

opus number 200

luciano berio
(1925)

1. Barn Dance – Tanz in der Scheune – Ballo Campestre

(♩ = 96)

f

grande

The fox took a chi - cken out on the floor.
Der Fuchs hat ein Huhn zum Tan-ze geführt.
C'e-ra'u-na vol - ta ma - da-ma vol - pe

mf

f stacc. sempre

mf stacc. sempre

si - y cix did - nt know the score.
das Hühnchen hat nichts ka - piert.
po-ve-ro pul-ci - no

And as they whirled in their jo - yous dance
Als sie sich dreh-ten im Tan - ze flugs,
a bal - lar a bal-lar un val-ze-ri - no

oh, she admired how the fox could prance.
Hühnchen sah ach nur den schö-nen Fuchs.
e il pul - ci - no e-sta-si-a-to dalla dan-za

f *mf*

She nev-er not-iced when the light went out...
 Und merkte gar nicht, daß ein Licht er-losch...
 mai s'ac - cor - se ch'e-ra bu-io bu - io.

f

She skipped to the beat with head held
 Es hop-ste im Takt verschämten
 La vol - pe con grazia da Ni-jins - ky

f *mf*

she bowed to the fox as he circl-ed by. He winked at her with a high-dee - hoe. And they then en-gaged in a doessee
 er-sank vor dem tan-zenden Fuchs im Knicks. Der Fuchs, der zwinkerte be - sten falls - und schon fiel das Hühnchen ihm um den
 so - stiene il suo pul - ci - no con ar - dor a lui s'in - chi - na con la man sul cuor il po - ve - ro pul - ci - no e - ra fe - li - ce

high,
 Blinks,

mf

doe.
 Hals

She nev - er not-iced when the lights went
 und merk - te gar nicht, daß ein Licht er -
 = mai s'ac - cor - se ch'e-ra bu - io

gut.
 losch...
 bu - io.

He swung her to the left,
Wild schwanger sie nach links,
 Lei zàg lo lan-cia in sù

he swung her a-round
 er. *schwang sie rund-um*
 e zàg lo ri-lan - cia

with rum al -

ff *gliss.* *f* *ff* *ff*

all his might the lights grew dim but she felt no fear as she
pum pum pum! *die* *Lich - ter trüb, da sag - te das Hühn -*
 tis - si - mo! e *muo - reil gior - no lei se lo stringe*

the air grew heav-y
Die Luft war schwer,
 La not - te scen - de

p *f* *(p)* *p* *p*

more and more frantic.

smiled at him he turned her a - gain and she
hab dich lieb! Er schlang sie im Kreis und ihr
 ri - de, e poi l'ab - brac - cia e lui ra -

held him tight as she smiled and whirled in the
Lä - cheln blieb...und sie hielt ihn fest und da
 pi - to si fa ros - so in fac - cia,

Musical score for the first system, featuring vocal and piano parts with lyrics in English and Italian.

(almost screaming)

she felt no fear, she
Nacht - sie hat an Angst auch
 de men - tre l'ab - bra - cia

knew no doubt and she nev - er noticed when the
nicht ge - dacht und sie merk - te nicht, daß al - les
 7 e mai s'ac - cor - se ch'e - ra bu - io

Musical score for the second system, featuring vocal and piano parts with lyrics in English and Italian.

she went out.
Licht er - losch.
 in - !

(simply)

That's all, folks.
Das war's, Leute.
 Tutto qui, ragazzi!

Musical score for the third system, featuring vocal and piano parts with lyrics in English and Italian.

2. The Fawn – Das Pferd – Il Cavallo

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Calmo (♩ = 72)

to alto *

Oboe

Clarinetto

Corno

Fagotto

Listening to a cry of bombs, listening, to the scream of a distant field listening, this is
Lauschend dem Gebrüll von Bomben und dem Hilfeschrei ferner Haferfelder lauschend stand ein
Uta di bombe e grida di battaglia questo sente, questo sente il cavallo di lontano, questo sente il cavallo, solo, in mezzo

what the fawn thought, standing by a stream.
Pferd am Fluß, stand und zuckte mit dem Ohr.
 a un campo, e questo pensa il cavallo in mezzo a un campo:

f *pp subito*
pp
f *pp subito*
f *pp subito*
f

What mad
 Mord-Flie
 quale follia

what madness of men... to diminish the earth, to blast all that is lively, lively proud and gentle.
schickt Zwei-Bein dich her? Das Zwei-Bein heißt Mensch und zertrampelt die Erde, die sanfte stolze Erde —
 quale follia. Questa gente umana è folle. Riduce il mondo a niente e distrugge tutto quello che c'è di vivo, di bello e di gentile.

mf
mf
mf

(1) What can be the reason?
was mag wohl der Grund sein?
 Per quale ragione? perchè?

what can be the reason?
was mag wohl der Grund sein?
 perchè, per quale ragione?

pp dolce *mp* *p*
pp dolce *mp* *p*
(pp dolce) *mp* *p*
pp dolce *mp* *p*

what was Perchè, can be mag wohl per quale ragione? the reason? der Grund sein? Ragione? the reason? der Grund sein? Ragione?

ppp sub. The fawn thought, listening to a cry of bombs, *ppp sub.* *ppp* *ppp sub.* Das Pferd stand, stand im Mordgebrüll der Bomben, Questo pensa il cavallo, in mezzo a un campo,

standing, stand ascoltando di lontano by a stream. und überlegte: () What can be the reason? was mag wohl der Grund sein? e grida di battaglia. Perchè? Perchè?

3. The Grey Mouse – Die Maus – Il Topo

Presto (♩. = 140)

Flauto grande *pp staccatissimo*

Oboe *pp staccatissimo*

Clarinetto

Corno

Fagotto

(In a squeaky voice)
 By herself, by herself,
 Graue Maus, alte Maus,
 Solo soletto, solo soletto

watching the party, this small mouse upon a shelf.
sah aus dem Loch heraus, schaute dem Tanze zu...
 guarda la festa da uno scaffale un vecchio topo,

Very old, very old, she felt no cheer
Graue Maus, alte Maus, hatte am Tanz
 ma vecchio vecchio ha il volto scuro

AT THE DAWN of the New Year.
 keine Freud, auch nicht zur Neujahrsnacht,
 zuche se è nato il Nuovo Anno,

New Year, auch nicht heut.
 Nuovo Anno, Nuovo Anno.

pp stacc.

friends, she said, young friends, she said, friends, she said, dance,
 Freun - del so sprach, so ehi sprach, so sprach, tanzt,
 e - hi gri - dò, ehi Voi - gri - dò - bal -

friends
 Freunde
 Voi

f

p (stacc.)

dance, friends, but do be - ware, be -
 spaßt, Mau - se, doch hü - tet euch! Gebt
 si, ra - gaz - zi bal - la -

pp

p

are
acht!
te

I
Die
ma

warn you
Zeit kommt!
sta - te

p

(high)
I
Die
at -

warn you,
Zeit kommt!
ten - ti,

(low)
I
Die
at -

warn you.
Zeit kommt!
ten - ti.

For
Schön
Per -

I
ist
chè

too
die
anch' -

have
Ju -
io

danced
gend!
bal -

mf

(*p*)

ff

p

mf

and
Oh
can

sung
nützt
tai,

like
sie
anch'

you
gut!
io

I
Auch
fui

too
ich
gio -

have
war
va -

been
der -
ne,

p

mf

p

mf

p

mf

p

mf

4. Tom Cats – Die Kater – I Gattacci

(♩ = 60)

Flauto alto

In the jungle of the city
Tief im Dschungel unsres Städtchén
Nella giungla d'asfalto di Firenze

two tom-cats chanced to meet.

da schlichen Kater zwei,
s'incontraron due gatti,

Omar and Barth-

Omar und Bar-
anzi gattoni. Si chiamavano

Oboe

Clarinetto

Corno

Fagotto

pp

ff

ff

ff

ff

(feline)

mp

p

clown, tip-toeing round their beat.
tholomo, um einen heißen Brei.
Cecco e Sforacchioni.

mf

ff

ff

p

Their chest swelled up with
Sie schlichen umeinander...
S'annusarono un pò - dietro

p

p

p

envy (oh, an envy most intense), as each spotted his new rival, beside a
von Neid geschwellt die Brust, trafen sie sich wutentbrannt am Hinterhof-aun i-
 Trespiano— si guardarono un pò, di coda e in faccia e il petto si gonfiò d'ira e d'invidia; gli occhi di braccia e z-

mf p

mf p

mf p

fence.
Kampfeslust.
 diaccia.

(p)

Bartholomew's great tail
Bartholomäus hißte
 Cecco invidiava i baffi

(a tail of wide renown) made Omar stare insanely,
den Schwanz wie ein Panir, und Omars Augen
 a Sforacchioni, baffi famosi fino all' Impruneta.

that tail he'd love to see.
glühten voll Neid und Begier

Bartholomäus starrte also, ne envid
Sforacchioni moriva per la coda che

what he saw. He yearned to own
Katerzorn, denn Omars stolzer Schnurrbart
Gecco aveva ricciola alla moda di

the whiskers that Omar proudly wore.
war ihm im Aug ein Dorn.
Hollywood dei gatti scicchettoni.

(more and more excited!)

Like David and Goliath, both cast aside all fright as cat met cat in battle, in battle, is battle
 Wie Tancred und Clorinde von Leidenschaft entfacht so stürzten sich die Katzen zur Schlacht, zur Schlacht, zur Schlacht
 Come Tancredi parte Sforacchioni e Cecco di Clorinda è proprio degno resi prodi dall'ira e dallo sdegno

Musical score for the first system, featuring four staves. The first staff (treble clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *mf*, *p*, *f*, and *mf*. The second staff (treble clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *mf*, *p*, and *f*. The third staff (bass clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *mf*, *p*, and *f*. The fourth staff (bass clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *mf*, *sf-p*, *sf-p*, *sim.*, and *f*.

Musical score for the second system, featuring four staves. The first staff (treble clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *ff*, *f*, and *ff*. The second staff (treble clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *ff*, *f*, and *ff*. The third staff (bass clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *ff*, *ff-p*, and *ff-p*. The fourth staff (bass clef) has a 6/16 time signature and a 2/4 time signature. Dynamics include *ff*, *ff-p*, and *ff-p*. The score includes various musical notations such as triplets, sextuplets, and dynamic markings like *stand up**, *sit down**, *stacc.*, and *ff*.

