

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

Vivace

Vorspiel

The musical score is arranged in a standard orchestral format with 16 staves. The instruments and their parts are as follows:

- Flöte:** Treble clef, 4/4 time. Starts with a rest, then enters in the third measure with a melodic line marked *mf* and *f*.
- Oboe:** Treble clef, 4/4 time. Starts with a rest, then enters in the third measure with a melodic line marked *f*.
- Klarinette:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a sustained chord marked *mf* and *f*.
- Fagott:** Bass clef, 4/4 time. Starts with a rest, then enters in the second measure with a sustained chord marked *mf* and *f*.
- Trompete:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*.
- Posaune:** Bass clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*.
- Mandoline:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a sustained chord marked *mf* and *f*.
- Mandola:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a sustained chord marked *mf* and *f*.
- Akkordeon:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a sustained chord marked *mf* and *f*.
- Klavier:** Grand staff (treble and bass clefs), 4/4 time. Starts with a rest, then enters in the second measure with a complex accompaniment marked *mf* and *f*. Includes a *IV* fingering in the right hand.
- Gitarre:** Treble clef, 4/4 time. Starts with a rest, then enters in the third measure with a melodic line marked *f*. Includes an *As* (A-sharp) fingering.
- Marimba:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*.
- Violine:** Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*. Includes *v* (vibrato) markings.
- Viola:** Bass clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*. Includes *v* (vibrato) markings.
- Violoncello:** Bass clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*. Includes *v* (vibrato) markings.
- Kontrabaß:** Bass clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *mf* and *f*. Includes *v* (vibrato) markings.
- Chor:** Treble and Bass clefs, 4/4 time. Remains silent throughout the piece.

# Blickt auf

*rall.* *a tempo*

4

Fl *mf* *f*

Ob *mf* *f*

Kl *mf* *f*

Fg *mf* *f*

Tr *mf* *f*

Pos

Me *mf* *f*

Ma *mf* *f*

Akk *mf* *f*

Kv *mf* *f*

Git *mf* *f*

Cm/G G Cm6/G G7

M *mf*

Ve *mf* *f*

Va *mf* *f*

Vo *mf* *f*

Kb *mf* *f*

C *f*

# Blickt auf

Vers

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

*Blickt auf*

10

Fl  
Ob  
Kl  
Fg  
Tr  
Pos  
Me  
Ma  
Akk  
Kv  
Git  
M  
Ve  
Va  
Vo  
Kb  
C

C G7 Am E7 F C#°

Detailed description: This is a page of a musical score for the piece 'Blickt auf'. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Soprano (Me), Alto (Ma), Accordion (Akk), Piano (Kv), Guitar (Git), Mellophone (M), Viola (Ve), Violin (Va), Voice (Vo), Keyboard (Kb), and Cello (C). The score begins at measure 10. The guitar part includes chord diagrams for C, G7, Am, E7, F, and C#°. The piano part features a complex melodic line in the right hand and a supporting bass line in the left hand. The woodwinds and brass parts have various rhythmic patterns and dynamics. The strings provide harmonic support with sustained notes and moving lines. The overall style is classical or orchestral.

# Blickt auf

12

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

Dm C#° Dm C G7 C

The musical score is arranged in a standard orchestral format. The top staves include Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Mellophone (Me), and Maracas (Ma). The bottom staves include Piano (Kv), Guitar (Git), Music Stand (M), Violin (Ve), Viola (Va), Violoncello (Vo), Double Bass (Kb), and Concert Cymbals (C). The guitar part includes a chord progression: Dm, C#°, Dm, C, G7, C. The piano part features several triplet markings. The score is divided into measures, with a double bar line at the end of each system.

*Blickt auf*

15

The score is for a piece titled "Blickt auf". It features a variety of instruments: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Horns (Me, Ma), Piano (Akk), Keyboard (Kv), Guitar (Git), Mellophone (M), Vibraphone (Ve), Viola (Va), Violoncello (Vo), Double Bass (Kb), and Concerto (C). The music is in G major (one sharp) and 4/4 time. The score starts at measure 15. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The guitar part includes chords *Am*, *E*, and *E7*. The piano part features a complex accompaniment with many chords. The strings play a rhythmic pattern with accents. The woodwinds and brass are mostly silent in this section.

# Blickt auf

19

Fl

Ob *mp*

Kl

Fg

Tr

Pos *mf*

Me

Ma

Akk

Kv

Git

Am E E7 Am E7 Am

M

Ve

Va

Vo *Pizz.*

Kb *mf*

C

# Blickt auf

23

Fl *mf*

Ob *mf*

Kl *mf*

Fg *mf*

Tr *mf*

Pos

Me *f*

Ma

Akk *f*

Kv *mf*

Git *mf*  
C C/E G7 C

M *mf*

Ve *Pizz.*

Va *mf Pizz.*

Vo

Kb

C *f*  
*mf*

*mf*

Detailed description: This is a page of a musical score for the piece 'Blickt auf', starting at measure 23. The score is arranged for a large ensemble. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Saxophone (Me), Maracas (Ma), Accordion (Akk), Piano (Kv), Guitar (Git), Mellophone (M), Vibraphone (Ve), Viola (Va), Voice (Vo), Double Bass (Kb), and Cymbals (C). The key signature has one sharp (F#), and the time signature is 4/4. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). The guitar part includes chord diagrams for C, C/E, G7, and C. The piano part features intricate textures with arpeggiated figures and sustained chords. The mellophone part has a long, sustained note with a slur. The double bass part provides a steady rhythmic accompaniment. The cymbals part has a few notes at the beginning of the page.



# Blickt auf

27

The musical score for 'Blickt auf' consists of the following parts:

- Fl (Flute):** Features a melodic line with a grace note and a triplet in the first measure, followed by eighth notes.
- Ob (Oboe):** Mirrors the flute's melodic line.
- Kl (Clarinet):** Plays a sustained chord in the first measure, then enters with a rhythmic pattern.
- Fg (Bassoon):** Remains silent throughout this section.
- Tr (Trumpet):** Enters in the third measure with a sustained note.
- Pos (Trombone):** Enters in the third measure with a sustained note.
- Me (Mellophone):** Plays a rhythmic pattern of eighth notes.
- Ma (Maracas):** Starts with a *mf* dynamic, playing a rhythmic pattern.
- Akk (Accordion):** Provides harmonic support with a rhythmic pattern.
- Kv (Keyboard):** Plays chords and a melodic line in both hands.
- Git (Guitar):** Provides accompaniment with chords. Chord symbols are: C, C6, Em/H, and H.
- M (Horn):** Enters in the third measure with a sustained note.
- Ve (Violins):** Play a rhythmic pattern. *coll'arco* instruction is present.
- Va (Violas):** Play a rhythmic pattern. *coll'arco* instruction is present.
- Vo (Voices):** Sing the vocal line.
- Kb (Cello/Double Bass):** Play a rhythmic pattern.
- C (Cello/Double Bass):** Play a rhythmic pattern in the right hand and chords in the left hand.

Dynamic markings: *f* (forte) is used for most instruments from measure 28 onwards. *mf* (mezzo-forte) is used for the Maracas in measure 27.

# Blickt auf

30

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

*f*

*coll'arco*

*coll'arco*

Em Es7 G/D D G

# Blickt auf

33

Fl

Ob

Kl *mf*

Fg *mf*

Tr *f*

Pos *mf*

Me *mf*

Ma *mf*

Akk *mf*

Kv *mf*

Git *mf*  
C C/E G7 C

M *mf*

Ve *mf*

Va *mf*

Vo *mf*

Kb *mf*

C *mf*

Detailed description: This is a page of a musical score for the piece 'Blickt auf', starting at measure 33. The score is arranged for a large ensemble. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Saxophone (Me), Maracas (Ma), Accordion (Akk), Keyboard (Kv), Guitar (Git), Mallets (M), Vibraphone (Ve), Viola (Va), Violoncello (Vo), Double Bass (Kb), and Concerto (C). The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). The guitar part includes chord diagrams for C, C/E, G7, and C. The keyboard part features complex textures with arpeggiated figures and sustained chords. The percussion parts (Ma, M, Ve, Va, Vo) provide rhythmic accompaniment with various patterns and accents.



# Blickt auf

41 *rall.* 1. *a tempo* || 2. *a tempo*

Fl *mf* *f* *mf* *f*

Ob *mf* *f* *mf* *f*

Kl *mf* *f* *mf* *f*

Fg *mf* *mf*

Tr *mf* *f* *mf* *f*

Pos *f* *mf* *f*

Me *mf* *f* *mf* *f*

Ma *mf* *f* *mf* *f*

Akk *mf* *f* *mf* *f*

Kv *mf* *f* *mf* *f*

Git *mf* *f* *mf* *f*

Cm/G G Cm6/G G7 G7

M *mf* *mf*

Ve *mf* *f* *mf* *f*

Va *mf* *f* *mf* *f*

Vo *mf* *f* *mf* *f*

Kb *mf* *f* *mf* *f*

C *mf* *f* *mf* *f*

# Blickt auf

44

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

*Blickt auf*

48

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

The musical score is arranged in a grand staff format with 15 staves. The instruments are: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Saxophone (Me), Maracas (Ma), Accordion (Akk), Piano (Kv), Guitar (Git), Mallets (M), Violin (Ve), Viola (Va), Violoncello (Vo), and Double Bass (Kb). The score begins at measure 48. The guitar part includes chord diagrams and labels: C, G7, Am, E7, F, C#°, Dm, C#°, Dm. The piano part features complex textures with triplets and sixteenth-note patterns. The strings play a steady accompaniment with some melodic lines in the violin and viola.

*Blickt auf*

51

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

M

Ve

Va

Vo

Kb

C

The musical score consists of 16 staves, each representing a different instrument. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Mellophone (Me), Maraca (Ma), Accordion (Akk), Piano (Kv), Guitar (Git), Mellophone (M), Vibraphone (Ve), Viola (Va), Violoncello (Vo), and Contrabass (Kb). The score is marked with measure numbers and includes various musical notations such as trills, triplets, and slurs. The guitar part includes chord diagrams for C and G7. The piano part features complex rhythmic patterns with triplets and slurs. The vibraphone part includes slurs and accents. The string parts (Viola, Violoncello, Contrabass) include slurs and accents. The mellophone part includes slurs and accents. The maraca part includes slurs and accents. The accordion part includes slurs and accents. The flute, oboe, and clarinet parts include trills and slurs. The bassoon part includes slurs and accents. The trumpet and trombone parts include slurs and accents. The mellophone part includes slurs and accents. The maraca part includes slurs and accents. The accordion part includes slurs and accents. The piano part includes slurs and accents. The guitar part includes slurs and accents. The mellophone part includes slurs and accents. The vibraphone part includes slurs and accents. The viola part includes slurs and accents. The violoncello part includes slurs and accents. The contrabass part includes slurs and accents. The flute part includes slurs and accents. The oboe part includes slurs and accents. The clarinet part includes slurs and accents. The bassoon part includes slurs and accents. The trumpet part includes slurs and accents. The trombone part includes slurs and accents. The mellophone part includes slurs and accents. The maraca part includes slurs and accents. The accordion part includes slurs and accents. The piano part includes slurs and accents. The guitar part includes slurs and accents. The mellophone part includes slurs and accents. The vibraphone part includes slurs and accents. The viola part includes slurs and accents. The violoncello part includes slurs and accents. The contrabass part includes slurs and accents.



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*Vivace*

*Vorspiel*

*rall.*

*a tempo*

Flöte

mf f mf f

*Vers*

6

10

12

15

mp f

23

mf f

27

f

30

33

mf ff

# Blickt auf

41 *rall.*

1. *a tempo* 2. *a tempo*

*mf* *f* *mf* *f*

44

48

51 *tr*

# Blickt auf

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*Vivace*

*Vorspiel*

*rall.*

*a tempo*

Oboe

*f* *mf* *f*

6 *Vers*

11

15

*mp*

23

*mf*

27

*f*

33

*ff* *rall.* *mf* *f* *mf* *f*

1. *a tempo* 2. *a tempo*

44

48

*Blickt auf*

51 *tr* 



The musical notation for measure 51 is written on a single staff with a treble clef. It begins with a trill symbol above a whole note. The melody consists of the following notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4 with a slur over it, a quarter rest, a quarter note G4, and a whole note G4. The measure ends with a double bar line.

# Blickt auf

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**Vivace**

**Vorspiel**

*rall.*

*a tempo*

Klarinette

mf f mf f

**Vers**

6

10

15

pp mp

23

mf f

30

mf

37

f ff

*rall.*

*a tempo*

*a tempo*

41

mf f mf f

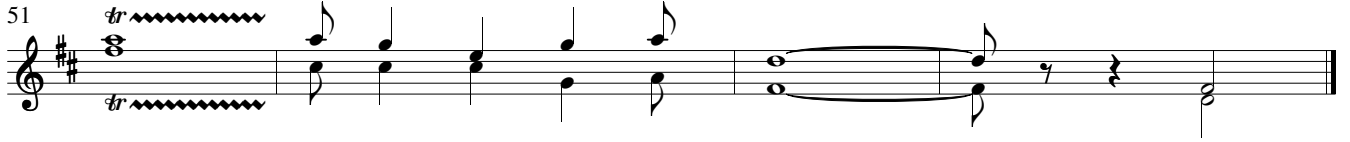
44

*Blickt auf*

48



51



# Blickt auf

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**Vivace**

**Vorspiel**

**rall.**

**a tempo**

Fagott

*mf* *f* *mf*

6 **Vers**

*f*

11

15

*mp*

23

*mf* *f*

33

*mf*

37

*f* *ff*

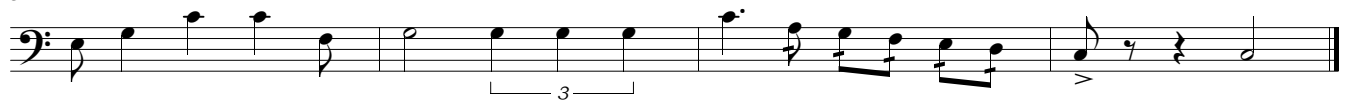
41 **rall.** | 1. **a tempo** | 2. **a tempo**

*mf* *mf* *f*

48

*Blickt auf*

51





# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
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*Vivace*

Tenor Saxophon

*Vorspiel* *rall.* *a tempo*

6 *Vers* *f*

11

15 *mp*

23 *mf* *f*

33 *mf*

37 *f* *ff*

41 *rall.* 1. *a tempo* 2. *a tempo* *mf* *f*

48

Detailed description: This is a musical score for Tenor Saxophone. It begins with a 'Vivace' tempo and a key signature of two sharps (D major). The score is divided into sections: 'Vorspiel' (Introduction) from measure 1 to 5, 'Vers' (Verse) from measure 6 to 40, and a final section from measure 41 to 48. The 'Vorspiel' starts with a mezzo-forte (*mf*) dynamic and includes a crescendo to forte (*f*). The 'Vers' section contains several measures with various dynamics including *f*, *mp*, and *mf*. It features triplet markings and a 'rall.' (ritardando) marking at measure 41. The final section includes first and second endings, with dynamics ranging from *mf* to *ff*. The score concludes with a final flourish in measure 48.

*Blickt auf*

51

Musical notation for 'Blickt auf'. The score is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with an 8-measure rest. The first measure contains four eighth notes: F#4, G4, A4, and B4. The second measure contains a half note F#4 followed by a triplet of eighth notes G4, A4, and B4. The third measure contains a dotted quarter note G4, an eighth note F#4, and an eighth note E4. The fourth measure contains an eighth note D4, an eighth note C4, an eighth note B3, and a quarter note A3. The piece ends with a double bar line.

# Blickt auf

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*Vivace*

*Vorspiel*

*rall.*

*a tempo*

Trompete

*mf* *f* *mf* *f*

6 *Vers*

10

15

*mf*

27

*f*

33

*f*

37

*ff*

41

*rall.*

*mf* *f*

1. *a tempo* 2. *a tempo*

*mf* *f*

44

# Blickt auf

48



51



# Blickt auf

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**Vivace**

**Vorspiel**

*rall.*

*a tempo*

Posaune

*mf* *f* *f* *f* *f*

6 **Vers**

*f* *f* *f* *f*

10

*f* *f* *f* *f* *f*

15

*mp* *mp* *mp* *mp* *mp*

23

*f* *f* *f* *f* *f*

30

*f* *f* *f*

33

*mf* *mf* *mf* *mf* *mf* *f*

39

*ff* *ff* *ff* *ff* *ff*

44

*f* *f* *f* *f* *f*

*Blickt auf*

48



51



# Blickt auf

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**Vivace**

**Vorspiel**

**rall.**

**a tempo**

Mandoline

*mf* *f* *mf* *f*

6 **Vers**

10

**Akkorde**

15

*mp*

19

23

*f*

30

*mf*

37

*f*

*ff*

41 **rall.**

1. **a tempo** 2. **a tempo**

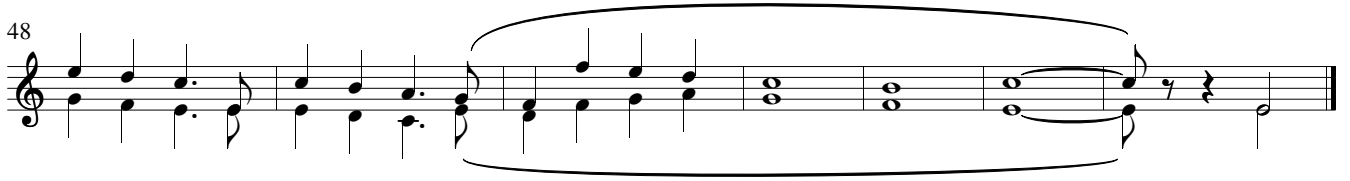
*mf* *f* *mf* *f*

*Blickt auf*

44



48





# Blickt auf

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*Vivace*

Mandola

Vorspiel

*mf* *f* *mf* *f*

rall.

a tempo

6

Vers

10

15

Akkorde

*mp*

19

27

*mf* *f*

33

*mf* *f* *ff*

41

rall.

1. a tempo 2. a tempo

*mf* *f* *mf* *f*

44

*Blickt auf*

48



# Blickt auf

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*Vivace*

*Vorspiel*

*rall.*

*a tempo*

Akkordeon

*mf* *f* *mf* *f*

6 *Vers*

10

15

*mp*

19

23

*f*

30

*mf*

37

*f* *ff*

41 *rall.*

*mf* *f* *mf* *f*

*Blickt auf*

44



48



# Blickt auf

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*Vivace*

*Vorspiel*

*rall.*

*a tempo*

Klavier

*mf* *f* *mf* *f*

6 *Vers*

3

10

12

15

*mp*

19

# Blickt auf

23

*mf*

27

*f*

30

33

*mf*

37

*f* *ff*

41 *rall.* 1. *a tempo* 2. *a tempo*

*mf* *f* *mf* *f*

# Blickt auf

44

Musical notation for measures 44-47. The system consists of a treble and bass clef. Measure 44: Treble clef has a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note C5. Bass clef has a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and an eighth note C4. Measure 45: Treble clef has an eighth note D5, an eighth note E5, an eighth note F5, and an eighth note G5. Bass clef has a dotted quarter note D4, an eighth note E4, a dotted quarter note F4, and an eighth note G4. Measure 46: Treble clef has a dotted quarter note A5, an eighth note B5, a dotted quarter note C6, and an eighth note D6. Bass clef has a dotted quarter note A4, an eighth note B4, a dotted quarter note C5, and an eighth note D5. Measure 47: Treble clef has a dotted quarter note E6, an eighth note F6, a dotted quarter note G6, and an eighth note A6. Bass clef has a dotted quarter note E5, an eighth note F5, a dotted quarter note G5, and an eighth note A5. A triplet of eighth notes (G5, A5, B5) is marked in both staves.

48

Musical notation for measures 48-50. The system consists of a treble and bass clef. Measure 48: Treble clef has a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note C5. Bass clef has a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and an eighth note C4. Measure 49: Treble clef has an eighth note D5, an eighth note E5, an eighth note F5, and an eighth note G5. Bass clef has a dotted quarter note D4, an eighth note E4, a dotted quarter note F4, and an eighth note G4. Measure 50: Treble clef has a dotted quarter note A5, an eighth note B5, a dotted quarter note C6, and an eighth note D6. Bass clef has a dotted quarter note A4, an eighth note B4, a dotted quarter note C5, and an eighth note D5.

51

Musical notation for measures 51-54. The system consists of a treble and bass clef. Measure 51: Treble clef has a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and an eighth note C5. Bass clef has a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and an eighth note C4. Measure 52: Treble clef has an eighth note D5, an eighth note E5, an eighth note F5, and an eighth note G5. Bass clef has a dotted quarter note D4, an eighth note E4, a dotted quarter note F4, and an eighth note G4. Measure 53: Treble clef has a dotted quarter note A5, an eighth note B5, a dotted quarter note C6, and an eighth note D6. Bass clef has a dotted quarter note A4, an eighth note B4, a dotted quarter note C5, and an eighth note D5. Measure 54: Treble clef has a dotted quarter note E6, an eighth note F6, a dotted quarter note G6, and an eighth note A6. Bass clef has a dotted quarter note E5, an eighth note F5, a dotted quarter note G5, and an eighth note A5. A triplet of eighth notes (G5, A5, B5) is marked in both staves. A *Sva* (Sustained) marking is present above the treble staff and below the bass staff.

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
 Mel.: H. Fillmore 1899  
 Arr. für gem. Orch.: W. Wins 1994 / 2014

**Vivace**

*Vorspiel*

**f** IV

*rall.*

**mf** III

*a tempo*

**f**

Gitarre

As Cm/G G Cm6/G G7

6 *Vers*

C G7 Am E7 F C#°

Dm C#° Dm C G7 C

**mp** I Am E E7 Am E7 Am

I Am E E7 Am E7 Am

**mf** I C C/E G7 C

**f** I C C6 Em/H H



# Blickt auf

30 *I* *I* *I* *I* *I*

Em Es7 G/D D G

33 *mf* *I* *I* *I* *I* *I* *I* *I*

C C/E G7 C

37 *II* *I* *I* *I* *I* *I* *ff* *IV*

C7/E F Fm C G7 As

41 *rall.* *III* *III* *III* *mf* *III* *a tempo* *f* *mf* *III* *a tempo* *f*

Cm/G G Cm6/G G7 G7

44

48 *I* *I* *I* *II* *I* *IV* *I* *IV* *I*

C G7 Am E7 F C#° Dm C#° Dm

51 *I* *I* *I* *I*

C G7 C

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

*Vivace*

Marimba

Vorspiel *rall.* *a tempo*

6 *Vers*

11

15 *mf*

27 *f*

33 *mf*

37 *f* *ff*

41 *rall.* 1. *a tempo* 2. *a tempo*

44

The musical score is written for Marimba in 4/4 time. It begins with a 'Vorspiel' (Introduction) marked 'Vivace', featuring a melodic line with dynamics *mf*, *f*, and *mf*, and tempo markings *rall.* and *a tempo*. The main piece starts at measure 6 with a 'Vers' (Verse) section marked *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *mf* to *ff*. The piece concludes with a double bar line at measure 44.

*Blickt auf*

48



51



# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

**Vivace**

Violine

*Vorspiel*

*rall.* *a tempo*

*mf* *f* *mf* *f*

*Vers*

6

11

15

*mp*

19

23

*Pizz.*

*mf*

27

*coll'arco*

*f*

30

# Blickt auf

33 *mf* *f* *ff*

41 *rall.* *a tempo* *a tempo*

1. *mf* *f* *mf* *f*

44

48 *8va*

51 *8va*

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

**Vivace**

**Vorspiel** *rall.* *a tempo*

Viola *mf* *f* *mf* *f*

**Vers**

6 *mf* *f*

11 *mf* *f*

15 *mp*

19 *mf* *f*

23 *Pizz.* *mf*

27 *coll'arco* *f*

30 *mf* *f*

33 *mf* *f* *ff*

# Blickt auf

41 *rall.* 1. *a tempo* 2. *a tempo*

*mf* *f* *mf* *f*

44

48

51

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

**Vivace**

**Vorspiel** **rall.** **a tempo**

Violoncello

The score is written for a single cello in 4/4 time. It begins with a **Vivace** tempo. The first section, **Vorspiel**, starts at measure 1 with a **mf** dynamic and features a melodic line with several **V** (vibrato) markings. The dynamics increase to **f** by measure 4. The tempo then changes to **rall.** (ritardando) and then **a tempo**. The second section, **Vers**, begins at measure 6 with a **mf** dynamic and includes a triplet of eighth notes in measure 7. The dynamics fluctuate, reaching **mp** at measure 15 and **mf** at measure 19. A **Pizz.** (pizzicato) marking appears at measure 20. The score continues with a **f** dynamic at measure 23 and a **coll'arco** (col legno) marking at measure 30. The final section starts at measure 33 with a **mf** dynamic, reaching **f** and **ff** dynamics. The piece concludes at measure 41 with a **rall.** tempo, followed by a first ending (**a tempo**) and a second ending (**a tempo**), both marked with **mf** and **f** dynamics.

6 **Vers**

10

15 **mp**

19 **mf** **Pizz.**

23 **f**

30 **coll'arco**

33 **mf** **f** **ff**

41 **rall.** **a tempo** **a tempo**

**mf** **f** **mf** **f**



*Blickt auf*

44

Musical notation for measures 44-47. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 45: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 46: quarter rest, eighth note G5, eighth note A5, eighth note B5, eighth note C6. Measure 47: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Above the staff are fingering numbers: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

48

Musical notation for measures 48-50. Measure 48: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 49: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 50: quarter note A5, quarter note B5, quarter note C6, quarter note B5. Above the staff are fingering numbers: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

51

Musical notation for measures 51-54. Measure 51: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 52: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 53: quarter note A5, quarter note B5, quarter note C6, quarter note B5. Measure 54: quarter note A5, quarter note G5, quarter note F5, quarter note E5. Above the staff are fingering numbers: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

**Vivace**

**Vorspiel** *mf* *f* *mf* **rall.** **a tempo**

Kontrabaß

6 **Vers** *f*

15 *mp* *mf* **Pizz.** 3

23 *f*

30 *coll'arco*

33 *mf*

37 *f* *ff*

41 **rall.** **a tempo** 1. **a tempo** 2. *mf* *mf*

# Blickt auf

44

8

*f*

Detailed description: This system contains measures 44 through 50. Measure 44 begins with a bass clef, a common time signature, and an 8va marking. It features a triplet of eighth notes. Measures 45-50 contain a series of eighth notes, each with a fingering '3' and a breath mark 'V' above it. The notes are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A dynamic marking of *f* is placed below the first measure of this system.

51

8

Detailed description: This system contains measures 51 through 56. Measure 51 starts with a bass clef, common time, and an 8va marking. It contains eighth notes with fingering '3' and breath marks 'V'. Measure 52 has a half note with a breath mark 'V'. Measure 53 has a half note with a breath mark 'V' and a triplet bracket below it. Measure 54 has a quarter note with a breath mark 'V', followed by two eighth notes with breath marks 'V'. Measure 55 has a quarter note with a breath mark 'V', followed by two eighth notes with breath marks 'V'. Measure 56 has a quarter note with a breath mark 'V', followed by a quarter rest and a half note with a breath mark 'V'. The system ends with a double bar line.

# Blickt auf

Text: P. Hartsough. - F. Friedrich, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

*Vivace*

*Vorspiel*

*rall.*

*a tempo*

*f*

Chor

1. Blickt

*f*

6 *Vers*

auf, blickt auf und se-het in das Feld! Blickt auf, blickt auf und se-het in das Feld! Die  
auf, blickt auf und se-het in das Feld! Blickt auf, blickt auf und se-het in das Feld! Die

10

Ernt' ist da, die Ernt' ist da, es wogt das gold'-ne Wei-zen-feld!  
wei-te Welt, die wei-te Welt, ist un-sers Got-tes Ern-te-feld.

15 *mp*

Kommt, o kommt, es ru-fet euch der Mei-ster! Kommt, o kommt, Er ru-fet dich und mich!  
Hör' den Ruf, er kommt aus fer-nen Zo-nen; hör den Ruf auf Er-den weit und breit!

*mp*

19

Er ge-beut es, denn die Ern-te war-tet; Er ge-beut es, fol-get wil-lig-lich!  
Ü-ber-all er-schallt, wo Men-schen woh-nen, Got-tes Ruf zur fro-hen Ern-te-zeit.

# Blickt auf

23 *f*  
*mf*  
Ge - - het hin, ihr Schnit - ter! Geht, ihr Schnit - ter! Ge - - het hin, ihr Schnit - ter!  
Ge-het hin, ge-het hin, ja, ge-hethin, ihr Schnit-ter geht! Ge-het hin! Ge-het hin und

29 *f*  
*f*  
Sam - melt gold' - ne Gar - ben ein, und sam - melt gold' - ne Gar - ben ein.

33 *f*  
*mf*  
Ge - - het hin, ihr Schnit - ter! Geht, ihr Schnit - ter!  
Ge - het hin, ge - het hin, ja, ge - het hin, ihr Schnit - ter geht!

37 *f* *ff*  
*f* *ff*  
Ge - - het heu - te hin und sam - melt gold' - ne Gar - ben ein, und  
Ge - het hin! Ge - het hin und

41 *rall.* 1. *a tempo* 2. *a tempo*  
*mf* *f* *mf* *f*  
sam - melt gold' - ne Gar - ben ein. 2. Blickt ein. Blickt

## Blickt auf

44

Musical score for measures 44-47. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked with a 'y' symbol. The lyrics are: 'auf, blickt auf und se - het in das Feld! Blickt auf, blickt auf und se - het in das Feld! Die'.

48

Musical score for measures 48-51. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked with a 'y' symbol. The lyrics are: 'Ernt' ist da, die Ernt' ist da, es wogt das gold'-ne Wei - zen - feld!'.

# Behold! Behold!

Text: P. Hartsough  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

*Vivace*

*Vorspiel* *rall.* *a tempo*  
*f*

Chor 1. Be -

6 *verse*

hold! Be-hold! The fields al-read-y white. Be - hold! Be-hold! The fields al-read-y white, The  
hold! Be-hold! The fields al-read-y white. Be - hold! Be-hold! The fields al-read-y white, The

10

har - vest great! The har - vest great! On ev - 'ry side the fields are white.  
land we love, the land we love, the glo - ri - ous har - vest field of God.

15 *mp*

Come, o, come, now speaks the bless - ed Mas - ter, come, o, come, He cal - leth you and me;  
List, a call comes from the dis - tant ham - let; List, a whis - per from the prai - rie wide;

*mp*

19

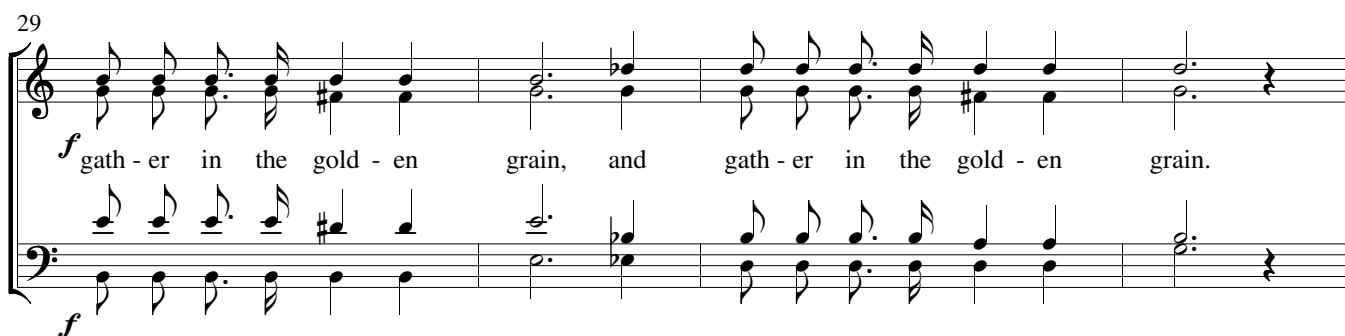
See, He points us to the wait - ing har - vest, see, He bids us go so glad and free.  
List, a voice of o - cean un - to o - cean; O'er our broad land waves the har - vest tide.

# Behold! Behold!

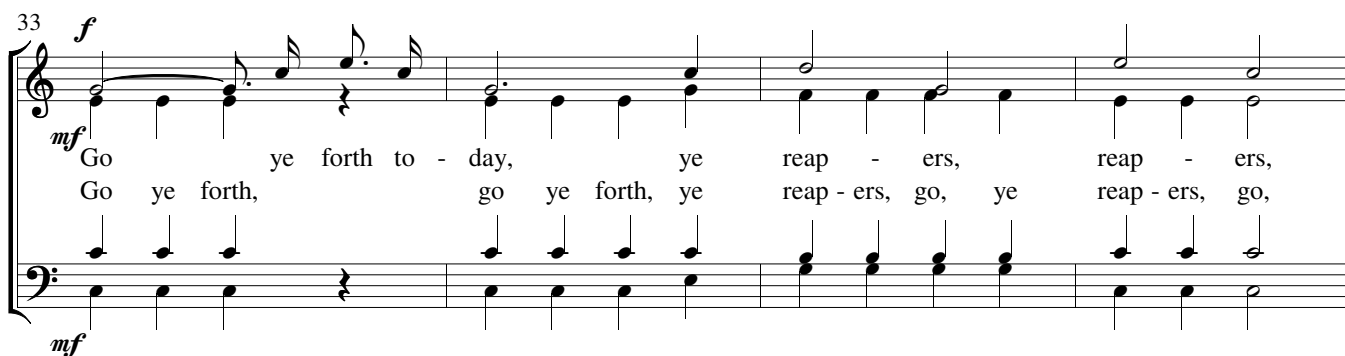
23 *f*  
*mf*  
Go ye forth to - day, ye reap - ers, reap - ers, go ye forth to - day, and  
Go ye forth, go ye forth, ye reap-ers, go, ye reap-ers, go, go ye forth, go ye forth, and



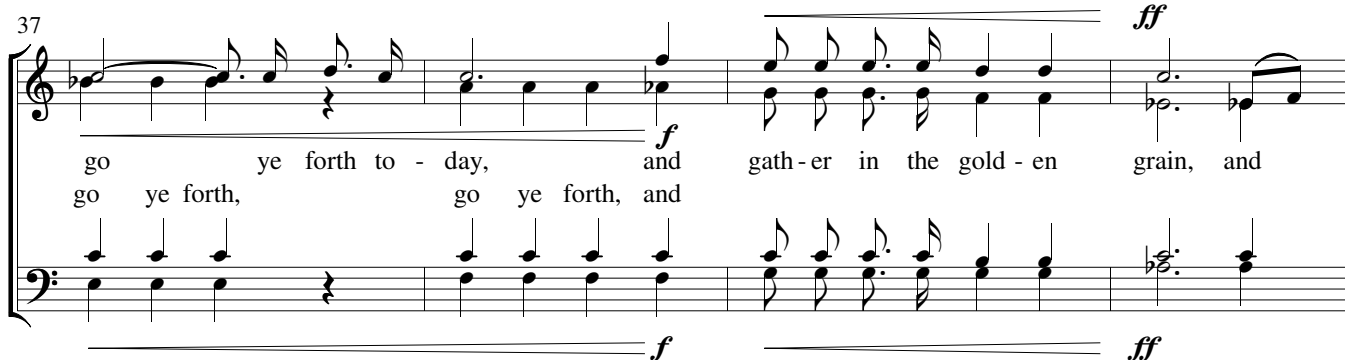
29 *f*  
*f*  
gath - er in the gold - en grain, and gath - er in the gold - en grain.



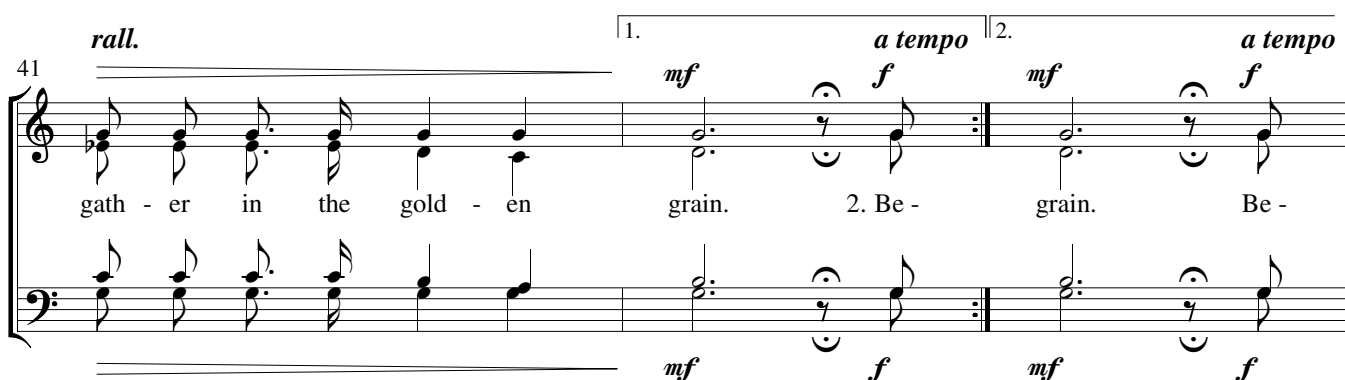
33 *f*  
*mf*  
Go ye forth to - day, ye reap - ers, reap - ers,  
Go ye forth, go ye forth, ye reap - ers, go, ye reap - ers, go,



37 *f* *ff*  
go ye forth to - day, and gath - er in the gold - en grain, and  
go ye forth, go ye forth, and



41 *rall.* 1. *mf* *a tempo* *f* 2. *mf* *a tempo* *f*  
gath - er in the gold - en grain. 2. Be - grain. Be -





## Behold! Behold!

44

hold! Be-hold! The fields al-read-y white. Be - hold! Be-hold! The fields al-read-y white, The

48

har-vest great! The har-vest great! On ev - 'ry side the fields are white.

# Взгляни!

Text: P. Hartsough. - J. Neufeld 2014, tr.  
Mel.: H. Fillmore 1899  
Arr. für gem. Orch.: W. Wins 1994 / 2014

*Vivace*

*Vorspiel* *rall.* *a tempo*  
*f*

Chor

1. Взгля -

6 *Vers*

ни! Взгля-ни, на по-ле по-смо-три! Взгля - ни! Взгля-ни, на по-ле по-смо-три! Уж  
ни! Взгля-ни, на по-ле по-смо-три! Взгля - ни! Взгля-ни, на по-ле по-смо-три! Весь

10

жат - ва ждёт! Уж жат - ва ждёт! Гос - подь жне-цов на труд зо - вёт!  
даль-ний мир, весь ближ-ний мир есть Божь - я жат - ва вглубь и вширь.

15 *tr*

О при - ди - те, не те-ряй-те вре-мя! О при - ди - те на Гос - под - ний зов!  
Слу-шай зов! Зву - чит он о - то-всю-ду! Слу-шай зов, и каж-дый пусть при-дёт!

*tr*

19

Он ве - лит пой - ти без про-мед-лень - я; Он ве - лит и каж-дый будь го - тов!  
Он зву - чит где про-жи - ва - ют лю - ди, всех на жат - ву наш Гос - подь зо - вёт!

# Взгляни!

23 *f*  
*mf*  
 О жне-цы, и - ди - те на труд Бо - жий! О жне-цы, и - ди - те,  
 О жне-цы, вы и - ди - те все натруд, на Бо-жий труд! О жне-цы, вы и - ди - те,

29  
*f*  
 у - би - рай - те у - ро - жай, и у - би - рай - те у - ро - жай.

33 *f*  
*mf*  
 О жне - цы, и - ди - те на труд Бо - жий!  
 О жне - цы, вы и - ди - те все на труд, на Бо - жий труд!

37  
*f* *ff*  
 О и - ди - те все и у - би - рай - те у - ро - жай, и  
 О и - ди! О и - ди - те,

41 *rall.* 1. *mf* *a tempo* 2. *mf* *a tempo*  
 у - би - рай - те у - ро - жай! 2. Взгля - жай! Взгля -

## Взгляни!

44

ни! Взгля-ни, на по-ле по-смо-три! Взгля - ни! Взгля-ни, на по-ле по-смо-три! Уж

The musical score for measures 44-47 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 2/4 time signature. The melody in the upper staff features eighth and quarter notes, with some rests. The bass line provides harmonic support with chords and single notes. The lyrics are written below the upper staff.

48

жат-ва ждёт! Уж жат-ва ждёт! Гос - подь жне-цов на труд зо - вёт!

The musical score for measures 48-51 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 2/4 time signature. The melody in the upper staff features quarter and eighth notes, with some rests. The bass line provides harmonic support with chords and single notes. The lyrics are written below the upper staff.