Moderato $\text{♩} = 88$ 3 Andantino $\text{♩} = 132$ 16

p Car - men! —

141 Moderato $\text{♩} = 88$

p Car - men, je suis comme un hom - me i - vre, si je cè - de, si je me

144 *colla voce* *a tempo* *cresc.*

li - vre ta pro - mes - se, tu la tien - dras, ah! si je

147 *f* *tempo I*

t'ai me, — *f* Car - men, Car - men, tu m'ai - me - ras! —

150 *sotto voce*

Chez Lil - las Pas - tia, tu le pro - mets! Car - men...

157 2 22

tu le pro - mets!...

Guitare

Séguedille et Duo
Carmen

Musique: Georges Bizet
Paroles: Henri Meilhac & Ludovic Halévy
Guitare: John Jacobsen, 1986

Allegretto ♩ = 160

8 ⑥ = D *p* *pp* sul pont.

10 *sim.* *p*

17 (b)

23 *sulla tast.* (#)

29 *pp*

35 *p* sul pont.

Staff 35-40: Treble clef, key of D major (two sharps). The staff contains six measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4). The dynamic is *p* (piano) and the instruction "sul pont." (sul ponticello) is written above the staff.

41 *mp*

Staff 41-47: Treble clef, key of D major. The staff contains seven measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4). The dynamic is *mp* (mezzo-piano).

48 *sulla tast.*

Staff 48-53: Treble clef, key of D major. The staff contains six measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4). The instruction "sulla tast." (sulla tastatura) is written above the staff.

54

Staff 54-59: Treble clef, key of D major. The staff contains six measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4).

60 *p* *sul pont.* *sim.* *rallentando*

Staff 60-66: Treble clef, key of D major. The staff contains seven measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4). The dynamic is *p* (piano). The instruction "sul pont." (sul ponticello) is written below the staff, and "sim." (simile) is written below the staff. The instruction "rallentando" (rallentando) is written above the staff with a dashed line.

67 *a tempo* *sulla tast.* *mp*

Staff 67-72: Treble clef, key of D major. The staff contains six measures of music. The first measure has a whole note chord (D4, F#4, A4) with a bass note (D3). The subsequent measures contain eighth-note chords: (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), (D4, F#4, A4), and (D4, F#4, A4). The instruction "a tempo" (a tempo) is written above the staff, and "sulla tast." (sulla tastatura) is written above the staff. The dynamic is *mp* (mezzo-piano).

73 *sul pont.*

79 *p*

86

94 *sim.*

101 *Moderato colla voce*
a m i

103 *a tempo* ♩ = 84

105

poco rit.

mp *p*

109

a tempo

tempo I

p

117

Moderato ♩ = 88

p

121

Andantino ♩ = 132

p *sfp*

128

6

141

Moderato ♩ = 88

p

142

143

colla voce

145

a tempo

p *cresc.*

146

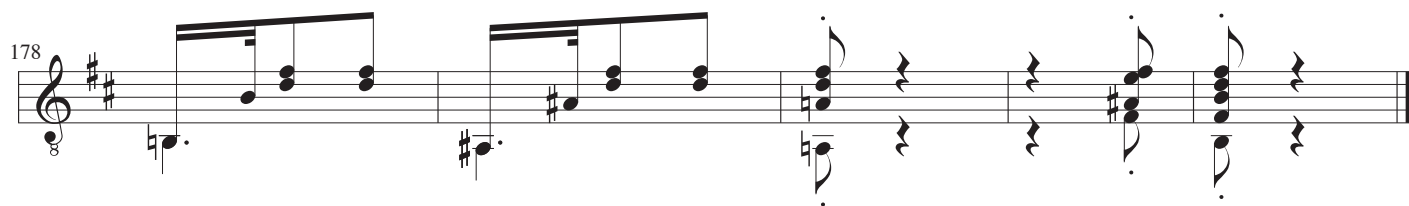
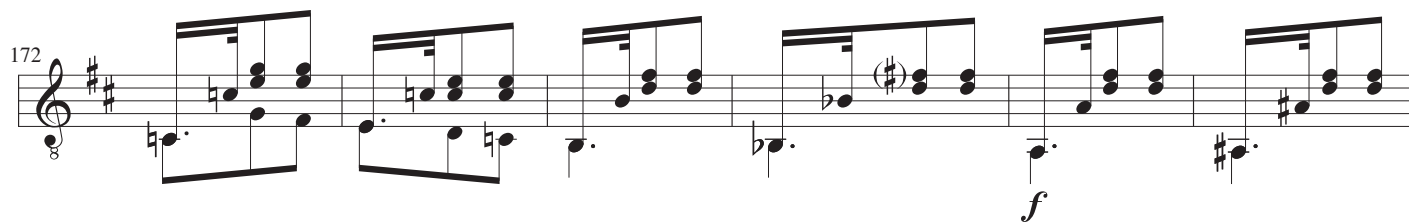
cresc. *fp*

148

tempo I 12 *mp* *f* *sul pont.* *sim.*

166

(b) *sulla tast.*



Situationer

John Jacobsen

The musical score is written for three parts: Stemme (Vocal), Guitar, and Kontrabas (Double Bass). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked as ♩ = 60.

Section A (Measures 1-12):

- Stemme:** The vocal line begins with a rest for four measures, followed by the lyrics "Ah ah ah ah na na na na". The dynamics range from *mp* to *f*.
- Guitar:** The guitar part starts with a rest for four measures, then enters with a steady eighth-note pattern. Dynamics include *p*, *mp*, and *f*.
- Kontrabas:** The double bass part begins with an *arco* (bowed) section at *p*, followed by a *pizz.* (pizzicato) section. Dynamics range from *p* to *f*.

Section B (Measures 13-18):

- Stemme:** The vocal line continues with the lyrics "na na na na sim. ...". Dynamics range from *mf* to *p*.
- Guitar:** The guitar part continues with the eighth-note pattern, with dynamics ranging from *mf* to *p*.
- Kontrabas:** The double bass part continues with the eighth-note pattern, with dynamics ranging from *mf* to *p*.

Section C (Measures 19-24):

- Stemme:** The vocal line features a melodic phrase with a semibreve rest, labeled "vokalisering ad. lib." (vocalizing ad libitum). Dynamics range from *f* to *mf*.
- Guitar:** The guitar part continues with the eighth-note pattern, with dynamics ranging from *f* to *mf*.
- Kontrabas:** The double bass part continues with the eighth-note pattern, with dynamics ranging from *f* to *mf*.

Section D (Measures 25-30):

- Stemme:** The vocal line is silent for these measures.
- Guitar:** The guitar part continues with the eighth-note pattern, with dynamics ranging from *f* to *mf*.
- Kontrabas:** The double bass part continues with the eighth-note pattern, with dynamics ranging from *f* to *mf*.

25

p

p

p

31

p

37

na *f* *pp* *p* rit. -----

G.P. *f* *pp* *p* vokalisering ad. lib.

G.P. *f* *pp* *p* arco *p*

C meno mosso

44

mp

mp

mp

50

mf

mf *pizz.* *mf*

56

61

rit. D $\text{♩} \text{♩}$ a tempo

gliss. pp

arco p

68

f mf mp p

f mf mp p

76

E 80 mp $p-f$ ad. lib 80 A

mp p mp $p-f$ ad. lib

mp p mp $p-f$ ad. lib

80 B 80 C 80 D 80 E

accell. -----

81 **F** Tempo I rit. **G** a tempo

81 **F** Tempo I rit. **G** a tempo

88

88

94 **H**

94 **H**

100 **I**

100 **I**

107

107

Situationer

John Jacobsen

A $\text{♩} = 60$ 4

Ah *mp* ah ah ah na na na na na na na na sim. ... *f*

8 *mf* *mp*

12 *p* *f* *mf* vokalisering ad. lib.

16 2 **B** 8

29 *p*

33

37 na *f* G.P.

42 rit. **C** meno mosso *pp* *p* vokalisering ad. lib. *mp*

46 2

The musical score is written for a single voice part in 2/2 time. It consists of nine staves of music. The first staff begins with a box labeled 'A' and a tempo marking of quarter note = 60. The first measure is a whole rest, followed by a 4-measure rest. The melody then begins with the lyrics 'Ah ah ah ah na na na na na na na na sim. ...'. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The second staff continues the melody with dynamics *mf* and *mp*. The third staff includes a fermata over the eighth measure and dynamics *p*, *f*, and *mf*. The fourth staff has a 2-measure rest followed by a box labeled 'B' and an 8-measure rest. The fifth staff begins with a piano (*p*) dynamic. The sixth staff is a continuous eighth-note melody. The seventh staff ends with a 'G.P.' (Grave) marking. The eighth staff begins with a piano (*pp*) dynamic, followed by a ritardando (rit.) and a box labeled 'C' with a tempo change to 'meno mosso'. The melody continues with dynamics *p* and *mp*. The ninth staff begins with a 2-measure rest.

53 *mf*

58

62 rit. *gliss.* *pp* **D** a tempo 14 *mp*

80 **E** *p-f* ad. lib 80 A 80 B

81 **F** Tempo I 3 **G** a tempo 5 *mp*

91

95 **H** *mf*

99 *p*

104 *pp* **I** *f* na na na . . .

109 *p* *f*

Situationer

John Jacobsen

A $\text{♩} = 60$

8 *p* *mp* *f* *mf* *mp* *p* *f* *mf* *f* *G.P.*

5 9 13 17 21 25 29 33 37

41 *pp* *p* rit. **C** meno mosso *mp*

45

48

51 *mf*

54

57

60

63 rit. **D** a tempo 5 *f*

72 *mf* *mp* *p* *mp* *p*

78 *mp* 80 *p-f* ad. lib. 80 A 5 × 0

81 **F** Tempo I *p* rit. **G** a tempo *p*

85

89 *mp*

92

95 **H** *mf*

99 *p*

103 *pp* *f* **I**

107 *p*

111 *f*

Situationer

John Jacobsen

A $\text{♩} = 60$
arco

p *mp* *pizz.* *f* *mf* *mp* *p*

5 9 13 17

B

21 25 29 33 37

p *f* **G.P.**

41 rit. ----- [C] meno mosso

arco

pp *p* *mp*

47

51 pizz.

mf

56

61 rit.

[D] ♩ = ♩ a tempo

arco

p *f*

65

70

mf *mp*

75 [E] 80

p *mp* *p* *mp* *p-f* ad. lib

80 A 80 B

80 C 80 D 80 E

accell. -----

81 **F** Tempo I 3 **G** a tempo arco *p*

87 *mp* 4

95 **H** pizz. *mf*

99 *p*

103 *pp* **I** *f*

107 *p*

111 *f* *p*

Wiegenlied

Musik: Johannes Brahms
Text 1: von Das Knaben Wunderhorn
Text 2: Georg Scherer
Arrangement: John Jacobsen

Sahrt bewegt

Instrument

Stimme

Gitarre

1. Gu - ten A - bend, gut'
2. Gu - ten A - bend, gut'

4

Nacht mit Ro - sen be - dacht, mit näg - lein be - steckt schlupf
Nacht von Eng - lein be - wacht, die Zei - gen im Traum dir

9

un - ter die deck: Mor - gen früh, wenn Gott will, wirst du
Christ - kind - leins Bauen: Schlaf nun se - lig und süß, schon im

13

wie - der ge - weckt, Mor - gen früh wenn Gott will wirst du
Traum's Pa - ra - dies, schlaf um se - lig und süß schon im

17

wie - der ge - weckt.
Traum's Pa - ra ra dies.

Marieke

Musique: Jacques Brel & Gérard Jouannest

Paroles: Jacques Brel

Guitare: John Jacobsen

Voix

1. Ay Ma-rie-ke, Ma-rie-ke
2. Ay Ma-rie-ke, Ma-rie-ke

Guitare

Kontrabass

4

V

Je t'ai mais tant
Le ciel fla-mand

G

K

En - tre les tours
Cou-leur des tours

De Bruges el Gand
De Bruges et Gand

7

V

Ay Ma-rie-ke, Ma-rie-ke
Ay Ma-rie-ke, Ma-rie-ke

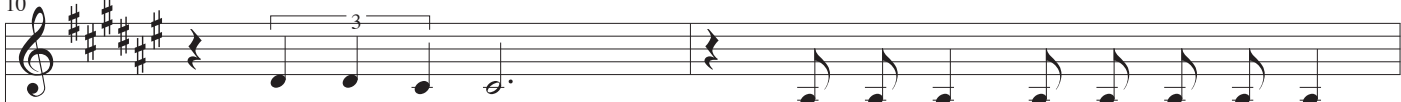
G

K

Il y a long-temps
Le ciel fla-mand

En - tre les tours
Pleure a - vec mon

10

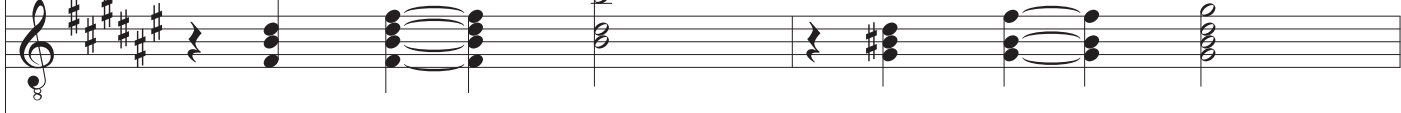
V 
 De Bruges et Gand Zon - der liefde, wa - arm - de liefde.
 De Bruges à Gand Zon - der liefde, wa - arm - de liefde.

G 

K 

12

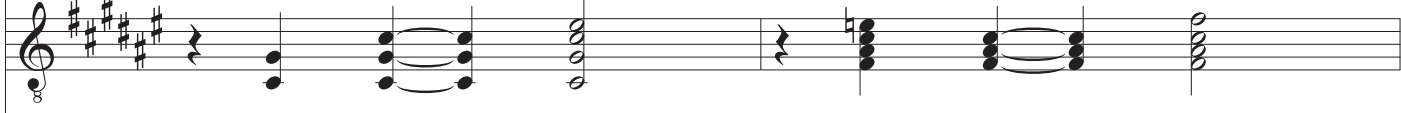
V 
 Wait de wind, de strom me wind Zon der liefde, wa - arm - de liefde,
 Wait de wind, c'est fi - ni Zon - der liefde, wa - arm - de liefde.

G 

K 

14

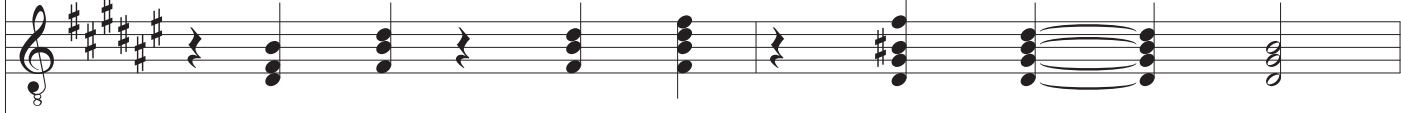
V 
 Weent de zee, de grij - ze zee Zon - der liefde, wa - arm - de liefde.
 Weent de zee de - ja fi - ni Zon - der liefde, wa - arm - de liefde.

G 

K 

16

V 
 Lijdt het licht, het don - ker licht En schuurt de zand o - ver mijn land
 Lijdt het licht, tout est fi - ni En schuurt het zand o - ver mijn land

G 

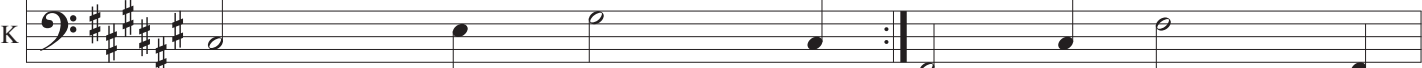
K 

18

V 

Mijn plat - te land mijn Vlaan - deren - land 3. Ay Ma rie ke. Ma rie ke
Mijn plat - te land mijn Vlaan - deren - land

G 

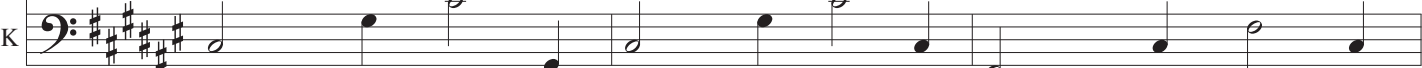
K 

20

V 

Le ciel fla - mand Pe - sait - il trop De Bruges et Gand

G 

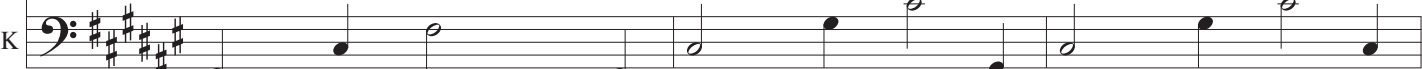
K 

23

V 

Ay Ma - rie - ke. Ma - rie - ke Sur tes vingt ans Que j'ai - mais tant

G 

K 

26

V 

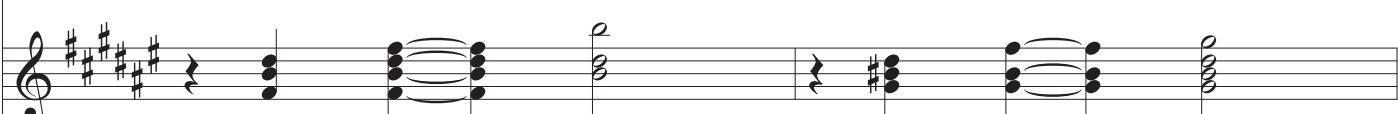
De Bruges 'a Gand Zon - der liefde, wa - arm - de liefde.

G 

K 

28

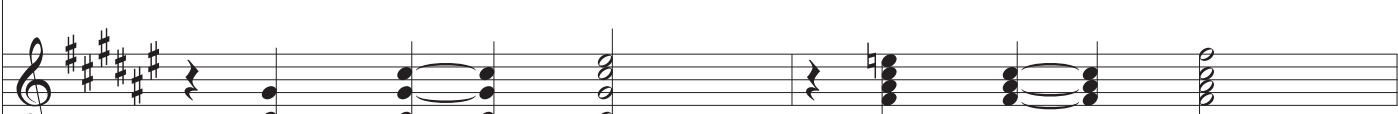
V  Lacht de duivel, de zwar - te duivel Zon - der liefde, wa - arm - de liefde

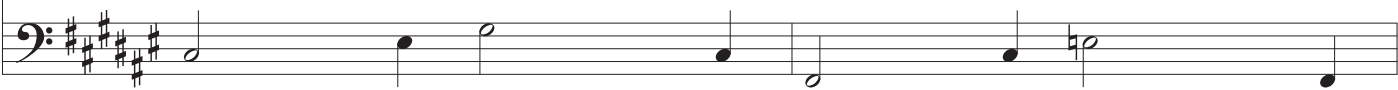
G 

K 

30

V  Brandt mijn hart, mijn ou - de hart Zon - der liefde, wa - arm - de liefde.

G 

K 

32

V  Sterft de zomer de droe - ve somer En schuurt het zand o - ver mijn land.

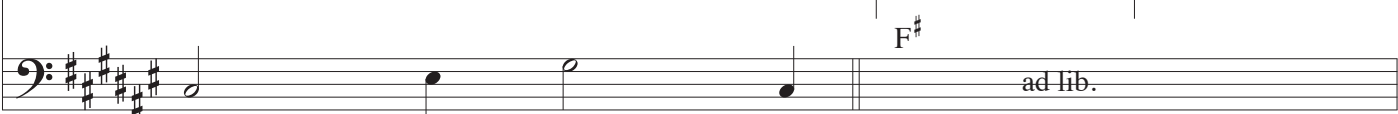
G 

K 

34

V  Mijn plat - te land, mijn Vlaan - deren - land Av Ma - rie - ke, Ma - rie - ke

G 

K  F# ad lib.

36

V

Re - vienne le temps

Re - vienne le temps

G

C^{#9}

K

38

V

De Bruges et Gand

Ay Ma - rie - ke, Ma - rie - ke

G

F^{#maj} F^{#6}

K

40

V

Re - vienne le temps

Où tu m'ai - mais

G

C^{#9}

K

42

V

De Bruges et Gand

Ay Ma - rie - ke, Ma - rie - ke

G

G⁶ G^{maj}

K

ad lib.

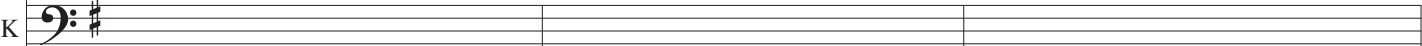
44

V 

Le soir sou-vent En-tre les tours De Bruges et Gand

G 

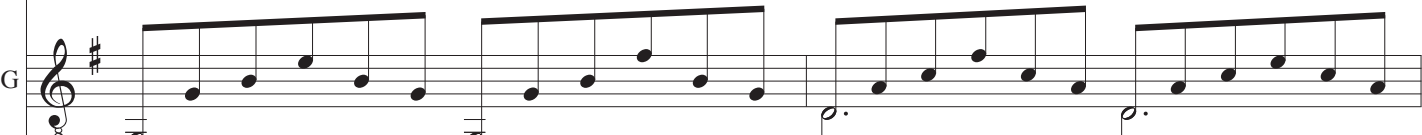
D⁷ D⁹ D⁷ D⁹ G⁶ G^{maj}

K 

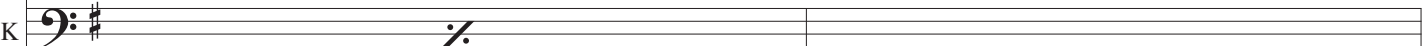
47

V 

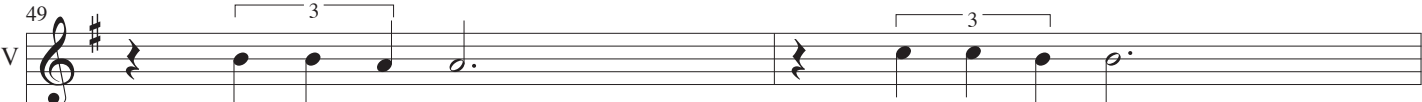
Ay Ma-rie-ke, Ma-rie-ke Tous les 'e-tangs

G 

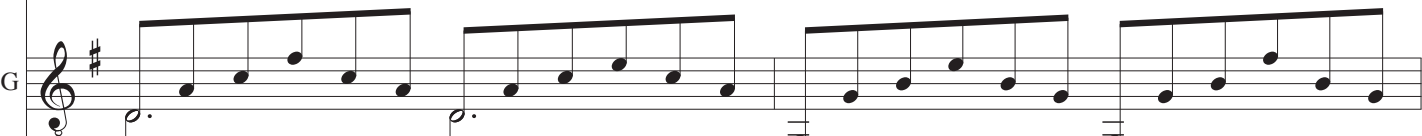
D⁷ D⁹

K 

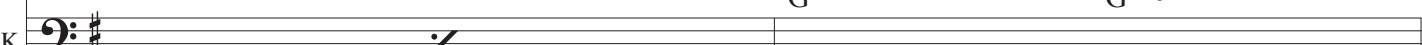
49

V 

M'ou-vrent leurs bras De Bruges à Gand

G 

G⁶ G^{maj}

K 

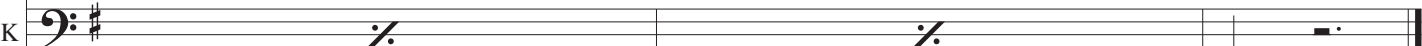
51

V 

De Bruges à Gand De Bruges à Gand

G 

G⁶ G^{maj}

K 

Marieke

Musique: Jacques Brel & Gérard Jouannest

Paroles: Jacques Brel

Guitare: John Jacobsen

2

1. Ay Ma rie - ke, Ma rie - ke Je t'ai mais tant
2. Ay Ma rie - ke, Ma rie - ke Le ciel fla - mand

5

En - tre les tours De Bruges el Gand Ay Ma rie - ke. Ma rie - ke
Cou - leur des tours De De Bruges et Gand Ay Ma rie - ke, Ma rie - ke

8

Il y a long - temps En - tre les tours De Bruges et Gand
Le ciel fla - mand Pleure a - vec mon De De Bruges à Gand

11

Zon - der liefde, wa - arm - de liefde. Wait de wind, de strom me wind
Zon - der liefde, wa - arm - de liefde. Wait de wind, c'est fi - ni

13

Zon der liefde, wa - arm - de liefde, Weent de zee, de grij - ze zee
Zon - der liefde, wa - arm - de liefde. Weent de zee de - jà fi - ni

15

Zon - der liefde, wa - arm - de liefde. Lijdt het licht, het don - ker licht
Zon - der liefde, wa - arm - de liefde. Lijdt het licht, tout est fi - ni

17

En schuurt de zand o - ver mijn land Mijn plat - te land mijn Vlaan - deren - land
En schuurt het zand o - ver mijn land Mijn plat - te land mijn Vlaan - deren - land

19

3. Ay Ma rie ke. Ma rie ke Le ciel fla - mand Pe - sait - il trop

22

De Bruges et Gand Ay Ma rie - ke. Ma rie - ke Sur tes vingt ans

25



Que j'ai - mais tant De Bruges 'a Gand Zon - der liefde, wa - arm - de liefde.

28



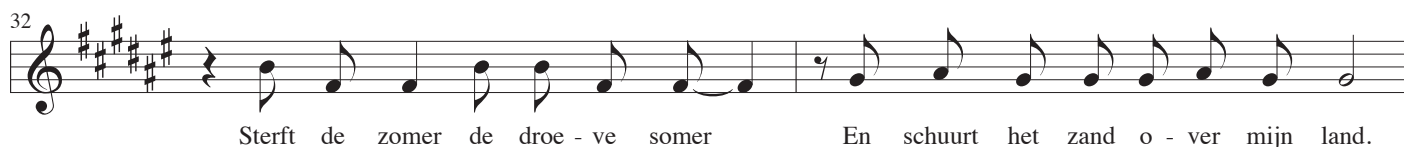
Lacht de duivel, de zwar - te duivel Zon - der liefde, wa - arm - de liefde

30



Brandt mijn hart, mijn ou - de hart Zon - der liefde, wa - arm - de liefde.

32



Sterft de zomer de droe - ve somer En schuurt het zand o - ver mijn land.

34



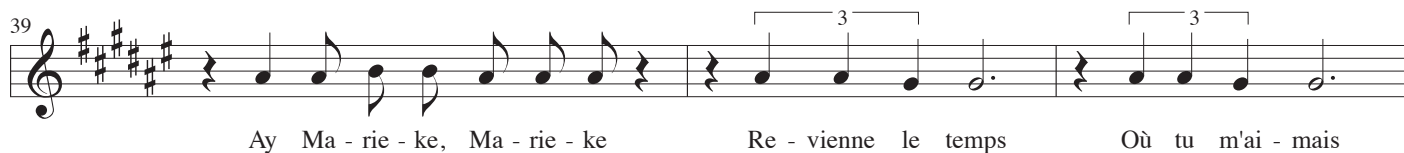
Mijn plat - te land, mijn Vlaan - deren - land Av Ma - rie - ke, Ma - rie - ke

36



Re - vienne le temps Re - vienne le temps De Bruges et Gand

39



Ay Ma - rie - ke, Ma - rie - ke Re - vienne le temps Où tu m'ai - mais

42



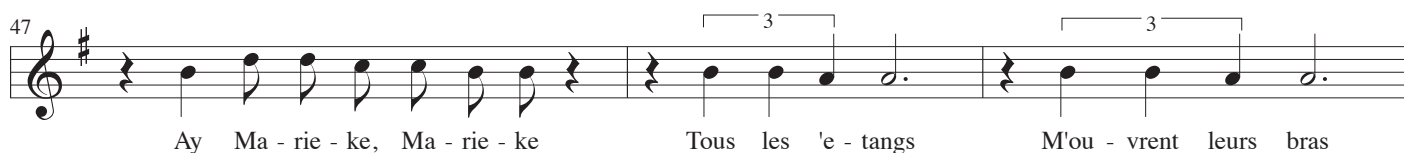
De Bruges et Gand Ay Ma - rie - ke, Ma - rie - ke

44



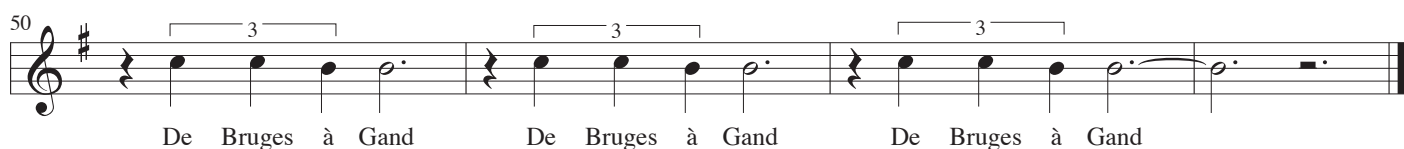
Le soir sou - vent En - tre les tours De Bruges et Gand

47



Ay Ma - rie - ke, Ma - rie - ke Tous les 'e - tangs M'ou - vrent leurs bras

50



De Bruges à Gand De Bruges à Gand De Bruges à Gand

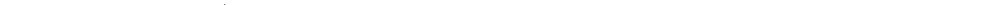
Marieke

Musique: Jacques Brel & Gérard Jouannest

Paroles: Jacques Brel

Guitare: John Jacobsen

[illegible]

9 

13

Musical notation for exercise 13, featuring a treble clef and a series of chords and intervals. The notation includes various symbols such as sharp signs, eighth notes, and rests, indicating specific musical instructions.

16

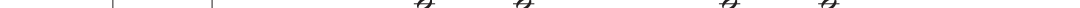
The musical notation for Example 16 is as follows:

- Staff 1: Treble clef, key signature of two sharps (F# and C#). The notation consists of a sequence of chords and notes:
 - Measure 1: A chord of F#4, C#5, and G#4.
 - Measure 2: A chord of F#4, C#5, and G#4.
 - Measure 3: A chord of F#4, C#5, and G#4.
 - Measure 4: A chord of F#4, C#5, and G#4.
 - Measure 5: A chord of F#4, C#5, and G#4.
 - Measure 6: A chord of F#4, C#5, and G#4.
 - Measure 7: A chord of F#4, C#5, and G#4.
 - Measure 8: A chord of F#4, C#5, and G#4.
 - Measure 9: A chord of F#4, C#5, and G#4.
 - Measure 10: A chord of F#4, C#5, and G#4.
 - Measure 11: A chord of F#4, C#5, and G#4.
 - Measure 12: A chord of F#4, C#5, and G#4.
 - Measure 13: A chord of F#4, C#5, and G#4.
 - Measure 14: A chord of F#4, C#5, and G#4.
 - Measure 15: A chord of F#4, C#5, and G#4.
 - Measure 16: A chord of F#4, C#5, and G#4.

19

Musical notation for measure 19, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The measure contains a sequence of notes and rests, including a whole note chord of F#4, C#5, and G#5, followed by a quarter rest, and then a series of eighth and sixteenth notes.

23

[illegible][illegible]

33

36

38

40

42

44

46

48

50

52

This musical score is for guitar, spanning measures 33 to 52. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The notation features a mix of chords and melodic lines. Measures 33-35 show complex chordal textures with some triplets. From measure 36 onwards, the right hand plays a consistent eighth-note melodic pattern, while the left hand provides a steady bass line of eighth notes. A key change to two sharps (F#, C#) occurs at measure 42. The piece concludes at measure 52 with a final chord and a double bar line.

Marieke

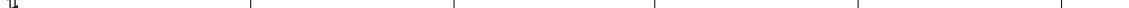
Musique: Jacques Brel & Gérard Jouannest

Paroles: Jacques Brel

Guitare: John Jacobsen



35 F[#] C^{#9} F[#] maj F^{#6} C^{#9}



The musical staff is in bass clef. It begins with a series of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B

41

G⁶ G^{maj} D⁷ D⁹ D⁷ D⁹ G⁶ G^{maj}

ad lib.

47

D⁷ D⁹ G⁶ G^{maj}

47 48 49 50

Lo, Here the Gentle Lark

Music: Sir Henry Bishop
Lyrics: William Shakspeare
Arrangement: John Jacobsen

Flute

Voice

Guitar

Capo I

ff

p

sempre stacc.

cresc.

p

cresc.

8va

cresc.

mf

p

leggiere

mf

p

The musical score is arranged for three parts: Flute, Voice, and Guitar. The key signature is one flat (B-flat), and the time signature is 4/4. The guitar part includes a capo on the first fret. The score is divided into three systems. The first system (measures 1-3) shows the Flute and Voice parts with rests, and the Guitar part starting with a forte (ff) dynamic. The second system (measures 4-6) continues the Guitar part with a crescendo (cresc.) and a piano (p) dynamic. The third system (measures 7-9) shows the Flute part with a crescendo (cresc.) and an 8va (octave) marking, and the Guitar part with a crescendo (cresc.). The fourth system (measures 10-12) shows the Flute part with a mezzo-forte (mf) dynamic and a piano (p) dynamic, and the Guitar part with a mezzo-forte (mf) dynamic and a piano (p) dynamic. The Flute part ends with a 'leggiere' (light) marking.

13

F *tr*

S *dolce*

G *pp* *sempre stacc.*

Lo, here the gent - le lark, _____

17

F *p*

S *p*

G *p* *cresc.*

wea - ry of rest, From his moist ca - bi-net

21

F *p*

S *p*

G *p*

mounts up on high, _____ And wakes the mor - ning,

24

F *tr*

S *tr*

G

from whose sil - ver breast The

27

F

S

G

sun a - ri - seth in true ma - je - sty; The sun a -

cresc. *f* *rf* *p*

32

F

S

G

ri - seth in true ma - je - sty;

cresc. *f* *rf* *ff* *ff*

37

F

S

G

Lo, here the gent - le lark, wea - ry of rest,

pp

41

F

S

G

From his moist ca - bi-net mounts up on high,

pp *cresc.* *fp* *p* *8va ad. lib.*

45

F

S

G

48

F

S

G

ad. lib.

Lo, here the gent - le lark,

51

F

S

G

Lo, here the gent - le lark, wea - ry, wea - ry of -

55

F

S

G

rest, wea -

p

60

F

S

G

8

cresc.

cresc.

64

F

S

G

8

f

pp

pp

f

ff

pp

ff

pp

ry of rest, mounts on high, mounts

68

F

S

G

8

pp

ff

pp

ff

on high, mounts on

71

F

S

G

8

p

sempre stacc.

high, Lo, here the gent - le lark,

74

F

S

G

Lo, here the gent - le — lark, — wea - ry, wea - ry of rest, wea -

79

F

S

G

83

F

S

G

cresc. *f* *pp*

ry of rest, mounts —

87

F

S

G

on high, mounts on high, mounts, mounts on

ff *pp* *ff* *p* *f*

The musical score is written for three staves: Flute (F), Soprano (S), and Guitar (G). The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into four systems, each starting with a measure number (74, 79, 83, 87). The Soprano staff contains the vocal melody with lyrics. The Flute and Guitar staves provide accompaniment. Dynamic markings include *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *rit.* (ritardando). Trills (tr) are indicated above certain notes. The lyrics are: 'Lo, here the gent - le — lark, — wea - ry, wea - ry of rest, wea -', 'ry of rest, mounts —', 'on high, mounts on high, mounts, mounts on'.

92

F

S

G

ff

high,

F

S

G

F

S

G

8va

F

S

G

93

ff

on high,

ff

rit.

The musical score is written for three parts: F (Flute), S (Soprano), and G (Guitar). It begins at measure 92. The F part features a melodic line with eighth-note patterns and a final flourish. The S part provides a harmonic accompaniment with similar eighth-note patterns. The G part plays a steady eighth-note accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). A *8va* marking indicates an octave shift in the F part. The piece concludes with a final flourish in the G part and a *rit.* marking in the F and S parts.

Flute

Lo, Here the Gentle Lark

Music: Sir Henry Bishop
Lyrics: William Shakspeare
Arrangement: John Jacobsen

The musical score is written for a flute in 4/4 time, featuring a key signature of one flat (B-flat). The piece is divided into measures across eight staves. The notation includes various musical symbols such as rests, eighth notes, sixteenth notes, and triplets. Dynamic markings like *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo) are used to indicate volume changes. Performance instructions such as *8va* (octave up), *leggiere* (light), and *tr* (trill) are also present. The score concludes with a final measure marked with the number 17.

2

p

5 *cresc.*

p

7 *cresc.*

9 *8va*

mf *cresc.* *p*

12 *leggiere* *tr* 3

15 3 *p* 3

23 *p*

25 17

44 *8^{va} ad. lib.*

p

48

p

57

61

cresc. *f* *pp*

66

pp *pp*

70

ff *p*

77

p

81

cresc.

85

f *pp* *pp* *pp*

90

p *rit.* *ff*

8va

tr. *93* *ff*

3

Voice

Lo, Here the Gentle Lark

Music: Sir Henry Bishop
 Lyrics: William Shakspeare
 Arrangement: John Jacobsen

14 *dolce*

pp Lo, here the gent - le lark, — wea - ry of rest,

19 From his moist ca - bi-net mounts up on high, — *cresc.*

23 *p* And wakes the mor - ning, from whose sil - ver breast The *tr*

27 sun — a - ri *cresc.* - seth in true ma - je - sty; The sun — a - *f* *rf* *p*

32 ri - seth in true ma - je - sty; Lo, here the gent - le — *cresc.* *f* *rf* *pp* *2*

38 lark, — wea - ry — of — rest, — From his moist — ca - bi-net *pp*

43 mounts *3* up *3* on high, — *cresc.* *fp*

47 *ad. lib.*

49

Lo, here the gent - le lark, Lo, here the gent - le lark,

53

wea - ry, wea - ry of rest, *p* wea - - - -

58

63 *cresc.* *f* *ff* *pp* *ff* *pp*

ry of rest, mounts on high, mounts

68 *ff* *pp* *ff*

on high, mounts on

71 *p*

high, Lo, here the gent - le

73

lark, Lo, here the gent - le lark, wea - ry,

77

wea - ry of rest, wea - - - - -

82

- - - - - *cresc.* ***f*** ry of

86

rest, ***ff*** mounts ***pp*** on high, ***ff*** mounts ***pp*** on

90

high, ***ff*** mounts, ***pp*** *rit.* mounts on high, ***f*** ***ff***

on high. —

94

3

Guitar

Lo, Here the Gentle Lark

Music: Sir Henry Bishop
Lyrics: William Shakspeare
Arrangement: John Jacobsen

This guitar score is written for a single system in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). A capo is indicated at the first fret. The score is divided into six systems, each containing four measures. Measure numbers 1, 5, 9, 13, 17, and 21 are placed at the beginning of their respective systems. The notation includes various guitar-specific techniques: *ff* (fortissimo) at measure 1, *p* (piano) at measures 4, 8, 12, 16, and 20, *mf* (mezzo-forte) at measure 10, *pp* (pianissimo) at measure 14, and *cresc.* (crescendo) at measures 6, 10, 18, and 22. The phrase *sempre stacc.* (sempre staccato) is written above the notes in measures 4, 14, and 20. The music features a mix of eighth and sixteenth notes, often beamed together, and frequent use of chords, particularly triads and dyads. The piece concludes with a final chord in measure 24.

25

cresc.

29

f rf p cresc.

33

f rf ff ff

37

pp

41

pp cresc. fp

45

pp

49

pp

52

8

p

56

8

60

8

cresc.

64

8

f ff pp ff pp

68

8

ff pp ff

72

8

p sempre stacc.

76

8

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked '80'. The music begins with a series of eighth notes, followed by a series of quarter notes, and then a series of eighth notes. The melody is simple and catchy, typical of a children's song.

84

The musical score for the piano part is written on a single staff with a treble clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/8. The score consists of a single melodic line with eighth notes. The dynamics are marked as follows: *cresc.* (crescendo) starting at measure 84, *f* (forte) at measure 85, *ff* (fortissimo) at measure 86, and *pp* (pianissimo) at measure 87. The score ends with a double bar line at measure 88.

cresc. *f* *ff* *pp*

88

ff *pp* *ff* *p* *f* *rit.*

The musical score for 'The Rose Tree' is presented on a grand staff. The right hand (treble clef) begins with a key signature of three sharps (F#, C#, G#) and a time signature of 11/8. The melody is written in a simple, folk-like style. The left hand (bass clef) provides a harmonic accompaniment, featuring a series of chords and single notes. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Faine would I wed

Musik og tekst: Thomas Campian

Arrangement: John Jacobsen

8^{va} ad. lib.

Fløjte

Sopran

Guitar

Capo III

5

9

Fain would I wed a fair — young man, that day and night could please me.
When — my mind or bo - dy grieved, that had the power to — ease me.

The musical score is written for three parts: Fløjte (Flute), Sopran (Soprano), and Guitar. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Fløjte part begins with a melodic line, marked '8^{va} ad. lib.'. The Sopran part is mostly rests. The Guitar part provides harmonic support with chords and a bass line. The lyrics are written below the vocal staves. The score is divided into measures, with measure numbers 5 and 9 indicated. The lyrics are: 'Fain would I wed a fair — young man, that day and night could please me. When — my mind or bo - dy grieved, that had the power to — ease me.'

Maids are full of long - ing thoughts that breed a blood - less sick - ness,
And that, oft I hear men say, is on - ly cured by quick - ness.

8^{va} ad. lib.

Oft I have been wooed and praised, but ne - ver could be mov - ed.
Ma - ny for a day or so I have most dear - ly lov - ed.

But this fool - ish mind of mine straight loathes the thing re - sol - ved.
If to love be sin in me, that sin is soon ab - sol - ved.

25

29

33

8^{va} ad. lib.

Sure, I ___ think I shall at ___ last fly to ___ some ho - ly ___ or - der.
 When I ___ once am sett - led ___ there, then can I ___ fly ___ no ___ far - ther.

37

Yet I would not die a maid, be - cause I had a mo - ther,

41

As I was by one brought forth, I would bring forth an - o - ther.

Faine would I wed

Musik og tekst: Thomas Campian

Arrangement: John Jacobsen

8^{va} ad. lib.

6

4

13

4

8^{va} ad. lib.

20

25

8

8^{va} ad. lib.

37

42

tr

Sopran

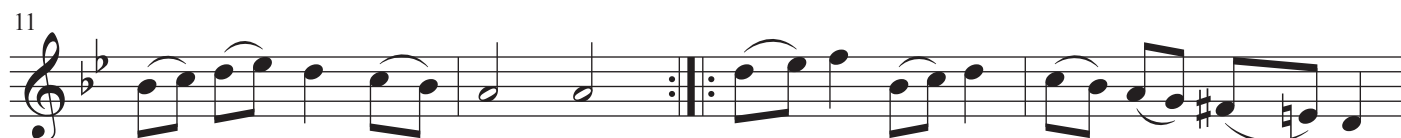
Faine would I wed

Musik og tekst: Thomas Campian

Arrangement: John Jacobsen



Fain would I wed a fair young man, that
When — my mind or bo - dy grieved, that



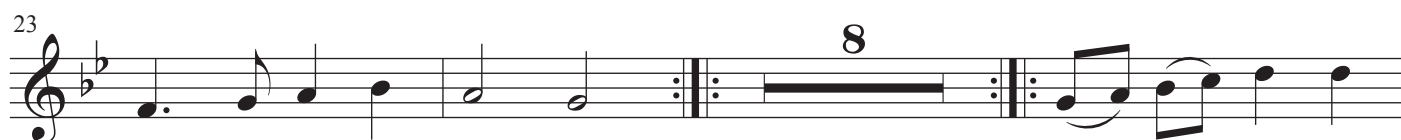
day and night could please me. Maids are full of long - ing thoughts that
had the power to — ease me. And that, oft I hear men say, — is



breed a — blood - less sick - ness, Oft I have been wooed and praised, but
on - ly — cured by — quick - ness. Ma - ny for a day or so I



ne - ver could be — mov - ed. But this fool - ish mind of mine straight
have most dear - ly — lov - ed. If to love be sin in me, that



loathes the thing re - sol - ved. Sure, I — think I
sin is soon ab - sol - ved. When I — once am



shall at — last fly to — some ho - ly — or - der. Yet I — would not
sett - led — there, then can I — fly — no — far - ther.



die — a — maid, be - cause I — had a — mo - ther, As — I — was by



one — brought forth, I would bring forth an - o - ther.

Faine would I wed

Musik og tekst: Thomas Campian

Arrangement: John Jacobsen

8
Capo III

7

13

19

25

30

34

40

Flow not so fast, ye fountains

NOTE: der er nogle mærkværdigheder i stemmerne.

Hvis manuskriptet engang bliver set efter, vil det foreliggende blive rettet. JJ

Musik: John Dowland

Tekst: Ukendt, England

Arrangement: John Jacobsen

Andante sostenuto

Fløjte

Sopran

Guitar

Capo III

4

7

8^{va} ad lib.

foun - tains; What need - eth all this haste?
mount - ains, Nor spend your time in waste.

Gent - le springs, Gent - le springs, fresh - ly your salt

10

tears Must still fall drop - ping.

13

Must still fall drop - ping, drop - ping, drop - ping,

16

drop - ping, fall drop - ping from their spheres.

1
Flow not so fast, ye fountains;
What needeth all this haste?
Swell not above your mountains,
Nor spend your time in waste.
Gentle springs, freshly your salt tears
Must still fall dropping from their spheres.

2
Weep they apace whom Reason
Or ling'ring Time can ease.
My sorrow can no Season,
Nor aught besides, appease.
Gentle springs, freshly your salt tears
Must still fall dropping from their spheres.

3
Time can abate the terror
Of every common pain;
But common grief is error,
True grief will still remain.
Gentle springs, freshly your salt tears
Must still fall dropping from their spheres.

Flow not so fast, ye fountains 2

What if I seek for love

Musik: Robert Jones

Tekst: Ukendt

Arrangement: John Jacobsen

Andante moderato

Fløjte

Sopran

Guitar

6

love of thee? Shall I find, Beau-ty kind, to de - sert that still shall dwell in me?
live for - lorn, then a - las nev - er was a - ny wretch to more mis - for - tune borne.

11

Though thy looks have charmed mine eyes, I can for - beare to love, but if ev - er



15

sweet de - sire set my woe - ful hart on fire then can I nev - er re - move.

8

What if I seek for love of thee?
 Shall I find, Beauty kind,
 to desert that still shall dwell in me?
 But if I sue and live forlorn,
 then alas never was any wretch
 to more misfortune borne.
 Though thy looks have charmed mine eyes,
 I can forbear to love,
 but if ever sweet desire
 set my woeful hart on fire
 then can I never remove.

Frowne not on me unless thou hate,
 For thy frowne cast me down
 To despaire of my most haplesse state:
 Smile not on me unless thou love,
 For thy smile, will beguile
 my desires if thou unsteadfast prove:
 If thou needs wilt bend thy brow,
 A while refraine my deare;
 But if thou wilt smile on me,
 Let it not delayed be;
 Comfort is never too near.

opus posthum 129

Gitarre: John Jacobsen

[illegible]

26

cresc.

31

f *p* *decresc.* *pp*

37

Wenn auf dem höch - sten Fels ich - steh, ins tie - fe Tal her -

p

44

nei - der seh, und sin - ge, und sin - ge,

p

50

fern aus dem tie - fen, dun - keln Tal schwingt sich em - por der

p *f*

56

mf *p*

Wi - der - hall, der *p* Wi - der - hall der Klüf - te.

1 2 3 4

mf *p*

63

f Je wei - ter mei - ne Stim - me dringt, Je hel - ler sie mir wi - der klingt, von *p*

f *p*

68

pp un - ten, von un - ten. Mein *p* Lieb - chen wohnt so weit von mir, drum

pp *pp*

72

pp sehn ich mich so heiß nach ihr hin - ü - ber, hin - ü - ber. Je *f*

pp *f*

wei - ter mei - ne Stim - me dringt, Je hel - ler sie mir wi - der klingt, *p* von un - ten, von

f *p*

pp *fp* *pp*

un - ten.

fp *pp*

pp

Wenn auf dem höch - sten Fels ich steh, ins

p *p*

100

tie - fe Tal her - nei - der seh, und sin - ge, und sin - ge,

pp

106

fern aus dem tie - fen, dun - keln Tal schwingt

p
pp

112

sich em-por der Wi - der - hall, der Wi - der - hall der

cresc. *f* *decresc.* *pp*

119

Klüf - te.

pp

126

pp

p

In tie - fem Gram ver - zehr ich

135

mich, mir ist die Freu - de hin, auf Er - - - den

143

mir die Hoff - nung wich, ich hier so ein -

pp

pp decresc.

152

- sam bin, ich hier so

cresc.

cresc.

159

pp

f *p* ein - - - sam bin. So seh - - - nend

VI V VII VIII

8 0 3 0 3 5 5

167

klang im Wald das Lied, so seh - - - nend

fp

VIII

8 1 3 0 0 5 5

175

klang es durch die Nacht, die

fp *decresc.* *p*

8 3 1 0 0 5 5

183

pp

Her - - - zen es zum Him - - - mel zieht mit

p

8 0 3 0 3 5 5

191

wun - der - ba - rer Macht, die Her -

cresc. *f* *p*

198

zen es zum Him - mel zieht mit wun - der - ba - rer Macht,

cresc. *f* *p*

206

p *f*

215

p *pp* *Allegretto*

223

p Der Früh - ling will kom - men, der Früh - ling mei - ne Freud, nun mach ich mich fer - tig zum

233

Wan - dern be - reit, nun mach ich mich fer - tig zum Wan - dern be - reit, Der

243

Früh - ling will kom - men, O Früh - ling, mei - ne Freud. Der Früh - ling will kom - men, der

253

Früh - ling mei - ne Freud, nun mach ich mich fer - tig zum Wan - dern be - reit.

mf

261

mf

f Je wei - ter mei - ne Stim - me dringt, je *mf* hel - ler sie mir wi - der klingt, je *p* wei - ter die

mf *cresc.* *f*

269

p *pp*

Stim - me — dringt, je hel - *cresc.* - - ler sie mir ³ wi - der klingt. *f* Je

p *mf*

277

p *pp*

wei - ter mei - ne Stim - me dringt, je wei - ter die *p* Stim - me — dringt, Je hel - *cresc.* - - ler, Je

p

285

f

hel - ler sie wi - der klingt. — Der Früh - ling will kom - men, der *pp* Früh - ling will kom - men, der

f *decresc.* *p*

Früh - ling mei - ne Freud, nun mach — ich mich fer - tig zum Wan - dern be - reit. Der Früh - ling will kom - men,

pp *cresc.*

der Früh - ling mei - ne Freud, Der Früh - ling will kom - men, der Früh - ling mei - ne —

mf *mf*

Freud, nun mach — ich mich fer - tig zum Wan - dern be - reit. Je wei - ter die Stim - me

cresc. *f* *p*

dringt, je hel - ler sie wi - der klingt, je wei - ter die Stim - me dringt, je

f *p* *f*

327

hel - ler sie wi - der klingt. Je wei - ter mei - ne Stim - me dringt, je hel - ler sie mir wi - der klingt, je

f *mf* *cresc.*

335

hel - ler sie wi - der klingt.

ff *cresc.*

342

fz *f*

B-Klarinette

Der Hirt auf dem Felsen

opus posthum 129

Musik: Franz Schubert

Text: Wilhelm Müller

& K.A. Varnhagen von Ense

Gitarre: John Jacobsen

Andantino **6** *lange zu dauern*

pp $\leftrightarrow$ *p* **3** **3** **3**

11 *cresc.* *p* **3** **3**

18 *pp* **3** **3** *decresc.*

25 *cresc.* **3**

31 *f* $\rightarrow$ *p* *pp*

37 **5**

48 **6** *mf*

59 *p* **4**

68 *pp* **4** *pp*

76 **5** *pp* *fp* *pp*

85 *pp*

92 **5** *pp*

103 **6**

114 *f* *p* *decresc.* *pp*

120

127 **11** **20** *pp*

163 **6** **5**

180 *decresc.* *pp* *p* **23**

210 *tr*

218 *Allegretto*

p

223 7

236 5

248

256

263 2 *mf* *p* *pp*

271 3

280 *p* *pp* *f*

287 12 *p*

306 *mf* *cresc.* *f*

più mosso

314 *p* *f*

321 *tr*

328 *tr* *>*

335 *ff*

340 *cresc.*

345

Stimme

Der Hirt auf dem Felsen

opus posthum 129

Musik: Franz Schubert

Text: Wilhelm Müller

& K.A. Varnhagen von Ense

Gitarre: John Jacobsen

Andantino 38

Andantino 38

Wenn auf dem höch - sten Fels ich — steh, ins

p

43



tie - fe Tal her - nei - der seh, und sin - ge, und sin - ge,

49

fern aus dem tie - fen, dun - keln Tal schwingt

p *f*

55



sich em-por der Wi - der - hall, *p* der Wi - der - hall der Klüf - te.

61

Je wei - ter mei - ne Stim - me dringt, Je hel - ler sie mir wi - der

67

klingt, von un - ten, von un - ten. Mein Lieb - chen wohnt so weit von mir, drum

72

sehn ich mich so heiß nach ihr hin - ü - ber, hin - ü - ber. Je

f

76

wei - ter mei-ne Stim-me dringt, Je hel - ler sie mir wi - der klingt, *p* von un - ten, von

81 **13**
 un - ten. *p* Wenn auf dem höch - sten Fels ich **3**

99
 steh, ins tie - fe Tal her - nei - der seh, und sin - ge, und

105 **2**
 sin - ge, *p* fern aus dem tie - fen, dun - keln **3**

111 **3**
 Tal schwingt sich em - por der Wi - der - hall, *cresc.* *f* der *p*

118 **8**
 Wi - der - hall der Klüf - te. *p* In tie - fem Gram

132
 ver - zehr ich mich, mir ist die Freu - de hin,

140
 auf Er - den mir die Hoff - nung wich,

148
 ich hier *pp* so ein sam bin, ich hier

156 **2**
cresc. so ein - sam bin. *f* *p*

164

So seh - nend klang im Wald das Lied, —

172

so seh - nend klang es durch die Nacht, —

fp

180

die Her - zen es zum Him -

p

188

mel zieht mit wun - der - ba - rer Macht, —

cresc. *f* *p*

196

die Her - zen es zum Him - mel zieht mit

203

wun - der - ba - rer Macht, —

12 **7**

Allegretto

226

Der Früh - ling will kom - men, der Früh - ling mei - ne Freud, nun mach ich mich fer - tig zum

p

233

Wan - dern be - reit, nun mach ich mich fer - tig zum Wan - dern be -

3

242

reit, Der Früh - ling will kom - men, O Früh - ling, mei - ne Freud.

250

Der Früh-ling will kom-men, der Früh-ling mei-ne Freud, nun mach ich mich fer - tig zum

257

Wan - dern be - reit. *f* Je wei - ter mei - ne Stim - me dringt, je

265

mf hel - ler sie mir wi - der klingt, je *p* wei - ter die Stim - me__ dringt, je

271

hel - *cresc.* ler sie *mf* mir wi - der klingt. *f* Je wei - ter mei-ne

278

Stim-me dringt, je *p* wei - ter die Stim - me__ dringt, Je *cresc.* hel

284

- ler, Je *pp* hel - ler sie wi - der klingt. — Der Früh-ling will kom-men, der Früh-ling will

292

kom-men, der Früh-ling mei-ne *pp* Freud, nun mach ich mich fer - tig zum Wan - dern be - reit. Der

299

Früh-ling will kom-men, *cresc.* der Früh-ling mei-ne Freud, *mf* Der

307

Früh - ling will kom - men, der Früh - ling mei - ne *f* Freud, nun mach__ ich mich fer - tig zum *cresc.*

313 *più mosso*

Wan-der-n be - reit. Je wei - ter die Stim - me dringt, je hel -

f

320

- ler sie wi - der klingt, je wei - ter die Stim - me dringt, je

p *f*

327

hel - ler sie wi - der klingt. Je wei - ter mei - ne Stim - me dringt, je hel - ler

cresc. *f*

333

sie mir wi - der klingt, je hel - ler sie wi - der klingt.

ff

10

Der Hirt auf dem Felsen

opus posthum 129

Musik: Franz Schubert

Text: Wilhelm Müller

& K.A. Varnhagen von Ense

Gitarre: John Jacobsen

Andantino

5

10

13

17

21

25

p

fp

p

cresc.

p

decresc.

cresc.

III 3 3 3

3 3 3

sim.

I

III

I

VI V

2 3

[illegible]

61 *p* *f*

65

68 *pp* *pp*

71

74 *f*

77

80 *p* *fp* *pp*

Detailed description: This musical score consists of six staves, each containing four measures of music. The notation is primarily chordal, with many measures featuring dense, multi-voiced chords. Measure numbers 61, 65, 68, 71, 74, and 77 are placed at the beginning of their respective staves. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *fp* (fortissimo). A crescendo hairpin is visible between measures 65 and 68, and another between measures 77 and 80. The key signature has one flat (B-flat). The time signature is 8/8.

84

88

92

96

p

100

104

108

pp

112

cresc. *f* *f* *p*

The musical score consists of eight staves, each containing four measures of music. The key signature is G minor (one flat) and the time signature is 8/8. The melody is highly rhythmic, featuring many beamed eighth notes. The dynamics are marked as follows: *p* at measure 96, *pp* at measure 108, and a crescendo leading to *f* at measure 112, followed by a decrescendo to *p* at the end of the piece. There are also some grace notes and slurs throughout the score.

116 *decresc.* *pp*

121

125 *pp*

130

135

140

145 *pp*

150 *decresc.*

155

8

2 4

VI

1 2

0

cresc.

160

8

5

2 4

V

VII

4 2

VIII

4

3

5

p

165

8

5

VIII

4 2

4 2

3 1

fp

170

8

VIII

4

4 2

5

VIII

4

175

8

5

4 2

1

fp

180

8

2 3

1 2

1 3

p

185

8

190

cresc.

f

195

p

200

205

210

215

Allegretto

pp

222

230

238

246

254

262

268

275

281

288

mf

cresc.

f

p

mf

p

f

decresc.

p

5

4

296

304

312

320

328

335

342

p

mf

f

p

f

mf

cresc.

ff

fz

più mosso

I

III

I

VI

Tutte le feste al tempio

La scena di Gilda da Rigoletto

Musica: Giuseppe Verdi
Poesia: Francesco Maria Piave
Arrangiamento: John Jacobsen

Andantino

con espr.

Flauto

Voce

Chitarra

p

allargando

8

sim.

p

Tut-te le fe-ste al tem - pio Men-tre pre-ga - va Id -

13

di - o, Bel-lo e fa - ta-le un gio - va-ne Of - fria-si al guar-do mi - o, Se i lab-bri no - stri

19 *con espr.*

tac - que-ro, dagl' *f* oc - chi il cor, il cor par - lò.

23

Fur-ti - vo fra le te - ne - bre sol ie - ri a me giun - ge - va. So - no stu - den - te,

29

po - ve-ro, com-mos-so mi di - ce - va, e _____ con ar-den - te pal - pi-to__ a-

34

mor ³ mi pro - te - stò. Par - ti, par - ti, sim.

38

il mio co - re a - pri - va - si a spe - me ³ più gra - di - ta,

42

quan - do im - prov - vi - si ap - par - ve - ro co - lor che m'han ra - cresc.

45 *stringendo poco a poco* *cresc. poco a poco* *8^{va} ad. lib.*

pi - ta, e a for - za qui m'ad - dus se -

con forza

48 *ff*

ro nell' an - sia più cru - del.

ff

Flauto

Tutte le feste al tempio

La scena di Gilda da Rigoletto

Musica: Giuseppe Verdi
Poesia: Francesco Maria Piave
Arrangiamento: John Jacobsen

Andantino

con espr.

p

allargando

sim.

con espr.

cresc. poco a poco

stringendo poco a poco

8^{va} ad. lib.

ff

Voce

Tutte le feste al tempio

La scena di Gilda da Rigoletto

Musica: Giuseppe Verdi
Poesia: Francesco Maria Piave
Arrangiamento: John Jacobsen

Andantino

9

Tut-te le fe-ste al tem-pio Men-tre pre-ga-va Id-di-o,

p

14

Bel-lo e fa-ta-le un gio-va-ne Of-fria-si al guar-do mi-o, Se i lab-bri no-stri

19

tac-que-ro, dagl' oc-chi il cor, il cor par-lò. Fur-ti-vo fra le

f

25

te-ne-bre sol ie-ri a me giun-ge-va. So-no stu-den-te, po-ve-ro,

30

com-mos-so mi di-ce-va, e con ar-den-te pal-pi-to a-

34

mor mi pro-te-stò. Par-ti, par-ti, il mio co-re a-pri-va-si a

40

spe-me più gra-di-ta, quan-do im-prov-vi-si ap-par-ve-ro co-lor che m'harra-

cresc.

cresc. poco a poco

45 *stringendo poco a poco*

pi - ta, e a for - za qui m'ad - dus se - ro nell'

con forza

Detailed description: This block contains the musical notation for measures 45 through 48. The melody is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 45 starts with a quarter note G4, followed by an eighth rest, a quarter note A4, and a quarter note B4. Measure 46 begins with a half note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 47 features a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 48 contains a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics are written below the staff, with hyphens indicating syllables spanning across measures. The instruction 'con forza' is placed below the staff in measure 47.

an - - - - - *ff* - sia più cru - del.

Detailed description: This block contains the musical notation for measures 49 through 52. The melody continues on the same staff. Measure 49 starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 50 begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 51 features a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 52 contains a triplet of eighth notes (G4, A4, B4), followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics are written below the staff, with hyphens indicating syllables spanning across measures. The instruction 'ff' is placed below the staff in measure 50.

Tutte le feste al tempio

La scena di Gilda da Rigoletto

Musica: Giuseppe Verdi
Poesia: Francesco Maria Piave
Arrangiamento: John Jacobsen

Andantino

allargando

8 *p*

9

17

24

32 3 3 3 sim.

37

41

sim.

44

stringendo poco a poco

8

47

cresc. poco a poco

8

Ach, zu ew'gem Leide

Siralmus volt nékem

Musik: Zóltan Kodály

Tekst: Dr. Székelyhidy Ferenchek

Tysk tekst: Emma Kodály & B. Szabolesi

Arrangement: John Jacobsen

Rubato, quasi adagio

Fløjte

Stemme

Guitar

p

p

p

Ach, zu ew'-gem Lei - de

wär ich nur ge - bo - ren? oh - ne Schuld und

ohn' ver - ge - hen

wär' ich zur Qual nur er - ko - ren?

III

IV

8

4

3

10

cresc.

cresc.

12

f

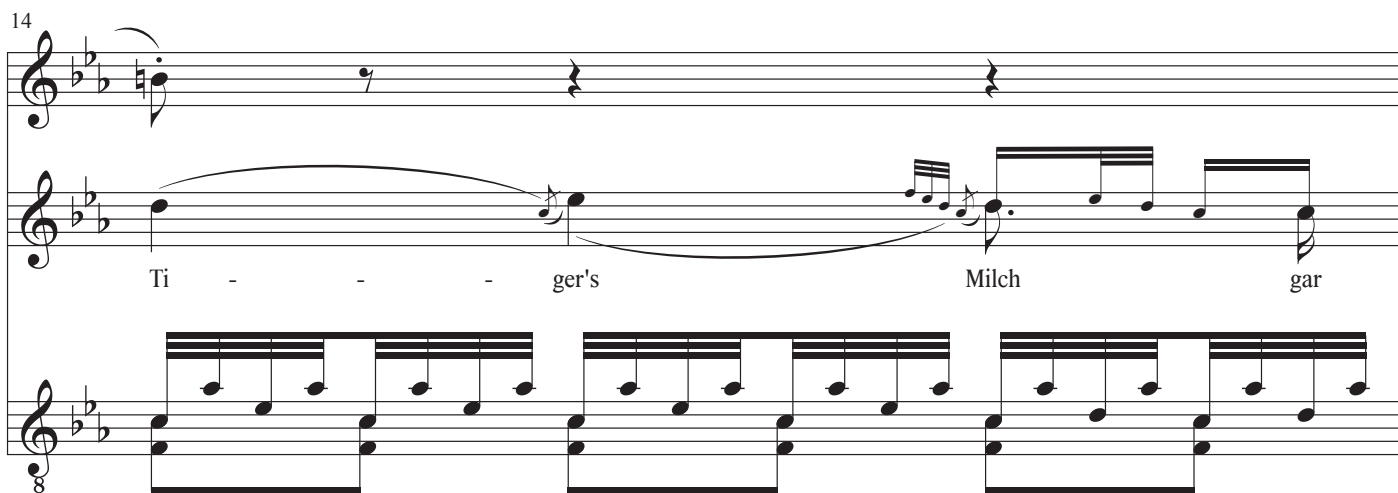
Leiß mich denn — die

f

13

Mut - ter

14



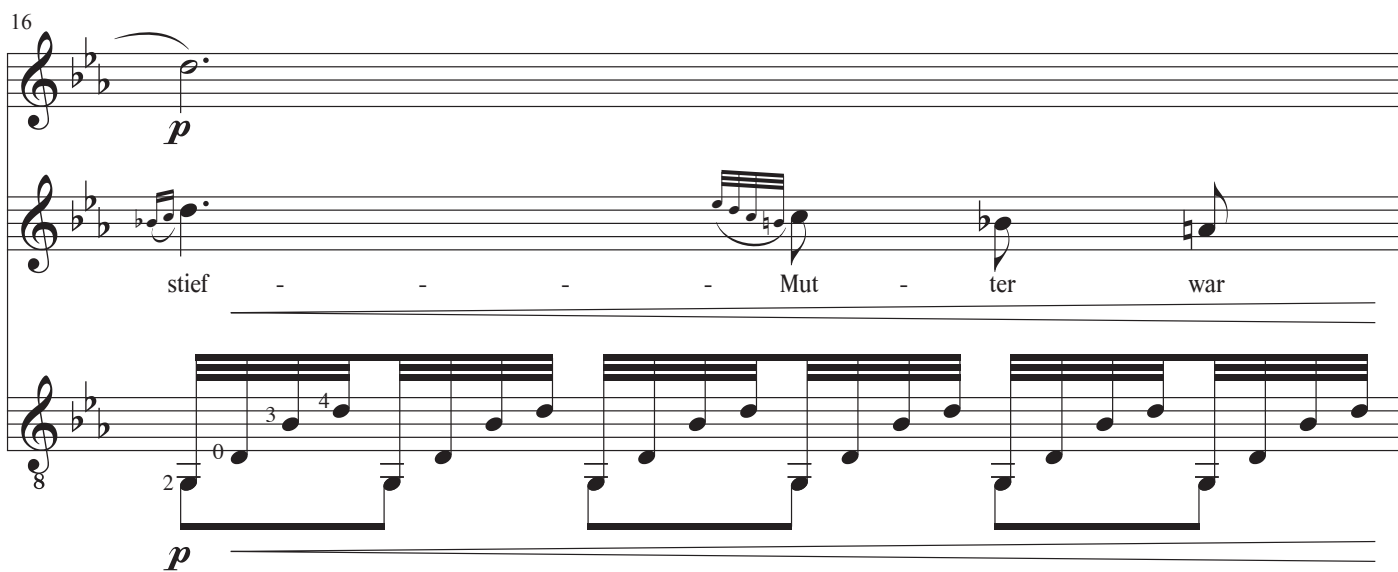
Ti - - - ger's Milch gar

15



ff trin - ken

16



p stief - - - Mut - ter war

17

Sie, nicht Mut - ter

18

Tränkt - te Milch mit

19

Leid und kum - mer

20

dim.

III

dim.

21

p

pp

f

wei - nend muß ich tra - gen

p *pp* *f*

23

dim.

p

Mein ver - lor - nes Le - ben Gott will ich mein

dim. *p*

IV II

p

26

26

Schick-sal kla gen So er mit mir, so wirts ta - gen.

pp

8

29

29

pp

pp

pp

Fløjte

Ach, zu ew'gem Leide

Siralmus volt nékem

Musik: Zóltan Kodály

Tekst: Dr. Székelyhidy Ferenchek

Tysk tekst: Emma Kodály & B. Szabolesi

Arrangement: John Jacobsen

Rubato, quasi adagio

p

5

9

cresc.

12

f

15

ff *p*

17

dim.

20

dim. *p* *f* *dim.*

24

p *pp*

29

pp

Ach, zu ew'gem Leide

Siralmus volt nékem

Musik: Zóltan Kodály

Tekst: Dr. Székelyhidy Ferenchek

Tysk tekst: Emma Kodály & B. Szabolesi

Arrangement: John Jacobsen

Rubato, quasi adagio

Ach, zu ew'-gem Lei - de _____
 wär _____ ich _____ nur ge-

bo - ren? oh - ne Schuld und ohn' ver - ge - hen _____

wär' ich zur Qual nur er - ko - ren?

Leiß mich denn die Mut - ter _____ Ti - ger's Milch gar trin - ken

stief - Mut-ter war Sie, nicht Mut-ter _____ Tränkt - te _____ Milch mit

Leid und kum-mer wei-nend muß ich tra - gen _____

Mein _____ ver _____ lor - nes Le - ben Gott will ich mein

Schick-sal kla _____ gen So er mit mir, so wirds ta - gen.

3

Guitar

Ach, zu ew'gem Leide

Siralmus volt nékem

Musik: Zóltan Kodály

Tekst: Dr. Székelyhidy Ferenchek

Tysk tekst: Emma Kodály & B. Szabolesi

Arrangement: John Jacobsen

Rubato, quasi adagio

The guitar score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of seven staves of music, numbered 1 through 15. The first staff (measures 1-6) features a slow, expressive melody with a *p* (piano) dynamic. The second staff (measures 7-10) continues the melody with a *p* dynamic. The third staff (measures 11-12) introduces a rhythmic pattern of eighth notes with a *cresc.* (crescendo) marking. The fourth staff (measures 13-14) continues this pattern with a *f* (forte) dynamic. The fifth staff (measures 15-16) continues the pattern. The sixth staff (measures 17-18) continues the pattern. The seventh staff (measures 19-20) concludes the piece with a *f* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (III, IV, 4).

16 *p*

17 I

18 IV VI IV *ff*

19 III

20 III *dim.*

21 *p* *pp* *f* *dim.* IV II

25 *p* *pp*

Detailed description: This musical score for guitar spans measures 16 to 25. It is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth-note runs, triplets, and sixteenth-note passages. Dynamic markings are used to indicate volume changes: *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Roman numerals (I, IV, VI, III) likely refer to fret positions or specific techniques. Measure 16 starts with a *p* marking. Measure 17 has a '1' above the staff. Measure 18 features a *ff* marking and Roman numerals IV, VI, and IV. Measure 19 has a '3' above the staff. Measure 20 has a '4' above the staff and a *dim.* marking. Measure 21 includes a *p* marking, a crescendo hairpin, a *pp* marking, a *f* marking, a *dim.* marking, and Roman numerals IV and II. Measure 25 starts with a *p* marking and ends with a *pp* marking. The score concludes with a double bar line.

Möge sich kein Weibchen je beklagen
Ne búsuljan senki menyecskeje

Musik: Zóltan Kodály
Tekst: Báthy Annának
Tysk tekst: B. Szabolcsi
Arrangement: John Jacobsen

Allegretto

Fløjte

Stemme

Guitar

8

ff

ff sf p

Mö - ge sich kein

5

Weib - chen je be - kla - gen fin - det sie am Männ - chen kein Be - na - gen.

10

dim.

Stür - be er, so soll sie ja nicht ster - ben kann aufs Jahr ein And - rer um sie

15 *accel. poco a poco*

f *strepitoso*

wer - ben.

f

21

27 *più mosso*

sf p *cresc. poco a poco*

Könn - te solch ein E - he Männ - chen brau - chen, der mir tät ein

32

Spit - zen - häub - chen kau - fen, ob er mir auch manch - mal Eins ver -

36

setz - te, Wär sein Weib - chen doch die Scön - ste, Be - ste

40 *più mosso*

ff

Wär sein Weib - chen doch die Scön - ste, Be - ste!

ff

Fløjte

Möge sich kein Weibchen je beklagen
Ne búsuljan senki menyecskeje

Musik: Zóltan Kodály
Tekst: Báthy Annának
Tysk tekst: B. Szabolesi
Arrangement: John Jacobsen

Allegretto

2

ff sf p

8

dim.

14

f strepitoso

20

accel. poco a poco

25

più mosso

sf p

30

cresc. poco a poco

35

39

più mosso

ff

Stemme

Möge sich kein Weibchen je beklagen
Ne búsuljan senki menyecskeje

Musik: Zóltan Kodály
Tekst: Báthy Annának
Tysk tekst: B. Szabolcsi
Arrangement: John Jacobsen

Allegretto **3**

Mö - ge sich kein Weib - chen je be - kla - gen fin - det sie am

8
Männ - chen kein Be - na - gen. Stür - be er, so soll sie ja nicht ster - ben

13 **12** *più mosso*
kann aufs Jahr ein And - rer um sie wer - ben. Könn - te solch ein

29
E - he Männ - chen brau - chen, der mir tät ein Spit - zen - häub - chen kau - fen,

34
ob er mir auch manch - mal Eins ver - setz - te, Wär sein Weib - chen doch die Scön - ste,

39 *più mosso*
Be - ste Wär sein Weib - chen doch die Scön - ste, Be - ste!
ff

Guitar

Möge sich kein Weibchen je beklagen
Ne búsuljan senki menyecskeje

Musik: Zóltan Kodály
Tekst: Báthy Annának
Tysk tekst: B. Szabolcsi
Arrangement: John Jacobsen

Allegretto

The guitar score is written in 2/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music starts with a series of eighth notes, followed by a series of chords. The second staff continues with a series of eighth notes and chords. The third staff features a series of eighth notes and chords, with a dynamic marking of *ff* (fortissimo) at the beginning. The fourth staff continues with a series of eighth notes and chords, with a dynamic marking of *f* (forte) at the end. The fifth staff features a series of eighth notes and chords, with a dynamic marking of *accel. poco a poco* (accelerando poco a poco) at the beginning. The sixth staff continues with a series of eighth notes and chords, with a dynamic marking of *più mosso* (più mosso) at the beginning. The seventh staff features a series of eighth notes and chords, with a dynamic marking of *più mosso* at the beginning and *ff* at the end. The score concludes with a final chord.

Zur Drossel sprach der Fink

Musik: Eugen d'Albert

Text: Peter Cornelius

Arrangement: John Jacobsen

Lebhaft

Flöte

Stimme

Gitarre

7

p

cresc.

Zur Dros - sel sprach der Fink: — komm mit, lie - be Dros-sel, kom ei - lig, komm Flink.
p flo - gen zum Wal-de die zwei — wie flo - gen sie ei - lig zum Wal-de, ju - hei!

p

cresc.

13

f

p

Hent Tan - zen die Blu - men im moos - glat - ten Wald. — Komm' mit, lie - be Dros - sel, komm
 "Frisch auf" rief der Fink, — als die Blu - men er sah. — "so tan - zet nun Dros - sel und
p *poco cresc.* *mf*

f

p

mf

p *pp* *leggierissimo*

ei - lig, komm' bald! _____ Wir set-zen uns auf die Ä - ste _____ und mu - si - zie - ren zum
 Fin - ke sind da". _____ und Fink und Dros - sel sin - gen, _____ Blu - men den rei - gen

dim. *p* *pp*

p *leggierissimo*

2da volta 2da volta

mf *dim.* *p*

fe - ste und schau - en zu, wie sie tan - zen, von Fern. _____ Ich ha _____ be die Blu - men so
 schlin - gen und tan - zen froh ü - ber Tal _____ und Höhn. _____ Wie tan - ten die Blu - men so

mf *p*

mf *p*

p *p*

gern. _____

p *mf* *p*

p *del § al*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

46 *zurückhaltend* *a tempo*

und als der Tanz nun aus da flo-gen der Fink und die Dros-sel nach Haus die

53 *ein bisschen langsamer*

Blu - men schlos - sen die kelch Blät - ter zu und hiel - ten nach Fröh - li - chem

59 *noch zurückhaltend* *ruhig* *rit.*

Ta - ge nun ruh. Als Fink und Dros-sel sich Schie - den, so recht von Hert-zen zu

65 *wieder lebhaft*

frie - den, da rief der lu - sti - ge Fink nach von Fern. "Ich ha - be die Blu - men so

72

8

gern".

f

f

f

f

I

Detailed description: This musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains measures 72 through 78. Measures 72-75 feature eighth-note patterns with slurs and accents. Measures 76-77 have a forte (*f*) dynamic. Measure 78 ends with a forte (*f*) dynamic. The middle staff is in treble clef and contains measures 72 through 78. It features a long, sustained note in measure 72, followed by rests in measures 73-78. The bottom staff is in treble clef and contains measures 72 through 78. It features a series of eighth-note patterns in measures 72-75, followed by a forte (*f*) dynamic in measure 76, and a forte (*f*) dynamic in measure 78. A first ending bracket (I) is present in measure 78.

Zur Drossel sprach der Fink

Musik: Eugen d'Albert

Text: Peter Cornelius

Arrangement: John Jacobsen

Lebhaft

p *p* *cresc.* *f* *p* *p* *pp leggierissimo* *mf* *dim.* *p* *p* *p* *dim.* *pp*

del 3/4 al 2/4

45

4

p

53

ein bisschen langsamer

2

60

noch zurückhaltend *ruhig* *rit.* *wieder lebhaft*

p *cresc.* *f* *cresc.*

67

f *dim.* *p*

74

f *f*

Zur Drossel sprach der Fink

Musik: Eugen d'Albert

Text: Peter Cornelius

Arrangement: John Jacobsen

Lebhaft

6

Zur Dros - sel sprach der Fink: _____ komm
p flo - gen zum Wal - de die zwei _____ wie

10

mit, lie - be Dros - sel, komm ei - lig, komm Flink.
 flo - gen sie ei - lig zum Wal - de, ju - hei!

Hent Tan - zen die
 "Frisch auf" rief der
p

15

Blu - men im moos - glat - ten Wald. _____ Komm' mit, lie - be Dros - sel, komm ei - lig, komm'
 Fink, _____ als die Blu - men er sah. _____ "so tan - zet nun Dros - sel und Fin - ke sind
poco cresc. *mf* *dim.*

20

bald! _____ Wir set - zen uns auf die Ä - ste _____ und mu - si - zie - ren zum
 da". _____ und Fink und Dros - sel sin - gen, _____ Blu - men den rei - gen
p *pp*

25

fe - ste und schau - en zu, wie sie tan - zen, von Fern. _____ Ich ha _____ be die
 schlin - gen und tan - zen froh ü - ber Tal _____ und Höhn. _____ Wie tan - ten die
mf *p*

31

Blu - men so gern. _____ Da
 Blu - men so *p* *p*
 del $\text{\textcircled{S}}$ al $\text{\textcircled{S}}$

39 *zurückhaltend*

schön. _____ und als der Tanz nun

p *f*

48 *a tempo*

aus da flo - gen der Fink und die Dros - sel nach Haus _____ die

p *f*

53 *ein bisschen langsamer*

Blu - men schlos - sen die kelch Blät - ter zu _____ und hiel - ten nach Fröh - li - chem

p *f*

59 *noch zurückhaltend* *ruhig*

Ta - ge nun ruh. Als Fink _____ und Dros - sel sich Schie - den, so

p *f*

64 *rit.* *wieder lebhaft*

recht von Hert - zen zu frie - den, da rief der lu - sti - ge Fink nach von Fern. _____ "Ich

cresc. *f* *cresc.* *p*

70

ha - be die Blu - men so gern". _____

p *f*

Zur Drossel sprach der Fink

Musik: Eugen d'Albert

Text: Peter Cornelius

Arrangement: John Jacobsen

Lebhaft

8 *p*

6 *p*

12 *cresc.* *f* *p*

18 *mf* *p* *p* *leggierissimo*

23 *2da volta*

28 *mf* *p* *p*

34 *p*

del § al Ø

39

46

53

60

66

73

p *dim.* *pp*

zurückhaltend *a tempo*

ein bisschen langsamer

noch zurückhaltend *ruhig* *rit.*

cresc. *f*

wieder lebhaft *cresc.* *f* *p*

f *f*

Ja, schon morgen, welches Glück

die komische Oper "Fra Diavolo"

Musik: Daniel Auber
Text: Eugène Scribe
Arrangement: John Jacobsen

Allegro

Flöte *p*

Zerlina Sopran

Gitarre *p*

9

F *fz*

G

17

F *ff*

S *p* Ja, schon mor-gen wel - ches Glüc-ke da

G *ff* *p*

26

S lacht der E - he Band ja mor-gen see - li - ges Ge - schick, da em - pfängt Lo - ren - zo mei - ne hand

G

34

S zu dem schö - nen sü - ßen Bun-de, da schlägt nun bald die Fro-he Stun-de mor-gen schon ja mor -

G 8 *fz*

42

F - - - - -

S - - - - - gen schon zum sü - ßen Bun-de der schlägt die Stun-de ja mor - gen schon!

G 8 II III 3 2 2

50

F - - - - -

G 8

58

F - - - - -

S - - - - -

G 8 6

Zwar feh-len mir wohl die Ma - nie - ren, die Ko-ket - te - rie so hübsch und fein,

66

S - - - - -

G 8 5 4 0 2 4

doch wird mein Mann am Arus mich füh - ren er soll schon mit mir zu-frie - den

Ja, schon morgen, welches Glück 2

73

S

sein, ja, ja, ja, ja, — er — soll — zu - frie - den sein für solch ein - fach länd - li - ches

G

8

rit.

79

S

Mäd - chen da bin ich schon — recht fein ge - baut und es ist in man - chen städt - chen wohl schon ein häss - li - chers Bräut - chen ge -

G

8

85

S

traut, ja, ja, ja, ein häss - li - chers Bräut - chen ge - traut, ach — ja wohl ein häss - li - ches Bräut - chen —

G

8

2/4

90

F

p *cresc.*

G

8

p

96

F

G

8

102

F

f *p*

G

8

f *p*

Ja, schon morgen, welches Glück 3

110

F

G

8

120

F

G

8

pp

p

127

F

G

8

133

F

G

8

140

F

G

8

Flöte

Ja, schon morgen, welches Glück
die komische Oper "Fra Diavolo"

Musik: Daniel Auber

Text: Eugène Scribe

Arrangement: John Jacobsen

Allegro

The musical score is written for a flute in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegro'. The score consists of seven staves of music. The first staff (measures 1-8) begins with a piano (*p*) dynamic. The second staff (measures 9-15) features a forte (*fz*) dynamic. The third staff (measures 16-26) includes a fortissimo (*ff*) dynamic and a repeat sign with a first ending of 27 measures. The fourth staff (measures 27-48) continues the melody. The fifth staff (measures 49-55) shows a change in dynamics. The sixth staff (measures 56-89) includes a repeat sign with a first ending of 18 measures, followed by a section of 13 measures in 6/8 time, and ends with a 2/4 time signature. The seventh staff (measures 90-94) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The final staff (measures 95-100) continues the melodic line.

p

9

fz

16

ff

27

49

56

18

13

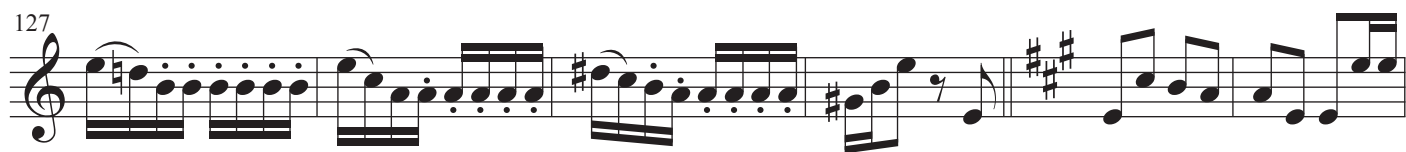
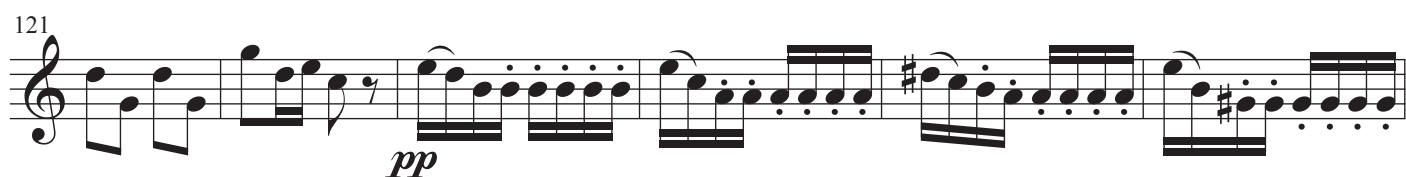
2/4

90

p

cresc.

95



Zerlina
Sopran

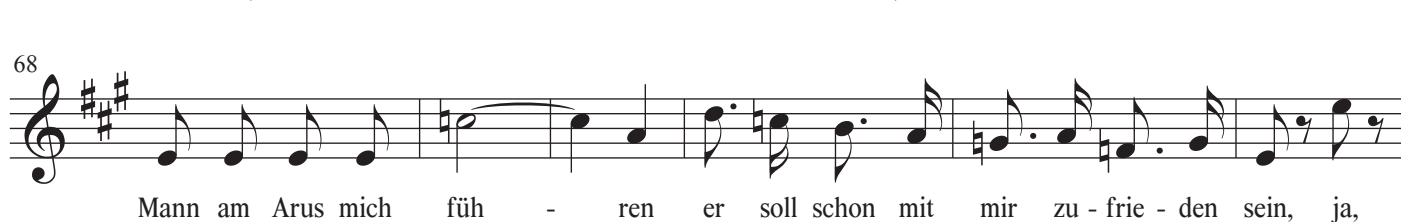
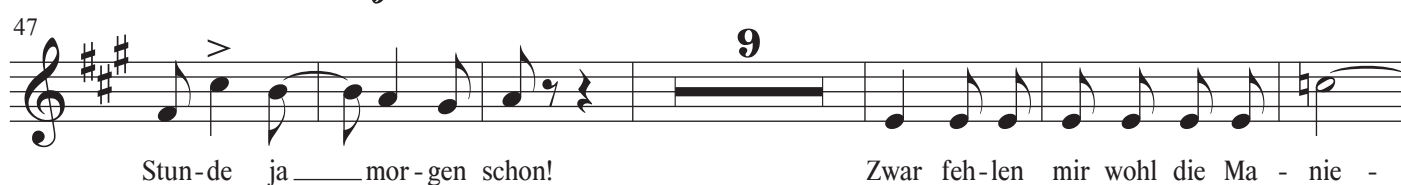
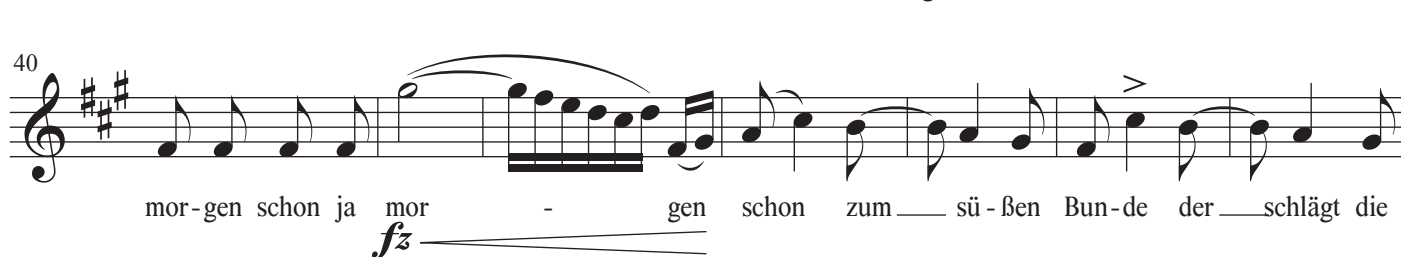
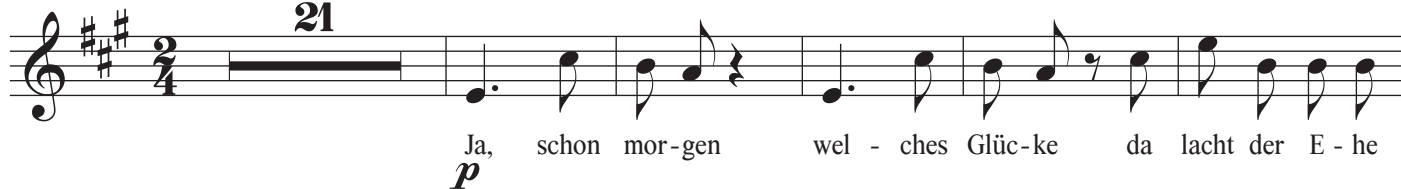
Ja, schon morgen, welches Glück

die komische Oper "Fra Diavolo"

Musik: Daniel Auber
Text: Eugène Scribe
Arrangement: John Jacobsen

Allegro

21



79

Mäd-chen da bin ich schon recht fein ge - baut und es ist in man - chen städt-chen wohl schon ein

84

häss - li - chers Bräut - chen ge - traut, ja, ja, ja, ein häss - li - chers Bräut - chen ge -

87

traut, ach ——— ja wohl ein häss - li - ches Bräut - chen ———

131

16

Ja, schon morgen, welches Glück

die komische Oper "Fra Diavolo"

Musik: Daniel Auber

Text: Eugène Scribe

Arrangement: John Jacobsen

Allegro

The image displays a guitar score for the piece "Ja, schon morgen, welches Glück" from the opera "Fra Diavolo". The score is written for guitar in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked "Allegro". The score is divided into measures, with measure numbers 8, 15, 22, 29, 37, and 44 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *p* (piano) and *ff* (fortissimo). The score includes fingerings (e.g., II, III, 2, 3) and a final measure with a whole rest.

8 *p*

8

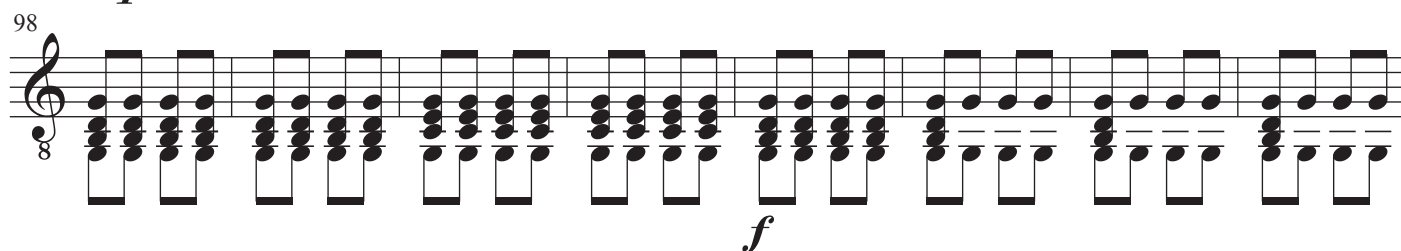
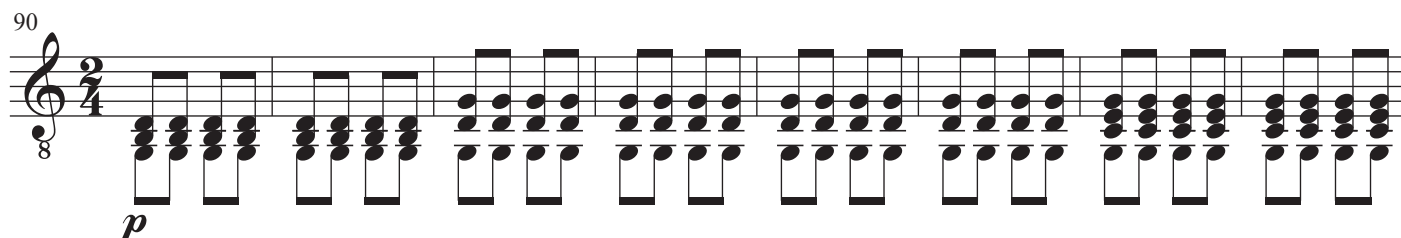
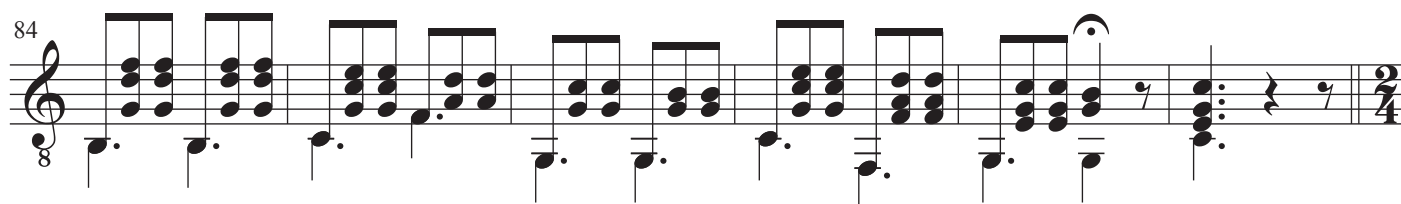
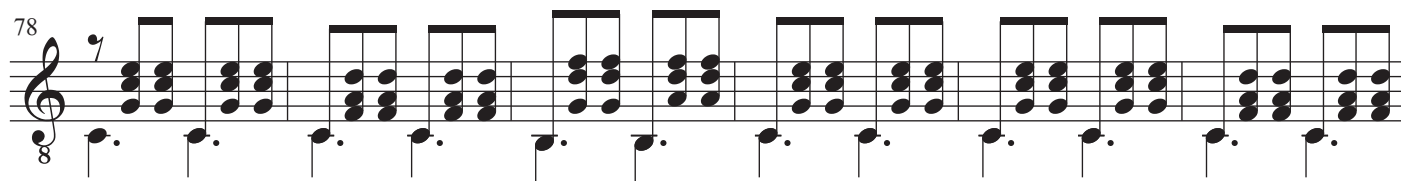
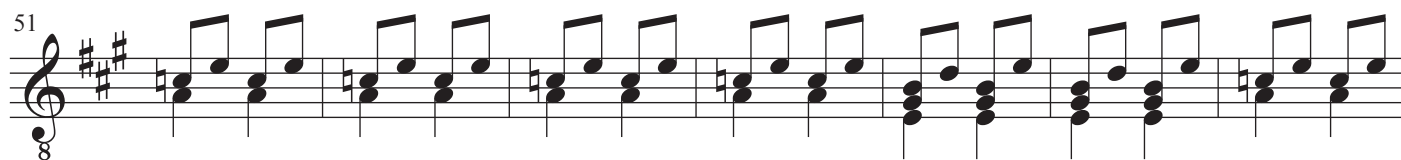
15 *ff*

22 *p*

29

37 II III 2 3

44 2



106

p

113

120

p

127

132

137

142

An Thyrsis

Musik: Joseph Haydn
Text: Marianne von Ziegler
Gitarre: John Jacobsen

Allegro

Flöte

p *f*

Stimme

Eilt, Ihr *p*

Gitarre

p *f*

5

Schä - fer aus den Grün-den, eilt zu mei - nem Thyrsis hin; und, so bald Ihr ihn könnt fin - den, sagt, daß

11

f *p*

ich ihm gün-stig bin. *p* Sagt, was er mir mit - ge - nom - men, nennt die

f *p*

Frei - heit und mein Herz; sagt, er soll auch wie - der - kom - men, denn man treibt da - mit nicht

mf *cresc.* *f* *tr*

Scherz. *cresc.* *f*

Eilt, Ihr Schäfer aus den Gründen,
 Eilt zu meinem Thyrsis hin,
 Und, sobald Ihr ihn könnt finden,
 Sagt, dass ich ihm günstig bin;
 Sagt, was er mir mitgenommen,
 Nennt die Freiheit und mein Herz;
 Sagt er soll auch wiederkommen,
 Denn man treibt damit nicht Scherz.

Eilt, und sagt dem lieben Hirten,
 Dass ihn Doris nicht mehr neckt,
 Nicht mehr zwischen jenen Myrten
 Sich verräterisch ihm versteckt.
 Sagt, dass ich in jene Rinde
 Schmerzen meiner Liebe schnitt,
 Dass ich alles nun empfinde,
 Was für mich der Arme litt.

Ach, an meinem jungen Leben
 Zehret schon der Liebe Gram.
 Sagt, er soll mir wiedergeben,
 Was er mir so grausam nahm.
 Soll mich länger nicht mehr kränken,
 Denn ich könnt' am nächsten Baum
 Voll Verzweiflung mich erhenken,
 Aber sagt ihm -- nur im Traum!

Flöte

An Thyrsis

Musik: Joseph Haydn
Text: Marianne von Ziegler
Gitarre: John Jacobsen

Allegro

p *f*

12 *f* *p* 7

22 *mf* *cresc.* *f* *tr*

Stimme

An Thyrsis

Musik: Joseph Haydn
Text: Marianne von Ziegler
Gitarre: John Jacobsen

Allegro

Eilt, Ihr Schä - fer aus den
p

6
Grün - den, eilt zu mei - nem Thyrsis hin; und, so bald Ihr ihn könnt

10
fin - den, sagt, daß ich ihm gün - stig bin.

14
p Sagt, was er mir mit - ge - nom - men, nennt die Frei - heit und mein

18
Herz; sagt, er soll auch wie - der - kom - men, denn man treibt da - mit nicht

22
Scherz.

An Thyrsis

Eilt, Ihr Schäfer aus den Gründen,
Eilt zu meinem Thyrsis hin,
Und, sobald Ihr ihn könnt finden,
Sagt, dass ich ihm günstig bin;
Sagt, was er mir mitgenommen,
Nennt die Freiheit und mein Herz;
Sagt er soll auch wiederkommen,
Denn man treibt damit nicht Scherz.

Eilt, und sagt dem lieben Hirten,
Dass ihn Doris nicht mehr neckt,
Nicht mehr zwischen jenen Myrten
Sich verräterisch ihm versteckt.
Sagt, dass ich in jene Rinde
Schmerzen meiner Liebe schnitt,
Dass ich alles nun empfinde,
Was für mich der Arme litt.

Ach, an meinem jungen Leben
Zehret schon der Liebe Gram.
Sagt, er soll mir wiedergeben,
Was er mir so grausam nahm.
Soll mich länger nicht mehr kränken,
Denn ich könnt' am nächsten Baum
Voll Verzweiflung mich erhenken,
Aber sagt ihm -- nur im Traum!

An Thyrsis

Musik: Joseph Haydn
Text: Marianne von Ziegler
Gitarre: John Jacobsen

Allegro

The guitar score for "An Thyrsis" is written in 2/4 time and consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is in the key of B-flat major (one flat). The first staff contains measures 1 through 8, with a dynamic marking of *p* (piano) at the beginning and *f* (forte) at measure 6. The second staff contains measures 9 through 13, with a repeat sign at the beginning and a dynamic marking of *p* at the end. The third staff contains measures 14 through 18, with a dynamic marking of *f* at measure 16 and *p* at measure 18. The fourth staff contains measures 19 through 23, with a dynamic marking of *cresc.* (crescendo) at measure 23. The fifth staff contains measures 24 through 28, with a dynamic marking of *f* at measure 24. The sixth staff contains measures 29 through 32, with a dynamic marking of *f* at measure 29. The score ends with a double bar line and repeat dots at the end of the sixth staff.

Die zu späte Ankunft der Mutter

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

Flöte

Stimme

Gitarre

7

Be - schat - tet von blü - hen - den Ä - sten,

13

ge - küh - let von spie - len - den We - sten, lag Ro - si - lis am

The musical score is written for three parts: Flöte (Flute), Stimme (Voice), and Gitarre (Guitar). The time signature is 2/4. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-6) features the Flöte and Gitarre. The second system (measures 7-12) includes the Stimme part with lyrics. The third system (measures 13-18) also includes the Stimme part with lyrics. The guitar part is marked with '8' and 'mf'. Dynamics include mf, p, and f.

20 *rit.* *a tempo* 8^{va}

Ba - che hier und Hy - las ne - ben ihr, lag Ro - si - lis am Ba - che hier und Hy - las ne - ben ihr.

mf *p* *mf*

27

p *p*

Beschattet von blühenden Ästen,
Gekühlet von spielenden Westen,
Lag Rosilis am Bache hier
Und Hylas neben ihr.

Sie sangen sich scherzende Lieder,
Sie warf ihn mit Blumen, er wieder;
Sie neckte ihn, er neckte sie,
Wer weiss wie lang' und wie.

Von Lenz und von Liebe gerühret,
Ward Hylas zum Küssen verführet.
Er küßte sie, er drückte sie,
Daß sie um Hilfe schrie.

Die Mutter kam eilend und fragte,
Was Hylas für Frevel hier wagte?
Die Tochter rief: es ist geschehn,
Ihr könnt nun wieder gehn.

Flöte

Die zu späte Ankunft der Mutter

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

7

14

27

mf

p

f

mf

p

1-3

4

Die zu späte Ankunft der Mutter

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

8

Be - schat - tet von blü - hen - den Ä - sten,

13

ge - küh - let von spie - len - den We - sten,

18

rit. *a tempo*

lag Ro - si - lis am Ba - che hier und Hy - las ne - ben ihr, lag Ro - si - lis am

24

3 2 4

Ba - che hier und Hy - las ne - ben ihr.

Beschattet von blühenden Ästen,
Gekühlet von spielenden Westen,
Lag Rosilis am Bache hier
Und Hylas neben ihr.

Sie sangen sich scherzende Lieder,
Sie warf ihn mit Blumen, er wieder;
Sie neckte ihn, er neckte sie,
Wer weiss wie lang' und wie.

Von Lenz und von Liebe gerühret,
Ward Hylas zum Küssen verführet.
Er küßte sie, er drückte sie,
Daß sie um Hilfe schrie.

Die Mutter kam eilend und fragte,
Was Hylas für Frevel hier wagte?
Die Tochter rief: es ist geschehn,
Ihr könnt nun wieder gehn.

Die zu späte Ankunft der Mutter

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

8 *mf*

7 *p* *mf*

14 *f* *p*

19 *rit.* *a tempo* *p*

25 *mf* *p*

1-3 4

Eine sehr gewöhnliche Geschichte

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

Flöte

Stimme

Gitarre

p *cresc.* *f*

7

p

Phi - lint stand jüngst vor Ba-bets Tür und klopft' und rief: Ist nie-mand hier? und

p

13

klopft' und rief: Ist *cresc.* nie - mand hier? Ist nie - mand hier? Ich *p*

cresc.

bin Phi - lint! Laßt mich hin - ein! Sie kam und sprach: Nein, nein! Ich

bin Phi - lint! Laßt mich hin - ein! Sie kam und sprach: Nein, nein!

Philint stand jüngst vor Babetts Tür
Und klopft' und rief: "Ist niemand hier?
Ich bin Philint! Laßt mich hinein!"
Sie kam und sprach: "Nein, nein!"

Er seufzt' und bat recht jämmerlich.
"Nein", sagte sie, "ich fürchte dich;
Es ist schon Nacht, ich bin allein:
Philint, es kann nicht sein!"

Bekümmert will er wieder gehn,
Da hört er schnell den Schlüssel drehn;
Er hört: "Auf einen Augenblick!
Doch geh auch gleich zurück!"

Die Nachbarn plagt die Neugier sehr:
Sie warteten der Wiederkehr;
Er kam auch, doch erst morgens früh.
Ei, ei! Wie lachten sie.

Flöte

Eine sehr gewöhnliche Geschichte

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

p *cresc.*

5 *f*

9 8 *p* *f*

21 *p* *f*

26

Eine sehr gewöhnliche Geschichte

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

7

Phi - lint stand jüngst vor Ba - betts Tür und

p

11

klopft' und rief: Ist nie-mand hier? und klopft' und rief: Ist nie-mand hier? Ist

cresc.

16

nie-mand hier? Ich bin Phi-lint! Laßt mich hin-ein! Sie kam und sprach: Nein, nein!

p *f*

22

Ich bin Phi-lint! Laßt mich hin-ein!" Sie kam und sprach: Nein, nein!

p *f*

28

Philint stand jüngst vor Babetts Tür
Und klopft' und rief: "Ist niemand hier?
Ich bin Philint! Laßt mich hinein!"
Sie kam und sprach: "Nein, nein!"

Er seufzt' und bat recht jämmerlich.
"Nein", sagte sie, "ich fürchte dich;
Es ist schon Nacht, ich bin allein:
Philint, es kann nicht sein!"

Bekümmert will er wieder gehn,
Da hört er schnell den Schlüssel drehn;
Er hört: "Auf einen Augenblick!
Doch geh auch gleich zurück!"

Die Nachbarn plagt die Neugier sehr:
Sie warteten der Wiederkehr;
Er kam auch, doch erst morgens früh.
Ei, ei! Wie lachten sie.

Eine sehr gewöhnliche Geschichte

Musik: Joseph Haydn
Text: Christian Felix Weiße
Gitarre: John Jacobsen

8 *p* *cresc.* *f*

7 *p*

12 *cresc.*

18 *f* *p* *p*

24 *f*

O tuneful Voice

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Un poco adagio

Flute

Voice

Guitar

5

cresc. ***f*** *poco a poco dim.*

9

p

O tune - ful voice, I still de -

13

plore thy ac - cents, I still de - plore — which I hear no

17

more, still vi - brate on my heart, still

21

vi - brate on my heart, thy ac - cents which I hear no more, still

poco a poco cresc.

25

vi - brate on my heart, still vi - brate on my heart, still vi - brate on my

fz *f*

fz

28

heart!

31

In E - cho's cave I long to

34

dwell and still to hear that sad fare - well, when

37

we were forced to part, and still to hear that

40

sad fare - well, when we were forced to part, were forced to part!

44

f *p*

Bright

48

eyes! O that the task were mine, To guard the li - quid

52

fires, that shine and round your or - bits play, to

56

watch them with a ves - tal's care!

60

to feed _____ with smiles a light _____ so fair, that _____ it may ne'er _____ de -

64

- cay, that _____ it may ne'er de - cay, to feed _____ with

68

smiles a light _____ so fair, that _____ it may ne'er _____ de - cay, that _____ it

72

may ne'er de - cay, _____ that it may _____ ne'er de - cay, _____ that it

76

p

may ne'er de - cay, that it may ne'er de - cay, that it may ne'er de -

p

79

pp

cay.

pp

Flute

O tuneful Voice

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Un poco adagio

5

cresc. ***f*** *poco a poco dim.* ***p***

11

12 ***fz***

27

14 ***f***

44

f ***p***

48

52

6 ***f*** ***p***

66

5 ***f*** ***p***

75

f ***p***

80

O tuneful Voice

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Un poco adagio

8

3

3

3

3

5

cresc.

f

poco a poco dim.

8

8

12

15

18

21

24

poco a poco cresc.

fz

27

fz

30

fz

32

fz

34

fz

36

fz

39

fz

42

fz

47

51

54

58

61

64

68

71

This musical score is for guitar, spanning measures 47 to 71. It is written in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and chords. Measure 47 starts with a treble staff and a bass staff. Measures 51 and 54 continue the melodic and harmonic development. Measure 58 features a rest in the treble staff. Measures 61, 64, 68, and 71 show complex chordal textures and melodic lines. The score concludes with a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

75

f *p*

78

f *p*

82

pp *p*

The Mermaids Song

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Allegretto

The musical score is written for three instruments: Flute, Voice, and Guitar. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The score is divided into three systems, with measures 6 and 10 indicated at the beginning of the second and third systems respectively.

Flute: The flute part begins with a forte (*f*) dynamic. It features a series of triplet eighth notes in measures 1 through 5, followed by a descending eighth-note scale in measure 6. Measures 7 through 10 continue with triplet eighth notes and a final eighth-note scale.

Voice: The voice part consists of five measures of whole rests, indicating that the vocal line is silent in this section.

Guitar: The guitar part begins with a forte (*f*) dynamic. It features a series of eighth-note chords in measures 1 through 5, followed by a descending eighth-note scale in measure 6. Measures 7 through 10 continue with eighth-note chords and a final eighth-note scale. The dynamic changes to piano (*p*) in measure 11 and back to forte (*f*) in measure 12.

17

p *f* *p*

Now the dan - cing

24

sun - beams play on the green and glas - sy sea; come, and I will lead the

33

mf

way, where the pear - ly trea - sures be. Come, and I will lead the

41

way, where, the pear - ly trea - sures

45

be, where, the pear - ly trea - sures be, where, the pear - ly trea - sures

49

be. Come with me, and we will go where the

56

rocks of co - ral grow, of co - ral grow, Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low me!

63

Come with me, and we will go where the rocks of co - ral grow, where the rocks of co - ral

69

grow. Fol-low, fol-low, fol-low me, fol-low, fol-low, fol-low me! Come, be -

77

hold what trea - sures lie — Far be - low the rol - ling wa - ves; ri - ches, — hid from

86

hu - man eye, — dim - ly shine — in O - ceans caves. Eb - bing

94

tides bear no — de - lay, Stor - my winds — are

far a - way, stor - my winds are far a - way, stor - my

winds are far a - way, Come with me, and we will

where the rocks of co - ral grow, of co - ral grow. Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low

me. Come with me, and we will go where the

120

rocks of co - ral — grow, where the — rocks of co - ral — grow. Fol - low, fol - low, fol - low

fz *fz* *fz*

This musical system covers measures 120 to 124. It features three staves in the key of A major (three sharps). The top staff contains whole rests for measures 120-124. The middle staff contains the vocal melody with lyrics: "rocks of co - ral — grow, where the — rocks of co - ral — grow. Fol - low, fol - low, fol - low". The bottom staff contains a piano accompaniment of eighth notes, with the first three measures marked with the dynamic *fz*.

125

me, fol - low, fol - low, fol - low me.

f

This musical system covers measures 125 to 129. The top staff has whole rests for measures 125-126, followed by a triplet of eighth notes in measures 127-128, and a final quarter note in measure 129. The middle staff contains the vocal melody with lyrics: "me, fol - low, fol - low, fol - low me.". The bottom staff contains a piano accompaniment of eighth notes, with a dynamic of *f* starting in measure 127.

Flute

The Mermaids Song

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Allegretto

f

5

8

11

6

21

15

9

mf

49

mf

3

p

54

6

mf

3

63

3

7

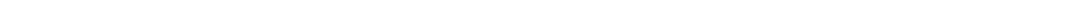
73

Example 15

74

93

Exercise 93 consists of six measures. The first measure contains a quarter note G4, an eighth note A4, and a quarter rest. The second measure is a whole rest. The third measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The fourth measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The fifth measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The sixth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The key signature is one sharp (F#).

106 

116

Musical notation for measure 116, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The measure ends with a quarter rest.

Voice

The Mermaids Song

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Allegretto

21



28



36



43



49



57



63



69



76

Come, be - hold what trea - sures lie ____ Far be - low the rol - ling wa - ves;

84

ri - ches, ____ hid from hu - man eye, ____ dim - ly shine ____ in O - ceans caves.

92

Eb - bing tides bear no de - lay, Stor - my winds are far ____ a -

99

way, stor-my winds are far a - way, stor-my winds are far a - way,

105

Come with me, and we will ____ where the rocks of co - ral grow, of co - ral

112

grow. Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low me. Come with

118

me, and we will go where the rocks of co - ral grow, where the rocks of co - ral

123

grow. Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low me.

The Mermaids Song

Music: Joseph Haydn

Lyrics: Anne Hunter

Guitar: John Jacobsen

Allegretto

8 *f*

8

12 *p* *f* *p*

19 *f* *p*

26

34

41

44

47

52

60

68

76

84

fz *fz*

f *p*

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of seven systems of music, each starting with a measure number (44, 47, 52, 60, 68, 76, 84). The first system (44-46) and second system (47-49) feature a continuous eighth-note triplet pattern. The third system (52-55) introduces a more complex rhythmic pattern with eighth and sixteenth notes. The fourth system (60-63) continues with eighth-note patterns, including a triplet in the first measure of the system. The fifth system (68-71) includes dynamic markings: *fz* (fortissimo) at the beginning, *f* (fortissimo) in the middle, and *p* (piano) at the end. The sixth system (76-79) features a steady eighth-note accompaniment. The seventh system (84-87) concludes with a final melodic phrase and a double bar line.

92

8

97

8

100

8

104

8

111

8

117

8

123

8

fz *fz* *fz*

f

The image displays a musical score for guitar, specifically for the third part of 'The Mermaids Song'. The score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is divided into measures, with measure numbers 92, 97, 100, 104, 111, 117, and 123 indicated at the start of their respective lines. The notation includes various musical symbols: eighth notes, quarter notes, and beamed sixteenth notes, often grouped in triplets (indicated by a '3' over the notes). There are also rests, accidentals (sharps and naturals), and dynamic markings. The dynamics *fz* (forzando) and *f* (forte) are used to indicate specific playing techniques and volume levels. The score concludes with a double bar line at the end of the final line.

Die Ballade vom Wasserrad

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Andante con moto

nicht legato singen, deutlich aussprechen

Stemme

Guitar

Kontrabas

p

harm. 8^{va}

p

harm. 8^{va}

p

7

gehn — sie wie Ge — stir — ne nie — der. — Das klingt tröst — lich, und man muss es wis — sen. —

nat.

nat.

sf

sf

14

— Nur: für uns, die sie er — näh — ren müs — sen ist das lei — der im — mer ziem — lich gleich ge — we — sen.

sf

sf

sf

21

Auf — stieg o — der Fall: Wer trägt die Spe — sen? Frei — lich

sf

p

27

dreht das Rad sich im - mer wei - ter dass, was o - ben ist, nicht o - ben

p

30

bleibt. A - ber für das Was - ser un - ten heißt das lei - der nur: Dass es das

33

Rad halt e - wig treibt.

harm. 8^{va}

36

39

Tempo I

Ach, wir hat - ten vie - le Her - ren hat - ten Ti - ger und Hy - ä - nen

harm. 8^{va}

44

hat - ten Ad - ler, hat - ten Schwei - ne doch wir nähr - ten den und je - nen. Ob sie

nat.

50

bes - ser wa - ren o - der schlim - mer: Ach, der Stie - fel glich dem Stie - fel im - mer und uns

fp

54

trat er. Ihr ver - steht: Ich mei - ne dass, wir kei - ne an - dern Her - ren brau - chen, son - dern kei - ne!

fp

58

Frei - lich dreht das Rad sich im - mer wei - ter, dass, was

p

62

o - ben ist, nicht o - ben bleibt. A - ber für das Was - ser un - ten heißt das

p

65

lei - der nur: Dass es das Rad halt e - wig treibt.

p

mf

68

p

71

Und sie schla-gen sich die Köp-fe blu - tig

75

um die Beu - te, nen-nen ein - an - der gie - ri - ge Tröp - fe und sich sel - ber gu - te Leu - te.

79

Un - auf - hör - lich sehn wir sie ein - an - der grol - len und zer - flei - schen. Ein - zig und al - lei - nig, wenn wir

83

poco rit.

sie nicht mehr er - näh - ren wol - len sind sie sich auf ein - mal plötz - lich völ - lig ei - nig.

87

a tempo

87 *a tempo*

Denn dann dreht das Rad sich nicht mehr wei - ter, und das

fp

88 89

This system contains measures 87, 88, and 89. The vocal line begins in measure 87 with a half rest, followed by the lyrics 'Denn dann dreht das Rad sich nicht mehr wei - ter, und das'. The piano accompaniment features a dense texture of chords in the right hand and a single bass line in the left hand. A fortissimo (*fp*) dynamic marking is present at the start of measure 88.

90

90

heit - re Spiel, es un - ter - bleibt, wenn das Was - ser end - lich mit be -

91 92

This system contains measures 90, 91, and 92. The vocal line continues with the lyrics 'heit - re Spiel, es un - ter - bleibt, wenn das Was - ser end - lich mit be -'. The piano accompaniment maintains the same chordal texture as the previous system.

93

93

frei - ter Stär - ke sei - ne eig - ne Sach be - treibt.

94 95

This system contains measures 93, 94, and 95. The vocal line concludes with the lyrics 'frei - ter Stär - ke sei - ne eig - ne Sach be - treibt.' The piano accompaniment features a triplet of eighth notes in the left hand in measure 94, marked with a '3' and a slur. Measure 95 ends with a fermata over a whole note in the vocal line.

Die Ballade vom Wasserrad

Musik: Kurt Weill
 Text: Bertolt Brecht
 Arrangement: John Jacobsen

Andante con moto*nicht legato singen, deutlich aussprechen*

50

 bes - ser wa - ren o - der schlim - mer: Ach, der Stie - fel glich dem Stie - fel im - mer und uns

54

 trat er. Ihr ver - steht: Ich mei - ne dass, wir kei - ne an - dern Her - ren brau - chen, son - dern

57

 kei - ne! Frei - lich dreht das Rad sich im - mer wei - ter, dass, was

62

 o - ben ist, nicht o - ben bleibt. A - ber für das Was - ser un - ten heißt das

65

 lei - der nur: Dass es das Rad halt e - wig treibt.

73

 Und sie schla - gen sich die Köp - fe blu - tig um die Beu - te, nen - nen ein - an - der gie - ri - ge

77

 Tröp - fe und sich sel - ber gu - te Leu - te. Un - auf - hör - lich sehn wir

80

 sie ein - an - der grol - len und zer - flei - schen. Ein - zig und al - lei - nig, wenn wir

83

 sie nicht mehr er - näh - ren wol - len sind sie sich auf ein - mal plötz - lich völ - lig

86
poco rit.

 ei - nig. *a tempo* Denn dann dreht das Rad sich nicht mehr

89



wei - ter, und das heit - re Spiel, es un - ter - bleibt, wenn das Was - ser end - lich mit be -

93

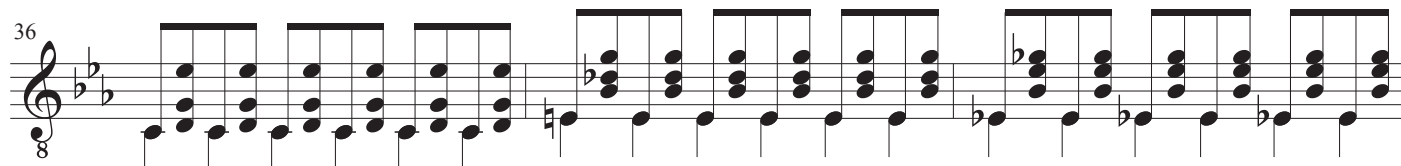
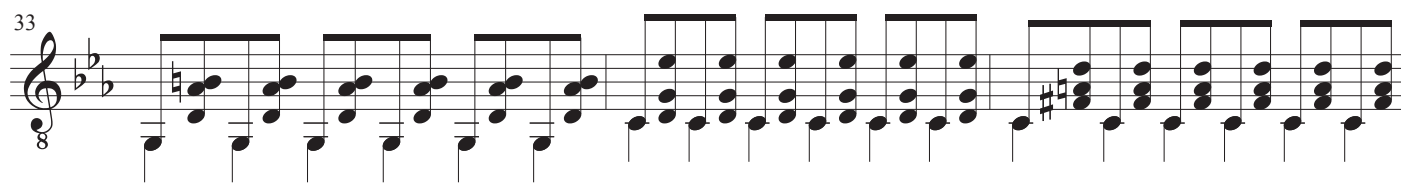
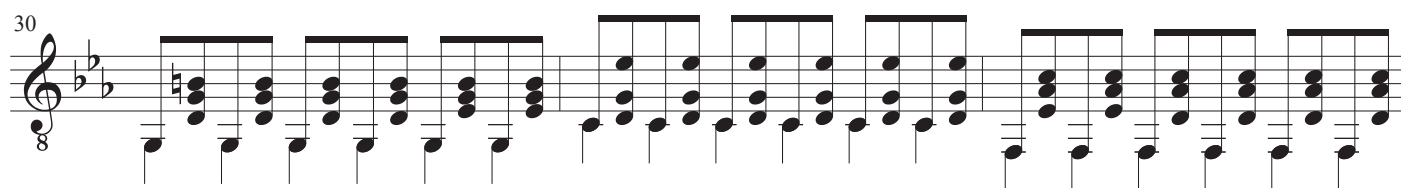
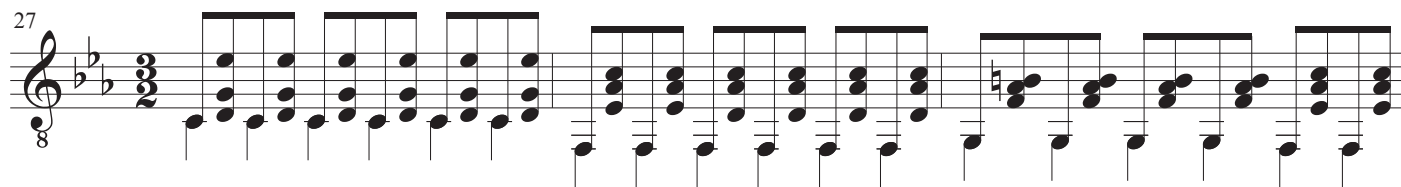
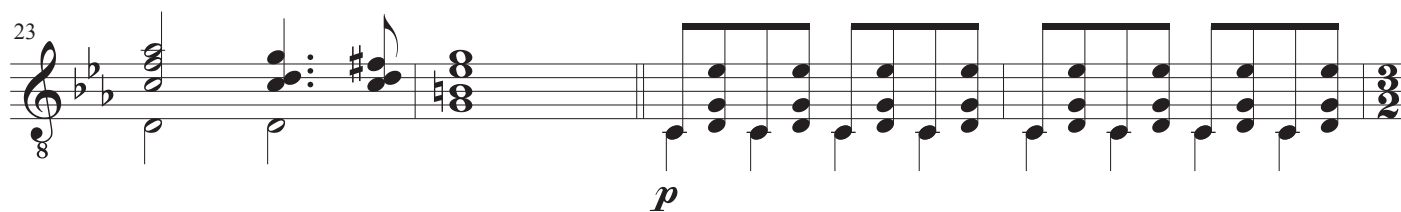
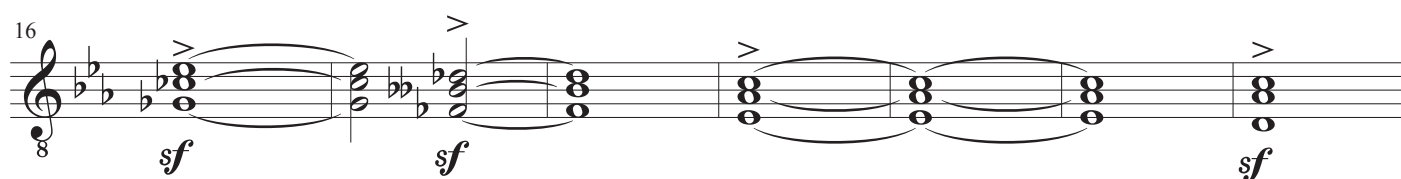
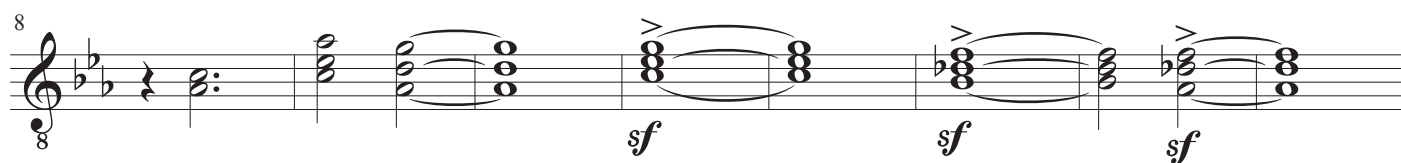
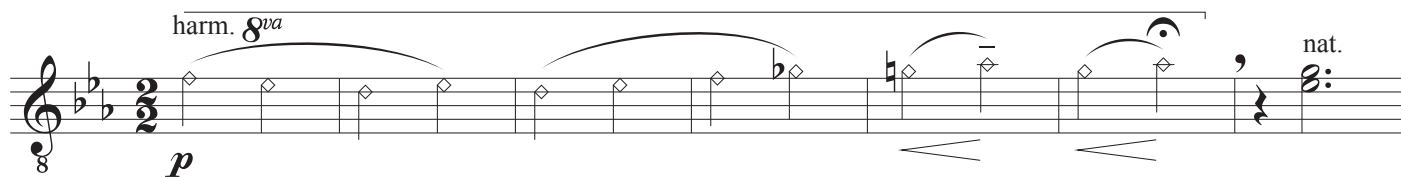


frei - ter Stär - ke sei - ne eig - ne Sach be - treibt.

Die Ballade vom Wasserrad

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Andante con moto



Tempo I

39 *harm. 8^{va}*

44 *nat.* *fp*

51

56 *fp* *p*

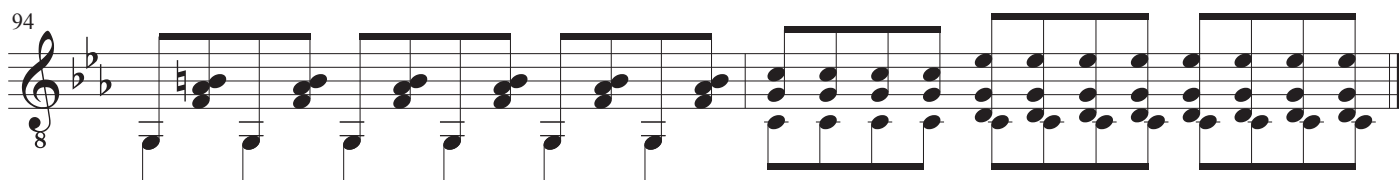
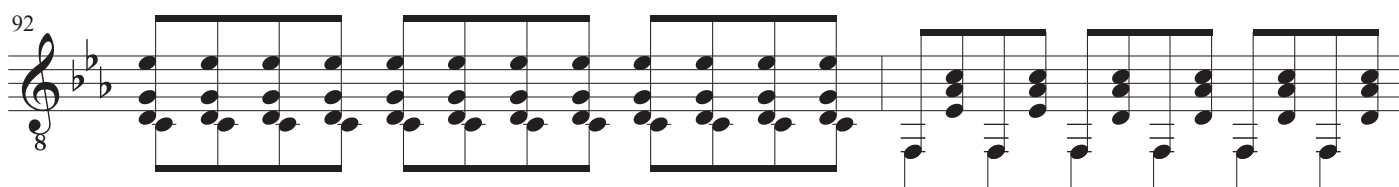
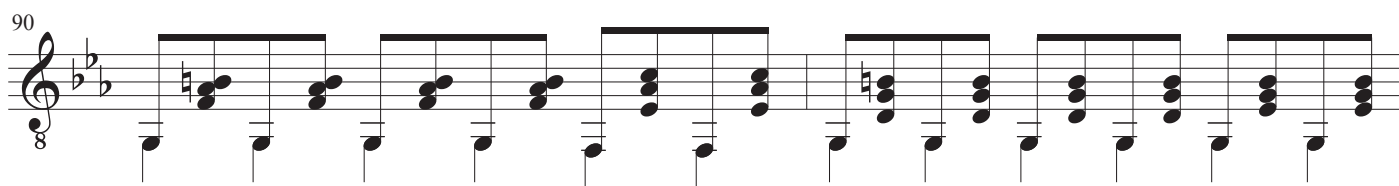
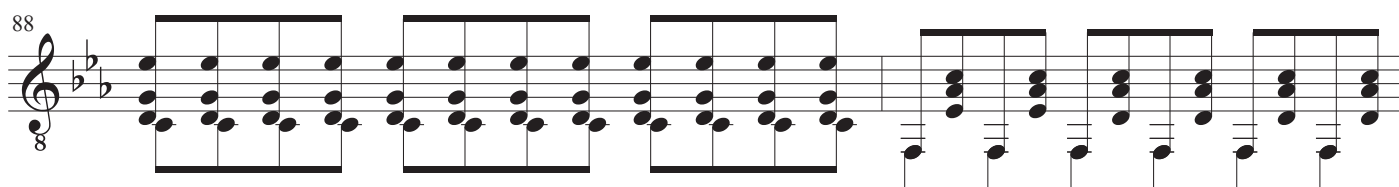
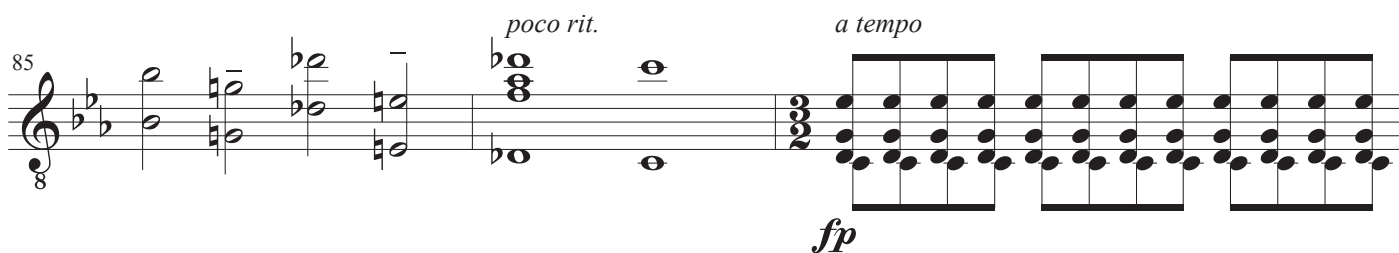
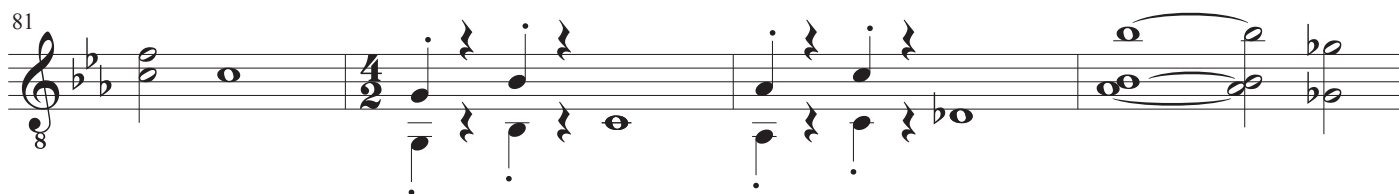
60

63

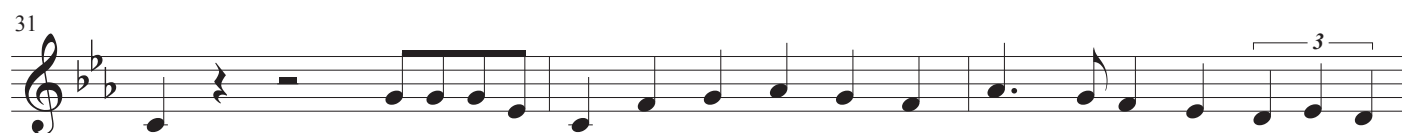
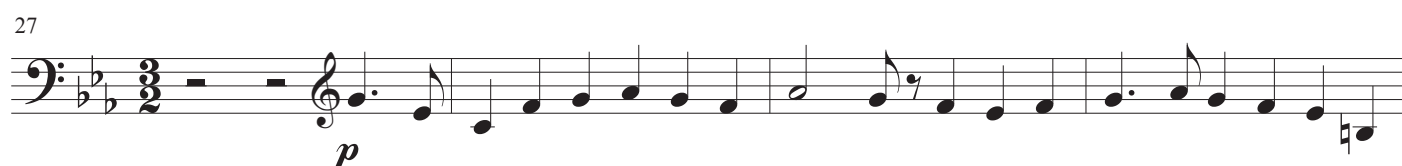
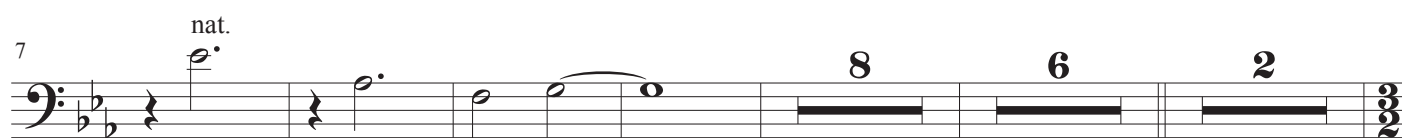
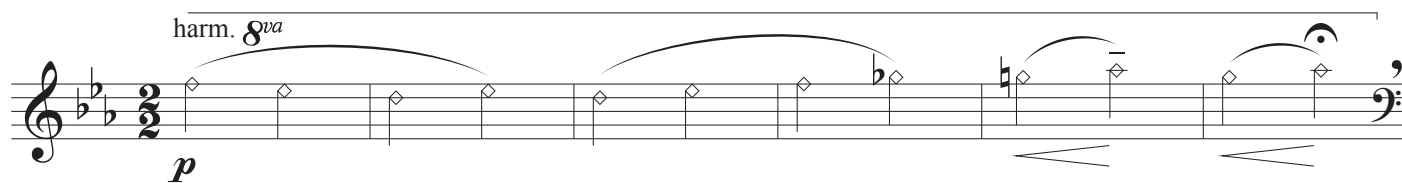
66 *p*

69

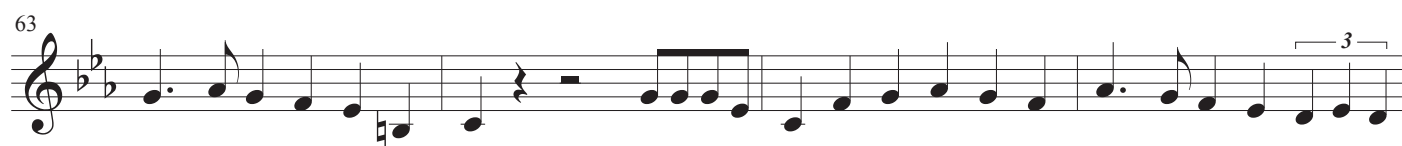
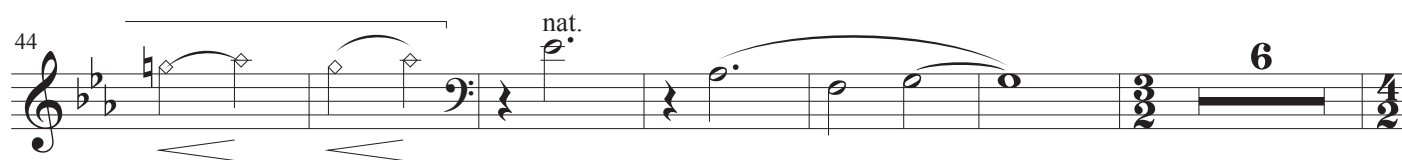
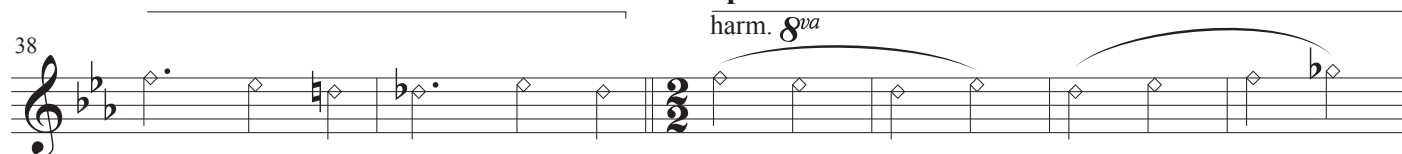
72



Andante con moto



Tempo I



67 *mf*

71

79

84 *poco rit.* *a tempo*

89

92

Seeräuberjenny

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Allegretto

Stemme

Guitar

Kontrabas

Mei-ne Herrn, heut sehn Siemich Glä-ser auf-was-chen und ich ma-che das Bett für

A

je-den und Sie ge-ben mir ei-nen Pen-ny und ich be-dan-ke mich schnell und Sie se-hen mei-ne Lum-pen und dies

10

lum-pi-ge Ho-tel und Sie wis-sen nicht, mit wem Sie re-den, und Sie wis-sen nicht, mit wem Sie re-den.

sfz

B

A-ber ei-nes A-bends wird ein Ge-schrei sein am Ha-fen und man fragt: "Was ist das für ein Ge-schrei?" Und man

19

wird mich lä-cheln sehn bei mei-nen Glä - sern, und man sagt: "Was lä - chelt die da - bei?" Und ein

23

Bredt**C****Meno mosso**

Schiff mit acht Se-geln und mit fünf-zig Ka-no - nen wird lie - gen am Kai. Und es

30

wer-den kom-men Hun-dert gen Mit - tag an Land und wer-den in den Schat-ten tre - ten und fan-gen ei - nen jeg-li-chen vor

35

jeg - li - cher Tür und le - gen in Ket - ten und brin - gen vor mir und fra - gen: "Wel - chen sol - len wir

39

D

tö - ten?" Und fra - gen: "Wel - chen sol - len wir tö - ten?" Und an die - sem Mit - tag wird es

tamb.

43

still sein am Ha - fen, Wenn man fragt, wer wohl ster - ben muß. Und dann wer - den Sie mich sa - gen hö - ren:

fp

47

"Alle!" Und wenn dann der Kopf fällt, sag ich "Hopp - la!" Und das

E

Bredt

Schiff mit acht Se - geln und mit fünf - zig Ka - no - nen Wird ent - schwin - den mit mir.

3

3

Seeräuberjenny

Meine Herrn, heut sehn Sie mich Gläser aufwaschen
und ich mache das Bett für jeden
und Sie geben mir einen Penny und ich bedanke mich schnell
und Sie sehen meine Lumpen und dies lumpige Hotel
und Sie wissen nicht, mit wem Sie reden,
und Sie wissen nicht, mit wem Sie reden.
Aber eines Abends wird ein Geschrei sein am Hafen
und man fragt: "Was ist das für ein Geschrei?"
Und man wird mich lächeln sehn bei meinen Gläsern,
und man sagt: "Was lächelt die dabei?"
 Und ein Schiff mit acht Segeln
 und mit fünfzig Kanonen
 wird liegen am Kai.

Man sagt: "Geh wisch deine Gläser, mein Kind,"
und man reicht mir den Penny hin,
und der Penny wird genommen und das Bett wird gemacht,
es wird keiner mehr drin wohnen in dieser Nacht
und sie wissen immer noch nicht, wer ich bin,
und sie wissen immer noch nicht, wer ich bin.
Aber eines Abends wird ein Getös' sein am Hafen
und man fragt: "Was ist das für ein Getös?"
Und man wird mich stehen sehn bei meinem Fenster,
und man sagt: "Was lächelt die so böß?"
 Und das Schiff mit acht Segeln
 und mit fünfzig Kanonen
 Wird beschießen die Stadt.

Meine Herren, da wird ihr Lachen aufhören,
denn die Mauern werden fallen hin,
und die Stadt wird gemacht dem Erdboden gleich.
Nur ein lumpiges Hotel wird verschont von dem Streich,
und man fragt "Wer wohnt Besonderer darin?"
Und man fragt "Wer wohnt Besonderer darin?"
Und in dieser Nacht wird ein Geschrei um das Hotel sein,
und man fragt "Warum wird das Hotel verschont?"
Und man wird mich sehen treten aus der Tür gehn Morgen,
und man sagt "Die hat darin gewohnt?"
 Und das Schiff mit acht Segeln
 und mit fünfzig Kanonen
 wird beflaggen den Mast

Und es werden kommen Hundert gen Mittag an Land
und werden in den Schatten treten
und fangen einen jeglichen vor jeglicher Tür
und legen in Ketten und bringen vor mir
und fragen: "Welchen sollen wir töten?"
Und fragen: "Welchen sollen wir töten?"
Und an diesem Mittag wird es still sein am Hafen,
Wenn man fragt, wer wohl sterben muß.
Und dann werden Sie mich sagen hören:
"Alle!" Und wenn dann der Kopf fällt, sag ich "Hopp-la!"
 Und das Schiff mit acht Segeln
 und mit fünfzig Kanonen
 Wird entschwinden mit mir.

Stemme: Polly

Seeräuberjenny

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Allegretto



Mei-ne Herrn, heut sehn Sie mich Glä-ser auf-was-chen und ich ma-che das Bett für

A



je - den und Sie ge - ben mir ei - nen Pen - ny und ich be - dan - ke mich schnell und Sie

9



se - hen mei - ne Lum-pen und dies lum-pi-ge Ho-tel und Sie wis-sen nicht, mit wem Sie re - den, und Sie

B

13



wis-sen nicht, mit wem Sie re - den. A - ber ei - nes A - bends wird ein Ge - schrei sein am Ha - fen und man

17



fragt: "Was ist das für ein Ge - schrei?" Und man wird mich lä - cheln sehn bei mei - nen Glä - sern, und man

Bredt

21



sagt: "Was lä - chelt die da - bei?" Und ein Schiff mit acht Se - geln und mit fünf - zig Ka - no -

C

Meno mosso

26



nen wird lie - gen am Kai. Und es wer - den kom - men Hun - dert gen

31



Mit - tag an Land und wer - den in den Schat - ten tre - ten und fan - gen ei - nen jeg - li - chen vor

35

jeg - li - cher Tür und le - gen in Ket - ten und brin - gen vor mir und fra - gen: "Wel - chen sol - len wir

D

39

tö - ten?" Und fra - gen: "Wel - chen sol - len wir tö - ten?" Und an die - sem Mit - tag wird es

43

still sein am Ha - fen, Wenn man fragt, wer wohl ster - ben muß. Und dann wer - den Sie mich sa - gen hö - ren:

47

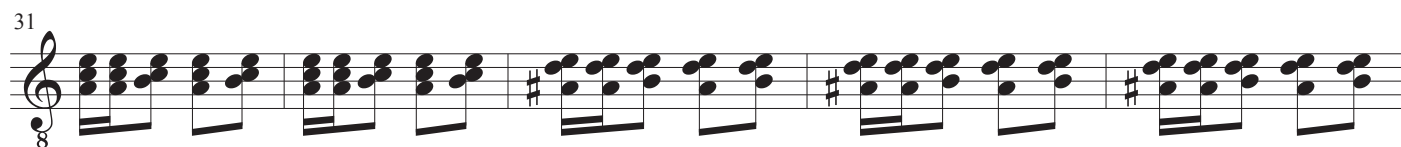
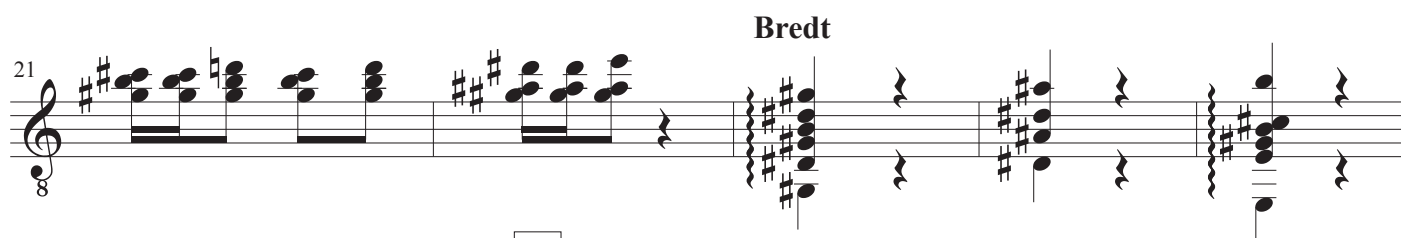
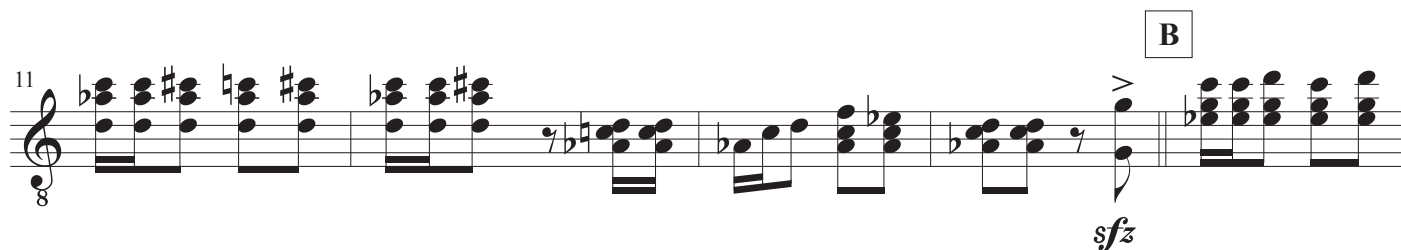
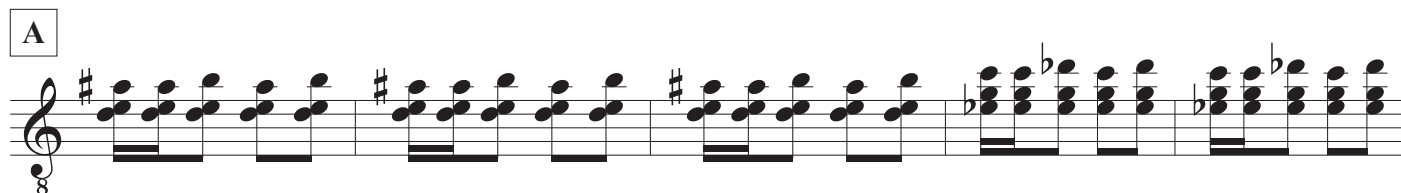
"Alle!" Und wenn dann der Kopf fällt, sag ich "Hopp - la!" Und das

E

Bredt

Schiff mit acht Se - geln und mit fünf - zig Ka - no - nen Wird ent - schwin - den mit mir.

Allegretto



41

tamb.

fp

E

Bredt

48

8

Allegretto

2

A



Surabaya Johnny

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Meget roligt

Stemme

Guitar

Kontrabas

8

pizz.

6

auf. Du sag-test, ich sol-le mit dir ge-hen, du — kä-mest für al-les auf. Ich frag-te nach dei-ner

12

Stel-lung. Du sag-test, so wahr ich hier steh? du — hät-test zu tun mit der Ei-sen-bahn und

17

nichts zu — tun mit der See. Du sag-test viel, John-ny. Kein Wort war wahr, John-ny. Du hast mich be-

21

tro - gen, John-ny, zur er - sten Stund! Ich has-se dich so, John-ny, wie du da stehst und grinst, John-ny. Nimm doch die

The musical score for measures 21-24 is in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the melody. The music features a mix of eighth and quarter notes, with some rests. The bass line consists of simple quarter notes.

25

Pfei-fe aus dem Maul, du Hund! Su - ra - ba - ya John-ny, wa - rum bist du so roh? Su - ra-

The musical score for measures 25-30 continues in 4/4 time. The melody and bass line follow the same pattern as the previous section. The lyrics are written below the melody. The music features a mix of eighth and quarter notes, with some rests. The bass line consists of simple quarter notes.

31

talt
ba - ya John-ny, mein Gott, und ich Liebe dich so! Su - ra - ba - ya-John-ny, wa - rum

The musical score for measures 31-36 continues in 4/4 time. The melody and bass line follow the same pattern as the previous section. The lyrics are written below the melody. The music features a mix of eighth and quarter notes, with some rests. The bass line consists of simple quarter notes.

37

bin ich nicht froh? Du hast kein Herz, John-ny, und ich lie - be dich so.

The musical score for measures 37-40 continues in 4/4 time. The melody and bass line follow the same pattern as the previous section. The lyrics are written below the melody. The music features a mix of eighth and quarter notes, with some rests. The bass line consists of simple quarter notes. The score ends with a double bar line and a repeat sign.

Surabaya Johnny

Ich war jung, Gott, erst sechzehn Jahre.
Du kamest von Birma herauf.
Du sagtest, ich solle mit dir gehen,
du kämest für alles auf.
Ich fragte nach deiner Stellung.
Du sagtest, so wahr ich hier steh?
du hättest zu tun mit der Eisenbahn
und nichts zu tun mit der See.
Du sagtest viel, Johnny.
Kein Wort war wahr, Johnny.
Du hast mich betrogen, Johnny, zur ersten Stund!
Ich hasse dich so, Johnny,
wie du da stehst und grinst, Johnny.
Nimm doch die Pfeife aus dem Maul, du Hund!

Surabaya Johnny, warum bist du so roh?
Surabaya Johnny, mein Gott, und ich Liebe dich so!
Surabaya Johnny, warum bin ich nicht froh?
Du hast kein Herz, Johnny, und ich liebe dich so.

Zuerst war es immer Sonntag
So lang, bis ich mitging mit dir
Aber schon nach zwei Wochen
War dir nicht nichts mehr recht an mir.
Hinauf und hinab durch den Pandschab
Den Fluß entlang bis zur See:
Ich sehe schon aus im Spiegel
Wie eine Vierzigjährige.
Du wolltest nicht Liebe, Johnny
Du wolltest Geld, Johnny
Ich aber sah, Johnny, nur auf deinen Mund.
Du verlangtest alles, Johnny
Ich gab dir mehr, Johnny
Nimm die Pfeife aus dem Maul, du Hund.

Surabaya Johnny, warum bist du so roh ?
Surabaya Johnny, mein Gott, ich liebe dich so.
Surabaya Johnny, warum bin ich nicht froh ?
Du hast kein Herz, Johnny, und ich liebe dich so.

Ich hatte es nicht beachtet
Warum du den Namen hast
Aber an der ganzen langen Küste
Warst du ein bekannter Gast.
Eines morgens in einem Sixpencebett
Werd ich donnern hören die See
Und du gehst, ohne etwas zu sagen
Und dein Schiff liegt unten am Kai.
Du hast kein Herz, Johnny
Du bist ein Schuft, Johnny
Du gehst jetzt weg, Johnny, sag mir den Grund.
Ich liebe dich doch, Johnny
Wie am ersten Tag, Johnny
Nimm die Pfeife aus dem Maul, du Hund.

Surabaya Johnny, warum bist du so roh ?
Surabaya Johnny, mein Gott, ich liebe dich so.
Surabaya Johnny, warum bin ich nicht froh ?
Du hast kein Herz, Johnny, und ich liebe dich so.

Meget roligt

Ich war jung, Gott, erst sech-zehn Jah-re. Du ka-mest von Bir-ma her-

auf. Du sag-test, ich sol-le mit dir ge-hen, du kä-mest für al-les auf. Ich

frag-te nach dei-ner Stel-lung. Du sag-test, so wahr ich hier steh? du hät-test zu tun mit der

Ei-sen-bahn und nichts zu tun mit der See. Du sag-test viel, John-ny. Kein Wort war

wahr, John-ny. Du hast mich be-tro-gen, John-ny, zur er-sten Stund! Ich has-se dich

so, John-ny, wie du da stehst und grinst, John-ny. Nimm doch die Pfei-fe aus dem Maul, du

Hund! Su-ra-ba-ya John-ny, wa-rum bist du so roh? Su-ra-

ba-ya John-ny, mein Gott, und ich Liebe dich so! Su-ra-ba-ya-John-ny, wa-rum

bin ich nicht froh? Du hast kein Herz, John-ny, und ich lie-be dich so.

Meget roligt

The guitar score for "Meget roligt" is written in 4/4 time and key of B-flat major. It begins with a capo on the 8th fret. The first five lines of music (measures 1-30) are in 4/4 time. At measure 18, the time signature changes to 3/4 for two measures, then returns to 4/4. The piece concludes at measure 37 with a double bar line and repeat signs. The notation includes various chords, single notes, and rests, with some measures containing multiple beamed notes.

Kontrabas

Surabaya Johnny

Musik: Kurt Weill
Tekst: Bertolt Brecht
Arrangement: John Jacobsen

Meget roligt

pizz.

[illegible][illegible][illegible]

19

27

27

30

Musical notation for measure 30. The staff begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, C, D, E, F, G, A, B. There are two measures shown, each containing four eighth notes.

33

33

37

37

[illegible]

Tango Jalousie

Musik: Jacob Gade
Engelsk tekst: Vera Bloom
Spansk tekst: Belen Ortega
Arrangement: John Rosenskjold Jacobsen

Con fuoco

Violin *f*

Stemme

Guitar

Tempo di tango

4

mf

Jeal - ous - y, Night and day you tor - ture me! I some - times won - der,
Ay que - rer Co - mo pue - des ser - me infiel, Yo que te ado - ro,

10

if this spell that I'm un - der Can be on - ly a mel - o - dy, For I know no one but me
A - do - ro lo - ca men - te. En - cie - rras un ca - pri - cho en ti, Ca - pri - cho de hacer su - frir,

16

mp

Has won your heart but, When the mu - sic starts, My peace de - parts. From the mo - ment they
Cla - var tu da - ga, Tu des - den sin pie dad Por - que que rer - te si a mi vi -

23

play that lan-guor-ous strain, And we sur ren - der to all its charm once a - gain,
da - traes de - lo llan - to Es que no pue - do a-rran car - me tu en - can to,

29

This jeal - ous - y That tor - tures me Is ec - sta - cy, Mys-ter - y,
Que me es fa - tal, y you lo se, Pu - die-ra aho - gar mi ce - lo

35

pain! We dance to a tan - go of love, Your heart beats with
cruel. Bai - la - mos un tan - go su til Be bi de tu a -

42

mine as we sway. Your eyes give the an - swer I'm dream-ing of, That soft word your
lien - to el a mor. Em - bru - jo y en sue - ño e - ras pa - ra mi, Per fu - me y l'

50

cruek lips will nev - er say! I fear that the mu - sic will end And chat - ter th
vi - no em - bria - ga dor! Fué un tan - go su til na - da mas, De li - rio y

58

spell it may lend, To make me be - lieve, When your eyes just de - ceive, And it's
sue - ño fu gaz, A - pren - de a que rer. Te pi - do, te rue go tu sal -

65

on - ly the tan - go you love. We love.
ves nues - tro tan - go go de a mor. Bai mor.

harm.

Violin

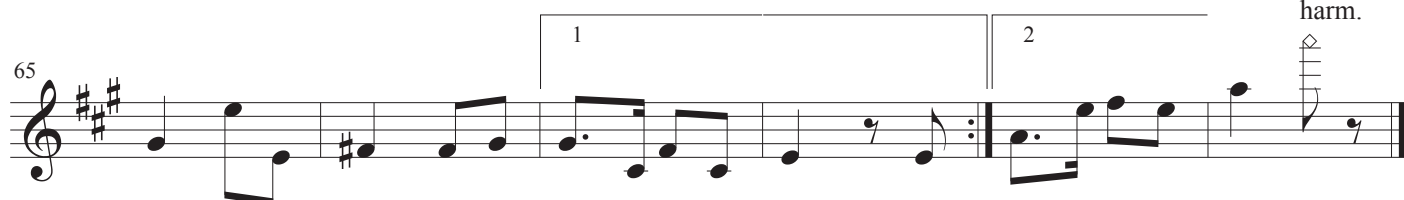
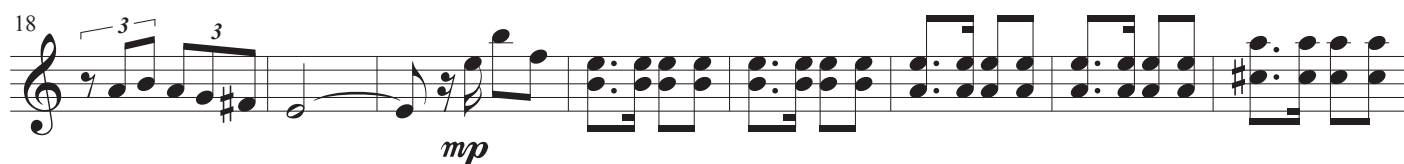
Tango Jalousie

Musik: Jacob Gade

Engelsk tekst: Vera Bloom

Spansk tekst: Belen Ortega

Arrangement: John Rosenskjold Jacobsen

Con fuoco**Tempo di tango**

Tango Jalousie

Musik: Jacob Gade

Engelsk tekst: Vera Bloom

Spansk tekst: Belen Ortega

Arrangement: John Rosenskjold Jacobsen

Con fuoco

Tempo di tango

4

mf Jeal - ous - y, Night and day you tor - ture me! I some - times
Ay que - rer Co - mo pue - des ser - me infiel, Yo que te

9

won - der, if this spell that I'm un - der Can be on - ly a mel - o - dy,
ado - ro, A - do - ro lo - ca - men - te. En - cie - rras un ca - pri - cho en ti,

14

For I know no one but me Has won your heart but, When the mu - sic
Ca - pri - cho de hacer su - frir, Cla - var tu da - ga, Tu des - den sin pie -

19

mp starts, My peace de - parts. From the mo - ment they play that lan - guor - ous strain,
dad Por - que que rer - te si a mi vi - da traes de - lo llan - to

25

And we sur - ren - der to all its charm once a - gain, This jeal - ous - y
Es que no pue - do a - rran - car - me tu en - can - to, Que me es fa - tal,

31

That tor - tures me Is ec - sta - cy, Mys - ter - y, pain! We
y you lo se, Pu - die - ra aho - gar mi ce - lo cruel. Bai -

37

p - mf dance to a tan - go of love, Your heart beats with mine as we sway. Your
la - mos un tan - go su - til Be - bí de tu a - lien - to el a - mor. Em -

45

eyes give the an - swer I'm dream - ing of, That soft word your cruel lips will nev - er
bru - jo y en - sue - ño e - ras pa - ra mi, Per - fu - me y l vi - no em - bria - ga -

51

say! I fear that the mu - sic will end And
dor! Fué un tan - go su - til na - da mas, De -

57

chat - ter th spell it may lend, _____ To make me be - lieve, When your eyes just de -
 li - rio y sue - ño fu - gaz, _____ A - pren - de a que - rer. Te pi - do, te rue -

64

ceive, And it's on - ly the tan - go you love. We love. _____
 go tu sal - ves nues-tro tan - go de a - mor. Bai - mor. _____

Con fuoco**Tempo di tango**

8 *f*

7

13

19 *mp*

25

31

37 *p-mf*

43

49

8

55

61

66

1 2

Detailed description: This block contains three staves of musical notation for guitar. The first staff (measures 55-60) features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. It consists of a continuous eighth-note melody in the upper voice and a bass line of dotted half notes in the lower voice. The second staff (measures 61-65) continues the melody and bass line, with some chords in the upper voice. The third staff (measures 66-70) includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads back to measure 61, while the second ending concludes the piece with a final chord. The notation includes various musical symbols such as beams, slurs, and repeat signs.

I Could Have Danced All Night

My Fair Lady

Musik: Frederick Loewe

Tekst: Alan Jay Lerner

Arrangement: John Rosenskjold Jacobsen

Allegro molto

Violin

mf *p* *sempre staccato*

Eliza

p Bed! Bed! I could-n't go to bed! My head's too light to

Guitar

mf *p* *sempre staccato*

5

try to set it down! Sleep! Sleep! I could-n't sleep to-night!

10

Not for all the jew - els in the crown! *p* I could have danced all

15

night! I could have danced all night! And still have begged for

20

more. I could have spread my wings And done a thou - sand

25

things I've nev - er done be - fore. I'll nev - er

30

arco

know what made it so ex - cit - ing; Why all at

34

ten. ten. ten. a tempo

once my heart took flight. I on - ly know when he be - gan to

40 L'istesso tempo

dance with me. I could have danced, danced, danced, *mp* All *mf* night!

mp *mf*

46

mf *p*

52

p I could have danced All night! I could have danced all night! And

57

still have begged for more. I could have spread my

62

wings And done a thou - sand things I've nev - er done be -

67

fore. I'll nev - er know what made it so ex - cit - ing;

72

Why all at once my heart took flight. I on - ly

ten. ten. ten.

77 *a tempo*

know when he be - gan to dance with me, I could have danced, danced,

82

danced, *p* all night!

89

pp I could have danced all night! *pp* I could have

94

danced all night! and still have begged for more. *arco*

99

pizz. I could have spread my wings And done a thousand things I've

104 arco

nev - er done be - fore I'll nev - er know what made it

109

so ex - cit - ing Why all at once my heart took

114

flight. I on - ly know when he be - gan to dance with

119

me, I could have danced, danced, danced all night!

Violin

I Could Have Danced All Night

My Fair Lady

Musik: Frederick Loewe

Tekst: Alan Jay Lerner

Arrangement: John Rosenskjold Jacobsen

Allegro molto

Violin score for "I Could Have Danced All Night" from "My Fair Lady". The score is in 4/4 time and begins with the tempo marking "Allegro molto". The key signature has one sharp (F#). The score consists of nine staves of music, with measure numbers 6, 11, 16, 21, 26, 31, 37, 42, and 49 indicated at the start of their respective staves. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as staccato, pizzicato, arco, and accents. The piece concludes with a change in time signature to 2/4 and then 4/4.

6 *mf* *p* *sempre staccato*

11 pizz. *p*

16

21

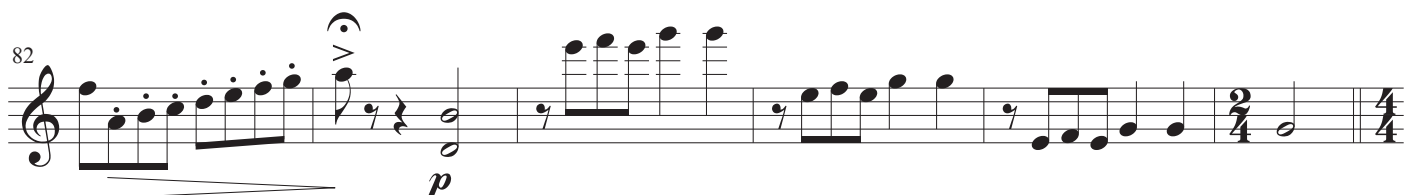
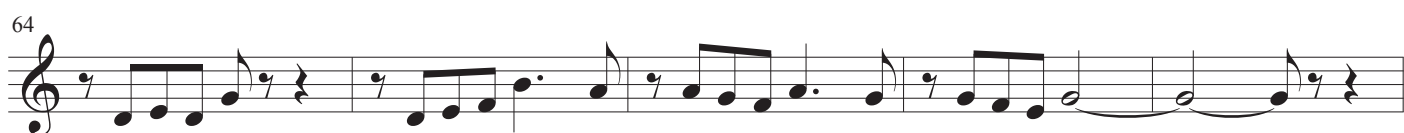
26 arco

31

37 *ten. ten. ten. a tempo* *f*

42 L'istesso tempo *mf*

49 *p*



111

mf

116

f

121

f

I Could Have Danced All Night

My Fair Lady

Musik: Frederick Loewe

Tekst: Alan Jay Lerner

Arrangement: John Rosenskjold Jacobsen

Allegro molto

p Bed! Bed! I could-n't go to bed! My head's too light to try to set it down!

6 *2*
Sleep! Sleep! I could-n't sleep to-night! Not for all the jew-els in the

12 crown! *p* I could have danced all night! I could have danced all night! And

18 still have begged for more. I could have spread my wings And done a

24 thou - sand things I've nev - er done be - fore. I'll nev - er

30 know what made it so ex - cit - ing; Why all at once my heart took

36 *ten. ten. ten. a tempo*
flight. *f* I on - ly know when he be - gan to dance with me. I could have

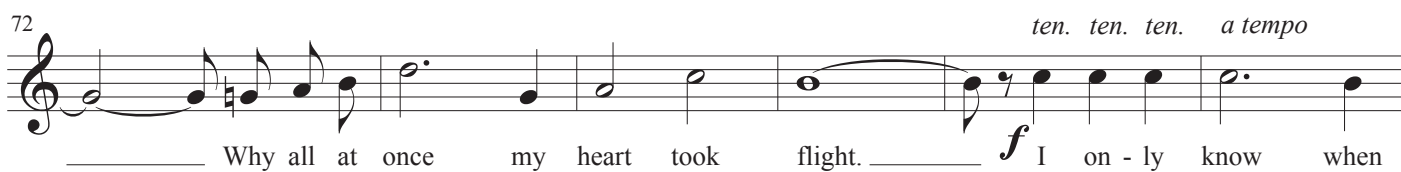
42 *L'istesso tempo* *6*
danced, danced, danced, *mp* All *mf* night! *p* I could have

53 danced All night! I could have danced all night! And still have begged for more.

60 I could have spread my wings And done a thou - sand things I've nev - er

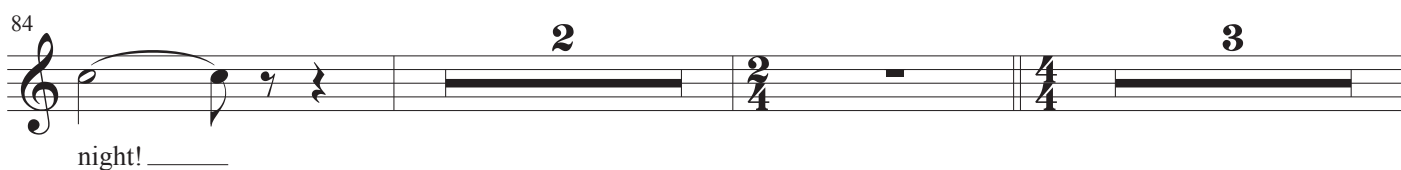
66

 done be - fore. I'll nev - er know what made it so ex - cit - ing; —

72 *ten. ten. ten. a tempo*

 Why all at once my heart took flight. *f* I on - ly know when

78

 he be-gan to dance with me, I could have danced, danced, danced, *p* all

84

 night! —

91 *pp*

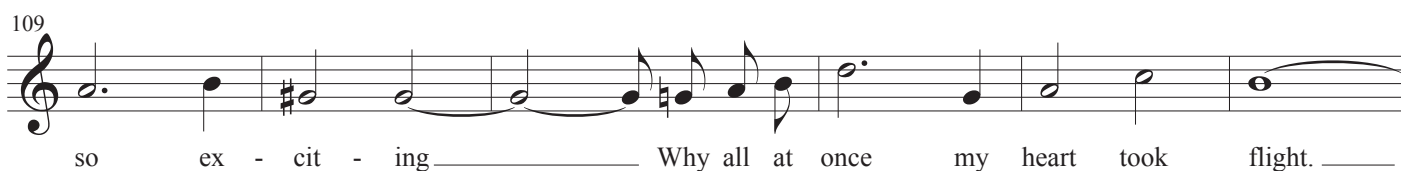
 I could have danced all night! I could have danced all night! and still have

97

 begged for more. I could have spread my wings And done a thou - sand

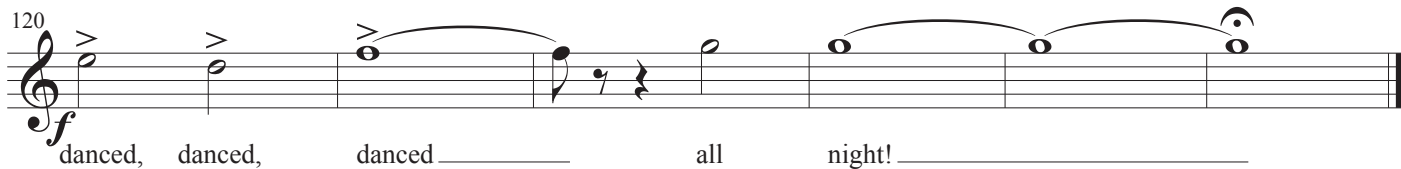
103

 things I've nev - er done be - fore I'll nev - er know what made it

109

 so ex - cit - ing Why all at once my heart took flight. —

115 *mf*

 I on - ly know when he be-gan to dance with me, I could have

120 *f*

 danced, danced, danced all night! —

Guitar

I Could Have Danced All Night

My Fair Lady

Musik: Frederick Loewe

Tekst: Alan Jay Lerner

Arrangement: John Rosenskjold Jacobsen

Allegro molto

The guitar score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music, each starting with a measure number (8, 5, 10, 15, 19, 24, 29, 33). The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is placed under the first staff, starting from *mf* and ending at *p* *sempre staccato*. Another crescendo hairpin is placed under the third staff, starting from *p* and ending at *f*. The score concludes with the instruction *ten. ten. ten.* above the final measure and a forte *f* dynamic marking below it.

mf *p* *sempre staccato*

p

ten. ten. ten.

f

38 *a tempo*

43 *L'istesso tempo*

48 *p*

54

58

63

68

72 *ten. ten. ten.*

f

a tempo

77

82

p

88

pp

96

101

106

110

This musical score is for guitar, Side 3, measures 77-110. It is written in treble clef with a key signature of one flat (Bb). The tempo is marked 'a tempo'. The score consists of seven staves of music. Measures 77-81 are in 8/8 time. Measures 82-87 are in 7/8 time, with a dynamic marking of 'p' (piano) at measure 82. Measures 88-91 are in 4/4 time. Measures 92-110 are in 8/8 time, with a dynamic marking of 'pp' (pianissimo) at measure 92. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and chords. There are several rests and accidentals throughout the piece.

114

118

122

Blott en dag, ett ögonblick i sänder

Musik: Oskar Ahnfelt

Tekst: Lina Sandell

Arrangement: John Rosenskjold Jacobsen

The musical score is written for Violin, Stemme (Vocal), and Guitar. It is in 4/4 time and consists of four systems of music. The first system shows the Violin and Guitar parts, with the Vocal part starting in the second measure. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The score is written in a standard musical notation with treble and bass staves for the instruments and a single staff for the vocal line.

Violin

Stemme

Guitar

Blott en

7

dag, ett ö-gon-blick i sän-der, vil-ken tröst, vad än som kom-mer på! Allt ju vi-lar i min Fa-ders

12

hän-der, skul-le jag, som barn, väl äng-slas då? Han som bär för mig en fa-ders hjär-ta, han ju

17

ger åt var-je ny-född dag dess be-skär-da del af fröjd och smär-ta, mö-da, vi-la och be-

22

hag. Själv han är mig al-la-da-gar nä-ra, för var sär-skild tid med sär-skild nåd. Var-je

27

dags be-kym-mer vill han bä-ra, han som he-ter bå-de Kraft och Råd. Mor-gon-da-gens om-sorg får jag

32

spa-ra, om än o-viss syns min van-drings stig. "Som din dag, så skall din kraft och va-ra", det-ta

37

löf-te gav han mig. Hjälp mig då att vi-la tryggt och stil-la blott vid di-na löf-ten, Her-re

42

kär, ej min tro och ej den tröst för - spil - le som i or - det mig för - va - rad är. Hjälp mig,

47

Her - re, att vad helst mig hän - der, ta - ga ur din trog - na fa - ders - hand, blott en dag, ett ö - gon - blick i

52

sän - der, tills jag nått det gö - de - land.

57

62

62

67

67

Hjälp mig då att vi-la tryggt och

72

stil - la blott vid di - na löf - ten, Her - re kär, ej min tro och ej den tröst för - spil - le som i

77

or - det mig för - va - rad är. Hjälp mig, Her - re, att vad helst mig hän - der, ta - ga ur din trog - na fä - ders -

hand, blott en dag, ett ögonblick i sänder, tills jag nått det godeland.

Kun en dag, et øjeblik ad gangen

Dansk tekst: Ukendt

Kun en dag, et øjeblik ad gangen!
Hvilken trøst for den forsagte ånd!
Hvorfor skal mig uro holde fangen?
Alting hviler i min faders hånd.
Han, som har for mig en faders hjerte,
hver en dag jo også sende vil
mig den lille del af fryd og smerte,
som jeg netop trænger til.

Nær hos mig han vil mig altid lære
særlig nåde for hver enkelt tid:
Hver en dags bekymring han vil bære,
"kraft" og "råd" han kalder sig med flid.
Han vil vogte sine får så kære,
mætte sjælen ved sit nådebord.
"Som din dag er, skal din styrke være!"
det er løftet i hans ord.

Hjælp mig da at hvile trygt og stille
kun på dine løfter, Herre kær,
og ej troens dybe fred forspilde,
som i ordet kom mit hjerte nær!
Når mit sind er af bekymring fangen,
lær mig tage af din faderhånd
kun en dag, et øjeblik ad gangen
med en stille, ydmyg ånd!

Day by Day, and with Each Passing Moment

Engelsk tekst: Andrew L. Skoog

Day by day, and with each passing moment,
Strength I find, to meet my trials here;
Trusting in my Father's wise bestowment,
I've no cause for worry or for fear.
He Whose heart is kind beyond all measure
Give unto each day what He deems best.
Lovingly, its part of pain and pleasure,
Mingling toil with peace and rest.

Every day, the Lord Himself is near me
With a special mercy for each hour;
All my cares He fain would bear, and cheer me,
He Whose Name is Counselor and Pow'r.
The protection of His child and treasure
Is a charge that on Himself He laid;
"As thy days, thy strength shall be in measure,"
This the pledge to me He made.

Help me then in every tribulation
So to trust Thy Promises, O Lord.
That I lose not faith's sweet consolation
Offered me within Thy holy Word.
Help me, Lord, when toil and trouble meeting,
E'er to take, as from a father's hand,
One by one, the days, the moments fleeting,
Till I reach the promised land.

Blott en dag er fra 1865. Den fik en lettere tekstbearbejdelse i 1872.

I begyndelsen havde hver linje en stavelse mindre ("en dag, ett ögonblick i sänder"),
men dette blev ændret af forfatteren selv for at teksten skulle harmonere med melodien af Oscar Ahnfelt.

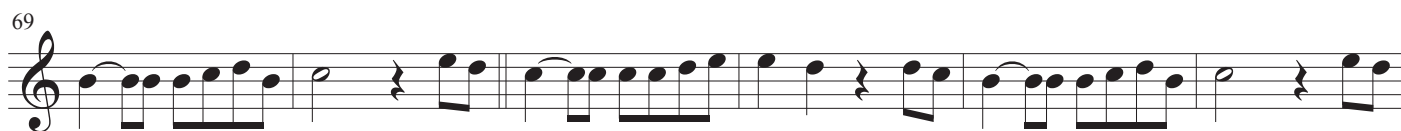
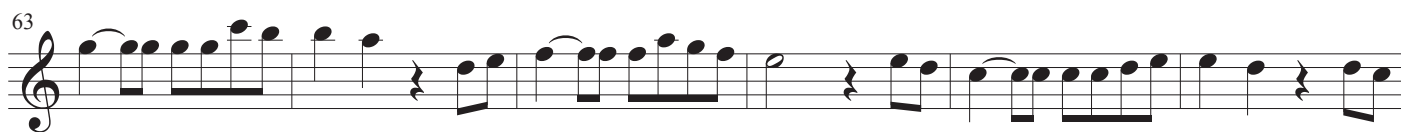
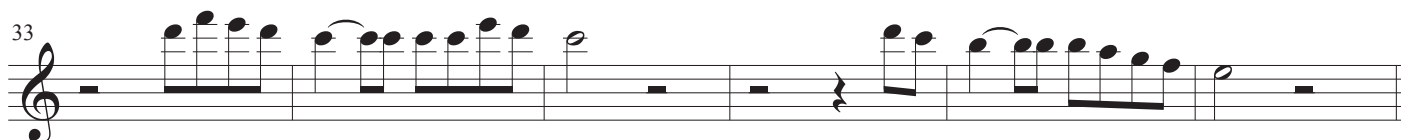
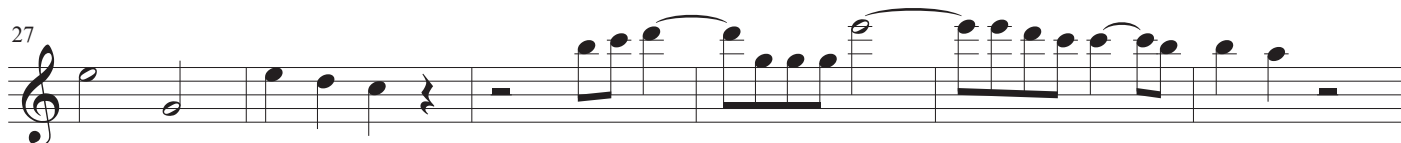
Violin

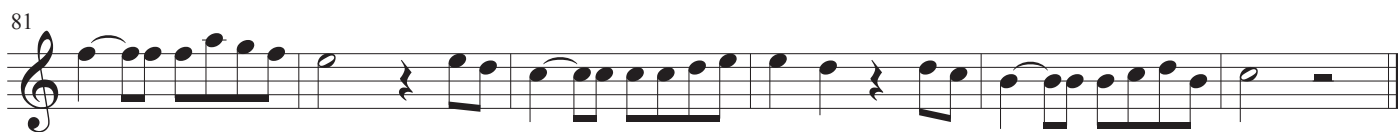
Blott en dag, ett ögonblick i sänder

Musik: Oskar Ahnfelt

Tekst: Lina Sandell

Arrangement: John Rosenskjold Jacobsen





Blott en dag, ett ögonblick i sänder

Musik: Oskar Ahnfelt

Tekst: Lina Sandell

Arrangement: John Rosenskjold Jacobsen

5

Blott en dag, ett ögonblick i sänder, vilken

9

tröst, vad än som kommer på! Allt ju vi - lar i min Fa - ders hän - der, skul - le

13

jag, som barn, väl ängslas då? Han som bär för mig en fa - ders här - ta, han ju

17

ger åt var - je ny - född dag dess be - skär - da del af fröjd och smär - ta, mö - da,

21

vi - la och be - hag. Själ - v han är mig al - la da - gar nä - ra, för var

25

sär - skild tid med sär - skild nåd. Var - je dags be - kym - mer vill han bä - ra, han som

29

he - ter bå - de Kraft och Råd. Mor - gon - da - gens om - sorg får jag spa - ra, om än

33

o - viss syns min van - drings stig. "Som din dag, så skall din kraft och va - ra", det - ta

37

löf - te gäv han mig. Hjälp mig då att vi - la tryggt och stil - la blott vid

41

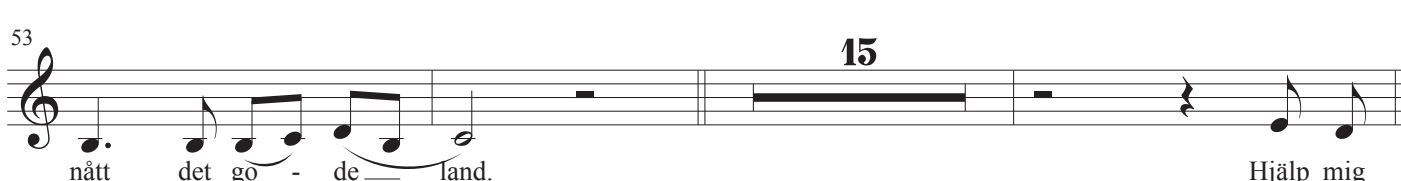
 di - na löf - ten, Her - re kär, ej min tro och ej den tröst för - spil - le som i

45

 or - det mig för - va - rad är. Hjälp mig, Her - re, att vad helst mig hän - der, ta - ga

49

 ur din trog - na fa - ders - hand, blott en dag, ett ö - gon-blick i sän - der, tills jag

53

 nått det gö - de — land. **15** Hjälp mig

71

 då att vi - la tryggt och stil - la blott vid di - na löf - ten, Her - re kär, ej min

75

 tro och ej den tröst för - spil - le som i or - det mig för - va - rad är. Hjälp mig,

79

 Her - re, att vad helst mig hän - der, ta - ga ur din trog - na fa - ders - hand, blott en

83

 dag, ett ö - gon-blick i sän - der, tills jag nått det gö - de — land.

Blott en dag, ett ögonblick i sänder

Musik: Oskar Ahnfelt

Tekst: Lina Sandell

Arrangement: John Rosenskjold Jacobsen

This guitar sheet music is written for a 4/4 time signature. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 8. A measure rest for 5 measures is indicated above the first staff. The music is composed of a series of measures, each containing a treble clef, a key signature of one sharp, and a common time signature of 8. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as dynamic markings like *mf* and *f*. The sheet music is organized into systems, with measures 9, 14, 18, 22, 26, 30, 34, 38, and 42 marked at the beginning of their respective staves. The music is written for a guitar, with a treble clef and a key signature of one sharp.

46

50

55

59

63

67

71

75

79

83

Mon cœur s'ouvre à ta voix

Samson et Dalila, acte II

Musik: Camille Saint-Saëns

Tekst: Ferdinand Lemaire

Arangement: John Rosenskjold Jacobsen

Andantino *p*

Violin

Dalila

Guitar

p

dolcissimo e cantabile

Mon cœur s'ouvre à ta voix

5

com - me s'ou - vrent les fleurs _____ Aux bai - sers _____ de l'au-ro - re!

9

Mais, ô mon bien - ai - mé,

13

dim.

pour mieux sée - cher mes pleurs, _____ que ta voix _____ parle en - co - re!

17

rf.
Dis - moi qu'à Da - li - la tu re -

sf *p*

21

rf.
viens pour ja - mais. Re - dis à ma ten - dres - se Les ser -

sf *p*

25

cresc.

ments d'au - tre fois, ces ser - ments que j'ai - mais!

mf

29

Un poco piu lento

Ah! ré - ponds à ma ten - dres - se,

p

34 *cresc.*

Ver - se moi, ver-se moi l'i - vres - se! Ré - sponds à ma ten-

39 *f*

dres - se! Ré - sponds à ma ten - dres - se! Ah! ver-se moi ver-se -

44 *dim.* *p*

moi l'i - vres - se!

Andantino 50

52

dolcissimo e cantabile

Ain - se qu'on voit des blés

54

les é - pis on - du - ler

56

Sous la bri - se lé - gé - re,

58

mf *p*

Ain - si fré -

61

mit mon coeur, prêt à se con - so -

63

ler A la voix

65

qui m'est chère! La

mf

68

flèche est moins rapide à porter le tré -

sf *p* *cresc.*

71

pas. Que ne l'est ton a - man - te, à vo -

74

ler dans tes bras.

76

cresc.
A vo - ler dans tes bras!
mf *p*

Un poco piu lento

79

dolce
Ah! ré - ponds à ma ten - dres - se, Ver - se -

84

moi ver-se moi l'i vres - se! Ré - ponds à ma ten dres - se,

89

Ré - ponds à ma ten dres - se! Ah! ver-se moi, ver-se moi l'i - vres - se

f 3-3

95

Je t'ai - - - me!

p 3-3

Violin

Mon cœur s'ouvre à ta voix

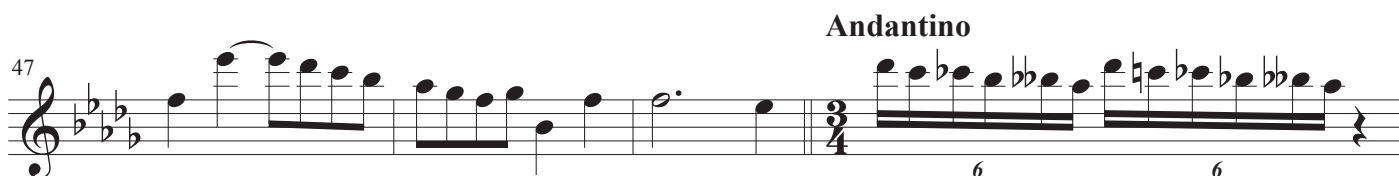
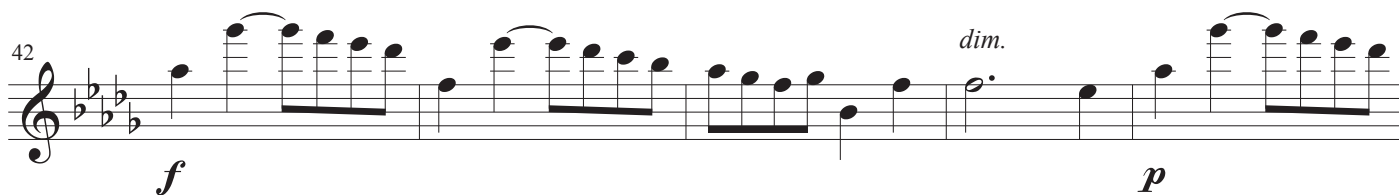
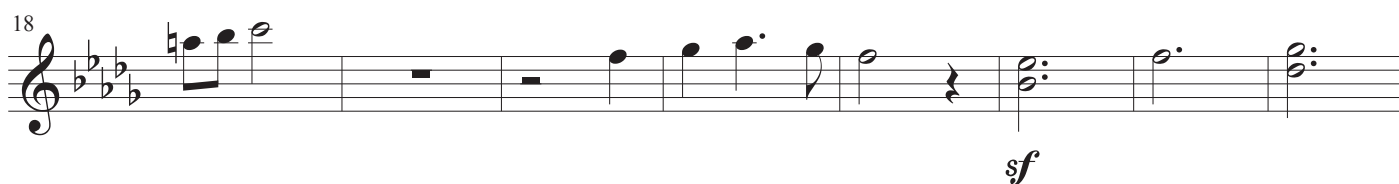
Samson et Dalila, acte II

Musik: Camille Saint-Saëns

Tekst: Ferdinand Lemaire

Arrangement: John Rosenskjold Jacobsen

Andantino



53

55

57

60

62

64

67

70

73

75

79

mf

p

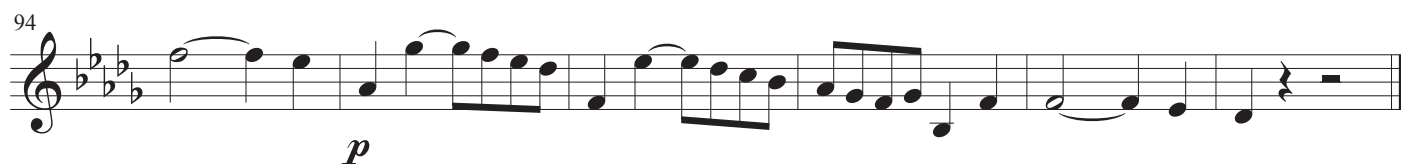
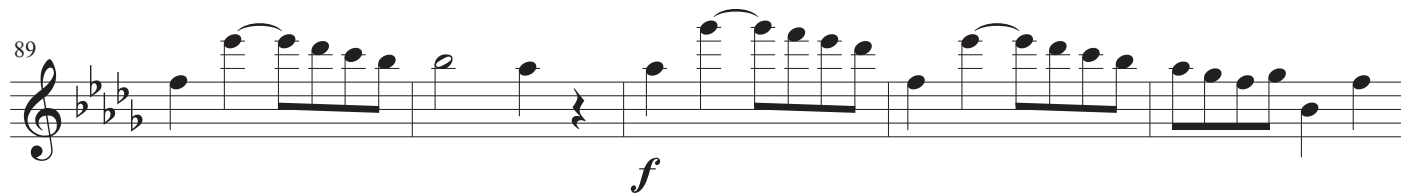
cresc.

p

cresc.

Un poco piu lento

Mon coeur s'ouvre à tu voix. Violin. Side 2



Mon cœur s'ouvre à ta voix

Samson et Dalila, acte II

Musik: Camille Saint-Saëns

Tekst: Ferdinand Lemaire

Arrangement: John Rosenskjold Jacobsen

Andantino *dolcissimo e cantabile*

2

p

Mon cœur s'ouvre à ta voix com-me s'ou - vrent les fleurs

7

2

Aux bai - sers de l'au-ro - re! Mais, ô mon bien-ai - mé,

13

dim. *rf.*

pour mieux sée-cher mes pleurs, que ta voix parle en - co - re! Dis-

19

rf.

moi qu'à Da-li - la tu re - viens pour ja - mais. Re - dis à ma ten - dres - se Les ser -

25

cresc. **Un poco piu lento**

p *mf* *p*

ments d'au-tre - fois, ces ser-ments que j'ai - mais! Ah! ré -

31

ponds à ma ten - dres - se, Ver - se - moi, ver-se -

36

cresc.

moi l'i - vres - se! Ré - sponds à ma ten - dres - se! Ré - sponds à ma ten -

41 *dim.*

dres - se! Ah! ver-se - moi ver-se - moi l'i - vres - se!

f

46 **Andantino** *dolcissimo e cantabile*

Ain - se qu'on voit des blés les é-pis on-du - ler

p

56 **2**

Sous la bri - se lé - gé - re, Ain - si fré - mit mon coeur, prêt à se con-so-

p

63 *rf.*

ler A la voix qui m'est chère! La flèche est moins ra-

69 *cresc.*

pide à por - ter le tré - pas. Que ne l'est ton a - man - te, à vo - ler dans tes

p

75 *cresc.* **Un poco piu lento** *dolce*

bras. A vo - ler dans tes bras! Ah! ré - ponds à

p

81

ma ten - dres - se, Ver - se - moi ver-se - moi l'i -

86

vres - se! Ré - ponds à ma ten - dres - se, Ré - ponds á ma ten - dres - se!

91

Ah! ver - se moi, ver - se moi l'i - vres - se

f

95

Je t'ai - me!

p

Guitar

Mon cœur s'ouvre à ta voix

Samson et Dalila, acte II

Musik: Camille Saint-Saëns

Tekst: Ferdinand Lemaire

Arrangement: John Rosenskjold Jacobsen

Andantino

8

p

4

7

10

13

16

19

22

sf

p

sf

p

25 *cresc.*

28 **Un poco piu lento**

mf *p*

32

37 *cresc.*

42 *f* *dim.* *p*

47 **Andantino**

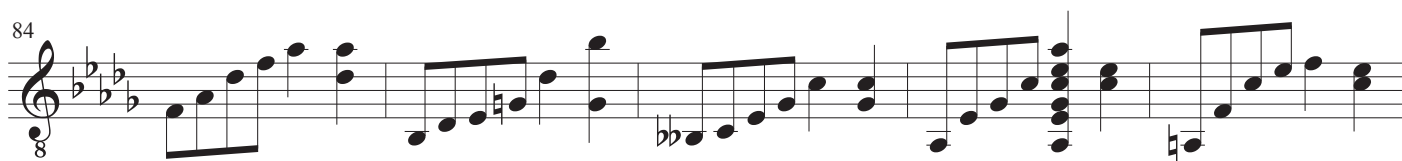
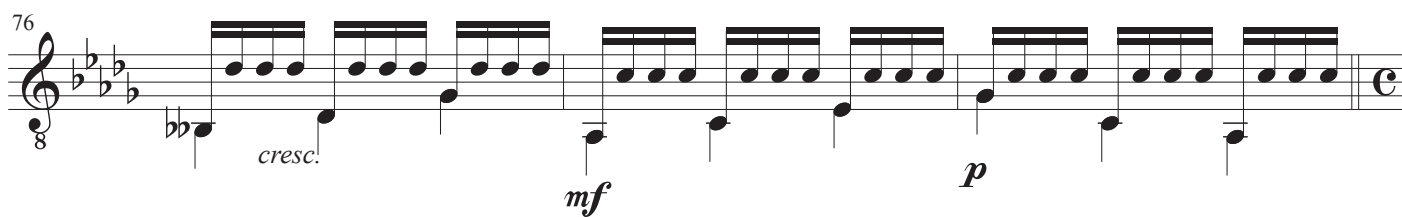
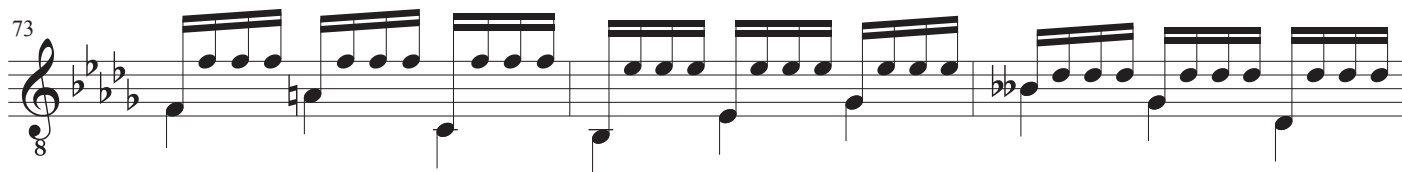
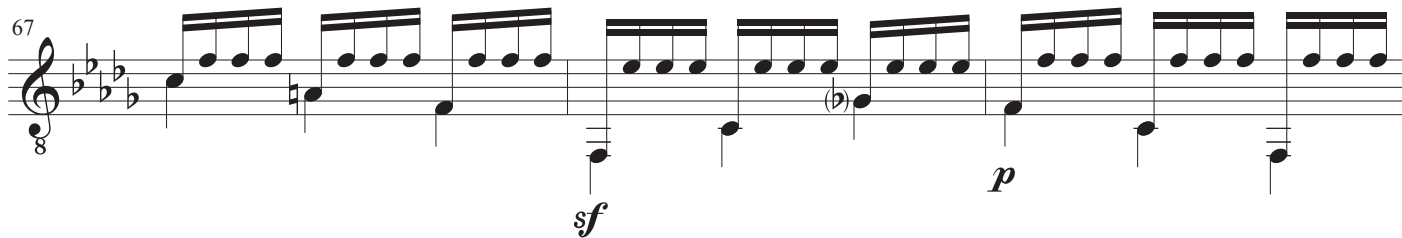
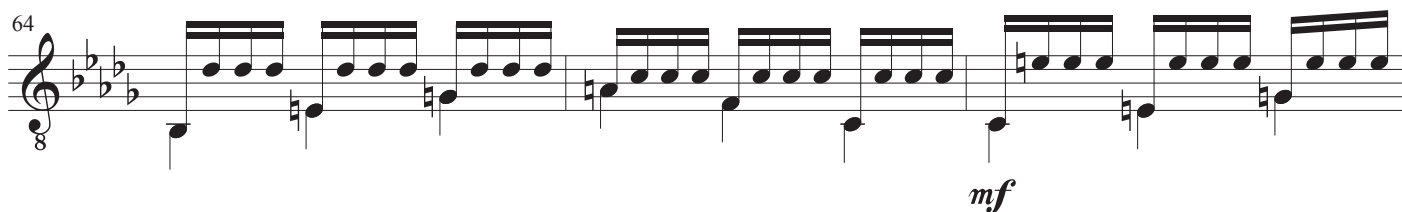
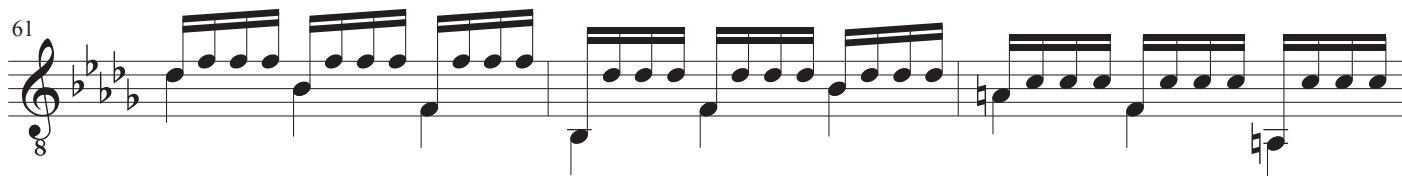
3-3

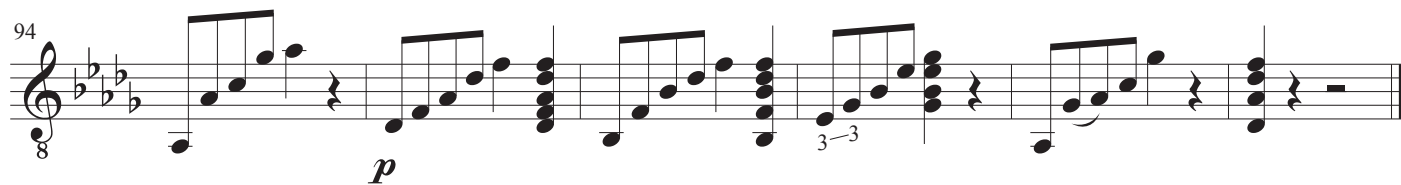
51

55

58 *mf* *p*

i m i a m i





Indeks Bog 2 - Stemme, guitar, instrument

An Chloe, Side 2
Della crudele Isotta, Side 12
Habanera, Side 31
Süße Stille, Side 41
Singe, Seele, Side 45
Invation, Side 50
Italiensk hyrdearie, Opus 54, Side 65
It was a lover and his lass, Side 80
Zasmuconej, Side 90
Najpiękniejsze piosnki, Side 96
Man is for the woman made, Side 107
Soltys, Side 109
Czy Powróci, Side 112
Krakowiak, Side 116
Piesn Wieczorna, Side 118
Przasniczka, Side 120
Nel cor più non mi sento, Side 124
Non temer, amato bene!, Side 132
Pastorale, Side 168
A gdy bedzie slonce i pogoda, Side 180
Chant funéraire, Side 182
La jeune fille et le fleuve, Side 197
Le coup de l'etrier, Side 208
Pour toi seul, Side 213
Tu veux que je t'oublie, Side 218
Ei, wie Scmeckt der Kaffee Süße, Side 226
Séguedille, Side 246
Séguedille et Duo, Side 256
Situationer, Side 279
Wiegenlied, Side 291
Marieke, Side 293
Lo, Here the Gentle Lark, Side 305
Fain would I wed, Side 322
Flow not so fast, ye fountaines, Side 329
What if I seek for love, Side 331
Der Hirt auf dem Felsen, Side 333
Tutte le feste al tempio, Side 363
Ach, zu ew'gem Leide, Side 372
Möge sich kein Weibchen je beklagen, Side 382
Zur Drossel sprach der Fink, Side 388
Ja, schon morgen, welches Glück, Side 398
An Thyrsis, Side 409
Die zu späte Ankunft der Mutter, Side 415
Eine sehr gewöhnliche Geschichte, Side 420
O tuneful voice, Side 425
The mermaids song, Side 439
Die Ballade vom Wasserrad, Side 452
Seeräuberjenny, Side 466

Surabaya Johnny, Side 476

Tango Jalousie, Side 482

I Could Have Danced All Night, Side 490

Blott en dag, ett ögonblick i sänder, Side 505

Mon coeur s'ouvre à ta voix, Side 516