

Overture

Allegro vivace

Flute
f

Oboe
f

Clarinet
in A
f

Bassoon
f

Horn
f

Timpani
f

Piano
f

Violin I
f

Violin II
f

Viola
f

Cello
f

Bass
f

The musical score is written for a full orchestra. It begins with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Allegro vivace'. The score is divided into systems. The first system includes Flute, Oboe, Clarinet (in A), Bassoon, Horn, Timpani, and Piano. The second system includes Violin I, Violin II, Viola, Cello, and Bass. The dynamics are consistently marked as *f* (forte). The Flute, Oboe, Clarinet, and Bassoon parts feature melodic lines with some rests. The Horn part has a simple rhythmic pattern. The Timpani part has a steady pulse. The Piano part provides harmonic support with chords. The Violin I and II parts have more active melodic lines. The Viola, Cello, and Bass parts provide a solid bass line.

13 Allegretto

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

p

p

p

pizz.

p

pizz.

p

20

Fl. *p*

Ob.

Cl. *p* *fz* *p*

Bsn. *p* *fz* *p*

Hn. *fz* *p*

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 20 through 24. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The Piano (Pno.) part is present but contains no notes. In measure 20, the Flute and Oboe have rests. The Clarinet and Bassoon play a half note G4 (Cl.) and G3 (Bsn.) respectively, marked *p*. In measure 21, the Flute and Oboe have rests. The Clarinet and Bassoon play a half note A4 (Cl.) and A3 (Bsn.) respectively, marked *fz*. In measure 22, the Flute and Oboe have rests. The Clarinet and Bassoon play a half note B4 (Cl.) and B3 (Bsn.) respectively, marked *p*. In measure 23, the Flute and Oboe play a half note C5 (Fl.) and C4 (Ob.) respectively, marked *p*. The Clarinet and Bassoon play a half note G4 (Cl.) and G3 (Bsn.) respectively, marked *fz*. In measure 24, the Flute and Oboe have rests. The Clarinet and Bassoon play a half note A4 (Cl.) and A3 (Bsn.) respectively, marked *p*. The Horn plays a half note G4 (Hn.) in measure 21, marked *fz*, and a half note A4 (Hn.) in measure 22, marked *p*. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic pattern of eighth notes. The Viola, Cello, and Bass parts provide harmonic support with various rhythmic patterns.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

arco

1 Tempo 1

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

p

cresc.

ff

arco

41 **Lento** *v* *v* *v* *v* *v* *v* **Allegretto**

Fl. *p*

Ob. *fp* *pp* *p*

Cl. *fp* *pp* *p*

Bsn. *fp* *pp* *p*

Hn. *fp* *pp* *p*

Bell. *p*

Pno. *p*

VI. I *p*

VI. II *pp*

Vla. *pp*

Cello *pizz.* *p*

Bass *pizz.* *p*

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

p

mf

arco

Detailed description: This page of a musical score contains measures 52 through 58. The score is for a full orchestra and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 53 with a *p* dynamic. The Oboe (Ob.) and Bassoon (Bsn.) parts have melodic lines with some dynamics like *mf*. The Clarinet (Cl.) part has a long, sustained note in measure 53. The Horn (Hn.) part has a melodic line. The Piano (Pno.) part is mostly silent, with a few notes in measure 58. The Violin I (Vl. I) part has a melodic line with some dynamics. The Violin II (Vl. II) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Cello (Cello) part has a rhythmic pattern of eighth notes. The Bass (Bass) part has a melodic line with the instruction *arco* in measure 53.

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

string.

Allegretto

2

69

Fl. *fz f*

Ob. *fz f*

Cl. *fz f* *p*

Bsn. *fz f* *p* *p*

Hn. *fz f* *p*

Timp. *f*

Pno. *fz f* *pp*

VI. I *fz f* *grazioso*

VI. II *fz f* *p* *p*

Vla. *fz f* *p* *p*

Cello arco *fz f* *pizz.* *p*

Bass *fz f* *pizz.* *p*

Detailed description: This page of a musical score, numbered 11, contains measures 69 through 78. The tempo is marked 'Allegretto'. A rehearsal mark '2' is placed above measure 70. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion (Timpani) play with varying dynamics, including fortissimo (fz), forte (f), piano (p), and pianissimo (pp). The strings (Violins I and II, Viola, Cello, Bass) also play with dynamic markings, including fortissimo (fz), forte (f), piano (p), and pizzicato (pizz.). The Violin I part includes the instruction 'grazioso' in measure 75. The Cello and Bass parts are marked 'arco' (arco) in measure 69 and 'pizz.' (pizz.) in measure 75. The score is written in a key signature of one sharp (F#) and a common time signature (C).

79

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Pno.

VI. I

VI. II *p*

Vla. *p*

Cello *arco*

Bass *arco*

Detailed description: This page of a musical score covers measures 79 to 86. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is arranged in a standard orchestral format. The Flute (Fl.) and Oboe (Ob.) parts play a rhythmic melody of eighth notes, starting with a piano (*p*) dynamic. The Clarinet (Cl.) part provides a sustained harmonic background with a long note in the first measure. The Bassoon (Bsn.) part has a similar sustained role. The Horn (Hn.) part is silent. The Piano (Pno.) part plays a steady accompaniment of eighth notes in both hands. The Violin I (VI. I) part features a complex, fast-moving melodic line with many slurs. The Violin II (VI. II) part plays a simpler, sustained melodic line, also starting piano. The Viola (Vla.) part plays a rhythmic pattern of eighth notes. The Cello and Bass parts play a similar rhythmic pattern, with the instruction *arco* (arco) appearing above the notes in the final measure of each part.

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

p

Detailed description: This page of a musical score covers measures 88 to 95. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) and Oboe (Ob.) parts play a rhythmic pattern of eighth notes with slurs. The Clarinet (Cl.) and Bassoon (Bsn.) parts have long, sustained notes with slurs. The Horn (Hn.) part has a few notes in the later measures. The Piano (Pno.) part features a complex accompaniment with chords and moving lines in both hands. The Violin I (Vl. I) part has a melodic line with slurs and accents. The Violin II (Vl. II) part has a similar melodic line. The Viola (Vla.) part plays a rhythmic pattern of eighth notes. The Cello and Bass parts have a similar rhythmic pattern. A dynamic marking of *p* (piano) is placed below the Bassoon staff.

96

poco rit.

a tempo

Musical score for orchestra and piano, measures 96-103. The score is in G major (one sharp) and 4/4 time. The tempo markings are *poco rit.* and *a tempo*. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The score includes various dynamics such as *p*, *pp*, and *pp leggiero*, as well as articulation marks like accents and hairpins. The piano part features a rhythmic accompaniment of eighth notes in both hands. The strings play a melodic line with eighth notes, and the woodwinds have melodic fragments.

105 **poco rit.** **a tempo**

Fl. *p*

Ob. *p*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

S. D. *p*

Pno.

VI. I *pizz.* *p*

VI. II *pizz.* *p* *arco* *f*

Vla. *pizz.* *p* *arco* *f*

Cello *pizz.* *p* *arco* *f*

Bass *p* *f*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

p

pp

ppp

pizz.

3/4

Detailed description: This page of a musical score, numbered 114, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The next two staves are for strings: String Drums (S. D.) and Piano (Pno.). The bottom three staves are for brass and lower strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is in 3/4 time and D major. The woodwinds and strings play rhythmic patterns, often with dynamic markings of *p* (piano) or *pp* (pianissimo). The piano part is mostly rests. The bass part includes a *pizz.* (pizzicato) marking in the final measure.

122 **3** Tempo di valse (nicht zu schnell)

VI-

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

S. D. *mf*

Pno. *mf*

Vi. I arco *pp* *cresc. molto* *f*

Vi. II *pp* *cresc. molto* *f*

Vla. *p* *cresc. molto* *f*

Cello *pp* *cresc. molto* *f*

Bass arco *f*

Detailed description: This page of a musical score, numbered 17, contains measures 122 through 128. The tempo is marked 'Tempo di valse (nicht zu schnell)' with a 3/4 time signature. The section is for VI- instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent, with Oboe, Clarinet, and Bassoon playing a short, accented note in measure 128. The strings (Violins I & II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes. Violins I and II start at *pp* and crescendo to *f*. Viola and Cello start at *p* and crescendo to *f*. The Bass part starts with a whole note and then plays eighth notes, marked *f* and *arco*. The Piano accompaniment (Pno.) provides harmonic support with chords and bass notes, marked *mf*. The Snare Drum (S. D.) plays a rhythmic pattern marked *mf*.

-DE

145

Musical score for measures 145-150. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S. D.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. Dynamics include *f*, *mf*, and accents.

153

This musical score page contains measures 153 through 160. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout the measures.
- Ob.**: Oboe, plays a melodic line with eighth-note patterns.
- Cl.**: Clarinet, plays a melodic line with eighth-note patterns.
- Bsn.**: Bassoon, plays a rhythmic pattern of eighth notes.
- Hn.**: Horn, plays a melodic line with eighth notes.
- S. D.**: Snare Drum, plays a rhythmic pattern of eighth notes.
- Pno.**: Piano, consists of two staves. The right hand plays chords and the left hand plays a bass line.
- VI. I**: Violin I, plays a melodic line with eighth notes.
- VI. II**: Violin II, plays a melodic line with eighth notes.
- Vla.**: Viola, plays a melodic line with eighth notes.
- Cello**: Cello, plays a melodic line with eighth notes.
- Bass**: Double Bass, plays a rhythmic pattern of eighth notes.

170

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Pno.
Vi. I
Vi. II
Vla.
Cello
Bass

f

Detailed description: This page of a musical score covers measures 170 to 179. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins with a rest in measure 170 and then plays a melodic line with accents and slurs. The Oboe (Ob.) and Clarinet (Cl.) parts have similar melodic lines, with the Clarinet in a lower register. The Bassoon (Bsn.) provides a bass line with some rests. The Horn (Hn.) part consists of a steady melodic line. The Timpani (Timp.) part has a rhythmic pattern starting in measure 175, marked with a forte (*f*) dynamic. The Piano (Pno.) part features a harmonic accompaniment with chords in the right hand and a bass line in the left hand. The Violin I (Vi. I) part has a melodic line with accents, while the Violin II (Vi. II) part plays a rhythmic accompaniment. The Viola (Vla.) part provides harmonic support with chords. The Cello and Bass parts play a rhythmic accompaniment, with the Cello part including some melodic elements. The score includes various musical notations such as accents, slurs, and dynamic markings.

180 **Allegro**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f* D → E

Pno. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description of the musical score: The score consists of ten staves for various instruments. The top staff is Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' and the dynamic is 'f' (forte). The score begins at measure 180. The Flute, Oboe, Clarinet, Bassoon, and Violin I parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Piano part features a steady eighth-note accompaniment. The Timpani part has a simple rhythmic pattern with a dynamic marking 'f' and a note change from D to E. The Horn part has a melodic line with some rests. The Violin II, Viola, Cello, and Bass parts provide harmonic support with rhythmic patterns similar to the Flute and Oboe parts.

197 rit. **4** Andante

Fl. *pp*

Ob. *pp* *p* *cresc.*

Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp*

Pno.

Vl. I *pizz.* *p*

Vl. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *pp* *arco* *p*

Bass *pizz.* *pp* *p*

206

Fl. *fp*

Ob. *fp*

Cl.

Bsn. *pp*

Hn. *pp*

Pno.

Vl. I arco *pp*

Vl. II arco *pp*

Vla. arco *pp*

Cello *fz*

Bass

Detailed description: This page of a musical score covers measures 206 through 212. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged for a full orchestra. The Flute and Oboe parts begin with a forte-piano (*fp*) dynamic, playing a sixteenth-note figure. The Clarinet part has a more active role with eighth-note patterns. The Bassoon and Horn parts are mostly silent until measure 209, where they enter with a pianissimo (*pp*) dynamic. The Piano part is silent throughout. The Violin I, Violin II, and Viola parts are marked 'arco' and play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *fz*. The Cello part starts with a forte (*fz*) dynamic and plays a sustained note. The Bass part provides a steady rhythmic accompaniment.

213

Fl. *p*

Ob. *fp* *p*

Cl. *fp* *fz* *fz* *pp* *p*

Bsn. *fp*

Hn. *fp* *pp* *pp*

Pno.

Vl. I *fp* *fz* *fz* *pp* *pp*

Vl. II *pp*

Vla. *pp* *pp*

Cello *fz* *pp* *pizz.*

Bass *arco* *pp* *pizz.* *fp* *pp*

Detailed description: This page of a musical score covers measures 213 to 219. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is present but contains no notation. Dynamics are indicated by *fp* (fortissimo piano), *fz* (forzando), *pp* (pianissimo), and *p* (piano). Performance techniques like *arco* (arco), *pizz.* (pizzicato), and *pizz.* (pizzicato) are also noted.

221

Fl. *f* *p*

Ob. *f* *fz*

Cl. *f* *fz* *p*

Bsn. *f* *p*

Hn. *fp*

Pno.

Vl. I *f* *fz* *p*

Vl. II *f*

Vla. *f*

Cello *arco* *f* *fz*

Bass *arco* *f* *fz*

Detailed description: This page of a musical score covers measures 221 through 226. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The score features various dynamics such as *f* (forte), *fz* (forzando), *p* (piano), and *fp* (fortissimo piano). The Flute part starts with a rest in measure 221, then plays a melodic line with dynamics *f* and *p*. The Oboe and Clarinet parts have intricate patterns with *f* and *fz* markings. The Bassoon and Horn parts provide harmonic support with *f* and *fp* dynamics. The Piano part is silent. The Violin I part has a complex rhythmic pattern with *f*, *fz*, and *p* dynamics. The Violin II part plays a steady eighth-note accompaniment with *f* dynamics. The Viola part also has a rhythmic accompaniment with *f* dynamics. The Cello and Bass parts play arco with *f* and *fz* dynamics, providing a solid harmonic foundation.

227 **Allegro moderato**
VI-

Fl. *to Picc.* *pp marcato*

Ob. *pp marcato*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

B. D. & Cym. *pp*

Pno. *pp*

VI. I *pp* *f*

VI. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp* *pizz.* *arco* *pizz.* *arco*

Detailed description: This page of a musical score, numbered 30, contains measures 227 through 234. The tempo is marked 'Allegro moderato' and the section is labeled 'VI-'. The score is for a full orchestra. The woodwind section includes Flute (with Piccolo), Oboe, Clarinet, Bassoon, and Horn, all playing in a *pp* (pianissimo) dynamic with a *marcato* (marked) articulation. The Percussion section includes Bass Drum and Cymbal, also in *pp*. The Piano part features a *pp* accompaniment. The string section consists of Violin I, Violin II, Viola, Cello, and Bass. The Violin I part starts in *pp* and ends with a *f* (forte) dynamic. The Violin II, Viola, and Cello parts are in *pp*. The Bass part alternates between *pizz.* (pizzicato) and *arco* (arco) playing. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

237

Picc. *f*

Ob. *mf* *f*

Cl. *f* *f*

Bsn. *f* *f*

Hn. *f* *f*

B. D. & Cym. *p*

Pno. *mf* *f*

VI. I *f*

VI. II *f* *f*

Vla. *f* *f*

Cello *f* *f*

Bass *f* *f*

Detailed description: This page of a musical score covers measures 237 to 244. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Oboe part (measures 237-244) begins with a half note in measure 237, followed by a series of half notes, and ends with a rest in measure 244. The Clarinet part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Bassoon part (measures 237-244) begins with a half note in measure 237, followed by a series of half notes, and ends with a rest in measure 244. The Horn part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The B. D. & Cym. part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Piano part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Violin I part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Violin II part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Viola part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Cello part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244. The Bass part (measures 237-244) features a rhythmic pattern of eighth notes, starting with a rest in measure 237, followed by a series of eighth notes, and ending with a rest in measure 244.

246

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

f

Detailed description: This page of a musical score covers measures 246 to 253. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Piccolo (Picc.) part features a melodic line with grace notes and rests. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts provide harmonic support with various rhythmic patterns. The Timpani (Timp.) part has a simple rhythmic accompaniment, marked with a forte (*f*) dynamic. The Piano (Pno.) part consists of block chords in both hands. The Violin I (VI. I) and Violin II (VI. II) parts play a complex, fast-moving melodic line. The Viola (Vla.), Cello, and Bass parts provide a steady rhythmic foundation with eighth-note patterns.

264

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *f* *ff*

Pno.

VI. I *ff*

VI. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score covers measures 264 to 271. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Piccolo (Picc.) part begins in measure 264 with a melodic line that continues through measure 271. The Oboe (Ob.) part has a rhythmic pattern of eighth notes and rests. The Clarinet (Cl.) part features a melodic line with some chromaticism. The Bassoon (Bsn.) part has a melodic line similar to the Clarinet. The Horn (Hn.) part has a rhythmic pattern of eighth notes. The Timpani (Timp.) part has a simple rhythmic pattern. The Piano (Pno.) part has a complex texture with many chords and arpeggios. The Violin I (VI. I) part has a melodic line with many sixteenth notes. The Violin II (VI. II) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a melodic line with many sixteenth notes. The Cello and Bass parts have a melodic line with many sixteenth notes. The dynamic markings are *ff* for most parts and *f* for the Timpani.

284

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

p

pp

Detailed description: This page of a musical score covers measures 284 to 291. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts play a rhythmic pattern of eighth notes, with the Bassoon marked *p*. The Clarinet part has a melodic line with slurs. The Horn part plays a sustained chord. The Piano part provides harmonic support with chords and eighth-note patterns. The Violin I part has a melodic line with slurs and accents, marked *pp*. The Violin II, Viola, Cello, and Bass parts play a rhythmic pattern of eighth notes.

293

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 293, contains ten staves for various instruments. The Flute (Fl.) staff begins with a melodic line of eighth notes, followed by a rest and a sixteenth-note flourish. The Oboe (Ob.) and Clarinet (Cl.) staves play a rhythmic pattern of eighth notes with slurs. The Bassoon (Bsn.) part features a low, sustained line with a slur. The Horn (Hn.) part consists of a few long notes with slurs. The Piano (Pno.) part has a complex texture with chords and moving lines in both hands. The Violin I (Vl. I) part has a melodic line with slurs and a trill. The Violin II (Vl. II) part plays a rhythmic eighth-note pattern. The Viola (Vla.) part has a rhythmic eighth-note pattern. The Cello and Bass parts play a low, sustained line with slurs.

302 *poco rit.* *a tempo*

Fl. *p*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *fz*

Vl. I *pp leggiero*

Vl. II *fz*

Vla. *fz*

Cello *fz*

Bass *fz*

311 **poco rit.** **Tempo di valse**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

pizz. *arco*

p *pp* *cresc. molto*

320

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

mf

f

p

arco

Detailed description: This page of a musical score covers measures 320 through 327. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes String Drums (S. D.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings enter in measure 320 with various dynamics. The piano part features a complex accompaniment with chords and moving lines in both hands. The strings play a rhythmic pattern, with the bass line marked 'arco' (arco). Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score concludes in measure 327.

336

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Pno. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 336 through 343. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format with the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The dynamic marking *f* (forte) is present at the beginning of most parts in measure 336. The Flute part features a melodic line with accents and slurs. The Oboe, Clarinet, Bassoon, and Cello parts have similar melodic lines. The Horn part plays a steady eighth-note accompaniment. The Timpani part has a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and bass lines. The Violin I part has a melodic line with accents. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment. The Bass part plays a steady eighth-note accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

344

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 43, covers measures 344 through 350. The score is for a full orchestra and is written in the key of D major (two sharps) and 2/4 time. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The Flute part begins with a measure rest in measure 344, followed by a melodic line in measures 345-350, with dynamic markings like *pp* and *ppp*. The Oboe, Clarinet, and Bassoon parts have melodic lines with various dynamics and articulations. The Horn part provides a steady accompaniment. The Timpani part has a rhythmic pattern of eighth notes. The Piano part consists of chords and arpeggiated figures. The Violin I part has a melodic line with dynamics like *pp* and *ppp*. The Violin II part has a steady accompaniment. The Viola part has a steady accompaniment. The Cello part has a melodic line with dynamics like *pp* and *ppp*. The Bass part has a steady accompaniment. The score ends with a double bar line in measure 350.

6 Allegro moderato
8^{va}

351

Fl. to Picc.

Ob.

Cl.

Bsn.

Hn.

Timp. A → G

Pno.

VI. I

VI. II

Vla. *f*

Cello *f*

Bass *f*

358

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 358 to 363. The score is for a full orchestra and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo, Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Horn part has a long, sustained note in the third measure. The Piano part provides harmonic support with chords and arpeggios. The Violin I and II parts play a rhythmic melody with eighth and sixteenth notes. The Viola, Cello, and Bass parts provide a steady bass line with eighth and sixteenth notes.

365

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

f

tr

tr

E → D

372 -DE

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo, rests throughout.
- Ob.**: Oboe, playing a melodic line starting with a *p* dynamic.
- Cl.**: Clarinet, playing a melodic line with a *p* dynamic and a *f* dynamic at the end. A bracketed note with an asterisk is present at the beginning.
- Bsn.**: Bassoon, playing a rhythmic accompaniment with a *p* dynamic. A bracketed note with an asterisk is present at the beginning.
- Hn.**: Horn, playing a sustained chord with a *p* dynamic.
- B. D. & Cym.**: Bass Drum and Cymbal, playing a rhythmic pattern with a *pp* dynamic. A bracketed note with an asterisk is present at the beginning.
- Pno.**: Piano, rests throughout.
- VI. I**: Violin I, playing a melodic line with a *p* dynamic and a *f* dynamic at the end. A bracketed note with an asterisk is present at the beginning.
- VI. II**: Violin II, playing a rhythmic accompaniment with a *p* dynamic.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Cello**: Cello, playing a rhythmic accompaniment with a *p* dynamic and a *pizz.* marking.
- Bass**: Double Bass, playing a rhythmic accompaniment with a *p* dynamic.

* bracketed notes to be played only if the cut is used

381 7 Più vivo

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

B. D. & Cym. *p*

Pno. *mf* *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *arco* *f*

390

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

f

Detailed description: This page of a musical score covers measures 390 to 399. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Piccolo (Picc.) part features a rhythmic pattern of eighth notes with accents. The Oboe (Ob.) and Clarinet (Cl.) parts have melodic lines with some rests. The Bassoon (Bsn.) part provides a steady bass line. The Horn (Hn.) part has a melodic line with a long note in measure 395. The B. D. & Cym. part has a simple rhythmic pattern starting in measure 395, marked with a forte (*f*) dynamic. The Piano (Pno.) part features a complex texture with chords and arpeggios. The Violin I (VI. I) part has a melodic line with many slurs. The Violin II (VI. II) part has a melodic line with many slurs. The Viola (Vla.) part has a melodic line with many slurs. The Cello and Bass parts have a steady bass line with many slurs.

399

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 50, contains measures 399 through 405. The score is for a full orchestra and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Bells, Drums, and Cymbals (B. D. & Cym.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The Piccolo part features a melodic line with a trill in measure 400 and a rapid sixteenth-note passage in measure 405. The Oboe, Clarinet, and Bassoon parts have melodic lines with some rests. The Horn part has a melodic line with a long note in measure 400. The B. D. & Cym. part has a simple rhythmic pattern. The Piano part has a complex texture with chords and arpeggios. The Violin I and II parts have melodic lines with some trills. The Viola, Cello, and Bass parts have melodic lines with some long notes.

412

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

to Flute

Detailed description: This page of a musical score covers measures 412 through 419. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), B. D. & Cym. (Bass Drum and Cymbal), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The Piccolo and Oboe parts feature long, sustained notes with ties across measures, while the Clarinet and Bassoon play more active, rhythmic lines. The Horn part consists of a series of eighth-note chords. The B. D. & Cym. part provides a steady, rhythmic accompaniment. The Piano part features a complex texture with chords and moving lines in both hands. The Violin I and II parts play sustained chords and rhythmic patterns. The Viola, Cello, and Bass parts provide a solid harmonic and rhythmic foundation. The score concludes with a double bar line and a fermata over the final note of each part. The instruction 'to Flute' is written at the end of the Piccolo staff.

9 **1**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Täub-chen, das ent-flat-tert ist, stil-le mein Ver-lang-en

VI. I

pizz.
pp

VI. II

pizz.
pp

Vla.

pizz.
pp

Cello

pizz.
pp

Bass

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

Täub-chen, das ich oft ge-küßt, laß ich wie-der fang - en

p

p

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

8

Täub-chen, hol - des Täub-chen mein, komm, o komm geschwin - de Sehn suchts-voll ge - denk ich dein,

29 **riten.** **Allegro**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

p *f* *f* *f* *f* *f* *f*

arco *f* arco *f* arco *f* arco *f*

hol - de Ro - sa - lin - de Sehn - suchts - voll ge - denk ich dein, hol - de Ro - sa - lin - de

(CADENZA)

36

Fl. *f*

Ob.

Cl.

Bsn.

Hn. *f*

Pno. *f*

Adele

ha ha ha etc. ah

VI. I

VI. II

Vla.

Cello

Bass

2 Allegretto moderato

rit.

a tempo

39

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Pno. *pp*

Adele
 Was schreibt mei-ne Schwes-ter I-da? die ist näm-lich beim Bal - lett... Wir sind

VI. I *pizz.* *p* *arco* *p*

VI. II *pizz.* *p* *arco* *pp*

Vla. *pizz.* *p* *arco* *pp*

Cello *pizz.* *p* *arco* *pp*

Bass *pizz.* *p*

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

heut an ei-ner Vil-la, wo es her-geht flott und nett Prinz Or-lof-sky der fei-ne Of-fi

VI. I

VI. II

Vla.

Cello

Bass

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele
zier, gibt heut-te A-bend dort ein grand Sou-per Kannst du dir ei-ne Toi-let-te von dei-ner Gnäd'gen an-ex

VI. I

VI. II

Vla.

Cello

Bass

58

poco rit.

3 a tempo

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Pno.

Adele
ie - ren und e-le-gant dich prä sen - tie - ren, so will ich gern dich ein dort füh ren Mach dich frei nur und ich

VI. I pizz. arco

VI. II pizz. arco

Vla. pizz. arco

Cello arco

Bass

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

wet-te, daß wir gut uns a-mü - sie-ren; Lan-ge-wei-le gibt es nie da! So schreibt mei-ne Schwes-ter I - da

VI. I

VI. II

Vla.

Cello

Bass

70 **poco riten.** **a tempo**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *pp*

Pno.

Adele
Ach ich glaub's ich zweif-le nicht, wär gar zu gern von der Par - tie doch recht schwie-rig ist die

VI. I *pizz.*

VI. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass

74

rit.

4 a tempo

Fl. *cresc.*

Ob. *cresc.* *pp*

Cl. *cresc.* *pp*

Bsn. *pp*

Hn. *cresc.* *pp*

Pno. *pp*

Adele
 G'schicht, könnt ich nur fort, wüßt ich nur wie? Wüßt ich nur wie? Ach! Wenn ich je - nes Täub - chen wär,

VI. I *cresc.* *arco* *pp*

VI. II *cresc.* *arco* *pp*

Vla. *cresc.* *arco* *pp*

Cello *cresc.* *arco* *pp*

Bass *arco* *pp*

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

pp

pp

flie - gen könn - te hin und her, mich in Won - ne und Ver-gnü - gen in dem blau - en

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

Ä - ther wie - gen, ach, wa - rum schufst du, Na - tur, mich zur Kam - mer - jung - fer nur?

pizz.

pizz.

Detailed description: This is a page of a musical score for page 85. It features a full orchestral ensemble and a vocal soloist. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Voice (Adele), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is in 4/4 time and begins with a key signature of two flats. The vocal line for Adele has the lyrics: "Ä - ther wie - gen, ach, wa - rum schufst du, Na - tur, mich zur Kam - mer - jung - fer nur?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The strings play a simple harmonic accompaniment, with the cellos and basses marked "pizz." (pizzicato). The woodwinds have melodic lines, with the horn playing a prominent role in the second half of the page.

90 **più lento** **rit.** **a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele
Mich zur Kam-mer- jung - fer nur?

VI. I

VI. II

Vla.

Cello

Bass

pizz.

arco

arco

arco

pizz.

arco

1A. Duet

Moderato

The musical score is arranged in a standard orchestral format. At the top, the tempo is marked 'Moderato'. The woodwind section includes Flute, Oboe, Clarinet (marked 'in A'), and Bassoon. The brass section includes Horn. The keyboard section includes Piano. The vocal parts are for Rosalinde and Adele. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score consists of five measures. The vocal parts have lyrics in German. The instrumental parts are marked with a piano (*p*) dynamic.

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Piano

Rosalinde

Adele

Violin I

Violin II

Viola

Cello

Bass

Du darfst heut nicht zu ihr und wenn sie sich auch sehnt nach

Ach, ich darf nicht hin zu dir und du sehnst dich so nach mir,

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Adele

VI. I

VI. II

Vla.

Cello

Bass

p

dir Wohl trau - rig klingt die G'schich - te von der ge - lieb - ten Nich - te

dei - ner heiß - ge - lieb - ten Nich - te; gar zu trau - rig ist die G'schich - te

Detailed description: This is a page of a musical score, page 70, starting at measure 6. The score is arranged in a standard orchestral layout. At the top are the woodwind parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). Below these is the Piano (Pno.) part, consisting of two staves. The vocal parts are Rosalinde (Ros.) and Adele. The Rosalinde part includes German lyrics: "dir Wohl trau - rig klingt die G'schich - te von der ge - lieb - ten Nich - te". The Adele part includes lyrics: "dei - ner heiß - ge - lieb - ten Nich - te; gar zu trau - rig ist die G'schich - te". The string section at the bottom includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The Bassoon part begins with a piano (*p*) dynamic marking. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and strings play sustained notes, while the piano provides a rhythmic accompaniment with eighth notes. The vocal parts have a melodic line with lyrics.

più lento

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Adele

VI. I

VI. II

Vla.

Cello

Bass

Ja wa - rum_schluft die Na - tur dich zu Kam - mer

Ach, wa - rum schufst die Na - tur, mich zur Kam - mer - jung - fer nur? Mich zur Kam - mer

pizz.

arco

pizz.

arco

15 *rit.* *a tempo*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno.

Ros. jung - fer nur?

Adele jung - fer nur?

VI. I *pizz.* *arco*

VI. II *pizz.* *arco*

Vla.

Cello *pizz.* *arco*

Bass *pizz.* *arco*

2. Trio

Allegro moderato

The musical score is for a Trio section, marked **Allegro moderato**. It features the following instruments and parts:

- Flute:** Rests for most of the section, with a final *f* dynamic note.
- Oboe:** Rests for most of the section, with a final *f* dynamic note.
- Clarinet:** Rests for most of the section, then plays a melodic line starting at measure 5 with *f* dynamics.
- Bassoon:** Rests for most of the section, then plays a melodic line starting at measure 5 with *f* dynamics.
- Horn:** Plays a long note in measure 3 (*f*), followed by a *fz* note in measure 4, and then a melodic line starting at measure 5.
- Timpani:** Rests for most of the section, with a *fz* note in measure 4.
- Piano:** Rests for most of the section, then plays chords starting at measure 5 with *fz mf* dynamics, followed by *f* dynamics.
- Eisenstein:** Rests for most of the section, then plays a rhythmic line starting at measure 5. The lyrics "Nein mit sol-chen Ad-vo - ka-ten ist ver" are written below the staff.
- Violin I:** Rests for most of the section, then plays a melodic line starting at measure 3 with *f* dynamics, followed by *fz* and *f* dynamics.
- Violin II:** Rests for most of the section, then plays a melodic line starting at measure 3 with *f* dynamics, followed by *fz mf* and *f* dynamics.
- Viola:** Plays a rhythmic line starting at measure 1 with *f* dynamics, followed by *fz mf* and *f* dynamics.
- Cello:** Plays a rhythmic line starting at measure 1 with *f* dynamics, followed by *fz mf* and *f* dynamics.
- Bass:** Plays a rhythmic line starting at measure 1 with *f* dynamics, followed by *fz mf* and *f* dynamics.

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

Nur Ge-duld!

kauft man und ver - ra ten! Da ver - liert man die Ge - duld Statt, daß jetzt die Sach' be -

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

schehn? Er-klä-re dich!

So hö re mich Er-spa-ren Sie sich die-se Müh' so et-was ist nicht zu ver

Nein, erst will ich ver-teid' gen mich

p

p

p

p

pizz.

arco

p

39

Fl. *p* to Picc.

Ob. *p*

Cl. *p*

Bsn.

Hn.

Pno.

Ros.

Eis. teid' gen Der Herr No tar schwatzt wie ein Star

Blind Mir scheint, Sie wollen mich be - leid' gen Herr

VI. I

VI. II

Vla.

Cello

Bass

46

Picc. *p*

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hn. *p*

Pno. *pp*

Eis. *8*
 Sie stot-ten ja bei je-dem Wort Sie krä-hen wie ein Hahn

Blind *8*
 Ei-sen-stein fing an zu schrei'n Sie schimp-fen ja in ei-nem fort

VI. I

VI. II

Vla.

Cello

Bass

54

Picc. *to Flute* *p*

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hn. *fz*

Timp. *p*

Pno. *fz*

Eis. *8* Sie sind ein Blö-di-an Sie re-den lau-ter Le-ber-tran und

Blind *8* Sie sind ein Gro-bi-an Sie sind sehr in-hu-man! Sie ra-sen wie im Fie-ber wahn und

Vi. I *fz*

Vi. II *fz*

Vla. *fz*

Cello *fz*

Bass *fz*

Meno

62

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *fz* *f*

Timp. *cresc.* *f*

Pno. *fz* *f*

Ros.

Eis. *8*
drehn sich wie ein Wet-ter-hahn

Blind *8*
kol - lern wie ein Pu - ter-hahn

VI. I *cresc.* *f* *p*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *fz* *f*

Doch scho-ne dein Or - gan, es sei nun ab - ge - tan _____ Das Bes-te

69 2

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

p

cresc.

wär Sie gehn hin- aus _____ sonst wird noch ein Skan-dal dar - aus

Ja, sie hat Recht, _____ gehn Sie hin

Nein, die-sen Ton

74

Fl. *f*

Ob. *f*

Cl. *f* *mf* *cresc.*

Bsn. *f* *mf* *cresc.*

Hn. *f* *mf cresc.*

Pno. *f*

Ros. Das bes - te ist, sie gehn hin - aus Das bes - te wär Sie gehn hin - aus, das Bes - te

Eis. aus sonst wird noch ein Skan - dal dar - aus Ja, ge - hen Sie da ist die Tür

Blind hält man nicht aus, ich geh hin - aus Ich ge - he schon ja, ja, ich geh

Vl. I *f* *mf* *cresc.*

Vl. II *f* *mf* *cresc.*

Vla. *f* *mf* *cresc.*

Cello *f* *mf* *cresc.*

Bass *f* *mf* *cresc.*

79 **Lento** **3** **Andante mosso**

Fl. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff* *p*

Hn. *f* *ff*

Timp. *f*

Pno. *f*

Ros. wär hin-aus, hin - aus Be - ruh'-ge end- lich die - se Wut; ver

Eis. hin-aus, hin - aus

Blind aus die-sem Haus

Vl. I *f* *ff* *pp* *dolce*

Vl. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Cello *ff* *fp* *pp*

Bass *ff* *fp* *pp*

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.
ur - teilt bist du, nun denn, gut; er - gib dich drein, und nach fünf Ta - gen, schon nach fünf

VI. I
f *p*

VI. II
f *p* *pp* *pp*

Vla.
f *p*

Cello
f *p*

Bass
f *p*

Detailed description: This page of a musical score, numbered 87, contains measures 87 through 90. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all of which are silent in these measures. Below them is the Horn (Hn.), also silent. The Piano (Pno.) part is silent. The vocal line (Ros.) features a male voice part with lyrics in German: "ur - teilt bist du, nun denn, gut; er - gib dich drein, und nach fünf Ta - gen, schon nach fünf". The instrumental parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass are active. The strings play a rhythmic pattern of quarter notes, with dynamics ranging from forte (f) to pianissimo (pp). The Violin I part has dynamic markings of *f* and *p*. The Violin II part has *f*, *p*, and *pp*. The Viola, Cello, and Bass parts also have *f* and *p* markings. The score is in a key signature of one sharp (F#) and a common time signature.

a tempo, animato

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

schla-gen so weit hat's die-ser Mensch gebracht Noch heu-te soll ich stel-len mich und komm ich nicht, so holt man

VI. I

VI. II

Vla.

Cello

Bass

p

f

pizz.

arco

4 Andante

99

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *p*

Timp. *f*

Pno. *ff* *f*

Ros. Das ist zu stark, das muß ich sa-gen Ach, du ar - mer,

Eis. mich Nicht wahr?

Vi. I *ff* *f* *p dolce*

Vi. II *ff* *f* *p*

Vla. *ff* *f* *p*

Cello *ff* *f* *p*

Bass *ff* *f* *p*

103

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

p

p

ar - mer Mann noch heu - te al - so mußt du dran? — Was kann ich dir zum Tros - te sa - gen? Wie soll ich

Detailed description: This is a page of a musical score, page 89, starting at measure 103. The score is for a full orchestra and a vocal soloist (Ros.). The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line (Ros.) has the lyrics: "ar - mer Mann noch heu - te al - so mußt du dran? — Was kann ich dir zum Tros - te sa - gen? Wie soll ich". The woodwinds (Ob., Cl., Bsn.) and strings (VI. I, VI. II, Vla., Cello, Bass) have various melodic and harmonic parts. The piano (Pno.) part is mostly rests. Dynamics include piano (*p*) for the woodwinds. The score is written in a standard musical notation with staves for each instrument and a vocal line.

108 **Tempo 1**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Ros. *f*
das er - tra - gen?

Eis. *f*
Ach mit sol-chen Ad-vo - ka-ten ist ver-kauf't man und ver - ra-ten! Da ver - liert man die Ge-

Vl. I *f*

Vl. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score, numbered 108, is marked 'Tempo 1'. It features a full orchestral ensemble and two vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand. The vocal soloists, Rosalind (Ros.) and Eisenstein (Eis.), have lyrics in German. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

115

Fl. *f p*

Ob. *f*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros. Und dar - an ist der nur schuld Sie sind schuld

Eis. duld Der is ganz al - lein nur schuld

Blind Wer ist schuld? Wenn Sie

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

128

5 Un poco agitato

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Blind
was ich kann Re-kur-rie-ren, ap-pel-lie-ren, re-kla-mie-ren, re-vi-die-ren, re-zi-pie-ren,

VI. I

VI. II

Vla.

Cello
pizz.

Bass
pizz.

Detailed description: This page of a musical score, numbered 128, is titled '5 Un poco agitato'. It features a full orchestral arrangement and a vocal line. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The vocal line is for a character named 'Blind' and contains the lyrics: 'was ich kann Re-kur-rie-ren, ap-pel-lie-ren, re-kla-mie-ren, re-vi-die-ren, re-zi-pie-ren,'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is 'Un poco agitato'. The music begins with a dynamic marking of *mf*. The vocal line starts with a half note 'was' and continues with a series of eighth-note phrases. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing melodic lines. The piano part has a simple accompaniment of half notes. The strings are marked with 'pizz.' (pizzicato) starting from the second measure.

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Blind

sub-ver-tie-ren, de-vol-vie-ren, in-vol-vie-ren, pro-tes-tie-ren, li-qui-die-ren, ex-zer-pie-ren,

VI. I

VI. II

Vla.

Cello

Bass

p

140

Fl. *sempre cresc.*

Ob.

Cl. *p cresc.*

Bsn. *cresc.*

Hn.

Pno. *pp* *cresc.*

Ros. Hör'n Sie

Eis. Hör'n Sie auf, 's ist ge-nug

Blind ex-tor-que-ren, ar bi-trie-ren, re su-mie-ren, ex-kul-pie-ren, in-kul-pie-ren,

VI. I *sempre cresc.*

VI. II *sempre cresc.*

Vla. *sempre cresc.*

Cello arco *p* *sempre cresc.*

Bass *sempre cresc.*

150

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.
von Pa - pie - ren auch da - bei zu - sam - men schmie - den,

Eis.
re - ti - rie - ren, muß ich Sie hin - aus bug - sie - ren

Blind
ap-pel-lie-ren, re-kla-mie-ren, re-vi-die-ren, re-zi-pie-ren, sub-ver-tie-ren, de-vol-vie-ren,

VI. I

VI. II

Vla.

Cello

Bass

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

doch Sie_ wer - den schließ - lich sich bla - mie - ren,
und viel - leicht noch schließ - lich at - tac - kie - ren,
in-vol-vie-ren, pro-tes-tie-ren, li qui-die-ren, ex-zer-pie-ren, ex-tor-que-ren,

arco

arco

168

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

ü - bel oft be - ra - ten und für - wahr, man braucht Ge - duld, ja, Ge - duld Statt das jetzt die Sach' be -
kauft man und ver - ra - ten und ver - liert man die Ge - duld, die Ge - duld Statt das jetzt die Sach' be -
im - mer hel - fen, ra - ten, da - zu braucht man viel Ge - duld, viel Ge - duld Statt das jetzt die Sach' be -

arco

arco

183

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Eis.

Blind

VI. I

VI. II

Vla.

Cello

Bass

D → C
G → A

schuld, der ist schuld, der ist schuld, der ist schuld

schuld, der ist schuld, der ist schuld, der ist schuld

schuld, Sie sind schuld, Sie sind schuld, Sie sind schuld

3. Duet

Allegretto **rit.** **a tempo**

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Timpani

Piano

Falke
Komm mit mir zum Sou-per es ist ganz in der Näh Eh du in der stil-len Kam-mer

Violin I *pizz.* *p* *arco*

Violin II *pizz.* *p* *arco*

Viola *pizz.* *p* *arco*

Cello *pizz.* *p*

Bass *pizz.*

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Falke

la-bo-riest am Kat-zen-jam-mer, muß du dich des Le-bens-freu'n, ein fi-de-ler Bru-der sein

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 104, starting at measure 7. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature is three sharps (F#, C#, G#). The vocal line, performed by Falke, has the lyrics: "la-bo-riest am Kat-zen-jam-mer, muß du dich des Le-bens-freu'n, ein fi-de-ler Bru-der sein". The score includes various musical notations such as slurs, accents, and dynamic markings.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Falke
Bal-le-ri-nen, leicht be schwingt, in den blen-dend-sten Toi - let-ten fes - seln dich mit Ro - sen - ket - ten, wenn die

VI. I

VI. II
pizz. arco pizz.

Vla.
arco

Cello

Bass

Detailed description: This page of a musical score, numbered 105, contains measures 13 through 18. The score is for a full orchestra and a vocal soloist. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The vocal soloist, labeled 'Falke', has lyrics in German: 'Bal-le-ri-nen, leicht be schwingt, in den blen-dend-sten Toi - let-ten fes - seln dich mit Ro - sen - ket - ten, wenn die'. The score includes various musical notations such as slurs, accents, and performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The piano part shows a transition from a sustained chord to a rhythmic accompaniment. The string parts feature a mix of eighth and sixteenth notes, with some arco passages in the violins and viola.

19

1 a tempo

Fl. *pp* *rit.*

Ob.

Cl. *pp* *p*

Bsn. *p*

Hn. *p*

Pno. *pp* *p*

Falke
 Pol - ka loc-kend klingt Freund-chen, glaub mir, das ver jüngt, das ver jüngt! Bei rau - schen-den

VI.I *pp* *pizz.* *arco* *p*

VI. II *arco* *pizz.* *pp* *arco*

Vla. *arco* *pizz.* *pp* *arco*

Cello

Bass

26

Fl. *p*

Ob. *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp*

Falke

Tö - nen im blen - den-den Saal mit hol - den Si-ren - en beim Göt - ter - mahl, da flie-hen die

VI. I *pp*

VI. II *pp*

Vla. *pp*

Cello arco *pp*

Bass arco *pp*

33

Fl. *pp* *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Falke
8
Stun-den in Lust und Scherz, da wirst du ge-sun-den von al-lem Schmerz; soll dir das Ge-fäng-nis nicht

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

39 accel.

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Pno. *p* *f*

Eis. 3
Das seh ich

Falke 3
schäd - lich sein, mußst du et - was tun, dich zu zer - streun, siehst du das ein?

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

2 Andantino

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Falke.

VI. I

VI. II

Vla.

Cello

Bass

ein! Das seh ich ein! Doch mei-ne Frau, die darf nichts

Siehst du das ein? Siehst du das ein!

pp

53

Fl.

Ob. *pp*

Cl.

Bsn.

Hn.

Pno.

Eis. wis-sen Nein, nein, mein

Falke Du wirst zum Ab - schied zärt-lich sie küs-sen, sagst: Le-be-wohl, mein sü - fes Kätz-chen

VI. I

VI. II

Vla.

Cello

Bass

rit. più rit. tempo

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.
8
Mau-serl, sa - ge ich, mein sü-ßes Maus-erl! Denn als Kat-ze schleich ich selbst aus dem Hau-se mich

Falke
8
Sü-ßes Maus-erl! Denn als Kat-ze schleichst du selbst aus dem Hau-se dich Und

VI. I

VI. II

Vla.

Cello

Bass

tempo

76

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Falke

Vl. I

Vl. II

Vla.

Cello

Bass

p

pp

f

pp

f

p

f

pp

f

p

f

pp

f

pizz.

arco

Ach, ich

Frem-den: Mar-quis Re-nard sollst dort du sein! So wird man nichts er fah - ren kön-nen Willst du?

82

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Pno. 

Eis. 

Falke 

VI. I 

VI. II 

Vla. 

Cello 

Bass 

87 **Moderato** **Animato**

Fl. *pp*

Ob.

Cl.

Bsn. *pp* *pp*

Hn. *pp*

Pno.

Eis. 8
Ja, ich glaub, du hast Recht, die Aus-red ist nicht schlecht

Falke 8
nö - tig Soll dir das Ge

VI. I

VI. II

Vla. pizz. arco

Cello pizz arco

Bass pizz arco

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Falke

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

p

p

p

Soll mir das Ge-fäng-nis nicht schäd-lich sein, muß ich et - was tun, mich

fäng-nis nicht schäd-lich sein muß du et-was tun, dich

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Eis.
8
zu zer-streun Wer kann wi - der stehn? Ja, ich bin da - bei!

Falke
8
zu... zer - streun! So kommst du?

VI. I

VI. II

Vla.

Cello

Bass

colla parte

4 Allegro non troppo

105

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Timp. *f*

Pno. *f* *p* *arpeggiando sim.*

Eis. *8* Ein Sou-per uns heu-te winkt,

Falke *8* Zum Teu-fel mit dei-ner Leim-sie-de - rei!

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cello *f* *p* *pizz.*

Bass *f* *p*

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.
wie noch gar keins da-ge we-sen, schö-ne Mäd-chen, aus er-le senzwang-los dort manlacht und singt! — La la la la

Falke
Ein Sou-per uns

VI. I

VI. II

Vla.

Cello
pizz.

Bass

120

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Pno.

Eis. *mf*
 la la la la la la la hüb-sche Mäd-chen, aus-er-le-sen zwang-los dort man

Falke *mf*
 heu-te winkt, wie noch gar keins da-ge-we sen, hüb-sche Mäd-chen, aus-er-le-sen zwang-los dort man

VI. I *mf*

VI. II *mf*

Vla. *mf*

Cello *mf* arco

Bass *mf*

Detailed description: This is a page of a musical score, page 122. It contains staves for various instruments and vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I & II, Viola, Cello, Bass) are marked *mf*. The piano part provides harmonic support. Two vocal soloists, 'Eis.' and 'Falke', have lyrics in German. The score begins at measure 120 and ends at measure 125. The key signature has three sharps (F#, C#, G#).

126 5

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Trgl. *p*

Pno. *p*

Eis. *p*
 lacht und singt! La la la la la la la la la la la la la la la

Falke *p*
 lacht und singt! La la la la la la la la la la la la la la la la la la la la

VI. I *p*

VI. II *p*

Vla. *p*

Cello *pizz.* *p*

Bass *p*

134 *accel.*

Fl. *mf* *f* *fz*

Ob. *mf* *f* *fz*

Cl. *mf* *f* *fz*

Bsn. *mf* *f* *fz*

Hn. *mf* *f* *fz*

Trgl.

Pno. *mf* *f* *fz*

Eis. *8*
la la

Falke *8*
la la

VI. I *mf* *f* *fz*

VI. II *mf* *fz*

Vla. *mf* *fz*

Cello *arco* *mf* *f* *fz*

Bass *mf* *f* *fz*

142

Fl. *sf ff*

Ob. *sf ff*

Cl. *sf ff*

Bsn. *sf ff*

Hn. *sf ff*

Timp. *ff*

Pno. *sf ff*

Eis. *8*
la la la la la la la la la la

Falke *8*
la la la la la la la la la la

VI. I *sf ff*

VI. II *sf ff*

Vla. *sf ff*

Cello *sf ff*

Bass *sf ff*

E → C
A → G

4. Trio

Moderato espressivo

Flute *mf* *p*

Oboe *mf* *p*

Clarinet *in B \flat* *mf* *p*

Bassoon

Horn

Timpani

Piano

Rosalinde
So muß al-lein ich blei-ben, acht

Violin I *mf* *pizz.* *p* arco

Violin II *mf* *pizz.* *p*

Viola *mf* *pizz.* *p*

Cello *p*

Bass *p*

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

fz

p

fz

arco

fz

Ta-ge oh - ne dich! Wie_ soll ich dir be-schrei - ben mein Leid, so fürch-ter-

Detailed description: This is a page of a musical score, page 127, starting at measure 7. The score is written for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The vocal line is for a soprano (Ros.). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line has the lyrics: "Ta-ge oh - ne dich! Wie_ soll ich dir be-schrei - ben mein Leid, so fürch-ter-". The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Dynamic markings include *fz* (forzando) and *p* (piano). The word *arco* is used for the string parts. The page number 127 is in the top right corner, and the measure number 7 is at the top left.

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

lich Wie werd' ich es er - tra - gen, daß mich mein Mann ver-ließ Wem soll mein Leid ich

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

cresc. *fp*

cresc. *fp*

1

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.
kla - gen O Gott, wie rührt mich dies! Ich wer de deinge - den - ken des Mor-gens beim Kaf-fee, wenn ich dir

Vl. I

Vl. II

Vla.

Cello

Bass

pp

p

23

Fl. *p cresc.*

Ob. *p cresc. f*

Cl. *cresc. più cresc. f*

Bsn. *cresc. più cresc. f*

Hn. *cresc. più cresc. f*

Pno.

Ros. ein will schen-ken, die lee-re Tas-se seh kann kei-nenGruß dir win-ken, aus Jam - mer werd' ich g'wiß ihn schwarz und bit-ter

VI. I *cresc. più cresc. f*

VI. II *cresc. più cresc. f*

Vla. *cresc. più cresc. f*

Cello *pizz. arco cresc. f*

Bass *pizz. arco cresc. f*

28

2

Allegro moderato

Fl. *f* *p*

Ob. *f* *f* *p*

Cl. *f* *f* *p*

Bsn. *f* *f* *p*

Hn.

Timp. *tr* *pp*

Pno.

Ros. trin-ken, ach! O Gott, wie rührt mich dies! O

Adele O Gott, wie rührt mich dies! O

Eis. O Gott, wie rührt mich dies! O Gott, wie rührt mich dies! O

VI. I *p* *f* *p* *pp*

VI. II *f* *p* *pp*

Vla. *f* *p* *pp*

Cello *f* *p* *pp*

Bass *f* *p*

34

Fl. *pp marcato*

Ob. *pp marcato*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

S. D. *pp*

Pno. *pp*

Ros. je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

Adele je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

Eis. je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

VI. I *marcato*

VI. II *marcato*

Vla. *marcato*

Cello *marcato*

Bass *ppp* *pizz.*

40

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

S. D. *mf* *f*

Pno. *mf* *f*

Ros. je, wie rührt mich dies! La_____ la_____ la_____ la_____ la_____ la_____

Adele je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie

Eis. je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie

Vl. I *mf* *f*

Vl. II *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Bass *mf* *f*

arco

53

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *p* \curvearrowright *pp*

Hn. *p* \curvearrowright *pp*

Pno.

Ros.
 an? Zum Rind-fleisch, wie zur Sup-pe, zum Bra-ten kei-nen Mann! Un sinkt der näch't ge

VI. I *cresc.* *pp*

VI. II *cresc.* *pp*

Vla. *cresc.* *pp*

Cello *pizz.* *p* *cresc.* *pp*

Bass *pizz.* *p* *cresc.* *pp*

4 Allegro moderato

65

Fl. *pp marcato*

Ob. *pp marcato*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Timp. *SD pp*

Pno. *pp*

Ros. *pp marcato*
- er! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie

Adele *pp marcato*
O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie

Eis. *pp marcato*
O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, o je, wie

Vl. I *p marcato*

Vl. II *p marcato*

Vla. *p marcato*

Cello *p marcato*

Bass *ppp* *pizz.*

84

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Timp. *p*

Pno. *p*

Ros.

Adele

Eis.

VI. I

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

Mein Kopf ist ganz be-nom-men

Der mei-ne ist ganz

soll das Kla-gen from-men? Den Kopf ver-lier' ich schier!

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Adele

Eis.

VI. I

VI. II

Vla.

Cello

Bass

cresc.

f

tr

Leb wohl, du mußt nun gehn, doch bleibt ein Trost so süß

wirr! Leb wohl, du mußt nun gehn, doch bleibt ein Trost so süß

Leb wohl, ich muß nun ge-hen doch bleibt ein Trost so süß

100 **allargando** **6** **Maestoso**

Fl. *p*

Ob. *p*

Cl. *f* *p*

Bsn. *f* *marcato*

Hn.

Timp.

Pno. *p*

Ros.

Adele
Es gibt ein Wie - der - sehn! Es gibt ein Wie - der -

Eis.

Vl. I *pizz.* *p*

Vl. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

Bass

107

Fl. *tr* *f*

Ob. *f*

Cl. *tr* *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Pno.

Ros. Es gibt ein Wie-der-sehn! O Gott, wie rührt mich dies, o Gott, wie rührt mich

Adele seh - en Es gibt ein Wie-der-sehn! o Gott, wie rührt mich

Eis. Es gibt ein Wie-der-sehn! Gott, wie rührt mich dies, o o Gott, wie rührt

Vl. I *arco* *f*

Vl. II *arco* *f*

Vla. *arco* *f*

Cello *arco* *f*

Bass *f*

7 Allegro moderato

112

Fl. *pp* *marcato*

Ob. *pp* *marcato*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Timp. SD *pp*

Pno. *pp*

Ros. dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

Adele dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

Eis. mich dies! O je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

VI. I *pp* *marcato*

VI. II *pp* *marcato*

Vla. *pp* *marcato*

Cello *pp* *marcato*

Bass *ppp*

117

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Ros.

Adele

Eis.

VI. I

VI. II

Vla.

Cello

Bass

je, o je, wie rührt mich dies! O je, wie rührt mich dies! La_____ la_____ la_____

je, o je, wie rührt mich dies! O je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

je, o je, wie rührt mich dies! O je, wie rührt mich dies! O je, o je, wie rührt mich dies! O

pizz. arco

mf

mf

mf

mf

mf

mf

123

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Ros.

Adele

Eis.

VI. I

VI. II

Vla.

Cello

Bass

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

la la la la la

je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, wie rührt mich dies, wie rührt mich

je, o je, wie rührt mich dies! O je, o je, wie rührt mich dies! O je, wie rührt mich dies, wie rührt mich

129

Fl. *f* *tr* *3*

Ob. *f* *3*

Cl. *f* *3*

Bsn. *f* *3*

Hn. *f* *3*

Timp. *f* *tr* *3* C → D

Pno. *f* *3* *3*

Ros. *f* la la

Adele dies, wie rührt mich dies, wie rührt mich dies!

Eis. dies, wie rührt mich dies, wie rührt mich dies!

Vl. I *f* *3*

Vl. II *f* *3*

Vla. *f* *3*

Cello *f* *3*

Bass *f* *3*

5. Finale

Allegretto

Flute

Oboe

Clarinet *in B \flat*

Bassoon

Horn

Timpani

Piano

Alfred

Violin I

Violin II

Viola

Cello

Bass

p

pizz.

p

Trin-ke, Lieb-chen, trin-ke schnell Trin-ken macht die

Detailed description: This is a page of a musical score for the 5th Finale, marked 'Allegretto'. The score is in 3/4 time and G major. It features a full orchestra and a vocal soloist named Alfred. The instruments shown are Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Timpani, Piano, Violin I, Violin II, Viola, Cello, and Bass. Alfred's part includes the lyrics 'Trin-ke, Lieb-chen, trin-ke schnell Trin-ken macht die'. The woodwinds and strings play a rhythmic accompaniment, with many parts marked 'p' (piano) and 'pizz.' (pizzicato). Alfred's vocal line is in the soprano range.

15

Fl.

Ob.

Cl.

Bsn.

pp

Hn.

Pno.

Alf.

der uns äf-fet sehr Siehst, wie ew' ge Treu-e Schaum So was gib't nicht mehr!

VI. I

VI. II

Vla.

Cello

Bass

21 Tempo 1

Fl. *p*

Ob.

Cl. *fz*

Bsn. *fz*

Hn. *fz*

Pno. *fz*

Alf. *fz*

Fl. I *fz p*

Fl. II *fz p*

Vla. *arco*

Cello *fz p*

Bass *fz*

Fleht auch man-che Il-lu-sion, die dir einst dein Herz er-freut Gibt der Wein dir Trös-tung schon

poco rit. **a tempo**

1

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Pno. *p*

Alf.
durch Ver-ges-sen - heit! Glück-lich ist, wer ver-gißt, was doch nicht zu

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *pizz.* *arco* *p*

Detailed description: This page of a musical score covers measures 27 to 33. It features a full orchestra and a vocal soloist (Alf.). The tempo changes from 'poco rit.' to 'a tempo' at measure 28. A first ending bracket is placed above measure 30. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) all play at a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The vocal soloist has a melodic line with lyrics in German. The score is written in G major and 4/4 time.

34 *colla parte* *animato*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

än-dern ist Glück-lich ist, wer ver-gißt, was nicht zu än - dern_ ist Kling, kling, sing, sing, sing,

p

p

p

p

pizz.

pizz.

pizz.

pizz.

poco rit.

40

Fl. *f* *cresc.* *tr*

Ob. *f* *cresc.* *tr*

Cl. *p* *f* *cresc.*

Bsn. *f*

Hn. *f* *cresc.*

Timp. *fz*

Pno. *f*

Ros. *tr*
Ach, was tut man hier?

Alf. trink mit mir, sing mit mir, la la la la la sing, sing, sing, trink mit mir, sing mit mir, sing, sing, sing

Vi. I *fz*

Vi. II *fz*

Vla. *fz*

Cello *fz*

Bass *pizz.* *fz*

47 **Tempo 1**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros. Glück-lich ist, wer ver-gißt, was doch nicht zu än-dern ist Glück-lich ist, wer ver-gißt, was

Alf. Glück-lich ist, wer ver-gißt, was doch nicht zu än-dern ist Glück-lich ist, wer ver-gißt, was

VI. I *arco p*

VI. II *arco p*

Vla. *arco p*

Cello *arco p*

Bass *arco p*

colla parte a tempo

53

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Ros. nicht zu än - dern ist! Er geht nicht von hin-nen, ³

Alf. nicht zu än - dern ist!

Vl. I *f*

Vl. II *f*

Vla. *f*

Cello *f* pizz.

Bass *f* pizz.

Detailed description: This page of a musical score, numbered 156, covers measures 53 to 58. The score is for a full orchestra and two vocal soloists. The key signature has one sharp (F#) and the time signature is 4/4. The tempo and performance instruction are 'colla parte a tempo'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing fortissimo (f). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass, also playing fortissimo (f). The Cello and Bass parts include 'pizz.' (pizzicato) markings. The vocal soloists, Rosalind (Ros.) and Alcindoro (Alf.), have lyrics in German. Rosalind's lyrics are 'nicht zu än - dern ist!' and 'Er geht nicht von hin-nen,' with a triplet of eighth notes in the second phrase. Alcindoro's lyrics are 'nicht zu än - dern ist!'. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

59

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Pno. *f*

Ros. schläft hier wohl noch ein Was soll ich be-gin-nen? Nein, nein, nein, nein! Nein, nein, nein, nein!

Alf. Stoß an! Stoß an! Ach!

VI. I

VI. II

Vla. *f*

Cello *f*

Bass *f*

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Trin-ke, Lieb-chen, trin-ke schnell Trin-ken macht die Au-gen hell Mach' dich nur kein

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

p

pizz.

p

pizz.

p

pizz.

p

Tempo 1

77

Fl. *p*

Ob.

Cl. *fz*

Bsn. *pp* *fz*

Hn. *fz*

Pno. *fz*

Alf. Schwö - re wie-der mir aufs Neu und ich glaub' dir kühn Glück-lich macht uns Il-lu-sion,

Vl. I *fz p*

Vl. II *fz p*

Vla.

Cello *fz p*

Bass *fz* arco

Detailed description: This page of a musical score covers measures 77 to 82. It features a vocal line (Alf.) with German lyrics: "Schwö - re wie-der mir aufs Neu und ich glaub' dir kühn Glück-lich macht uns Il-lu-sion,". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. Dynamics include *pp*, *fz*, and *p*. The Bass part includes the instruction *arco*. The key signature has one sharp (F#) and the time signature is 4/4.

a tempo

poco rit.

83

Fl. *p*

Ob.

Cl. *fz*

Bsn. *fz*

Hn. *fz*

Pno. *fz*

Alf. *8*
 ist auch kurz die gan-ze Freud Sei ge-trost, ich glaub dir schon und bin glück-lich heut_____

VI. I *fz p*

VI. II *fz p*

Vla.

Cello *fz p*
pizz.

Bass *fz*

89 3

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros. Ach! Glück-lich ist, wer ver-gißt, was doch nicht zu än-dern ist Glück-lich ist,

Alf. Glück-lich ist, wer ver-gißt, was doch nicht zu än-dern ist Glück-lich ist,

VI. I *p* arco

VI. II *p* arco

Vla. *p* arco

Cello *p* arco

Bass *p* arco

96 *rit.* *a tempo*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Pno. *f*

Ros. wer ver-gißt, was nicht zu än-dern ist!

Alf. wer ver-gißt, was nicht zu än-dern ist!

Vl. I *f*

Vl. II *f*

Vla. *f*

Cello *f* pizz.

Bass *f* pizz.

103 **4** Marziale

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Rosalinde
 Ich höre Stimmen; man spricht unten! Weh mir!
 Hören Sie, man kommt die Treppe heraus

Alfred
 Das geniert mich nicht.

Rosalinde
 Himmel, welche Lage!

VI. I

VI. II

Vla.

Cello

Bass

111

Fl.
Ob.
Cl.
Bsn.
Hn.
Pno.

p

Detailed description: This block contains the first six staves of a musical score. The top four staves are for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all of which are currently silent. The fifth staff is for Horn (Hn.), which plays a short, rhythmic figure starting in the fourth measure, marked with a piano (*p*) dynamic. The sixth staff is for Piano (Pno.), which is also silent.

Frank

Bleibt nur noch vorläufig draußen.

Erschrecken Sie nicht, gnäd'ge Frau, ich bin Gefängnisdirektor Frank und kann mir das Vergnügen nicht versagen, Ihren renitenten

VI. I
VI. II
Vla.
Cello
Bass

Detailed description: This block contains the bottom five staves of the musical score. The Violin I (VI. I) and Violin II (VI. II) staves play a melodic line with various ornaments and rests. The Viola (Vla.) staff plays a rhythmic accompaniment with eighth and sixteenth notes. The Cello and Bass staves provide a harmonic foundation with a steady eighth-note pattern.

Tempo 1

120

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Pno.

Herrn Gemahl persönlich in sein Stilleben zu geleiten.

Rosalinde
Aber mein Gemahl ist...

Trin-ke, Lieb-chen, trin-ke schnell

Alf.
Vl. I
Vl. II
Vla.
Cello
Bass

129

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Pno.

Rosalinde
So schweigen Sie doch,
wir sind nicht allein.

Alf.
8
Trin-ken macht die Au-gen hell Kling, kling, sing, sing, sing, trink mit mir,
VI. I
p dolce
VI. II
pp
Vla.
Cello
Bass
solo
p pp

Meno

136

Fl.

Ob.

Cl.

Bsn.

Hrn.

ff

Pno.

Frank
 Mein Wagen wartet unten. Ich hoffe,
 Sie werden keinen weitem Widerstand.

Alf.
 sing mit mir, Nein! Glück-lich ist, wer ver-gißt, was doch nicht zu än-dern ist

Vl. I
pp

Vl. II

Vla.
pp

Cello
 pizz.
pp

Bass

143

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. *pp*

Bsn. *pp* *cresc.*

Hn. *pp* *cresc.*

Timp. *tr* *pp* *cresc.*

Pno.

Frank
 Ha ha ha! Ganz recht! Ich sehe, Sie fassen
 die Sache von der humoristischen Seite auf.

Alf. *8* Trink mit mir, sing mit mir, sing,

VI. I *pizz.* *pp* *cresc.*

VI. II *pizz.* *pp* *cresc.*

Vla. *pizz.* *pp* *cresc.*

Cello *arco* *pp* *pizz.* *cresc.*

Bass *pp* *cresc.*

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

Frank

VI. I

VI. II

Vla.

Cello

Bass

p

pizz.

p

arco

pizz.

p

pizz.

p

arco

arco

arco

p

p

tr

p

Was sollich tun? O wel-che

Ich bin nicht Herr von

sehn, ich kann auch ge-müt-lich sein Nun kom-men sie, mein Herr von Eis en-stein

p

Più stringendo

171

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f*

Hn. *p*

Timp. *pp* *tr* D → C

Pno.

Ros. Pein!

Alf. Eis-en-stein, bin nicht der, den Sie su-chen Zum Wet-ter, nein!

Frank Sie sind es nicht? Nur

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *pizz.* *p*

178



Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Frank

VI. I

VI. II

Vla.

Cello

Bass

Sie müs-sen jetzt mein Gat-te sein

Ru-he, nicht gleich flu-chen!

Sollt ich hier hin-ter-gang-en sein?

Mein

p

pizz.

arco

p

pizz.

pizz.

pizz.

arco

191

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

wär doch son-der-bar! Mit sol-chen Zwei-feln tre-ten da Sie wahr-lich mei-ner Ehr' zu nah—
 Müt-ze auf dem Haupt Daß man bei sol-chem Bil-de noch ein we-nig zwei-feln könn-te doch—

Vl. I

Vl. II

Vla.

Cello

Bass

f *p*

f *p*

f *p*

arco pizz.

f *p*

197

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

be - led' - gen_mich für - wahr Spricht denn die - se Si - tua-tion hier nicht
 das hätt' ich_nie ge-glaubt Se - hen Sie doch, wie er gähnt, wie er

f *p*

f *p*

arco

f

p

7 Tempo di valse moderato

203

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Pno. *pp*

Ros.
 klar und deut-lich schon? _____ Mit mir so spät im tête - à - tête ganz
 sich nach Ru - he sehnt? _____ Im tête - a - tête mit mir so spät schlief

VI. I *pizz.* *arco* *p*

VI. II *pp*

Vla. *pp*

Cello *pizz.* *p*

Bass *p*

210

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Vl. I

Vl. II

Vla.

Cello

Bass

p

p

trau - lich und al - lein in den Kos - tüm so ganz in - tim kann nur al -
 er bei - nah schon ein so en - nü - yiert und so bla - siert kann nur al -

219

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Frank

Vl. I

Vl. II

Vla.

Cello

Bass

lein der Gat - te sein Ganz trau - lich
lein ein Eh - mann sein Schlie - fer bei

Mit ihr so spät im tête - à - tête ganz trau - lich
Im tête - à - tête mit ihr so spät schlie - fer bei

Mit ihr so spät im tête - à - tête ganz
Im tête - à - tête mit ihr so spät schlie - fer

pizz. arco
p pizz. arco
p pizz. arco
p

p

p

p

p

p

227

Fl. *cresc.* *mf* to Picc.

Ob. *cresc.* *mf*

Cl. *cresc.* *mf*

Bsn. *cresc.* *mf*

Hn. *cresc.* *mf*

Pno. *cresc.* *mf*

Ros.
und_ al - lein_ in den Kos - tüm_ so ganz in - tim_ kann nur al -
nah_ schon ein_ so en - nü - yiert_ und so bla - siert_ kann nur al -

Alf.
und_ al - lein_ in den Kos - tüm_ so ganz in - tim_ kann nur al -
nah_ schon ein_ so en nü - yiert_ und so bla - siert_ kann nur al -

Frank
trau - lich und_ al - lein_ in den Kos - tüm_ so ganz in - tim_ kann nur al -
er_ bei - nah_ schon ein_ so en nü - yiert_ und so bla - siert_ kann nur al -

VI. I *pizz.* *cresc.* *mf*

VI. II *pizz.* *cresc.* *mf*

Vla. *pizz.* *cresc.* *mf*

Cello *cresc.* *mf*

Bass *cresc.* *mf*

235

Picc. *f* *1.* *f* to Flute

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Ros.

Alf. *f*

Frank *f*

VI. I *f* arco

VI. II arco

Vla. arco

Cello arco

Bass arco

lein_ der Gat - - te_ sein!
lein_ ein Eh - - mann

lein_ der Gat - - te_ sein!
lein_ ein Eh - - mann

lein_ der Gat - - te_ sein!
lein_ ein Eh - - mann

244 *rit.*

Picc. *to Flute*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Pno.

Ros. Gleich sein!

Alf. sein!

Frank sein!

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

251 **8** Allegro non troppo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Frank

VI. I

VI. II

Vla.

Cello

Bass

Nein, ich zweif-le gar nicht mehr, doch da ich for nun muß so ge-ben Sie, ich bit-te sehr, sich

p

p

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

254

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Frank

VI. I

VI. II

Vla.

Cello

Bass

fp

fp

Den Ab-schieds kuß? Nun denn, wenn es nur muß, da

Den Ab-schieds-kuß?

schnell den Ab-schieds-kuß Den Ab-schieds-kuß!

p

fz

f pizz.

p

fz

f pizz.

p

fz

f pizz.

p

fz

f

258

Vivace *Tempo 1*

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *pp*

Bsn. *p* *pp*

Hn.

Pno. *pp*

Ros. ha - ben Sie den Kuß

Alf. Soll ich schon brum - men

VI. I *arco* *p*

VI. II *arco* *p* *pp*

Vla. *arco* *p* *pp*

Cello *arco* *p* *tr*

Bass *p*

264

Fl. *con espressione*

Ob. *p*

Cl. *p* *pp*

Bsn.

Hn.

Pno.

Alf. müs-sen für Ih-ren wer ten Herrn Ge - mahl kann ich für ihn auch küs sen komm Weib - chen, küß

Vl. I *con espressione*

Vl. II

Vla.

Cello

Bass

rit.

a tempo

267

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Frank

Vl. I

Vl. II

Vla.

Cello

Bass

mich noch ein-mal

Mein Herr, ich bin et-was pres-siert, da heut ich selbst noch in - vi - tiert; drum

fz

p

9 Allegretto

270

Fl. *fz* to Picc.

Ob. *fz* *pp* *p*

Cl. *fz* *pp*

Bsn. *fz* *pp* *p*

Hn. *fz* *pp*

Pno. *fz*

Ros. Sie fin-den ge - wiß_dort mei-nen Ge mahl

Alf. Wir brum-men viel

Frank las-sen Sie uns gehn, ja las-sen end-lich Sie uns gehn

VI. I *fz* *p* *fp*

VI. II *fz* *p* *fp* *p*

Vla. *fz* *p* *fp* *p* *pizz.* *arco*

Cello *fz* *p* *pizz.*

Bass *fz* *p* *pizz.*

275

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Timp. 
tr
pp

Pno. 

Ros. 
O, scho-nen Sie mich! Ach, scho-nen Sie mich!

Alf. 
leicht in dem-sel-ben Lo - kal Ganz sich - er-lich! Ganz sich - er -

VI. I 

VI. II 

Vla. 

Cello 
pizz.

Bass 
arco *pizz.*

288

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

Frank

Vl. I

Vl. II

Vla.

Cello

Bass

p

pizz.

arco

schö-nes, gro-ßes Vo-gel-haus, es ist ganz na-he hier Viel Vö-gel flat-tern ein und aus, be-kom-men frei Quar

295

Picc.

Ob.

Cl.

Bsn.

p

Hn.

p

Pno.

Frank
 tier Drum lad'ich Sie ganz h6f-lich ein, Ver - ehr tes ter,ich bitt, dort auch main wer-ter Gast zu sein, dort

VI. I

VI. II

Vla.

Cello

Bass

302

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Pno. *f*

Frank
auch mein wer - ter Gast zu sein, Ver - ehr - tes - ter, ich bitt, ich bitt, spa ziern S'ge - fäl - ligst mit!

VI. I

VI. II

Vla.

Cello *f*

Bass *f*

308

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

Wenn es sein muß, so will ich gehn! Es soll ge-
Doch schwei-gen Sie!

p

p

p

p

315

Picc. *p* to Flute

Ob.

Cl.

Bsn. *p*

Hn. *p*

Pno.

Alf. *8* *8* *8*
schehn Gleich will ich mich be - que - men, doch erst noch Ab - scheid

Frank *8*
Nun fort, schnell fort!

Vl. I

Vl. II

Vla.

Cello

Bass *p*

321 **11** Un poco meno

Fl. *p con espressione*

Ob. *p*

Cl. *p con espressione*

Bsn. *p*

Hn.

Pno. *pp*

Ros. Ge- nug, mein Herr, es ist schon gut Nein, nein, ge- nug, wir müs-sen

Alf. neh-men Ein Küß-chen noch, dann hab'ich Mut

Vl. I

Vl. II

Vla.

Cello *con espressione*

Bass

327 *riten.* *Più moto*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *fp*

Timp. *p* *tr*

Pno.

Ros. schei - den

Alf. Ein Küß - chen gibt Trost mir im Lei - den

Frank Mein Herr, ge-nug der Zärt-lich-keit, wir kom-men

Vl. I *f p*

Vl. II *f p*

Vla. *f p*

Cello *f p*

Bass *f p*

334

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Timp.

Pno. *f* *p*

Ros. Sein schö-nes, gro-ßes

Alf. Sein schö-nes, gro-ßes

Frank nicht zu En-de heut, ge - nug, es ist jetzt Zeit Mein schö-nes, gro-ßes

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* pizz. *p* arco

Cello *f* pizz. *p* arco

Bass *f* pizz. *p* arco

341

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.
Vo-gel-haus, es ist ganz na-he hier Viel Vö-gel flat-tern ein und aus und fin-den frei Quar-tier Er

Alf.
Vo-gel-haus, es ist ganz na-he hier Viel Vö-gel flat-tern ein und aus und fin-den frei Quar-tier Er

Frank
Vo-gel-haus, es ist ganz na-he hier Viel Vö-gel flat-tern ein und aus und fin-den frei Quar-tier Drum

VI. I

VI. II

Vla.

Cello

Bass

348

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Ros.

Alf.

Frank

VI. I

VI. II

Vla.

Cello

Bass

pp

la - det Sie ganz höf lich ein, dort auch sein Gast zu sein; drum bitt' ich fü - gen Sie sich drein, es

la - det mich ganz höf lich ein, dort auch sein Gast zu sein; ich fü - ge vor - der - hand mich drein, das

lad' ich Sie ganz höf lich ein, dort auch mein Gast zu sein; ich bit - te fü - gen Sie sich drein, das

354 VI-

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Ros.

Alf.

Frank

VI. I

VI. II

Vla.

Cello

Bass

muß ja lei-der sein! ————— Ja, ja lei - der, ach, lei - der —

wird das Bes-te sein! ————— Das wird wohl vor - der-hand das Al - ler - be -

wird das Bes-te sein! ————— Ich bit - te fü - gen Sie sich drein, es muß ge -

pizz.

arco

arco

361

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

Frank

Vl. I

Vl. II

Vla.

Cello

Bass

-DE

fz *p*

fz *p*

fz

fz

fz

Glock

p *p*

fz *p*

muß es sein, lei - der muß es ja sein! Nun wohl - an, das

-ste sein lei - der muß es ja sein!

schie - den sein, oh-ne Um - ständ nun, denn es muß ja sein!

fz *p* pizz.

fz *p* pizz.

fz *p* pizz.

fz *p* pizz.

fz *p*

fz

* play small notes if the cut is used

367

Fl. *p* *fz* *p*

Ob. *fz* *p*

Cl. *p*

Bsn.

Hn. *p*

Pno.

Ros. Schick-sal will, daß heut al - lein ich soll sou-pie - ren ja, ich fü - ge wil - lig mich dar

Alf. Ach, wie gern möcht hier mit Ih - nen ich sou-pie - ren a - ber wie mir schei - net, soll's nicht

Frank Kom-men sie, ich selbst will heu - ten auch sou-pie - ren fü - gen Sie sich end - lich doch dar

Vl. I arco *fz* *p*

Vl. II arco

Vla. arco

Cello arco *fz* *p*

Bass

373

Fl. *fz p* to Picc.

Ob. *fz p*

Cl. *fz p*

Bsn. *fz*

Hn. *fz*

Glock. *p*

Pno. *fz p*

Ros. ein Wa - rum soll man noch ver - geb - lich stre - ten hier und la - men - tie - ren, fort, nun

Alf. sein Ach! — das Schick - sal will mich grau - sam schon von hin - nen führ - en fort, denn

Frank ein Las - sen Sie sich oh - ne Um - ständ ar - res - tie - ren fort, nun

Vl. I *fz p* pizz. arco *fz p*

Vl. II *fz p* pizz. arco

Vla. *fz p* pizz. arco

Cello *fz p* arco *fz p*

Bass *fz*

379

Picc.

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Timp. *f*

Pno. *cresc.* *f*

Ros. fort, _____ es muß, _____ es muß, _____ ja sein! _____

Alf. fort, _____ es muß _____ ja sein _____ es muß _____ ja

Frank fort, es muß sein _____ es muß sein _____ es muß sein ja, _____

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *arco* *f*

Bass *cresc.* *f*

384 **13** *Meno ad lib.*

a tempo

Picc. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 Timp. *ff*
 Pno. *ff*
 Ros. — Ach, — es muß ja sein! Ach! —
 Alf. sein! — es muß ja sein, ja sein!
 Frank ja, — es muß ja sein, drum fort!
 VI. I *ff*
 VI. II *ff*
 Vla. *ff*
 Cello *ff*
 Bass *ff*

392

Picc.
Ob.
Cl.
Bsn.
Hn.
Timp.
Pno.
Vl. I
Vl. II
Vla.
Cello
Bass

C → E
G → B

Detailed description: This page of a musical score covers measures 392 to 399. The score is for a full orchestra. The Piccolo part is mostly silent, with some eighth-note patterns in measures 395-396. The Oboe, Clarinet, and Bassoon parts feature intricate sixteenth-note passages. The Horn part has a steady eighth-note accompaniment. The Timpani part plays a rhythmic pattern of eighth notes. The Piano part has a complex texture with many chords and moving lines. The Violin I and II parts play chords and moving lines. The Viola part has a steady eighth-note accompaniment. The Cello and Bass parts have a steady eighth-note accompaniment. The score ends with a double bar line and repeat signs. There are two annotations on the right side: 'C → E' and 'G → B'.