

Kéler Béla (1820 - 1882)

Soldatenleben

Retraite Autrichienne

"Soldatenleben", ein Tonbild für Orchester

vom Komponisten für Orchester transkribiert, Wiesbaden, 21 October 1867

- a. Anbruch der Nacht - Il commence à faire nuit
- b. Des Kriegers Liebes-Ständchen - La sérénade d'amour du guerrier
- c. Retraite Marsch - Marche de retraite
- d. Gebet (Vater ich rufe dich, von Th. Körner) - Prière (Père je t'invoque)
- e. Finale

Soldatenleben - opus 62/1

Retraite Autrichienne

Anbruch der Nacht

Adagio $\text{♩} = 70$

Kéler Béla (1820 - 1882)

Flute 1 *ff*

Piccolo Flute 2 *ff*

Oboe 1, 2 *ff* *a2* *p* *ff*

Clarinet 1 in Bb *p* *ff* *p* *ff*

Clarinet in Bb *p* *ff* *p* *ff*

Bassoon 1 *p* *ff* *rit.* *p* *ff*

Bassoon 2 *p* *ff* *rit.* *p* *ff*

Horn 1 in F *p* *ff* *mf* *p* *ff* *mf*

Horn 2 in F *ff* *mf* *ff* *mf*

Horn 3 in F *p* *ff* *mf* *p* *ff* *mf*

Horn 4 in F *ff* *mf* *ff* *mf*

Trumpet 1 in Bb *ff* *echo* *p* *ff*

Trumpet 2 in Bb *ff* *ff*

Trombone 1 *ff* *mf* *p* *ff* *mf*

Trombone 2 *ff* *mf* *p* *ff* *mf*

Trombone 3 *ff* *p* *ff*

Tuba *p* *ff* *rit.* *p* *ff*

Tambour militaire *ff* *ff*

Bass Drum *ff* *ff*

Cymbals *ff* *ff*

Violine I *p* *ff* *p* *ff*

Violine II *p* *ff* *p* *ff*

Viola *p* *ff* *p* *ff*

Cello *p* *ff* *rit.* *p* *ff*

Basso *p* *ff* *rit.* *p* *ff*

15

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

p

echo

Solo

f

mf

mf

22

Fl. 1
Picc.
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
T.M.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *p* *pp*

Change to Flute 2

30 **Andantino** ♩ = 80

Fl. 1 *Des Kriegers Liebes-Ständchen* *p*

Picc. *Flute 2* *p*

Ob. 1 *a2* *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *Solo* *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *Solo* *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Andantino ♩ = 80

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p* *arco*

Cb. *pizz.* *p* *arco*

This page of a musical score is for the piece 'Des Kriegers Liebes-Ständchen'. It is marked 'Andantino' with a tempo of 80 beats per minute. The score is for a full orchestra and includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1-3, Tuba, Timpani, Bass Drum, Cymbals, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and G major. The woodwinds and brass sections have various melodic and harmonic parts, with some marked 'Solo'. The strings play a rhythmic accompaniment, with the cellos and double basses using pizzicato and arco techniques.

44

Fl. 1

Fl.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

p

53

Fl. 1
Picc.
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
T.M.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *p* *ff* *p*

poco piu lento

Zapfenstreich
♩=210

Retraite-Marsch

Clarinet in E♭

Solo

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

Fl. 1 *ff*

Picc. *ff* tr.

Ob. 1 *ff* a2

Cl. 1 *ff* Clar. 1

E♭ Cl. *ff*

Bsn. 1 *ff* 3 3 *mf*

Bsn. 2 *ff* 3 3 *mf*

Hn. 1 *ff* 3 3 *dim.* *mf*

Hn. 2 *ff* 3 3 *dim.* *mf*

Hn. 3 *ff* 3 3 *dim.* *mf*

Hn. 4 *ff* 3 3 *dim.* *mf*

Tpt. 1 *ff* 3 3 *dim.* *mf*

Tpt. 2 *ff* 3 3 *dim.* *mf*

Tbn. 1 *ff* 3 3 *dim.* *mf*

Tbn. 2 *ff* 3 3 *dim.* *mf*

Tbn. 3 *ff* *dim.*

Tba. *ff* *dim.* *mf*

T.M. *ff* *p*

B. D. *ff* *p*

Cym. *ff* *p*

Vln. I *ff*

Vln. II *ff* *dim.* *mf*

Vla. *ff* *dim.* *mf*

Vc. *ff*

Cb. *ff*

88

Fl. 1
Picc.
Ob. 1
Cl. 1
Eb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
T.M.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *ff* *p* *f* *sub. mf* *a2*

104

Fl. 1

Picc.

Ob. 1

Cl. 1

E♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

sub. mf

p

a2

pizz.

arco

114 **Trio**

Fl. 1
Picc.
Ob. 1
Cl. 1
Eb Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
T.M.
B. D.
Cym.
Trio
Vln. I
Vln. II
Vla.
Vc.
Cb.

fz *p* *ff* *a2*

128

Fl. 1 *p* *tr* *mf*

Picc. *p* *mf*

Ob. 1 *p* *mf* a2

Cl. 1 *p* *mf*

E♭ Cl. *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *p* *fz* *mf*

Hn. 2 *p* *fz* *mf*

Hn. 3 *p* *fz* *mf*

Hn. 4 *p* *fz* *mf*

Tpt. 1 *p* *fz* *mf*

Tpt. 2 *p* *fz* *mf*

Tbn. 1 *p* *ff* *fz* *mf*

Tbn. 2 *p* *ff* *fz* *mf*

Tbn. 3 *p* *ff* *fz* *mf*

Tba. *p* *ff* *fz* *mf*

T.M. *p* *fz* *mf*

B. D. *p* *fz* *p* *mf* *mf*

Cym. *p* *fz* *p* *mf* *mf*

Vln. I *p* *ff* *mf*

Vln. II *p* *ff* *fz* *mf*

Vla. *p* *ff* *fz* *mf*

Vc. *p* *fz* *mf*

Cb. *p* *ff* *fz* *mf*

142

1. 2.

Fl. 1 *mf* *ff*

Picc. *ff*

Ob. 1 *mf* *ff*

Cl. 1 *mf* *ff*

E♭ Cl. *mf* *ff*

Bsn. 1 *ff* 3 3 *mf*

Bsn. 2 *ff* 3 3 *mf*

Hn. 1 *ff* 3 3 *dim.* *mf*

Hn. 2 *ff* 3 3 *dim.* *mf*

Hn. 3 *ff* 3 3 *dim.* *mf*

Hn. 4 *ff* 3 3 *dim.* *mf*

Tpt. 1 *mf* *ff* 3 3 *mf*

Tpt. 2 *mf* *ff* 3 3 *mf*

Tbn. 1 *mf* *ff* 3 3 *dim.* *mf*

Tbn. 2 *mf* *ff* 3 3 *dim.* *mf*

Tbn. 3 *mf* *ff* *dim.* *mf*

Tba. *ff* *dim.* *mf*

T.M. *mf* *ff* *p*

B. D. *mf* *ff* *p*

Cym. *mf* *ff* *p*

Vln. I *ff*

Vln. II *ff* *dim.* *mf*

Vla. *ff* *dim.* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

156

Fl. 1 *ff* *p* *f* rit. . . .

Picc. *ff* *p* *f*

Ob. 1 *ff* *p* *f*

Cl. 1 *ff* *p* *f*

E♭ Cl. *ff* *p* *f*

Bsn. 1 *ff* *mf* *f*

Bsn. 2 *ff* *mf* *f*

Hn. 1 *ff* *mf* *f*

Hn. 2 *ff* *mf* *f*

Hn. 3 *ff* *mf* *f*

Hn. 4 *ff* *mf* *f*

Tpt. 1 *ff* *mf* *f* *sub.p*

Tpt. 2 *ff* *mf* *f* *sub.p*

Tbn. 1 *ff* *mf* *f* *sub.p*

Tbn. 2 *ff* *mf* *f* *sub.p*

Tbn. 3 *ff* *mf* *f* *sub.p*

Tba. *ff* *mf* *f*

T.M. *ff* *p* *f*

B. D. *ff* *p* *f*

Cym. *ff* *p* *f*

Vln. I *ff* *f* rit. . . .

Vln. II *ff* *mf* *f*

Vla. *ff* *mf* *f*

Vc. *ff* *mf* *f*

Cb. *ff* *mf* *f*

Gebet
Andante religioso

Musical score for woodwinds and percussion. The score includes parts for Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Eb Clarinet (Eb Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Timpani (T.M.), Bass Drum (B. D.), and Cymbal (Cym.). The score is divided into two sections: 'Andante religioso' (measures 169-240) and 'Allegro vivo' (measures 241-250). The 'Andante religioso' section features a tempo of 60 (♩ = 60) and includes dynamic markings such as *p*, *mf*, and *pp*. The 'Allegro vivo' section features a tempo of 140 (♩ = 140) and includes dynamic markings such as *f* and *pp*. The 'Allegro vivo' section begins with the word 'Finale' and includes a 'Solo' section for Trumpets 1 and 2, marked '1st time only'.

Andante religioso

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into two sections: 'Andante religioso' (measures 169-240) and 'Allegro vivo' (measures 241-250). The 'Andante religioso' section features a tempo of 60 (♩ = 60) and includes dynamic markings such as *p* and *mf*. The 'Allegro vivo' section features a tempo of 140 (♩ = 140) and includes dynamic markings such as *f*.

182

Fl. 1

Picc.

Ob. 1

Cl. 1

E♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *ff* *play* *4*

198

Fl. 1: *p* *f* *p* *f* *p* *f* *p*

Picc.: *p* *f* *p* *f* *p*

Ob. 1: *a2* *p* *f* *p* *f* *a2* *p*

Cl. 1: *p* *f* *p* *f* *p*

E♭ Cl.: *p* *f* *p* *f*

Bsn. 1: *p* *f* *f* *p* *f* *p*

Bsn. 2: *p* *f* *f* *p* *f* *p*

Hn. 1: *p* *f* *f* *p* *f* *p*

Hn. 2: *p* *f* *f* *p* *f* *p*

Hn. 3: *p* *f* *f* *p* *f* *p*

Hn. 4: *p* *f* *f* *p* *f* *p*

Tpt. 1: *p* *f* *p*

Tpt. 2: *p* *f* *p*

Tbn. 1: *f* *f* *p* *f* *p*

Tbn. 2: *f* *f* *f* *p*

Tbn. 3: *f* *f* *f* *p*

Tba.: *f* *f* *p*

T.M.: *f* *f* *p*

B. D.: *f* *f*

Cym.: *f*

Vln. I: *p* *f* *p* *f* *p*

Vln. II: *p* *f* *p* *f* *p*

Vla.: *p* *f* *p* *f* *p*

Vc.: *p* *f* *p* *f* *p*

Cb.: *p* *f* *p* *f* *p*

214

Fl. 1 *ff* *sub.p* *ff* *tr*

Picc. *ff* *ff*

Ob. 1 *ff* *sub.p* *ff* *a2* *3*

Cl. 1 *ff* *sub.p* *ff* *3*

E♭ Cl. *ff* *sub.p* *ff* *3*

Bsn. 1 *ff* *p* *ff* *3*

Bsn. 2 *ff* *p* *ff* *3*

Hn. 1 *ff* *p* *ff* *3*

Hn. 2 *ff* *p* *ff* *3*

Hn. 3 *ff* *p* *ff* *3*

Hn. 4 *ff* *p* *ff* *3*

Tpt. 1 *ff* *p* *ff* *3*

Tpt. 2 *ff* *p* *ff* *3*

Tbn. 1 *ff* *p* *ff* *3*

Tbn. 2 *ff* *p* *ff* *3*

Tbn. 3 *ff* *p* *ff* *3*

Tba. *ff* *ff* *3*

T.M. *ff* *ff*

B. D. *ff* *ff*

Cym. *ff* *ff*

Vln. I *ff* *4* *4* *p* *ff* *3*

Vln. II *ff* *4* *4* *sub.p* *ff* *3*

Vla. *ff* *4* *8* *sub.p* *ff* *3*

Vc. *ff* *sub.p* *ff* *3*

Cb. *ff* *sub.p* *ff* *3*

235

Fl. 1

Picc.

Ob. 1

Cl. 1

E♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T.M.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

3

4

a2

sub.p

ff

p

8