

# 12. Entr'acte

Tempo di marcia

**Piccolo**  
*f*

**Oboe**  
*f*

**Clarinet**  
*in B $\flat$*   
*f*

**Bassoon**  
*f*

**Horn**  
*f* *p*

**Timpani**  
*f* *p*

**Piano**  
*f*

**Violin I**  
*f* *p*

**Violin II**  
*f* *p*

**Viola**  
*f* *p*

**Cello**  
*f* *p*

**Bass**  
*f*

The score is for a 2/4 time signature piece. The woodwinds (Piccolo, Oboe, Clarinet in B $\flat$ , Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Horns enter in the third measure with a similar pattern, also starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Timpani play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Piano part consists of a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The strings play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Piccolo, Oboe, Clarinet in B $\flat$ , and Bassoon play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Horns play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Timpani play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The Piano part consists of a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure. The strings play a rhythmic pattern of eighth notes, starting forte (*f*) and then moving to piano (*p*) in the fifth measure.

8

*p*

*p*

*p*

*pizz.* *arco*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

Detailed description: This page of a musical score, numbered 416, contains measures 8 through 15. The score is for a full orchestra. The Piccolo part (top staff) begins with a dynamic marking of *p* and plays a melodic line. The Oboe part (second staff) is silent until measure 8, where it enters with a *p* dynamic. The Clarinet part (third staff) also starts with *p*. The Bassoon (Bsn.) part (fourth staff) is silent throughout. The Horn (Hn.) part (fifth staff) and Timpani (Timp.) part (sixth staff) play rhythmic patterns. The Piano (Pno.) part (seventh staff) provides harmonic support with chords and arpeggios. The string section (Violin I, Violin II, Viola, Cello, and Bass) plays a rhythmic accompaniment, with the Violin I part switching from *pizz.* to *arco* in measure 8. A large *p* dynamic marking is placed at the bottom of the page.

17

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *p f*

Hn. *p f*

Pno. *f*

Vl. I *pizz. arco f*

Vl. II *arco f*

Vla. *arco f*

Cello *arco f*

Bass *arco f*

27 **1** L'istesso tempo

Picc. *to Flute* *p*

Ob. *fz* *p*

Cl. *fz* *p*

Bsn. *f* *fz*

Hn. *f* *fz*

Glock. *p*

Pno. *fz* *p*

VI. I *f* *fz* *p* *pizz.* *arco*

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

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

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

Bass *fz*

34

Fl. *fz p*

Ob. *fz p*

Cl. *fz p*

Bsn. *fz*

Hn. *p fz*

Glock.

Pno. *fz p*

VI. I *fz p* pizz. arco

VI. II *fz p* pizz. arco

Vla. *fz p* pizz. arco

Cello *fz p*

Bass *fz*

41

Fl. *fz p cresc. ff* to Picc.

Ob. *fz p cresc. ff*

Cl. *cresc. ff*

Bsn. *cresc. ff*

Hn. *cresc. ff*

Timp. *ff*

Pno. *cresc. ff*

Vl. I *fz p cresc. ff con forza*

Vl. II *cresc. ff con forza*

Vla. *cresc. ff con forza*

Cello *arco fz p cresc. ff con forza*

Bass *cresc. ff*

2

Detailed description: This is a page of a musical score for orchestra, measures 41 through 46. The score is written for ten instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The music is in 2/4 time. Measures 41-45 are marked with dynamics *fz* (forzando), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Measure 46 is marked with *ff* and *con forza*. A first ending bracket labeled '2' spans measures 45 and 46. The Flute part includes a 'to Picc.' instruction at the start of measure 46. The Cello part is marked 'arco' in measure 41. The Piano part features a complex accompaniment with chords and moving lines in both hands.

48

Picc. *ff*

Ob. *fz fz fz*

Cl. *fz fz fz*

Bsn. *fz fz fz*

Hn. *fz fz fz*

Timp. *fz*

Pno. *fz fz fz*

Vl. I *fz fz fz* *8va*

Vl. II *fz fz fz*

Vla. *fz fz fz*

Cello *fz fz fz*

Bass *fz fz fz*

Detailed description: This page of a musical score covers measures 48 to 54. The Piccolo part begins in measure 48 with a rest, then enters in measure 49 with a series of eighth notes, reaching a fortissimo (*ff*) dynamic in measure 50. The Oboe, Clarinet, Bassoon, and Horn parts all enter in measure 49 with a forte-zwischen (*fz*) dynamic, playing eighth-note patterns. The Timpani part enters in measure 49 with a forte-zwischen (*fz*) dynamic, playing a rhythmic pattern of eighth notes. The Piano part enters in measure 49 with a forte-zwischen (*fz*) dynamic, playing a complex accompaniment. The Violin I part enters in measure 49 with a forte-zwischen (*fz*) dynamic, playing a sixteenth-note pattern, and includes an *8va* marking in measure 50. The Violin II, Viola, Cello, and Bass parts all enter in measure 49 with a forte-zwischen (*fz*) dynamic, playing various rhythmic patterns. The score concludes in measure 54 with a final chord.

56

Picc. to Flute

Hn.

Timp. C → D  
G → Ab

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 56 through 63. The Piccolo part is mostly silent, with a 'to Flute' instruction at the end. The Oboe, Clarinet, and Bassoon parts feature rhythmic patterns of eighth and sixteenth notes. The Horn part plays a steady eighth-note accompaniment. The Timpani part has a rhythmic pattern of eighth notes, with a key signature change from C to D and G to Ab indicated at the end. The Piano part consists of dense chords in the right hand and a rhythmic accompaniment in the left hand. The Violin I and II parts play chords and moving lines. The Viola part provides harmonic support with chords and eighth notes. The Cello and Bass parts play a rhythmic accompaniment of eighth notes.



# ACT THREE

## 13. Melodrama

Moderato

Flute

Oboe *p*

Clarinet *in B $\flat$*  *p*

Bassoon *p*

Horn

Timpani

Piano

Violin I *con sord.* *p*

Violin II *con sord.* *p*

Viola *con sord.* *p*

Cello

Bass

Detailed description: This page of a musical score is for Act Three, 13. Melodrama, marked Moderato. It features a woodwind section with Flute, Oboe, Clarinet (in B-flat), and Bassoon, and a string section with Violin I, Violin II, Viola, Cello, and Bass. The Flute, Horn, Timpani, and Piano parts are mostly silent. The Oboe, Clarinet, and Bassoon play a melodic line starting in the second measure, marked piano (p). The Violin I and II parts also play a melodic line, marked piano (p) and with mutes (con sord.). The Viola part plays a rhythmic accompaniment starting in the fourth measure, marked piano (p) and with mutes (con sord.). The Cello and Bass parts are silent.

7

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Pno.

Vl. I *p*

Vl. II *p*

Vla. *p*

Cello *pizz.* *p* arco *3*

Bass *pizz.* *p*

accel.

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

*mf*

*mf*

*mf*

*mf*

*mf*

15 rit. 1 Waltzertempo

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Pno.

Frank *(whistle)*

VI. I *pizz. pp*

VI. II *pizz. pp*

Vla. *pizz. pp*

Cello *pizz. pp*

Bass *pizz. pp*

24

Fl. *cresc.*

Ob. *pp cresc.*

Cl. *pp cresc.*

Bsn. *pp cresc.*

Hn. *pp cresc.*

Pno.

Frank

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Cello

Bass

Detailed description: This is a page of a musical score for measures 24 through 32. The score is written for a full orchestra and includes a solo part for Frank. The instruments are arranged in a standard orchestral layout. The 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 parts are all present. The Flute, Oboe, Clarinet, Bassoon, Horn, and Violin parts show a dynamic increase from *pp* to *cresc.* over the measures. The Piano part is mostly silent. The Frank part is a solo line with a dynamic marking of 8. The string parts (Violins, Viola, Cello, Bass) play a rhythmic pattern of eighth notes, with the Violins showing a dynamic increase from *pp* to *cresc.*

34 **G.P. 2** Tempo di marcia moderato

Fl. *f*

Ob. *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Pno.

Frank

VI. I *arco* *f*

VI. II *f*

Vla. *f* *arco* *pp*

Cello *cresc.* *f* *p*

Bass *cresc.* *f*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Trumpet (Frank), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Tempo di marcia moderato'. Measure 34 begins with a dynamic of *f* (forte) for the woodwinds and strings. Measure 35 continues with *f* dynamics. Measure 36 features a dynamic shift to *p* (piano) for the Clarinet and Bassoon, and *pp* (pianissimo) for the Viola. The Viola part includes the instruction 'arco' (arco) and a long note. The Cello and Bass parts include 'cresc.' (crescendo) markings. The Percussion part (Frank) has a drum set icon and a dynamic of *p* in measure 36.

3 Waltzer

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Vi. I

Vi. II

Vla.

Cello

Bass

*p*

*mf* *fz* *p*

*fz*

*fz*

*fz*

*arco* *mf* *fz*

*arco* *mf* *fz*

*mf* *fz*

*arco* *mf* *fz*

*arco* *fz*

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

*pp*

*p*

*pizz.*

*p*

Detailed description: This page of a musical score covers measures 48 through 55. The score is for a full orchestra. The Flute (Fl.) part has a melodic line in measures 48-49, then rests. The Oboe (Ob.) part has a melodic line starting in measure 49, with a dynamic marking of *p* in measure 54. The Clarinet (Cl.) part has a melodic line starting in measure 54, with a dynamic marking of *p*. The Bassoon (Bsn.) part has a melodic line starting in measure 49, with a dynamic marking of *p* in measure 54. The Horn (Hn.) part has a melodic line starting in measure 49, with a dynamic marking of *p* in measure 54. The Timpani (Timp.) part has a melodic line starting in measure 54, with a dynamic marking of *p*. The Piano (Pno.) part has a melodic line starting in measure 49, with a dynamic marking of *pp*. The Violin I (Vl. I) and Violin II (Vl. II) parts are silent. The Viola (Vla.) part is silent. The Cello (Cello) part has a melodic line starting in measure 49, with a dynamic marking of *p* and a *pizz.* marking in measure 50. The Bass part is silent.



57

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Frank

Olga komm her!  
Ida auch!  
Ihr gefällt mir

Marquis, reich mir die Hand!  
Sei mein Freund!

VI. I

VI. II

Vla.

Cello

Bass

*p*

*pizz.*

*arco*

*p*

*pizz.*

*p*

*arco*

*pizz.*

*p*

67 **Allegretto**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Tri. *p*

Pno. *pp*

Frank

Die Ma je - stät wird an-er-kannt, an-er-kannt rings im Land Ju-belnd wird Cham - pa - gner der er-ste sie ge

Vi. I

Vi. II *p*

Vla. *p* arco

Cello *p*

Bass *p* arco

G.P. Lento

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Frank

VI. I

VI. II

Vla.

Cello

Bass

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

nannt Es le-be Cham pa-gner der Er...

Tempo di Polka

84 5

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Pno. *pp*

Vl. I *p*

Vl. II *p*

Vla. *p*

Cello *p* pizz.

Bass *p* pizz.

1.

92 2.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *p pp*

Hn. *pp*

B. D. & Cym. *ppp*

Pno.

VI. I *pp*

VI. II *pp*

Vla. *pp* pizz. arco pizz. arco

Cello *pp* pizz. arco pizz. arco

Bass *pp*

6 Un poco più moderato

100

Fl. *p* *pp* rit.

Ob. *p*

Cl. *p* *pp*

Bsn. *p*

Hn. *p*

Pno.

Vl. I pizz. arco *p*

Vl. II pizz. arco

Vla. pizz. arco

Cello pizz. arco *pp*

Bass arco *pp*

108 rit. **7** Walzer, più moderato

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

*p*

*pp*

*pp*

116

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Frank

VI. I

VI. II

Vla.

Cello

Bass

*p* 3

*pp* 3

(whistle)

*p un poco marcato*

*p un poco marcato*



124

Fl.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

Frank

VI. I

VI. II

Vla.

Cello

Bass

*p*

**BD only**

*ppp*

*pizz.*

*arco*

*pizz.*

132 rit. tr. Più lento più rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

*pp*

*pp*

*pizz.*

# 14. Couplet

**Allegro moderato**

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute:** Treble clef, 6/8 time signature. Starts with a melodic line marked *p*.
- Oboe:** Treble clef, 6/8 time signature. Remains silent until the end of the section, where it plays a single note marked *pp*.
- Clarinet:** Treble clef, 6/8 time signature, marked *in A*. Starts with a melodic line marked *p*, then moves to a sustained note marked *pp*.
- Bassoon:** Bass clef, 6/8 time signature. Plays a sustained note marked *p*, then *pp*.
- Horn:** Treble clef, 6/8 time signature. Remains silent throughout.
- Snare Drum:** Percussion staff, 6/8 time signature. Shows a regular pattern of snare hits.
- Piano:** Grand staff (treble and bass clefs), 6/8 time signature. Remains silent throughout.
- Adele:** Treble clef, 6/8 time signature. Enters in the final measure with the lyrics: "Spiel' ich die Unschuld vom Lande, na".
- Violin I:** Treble clef, 6/8 time signature. Enters in the third measure with a rhythmic pattern marked *p* and *senza sord.*
- Violin II:** Treble clef, 6/8 time signature. Enters in the third measure with a rhythmic pattern marked *p* and *senza sord.*
- Viola:** Alto clef, 6/8 time signature. Enters in the third measure with a rhythmic pattern marked *p* and *senza sord.*
- Cello:** Bass clef, 6/8 time signature. Enters in the third measure with a rhythmic pattern marked *p*.
- Bass:** Bass clef, 6/8 time signature. Enters in the third measure with a rhythmic pattern marked *p*.

7 **poco rit.**

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele  
 tür lich im kur zen Ge - wan - de, so hüpf ich ganz nek-kisch im - her\_\_\_\_ als ob ich ein Eich kat-zerl wär

VI. I

VI. II

Vla.

Cello

Bass

13 a tempo

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, G major key signature. Measures 13-18.
- Ob.** (Oboe): Treble clef, G major key signature. Measures 13-18.
- Cl.** (Clarinet): Treble clef, G major key signature. Measures 13-18.
- Bsn.** (Bassoon): Bass clef, G major key signature. Measures 13-18.
- Hn.** (Horn): Treble clef, G major key signature. Measures 13-18. Includes a *pp* dynamic marking.
- Pno.** (Piano): Grand staff (treble and bass clefs), G major key signature. Measures 13-18.
- Adele** (Soprano): Treble clef, G major key signature. Includes German lyrics: "und kommt ein saub rer jung - er Mann, so blinz le ich läch-elnd ihn an durch die Fin ger zwar nu".
- VI. I** (Violin I): Treble clef, G major key signature. Measures 13-18.
- VI. II** (Violin II): Treble clef, G major key signature. Measures 13-18.
- Vla.** (Viola): Alto clef, G major key signature. Measures 13-18.
- Cello**: Bass clef, G major key signature. Measures 13-18.
- Bass**: Bass clef, G major key signature. Measures 13-18.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

als ein Kind der Na-tur und zupft an mei-nem Schür-zen band so fängt man Spat-zen auf dem Land Und

VI. I

VI. II

Vla.

Cello

Bass

*pp*

*p*

*pp*

*pp*

25 **1**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

folgt er mir, wo - hin ich geh, sag ich na iv: Sö, Schlim mer, Sö! Setz mich zu ihm ins Gras so-dann und fang auf d'Letzt zu

VI. I

VI. II

Vla.

Cello

Bass

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

*p*

*arco*

sing - en an La la la la la la la la la la la la la la la la la

Detailed description: This page of a musical score covers measures 32 through 37. The score is for a full orchestra and a soloist, Adele. The instruments are arranged in a standard orchestral layout. The Flute and Oboe parts begin in measure 32 with a rest, then enter in measure 35 with a piano (*p*) dynamic. The Clarinet and Bassoon parts play a melodic line with slurs and accents throughout. The Horn part has a melodic line with slurs. The Piano part provides harmonic support with chords and arpeggios. Adele's vocal line starts in measure 32 with the lyrics "sing - en an La la la la la la la la la la la la la la la la la". The Violin I and Violin II parts play a rhythmic accompaniment. The Viola part plays a similar rhythmic pattern. The Cello part plays a melodic line marked *arco*. The Bass part provides a steady bass line.



2

39

Fl. *rit.* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno.

Adele  
 la la la la la la la \_\_\_\_\_ la \_\_\_\_\_ la \_\_\_\_\_ Wenn Sie das ge-sehn, müs sen

Vl. I *p*

Vl. II *p*

Vla. *p*

Cello *p*

Bass *p* arco

*poco più*

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele  
 Sie ge-stehn, es wär der Scha den nicht ge-ring wenn mit dem Ta-lent, mit dem Ta-lent ich nicht zum The a - ter

VI. I  
 pizz arco

VI. II

Vla.

Cello

Bass

52 **Animato** **Tempo di marcia**

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Pno. *f*

Adele  
ging Spiel ich ei-ne Kö-ni-gin Schreit ich ma-je-stä-tisch hin

VI. I *f* pizz. *p*

VI. II *f* pizz. *p*

Vla. *f* pizz. *p*

Cello *f* pizz. *p*

Bass *f*

58

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

*ppp*

*p*

Nic ke hier und nic-ke da ja ganz, ach in mei-ner Glo - ri - al!

*pizz.*

*p*

Detailed description: This is a page of a musical score, page 450, containing measures 58 through 63. The score is for a full orchestra and a soloist (Adele). The instruments listed are 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. The key signature has one sharp (F#) and the time signature is 4/4. Measure 58 is marked with a rehearsal sign '3'. The vocal line (Adele) has the lyrics: 'Nic ke hier und nic-ke da ja ganz, ach in mei-ner Glo - ri - al!'. The piano part starts with a dynamic marking of *p*. The snare drum part has a *ppp* marking. The bass part has a *pizz.* marking. The page ends with a dynamic marking of *p*.

64

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Adele

Al - les macht voll\_ Ehr furcht mir Spa ller lauscht den Tö - nen\_ mei - nes Sangs, läch - elnd. ich das\_

VI. I

VI. II

Vla.

Cello

Bass

*arpeggiando sim.*

*f*

*p*

*arco*

*f*

69

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Adele

Ida

Frank

Vl. I

Vl. II

Vla.

Cello

Bass

Reich und Volk re-gier Kö - nig - in par ex-cel - lence La la

*(imitating a trumpet)*  
3  
Tra ta ta ta ta

*(imitating a drum)*  
6  
Rem pem plem p-r-r-r-r-

*arco*

*p*

*con ped.*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Adele

Ida

Frank

VI. I

VI. II

Vla.

Cello

Bass

la la la la la la la la la La la

tra ta ta ta ta tra ta ta ta ta tra ta ta ta ta tra ta ta ta ta

rem pem plem p-r-r-r-r-r-rem pem plem p-r-r-r-r-r-rem pem plem p-r-r-r-r-r-rem pem plem p-r-r-r-r-r

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

*f* *p*

*f* *p*





poco più

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Adele  
 Sie ge-stehn, es wär der Scha den nicht ge-ring wenn mit dem Ta-lent, mit dem Ta-lent ich nicht zum The a - ter

VI. I pizz arco

VI. II

Vla.

Cello

Bass

**87 Animato** **Allegretto grazioso**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *p*

Pno. *f* *p*

Adele  
ging Spiel ich 'ne Da-me von Pa - ris, ach, ach

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

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

Vla. *f* pizz. arco *p*

Cello *f* pizz. *p*

Bass *f* *p*

94

Fl. *p*

Ob. *pp*

Cl. *p*

Bsn. *pp*

Hn. *pp*

Pno.

Adele  
— Die Gat tin ei-nes Herrn Mar quis ach, ach Da kommt ein

VI. I

VI. II

Vla.

Cello *arco* *pizz.*

Bass

Detailed description: This page of a musical score, numbered 94, features a key signature of one sharp (F#) and a common time signature. The score is arranged for a full orchestra and a solo voice. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), with dynamic markings of *p* and *pp*. The piano (Pno.) part consists of two staves with a rhythmic accompaniment. The vocal line (Adele) has lyrics in German: "Die Gat tin ei-nes Herrn Mar quis ach, ach Da kommt ein". The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The Cello part includes markings for *arco* and *pizz.* (pizzicato).



109

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

durch geb ich nicht nach, doch ach, im drit - ten werd ich schwach; da öff - net plötz - lich sich die Tür, o \_\_\_\_\_ Weh, mein \_\_\_\_\_

VI. I

VI. II

Vla.

Cello

Bass

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

The musical score consists of ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for Piano (Pno.), with a grand staff. The seventh staff is for the vocal soloist Adele. The bottom four staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cello). The Bass staff is at the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The vocal line includes German lyrics.

115

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Pno. *f* *p*  
 Adele  
 Mann, was wird aus mir, ach! "Ver-zei-hung", flöt ich, er ver  
 VI. I *f* *p*  
 VI. II *f* *p*  
 Vla. *f* *p*  
 Cello *f* *pizz.* *p*  
 Bass *p*

Detailed description of the musical score: The score is for measures 115 to 120. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), a piano, a vocal line for Adele, and a string section (Violins I & II, Viola, Cello, Bass). The key signature has one sharp (F#) and the time signature is 2/4. The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents. The piano part consists of chords and arpeggiated figures. The vocal line includes a trill in measure 118. Dynamics range from *f* (forte) to *p* (piano). The number '7' is in a box in the top right corner.



128

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

B. D. & Cym. *ff*

Pno. *ff*

Adele  
ja!

VI. I *ff*

VI. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*



# 15. Trio

Andante

The musical score is for a Trio in 3/8 time, marked Andante. It features the following parts:

- Flute:** Rests throughout the passage.
- Oboe:** Rests throughout the passage.
- Clarinet (in B $\flat$ ):** Enters in the 5th measure with a *p* dynamic, playing a melodic line.
- Bassoon:** Enters in the 5th measure with a *p* dynamic, playing a supporting line.
- Horn:** Plays a melodic line starting in the 3rd measure with a *p* dynamic.
- Timpani:** Rests throughout the passage.
- Piano:** Rests throughout the passage.
- Rosalinde:** Enters in the 5th measure with the lyrics: "Ich ste-he voll Za-gen Was wird er mich".
- Alfred:** Enters in the 5th measure with the lyrics: "Um Rat ihn zu fra-gen muß al-les ihn".
- Eisenstein:** Enters in the 5th measure with the lyrics: "Pack' ich ihn beim Kra gen".
- Violin I:** Enters in the 5th measure with a *pizz.* dynamic.
- Violin II:** Enters in the 5th measure with a *pp pizz.* dynamic.
- Viola:** Enters in the 3rd measure with a *p* dynamic, playing a rhythmic accompaniment.
- Cello:** Enters in the 3rd measure with a *p* dynamic, playing a rhythmic accompaniment.
- Bass:** Enters in the 5th measure with a *pp* dynamic, playing a rhythmic accompaniment.

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

fra-gen? Darf ich es wohl wa-gen, ihn al-les zu sa-gen!

sa - gen Wa - rum denn ver - za - gen? Wir

So würd er nichts sa gen möcht nie - der ihn schla-gen Doch

arco pizz. arco

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

*f*

Die Si - tu - a - tion erheischt Dis - kre - tion Die Si - tu - a - tion er -

wer - den him kla - gen die Si - tu - a - tion; er hilft uns dann schon Die Si - tu - a - tion er

dar ich's nicht wa - gen, dar nicht ein - mal drohn dem fre - chen Pa - tron dar nicht ein - mal drohn

*p*

arco pizz.

*f* arco pizz. *p*

*f* arco pizz. *p*

*f* pizz. *p*

*p*

*p*

*p*

**1 Allegro non troppo**

28

Fl. *f*

Ob. *p* *f* *ff*

Cl. *p* *ff*

Bsn. *p* *f* *ff* *p*

Hn. *ff*

Pno. *ff*

Ros. heischt Dis - kre - tion

Alf. hilft uns dann schon

Eis. die-sem fre-chen Pa - tron

Blind Jetzt bit-te ich die gan-ze

Vl. I *arco* *ff* *p*

Vl. II *arco* *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Bass *p* *ff* *p*

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Blind

Vl. I

Vl. II

Vla.

Cello

Bass

Sa - che mir haar-klein zu er - zäh - len nicht das Ge ring ste zu ver-keh - len, in

*p*

*p*

*p*

*p*

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Blind

Vl. I

Vl. II

Vla.

Cello

Bass

*fz*

*fz*

*fz*

*fz*

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

Der Fall is ei-gen-tüm - lich, wie sie gleich wer-den sehn

So - gar ver-wir-kelt

dess ich mir No-ti-zen ma-che

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Blind.

Vl. I

Vl. II

Vla.

Cello

Bass

ziem - lich, das muß man ein-ge-stehn

Nun denn, so ge - ben Sie zu Pro to - koll, wor-in ich Sie ver-teid' - gen

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Blind

soll!

VI. I

VI. II

Vla.

Cello

Bass

*f*

*ff*

Detailed description: This page of a musical score covers measures 48 to 52. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Timpani parts are mostly silent, with some notes in measures 50-52. The Piano part provides harmonic support. The vocal line, labeled 'Blind', has the instruction 'soll!' in measure 48. The string section (Violins I & II, Viola, Cello, Bass) plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and increasing to fortissimo (*ff*) by measure 50. The score is in a key with two sharps (D major or F# minor) and a 2/4 time signature.



2 Allegretto

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

D → Eb

Ein seltsam A-ben-teu er ist ges-tern mir pas

*p*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

*p*

Detailed description: This is a page of a musical score for orchestra and voice, measures 53-56. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Alto Saxophone (Alf.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play sustained notes, while the timpani has a rhythmic pattern. The voice part (Alf.) enters in measure 55 with the lyrics 'Ein seltsam A-ben-teu er ist ges-tern mir pas'. The score includes dynamic markings such as *p* and *pizz.* (pizzicato). A key signature change from D major to E-flat major is indicated by 'D → Eb' under the timpani part in measure 55. The tempo is marked 'Allegretto'.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

VI. I

VI. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

siert Mat hat mich aus Ver - se hen hier in Ar-rest ge - führt, weil ich mit die-ser Da me ein we-nig spät sou

Detailed description: This page of a musical score, numbered 472 and 58, features a full orchestral arrangement and a vocal line. The instruments include 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 score is in G major (one sharp) and 3/4 time. Measures 58-65 are shown. The vocal line (Alf.) begins in measure 58 with the lyrics 'siert Mat hat mich aus Ver - se hen hier in Ar-rest ge - führt, weil ich mit die-ser Da me ein we-nig spät sou'. The woodwinds and strings provide accompaniment, with dynamic markings of *p* (piano) appearing in measures 60, 61, 62, and 63. The piano part is mostly rests. The strings play a rhythmic accompaniment of eighth notes, with the bassoon and horn playing sustained notes.



71

Fl. *fz* *p* *fz*

Ob. *fz* *p* *fz*

Cl. *fz* *p* *fz*

Bsn. *fz* *p* *fz*

Hn. *fz* *p* *fz*

Pno. *fz* *p* *fz*

Alf. solln mich ja ver - teid' - gen

Eis. Ver - zeih'n Sie, wenn ich hef - tig bin; der Ge - gen - stand reißt so mich hin Ich

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

Vl. II *fz* *p* *fz* *p*

Vla. *fz* *p* *fz*

Cello *fz* *p* *fz* *p* arco

Bass *fz* *p* *fz*

77 **poco rit.** **a tempo**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros. Mein Herr No-tar, das war für-wahr sehr

Alf. Mein Herr No-tar, das war für-wahr sehr

Eis. wollt Sie nicht be-leid' gen, nein, er wird Sie\_schon ver-teid' - gen

Vl. I *p* pizz. arco

Vl. II *p* pizz.

Vla. *p* pizz.

Cello *p* arco

Bass *p* arco

*poco rit.**a tempo*

83

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.  
son - der - bar, sehr son - der - bar! Nur ru - hig Blut, denn sol - che Wut machsich für - wahr nicht

Alf.  
son - der - bar, sehr son - der - bar! Nur ru - hig Blut, denn sol - che Wut machsich für - wahr nicht

Eis.  
Was ich er - fahr, ver - wirrt für - wahr mich ganz und gar! Drum ru - hig Blut, ich muß die Wut ver - ber - gen jetzt noch

Vl. I  
arco

Vl. II  
arco

Vla.

Cello

Bass

88

poco animato

Tempo 1

3

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

gut, macht sich nicht gut, gar nicht gut! Das Ganze war ein Zufall. Nichts

gut, macht sich nicht gut, gar nicht gut!

gut, ja meine Wut, berg ich gut

*tr*

*p*

*p*

*pizz.*

*pizz.*

*p*

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

üb les ist pas - siert doch würd be - kannt es wer - den, wär ich com pro mit - tiert Da sich - er mei - ne Gat te für

*p*

*p*

*p*



104

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

schul-dig hal-ten wird! Was kommt denn Ih-nen

Da häßt er auch ganz recht! Sie han del-ten sehr schlecht!

*fz* *fz* *fz* *p*

*fz* *fz* *fz* *p*

*fz* *fz* *fz* *p*

arco *fz* *fz* *fz* *pizz.* *p*

arco *fz* *fz* *fz* *pizz.* *p*

109

Fl. *p* *fz* *p*

Ob. *fz* *p*

Cl. *fz* *p*

Bsn. *fz* *p*

Hn. *fz* *p*

Pno. *fz* *p*

Ros.  
in den Sinn? Sie solln mich ja ver - teid' - gen

Eis.  
Ver - zeih'n Sie, wenn ich hef - tig bin; der Ge - gen - stand reißt

Vl. I *fz* *p*

Vl. II *fz* *p*

Vla. *fz* *p*

Cello *fz* *p*

Bass *fz* *p*

115

poco rit.

a tempo

Fl. *fz* *p*

Ob. *fz* *p*

Cl. *fz* *p*

Bsn. *fz* *p*

Hn. *fz* *p*

Pno. *fz* *p*

Ros. Mein HerrNo-tar, das

Alf. Mein HerrNo-tar, das

Eis. so mich hin Ich wollt Sie nicht be-leid' gen, nein, er wird Sie schon ver-teid' - gen

Vl. I *fz* *p* pizz.

Vl. II *fz* *p* pizz.

Vla. *fz* *p* pizz.

Cello *fz* *p* arco

Bass *fz* *p* arco

poco rit.

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

arco

arco

arco

war für wahr sehr son - der - bar, sehr son - der - bar! Nur ru - hig Blut, denn sol - che Wut macht

war für wahr sehr son - der - bar, sehr son - der - bar! Nur ru - hig Blut, denn sol - che Wut macht

Was ich er - fahr, ver - wirrt für - wahr mich ganz und gar! Drum ru - hig Blut, ich muß die Wut ver

126 **a tempo** **poco animato**

Fl. *fz*

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hn. *fz*

Pno. *fz*

Ros.  
sich für-wahr nicht gut, macht sich nicht gut, gar nicht gut!

Alf.  
sich für-wahr nicht gut, macht sich nicht gut, gar nicht gut!

Eis.  
ber gen jetzt noch gut, ja mei-ne Wut berg ich gut

Blind  
Ich

Vl. I *tr* *fz*

Vl. II *fz*

Vla. *fz*

Cello *pizz.* *fz*

Bass *fz*

132 **4** Un poco meno mosso

string.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Blind

bitt, mir al les zu ge stehn und nichts zu ü-ber-gehn Ist kein De tail mehr ü-ber sehn, ist wei-ter nichts ge

Vl. I

Vl. II

Vla.

Cello

Bass

*f*

*fz*

*p*

*f*

*p*

*f*

*fz*

*p*

*f*

*p*

*f*

*fz*

*f*

*fz*

arco

139 a tempo

The musical score is arranged in a standard orchestral format. It includes the following parts and markings:

- Fl. (Flute):** *p* (piano)
- Ob. (Oboe):** *p* (piano)
- Cl. (Clarinet):** *p* (piano)
- Bsn. (Bassoon):** *p* (piano)
- Hn. (Horn):** *p* (piano)
- Pno. (Piano):** (no specific dynamic marking)
- Ros. (Trumpet):** (no specific dynamic marking)
- Alf. (Trombone):** (no specific dynamic marking)
- Blind (Vocal Soloist):** *s* (soprano), lyrics: "schehn? Ich bit-te zu ge-stehn, ist"
- Mein Herr! (Vocal Soloist):** (no specific dynamic marking)
- Was sol-len die-se Fra-gen hier? (Vocal Soloist):** (no specific dynamic marking)
- Vl. I (Violin I):** *p* (piano)
- Vl. II (Violin II):** *p* (piano)
- Vla. (Viola):** *f* (forte) and *p* (piano)
- Cello:** *f* (forte) and *p* (piano), with *pizz.* (pizzicato) markings
- Bass:** *f* (forte) and *p* (piano), with *pizz.* (pizzicato) markings

147

Fl. *mp*

Ob.

Cl. *p*

Bsn. *mp*

Hn.

Pno. *mp*

Ros.

Blind

Vl. I

Vl. II

Vla.

Cello *arco* *mp*

Bass *mp*

Mein Herr, was denken Sie von mir? Was sollen die-se Fragen hier?

wei-ter nichts geschehn? Ich frag Sie auf's Ge



154 *string.* *colla parte* *tempo*

Fl. *cresc.* *fz*

Ob. *cresc.* *fz*

Cl. *cresc.* *fz*

Bsn. *cresc.* *fz*

Hn. *cresc.* *fz*

Pno. *cresc.* *fz*

Blind  
 wis-sen, ist wei-ter nichts ge-schehn? Denn al-les muß ich wis-sen, al-les muß ich wis-sen!

Vl. I *cresc.* *fz*

Vl. II *cresc.* *fz*

Vla. *cresc.* *fz* *f*

Cello *cresc.* *fz*

Bass *arco* *fz*



168

Fl. *p* *fz*

Ob. *fz* *p*

Cl. *fz*

Bsn. *fz*

Hn. *pp* *fz*

Pno.

Ros. the... drum muß ich Ih-nen sa - gen, ein Un-ge-heu-er ist mein Mann und nie-mals ich ver-

VI. I arco

VI. II arco

Vla. arco

Cello arco pizz.

Bass

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

ge-ben kann sein treu los schänd lich-es Be - tra - gen er hat die vor' ge gan-ze Nacht mit jung en Da men

VI. I

VI. II

Vla.

Cello

Bass

arco

arco

string.

poco animato

rit.

a tempo

180

The musical score consists of several staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute part starts with a *p* dynamic and changes to *pp*. The Oboe and Clarinet parts also start with *pp*. The Bassoon part has a *pp* dynamic. The Horn (Hn.) part has a *pp* dynamic. The Piano (Pno.) part is silent. The Violin I (VI. I) part starts with *pizz.* and changes to *arco* with a *f* dynamic, then *pp*. The Violin II (VI. II) part starts with *pizz.* and changes to *arco* with a *f* dynamic. The Viola (Vla.) part starts with *pizz.* and changes to *arco* with a *f* dynamic. The Cello and Bass parts start with *pizz.* and change to *arco* with a *f* dynamic.

zu - ge - bracht \_\_\_\_\_ lebt herr lich und in Freu - den, in Freu - den \_\_\_\_\_ Doch

6 Poco più

185

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *fz*

Pno. *fz* *pp*

Ros.  
schenk ich's nicht dem Bö-se-wicht, und kommt er wie-der mir nach Haus, kraz ich ihm erst die Au-gen aus und dann, und

Vl. I *pp*

Vl. II *pp* *fz* *pp*

Vla. *pp* *fz* *pp*

Cello *pp* *fz* *pp*

Bass *pp* *fz* *pp*

191

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI.I

VI. II

Vla.

Cello

Bass

*pp*

*pp*

*rit.*

*pizz.*

*arco*

*pizz.*

*tr*

dann laß ich mich schei-den, kratz ich ihm die Au-gen aus und dann laß ich mich schei - - -

196 **7** *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.  
den Ich kratz ihm erst die Augen aus und dann, und dann laß ich mich schei den, kratz ich ihm die

Alf.  
Sie kratzt ihm erst die Augen aus und dann läßt sie sich schei-den, dann läßt sie sich schei-den Sie

Eis.  
Sie kratzt ihm erst die Augen aus und dann läßt sie sich schei-den, dann läßt sie sich schei-den Sie

Vl. I

Vl. II

Vla.

Cello  
pizz.

Bass



201 8 rit. a tempo Allegro non troppo

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Pno. *f*

Ros. *tr*  
 Au - gen aus und dann laß ich mich schei - - - den

Alf. *8*  
 kratzt ihm erst die Au-gen aus und dann, dann läßt sie sich schei - den

Eis. *8*  
 kratzt ihm erst die Au-gen aus und dann und dann und dann läßt sie sich schei - den

VI. I *f* *f*

VI. II *f* *f*

Vla. *f* *f*

Cello arco pizz. arco *f* *f*

Bass *f*

207

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Da Sie al-les wis-sen nun, sa-gen Sie, was soll man tun? Ge-ben Sie uns Mit-tel an, wie man die-sem E-he

VI. I

VI. II

Vla.

Cello

Bass

*p*

*f*

*pizz.*

*f*

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

Was soll das sein? Mein

mann ei-ne Na se dre hen kann? Was soll das sein? Mein

Das ist zu viel! Welch schänd lich Spiel!

*f*

*fz*

*tr*

*arco*

224 **Recit.** **a tempo**

Fl. *fz* *ff* *ff*

Ob. *fz* *ff* *ff*

Cl. *fz* *ff* *ff*

Bsn. *fz* *ff* *ff*

Hn. *ff* *ff*

Timp. *ff* *p* *ff*

Pno. *ff*

Ros. Herr,wo-zu dies Schrein?

Alf. Herr,wo-zu dies Schrein?

Eis. Er - zit - tert,ihr Ver-bre-cher, die Stra fe bricht her ein! Hier

VI.I *ff* *p*

VI.II *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Bass *ff* *p*

230 **Recit.** **a tempo**

Fl. *f* *ff*

Ob. *f* *ff* *fz*

Cl. *f* *ff* *fz* *fz*

Bsn. *f* *ff* *fz* *fz*

Hn. *f* *ff* *fz*

Timp. *ff*

Pno. *fz*

Ros. Er selbst ist Ei-sen-stein! Er

Alf. Er selbst ist Ei-sen-stein! Er

Eis. ste - he ich als Räch er! Ich selbst bin Ei-sen-stein!

VI. I *fz* *ff* *p*

VI. II *fz* *ff* *p*

Vla. *fz* *ff* *p*

Cello *fz* *ff* *p*

Bass *fz* *ff* *p*





258

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Timp. *fz* *fz*

Pno. *f* *p*

Ros. Hat er selbst mich doch be - tro - gen, treu - los hat er mich be - lo - gen und nun

Alf. Erst hat sie der Mann be - tro - gen, dann hat ihn, die Frau be - lo - gen, folg - lich

Eis. — Ja, ich bin's der ihr be - tro - gen Ja, ich bin's, der ihr be - lo - gen A - ber

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*



268

accel. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

tobt er, rä-chen will er sich! Kein Ver-zeihn, kein Be-reun!

hebt ja die Ge schich te sich! Der Ei-sen-stein, der Ei-sen-stein

rä - chen, rä-chen will ich mich! Der Ei-sen-stein, der Ei-sen-stein



VI- 9

284

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

*ff fz fp*

*fz ff fz fp*

*fz ff fz fp*

*fz ff fz fp*

*fz ff fz fp*

*fz ff fz fp*

Ra - - - che schrei - e ich! So hö - ren Sie mich end lich an!

Ra - - - che fürch ter - lich! So neh men Sie Ver

Ra - - - che fürch ter - lich!

*ff fz p pizz.*

*ff fz p pizz.*

*ff fz p*

*ff fz p*

*ff fz*

292 **poco rit.** **a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

nunft doch an!

Dies ist Ihr Schlaf rock, ich ge

Sie wa-gen noch zu reden Mann, und haben mei-nen Schlafrock an?

pizz.

arco

*ff*

*p*

*tr*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ffz*

*p*

*ffz*

*p*

*ffz*

*p*

300

Fl. *p* *tr* *ff*

Ob. *p* *tr* *f* *cresc.* *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *cresc.* *ff*

Timp. *fz*

Pno. *ff*

Ros. Ver-häng nis - vol-ler Schlaf-rock, weh! Hat er

Alf. steh! Erst hat

Eis. Ha, dies In-di-ci - um macht sie bei de blaß und stumm! Ja, ich

VI. I *f* *cresc.* *ff*

VI. II *f* *cresc.* *ff*

Vla. *f* *arco* *cresc.* *ff*

Cello *f* *cresc.* *ff* *arco*

Bass *ff*

308 accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

selbst mich doch be - tro - gen, treu - los hat er mich be - lo - gen und nun tobt er, - rä chen will er

sie der Mann be - tro - gen, dann hat ihn, die Frau be - lo - gen, folg - lich hebt ja - die Geschich te

bin's der ihr be - tro - gen Ja, ich bin's, der ihr be - lo - gen A - ber rä - chen, rä chen will ich

*p* *f* *fz* *p* *f* *p* *p* *p* *p* *p*

318 a tempo

Fl. *p*

Ob. *fz p* *p*

Cl. *fz p* *p*

Bsn. *fz p* *p*

Hn. *fz p* *p*

Pno. *p*

Ros. *sich! Kein Ver-zeihn, kein Be-reun! Ich al-lein will Ra-che schrein,*

Alf. *sich! Der Ei-sen-stein, der Ei-sen-stein will Ra-che schrein,*

Eis. *mich! Der Ei-sen-stein, der Ei-sen-stein will Ra-che schrein,*

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

326

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

*cresc.*

*f*

*fz*

*p*

Ra - - che! Kein Ver-zeihn, Herr Ei-sen-stein kein Be-reun, Herr Ei-sen-stein! Ra -

Ra - - che! Der Ei-sen-stein, der Ei-sen-stein wil Ra -

Ra - - che! Der Ei-sen-stein, der Ei-sen-stein wil Ra -



-DE  
Più presto

333

Fl. *ff*

Ob. *ff fz fz*

Cl. *ff fz fz*

Bsn. *ff fz fz*

Hn. *ff fz fz*

Timp. *ff fz fz*  
Cym

Pno. *fz fz*

Ros. - - che schrei-e ich! Ra - che will ich! Ra - che will ich! Ra ra ra

Alf. (enh.)  
- - che fürch-ter - lich! Ra - che will ich! Ra - che will ich! Ra ra ra

Eis. - - che fürch-ter - lich! Ra - che will ich! Ra - che will ich! Ra ra ra

VI. I *ff fz fz*

VI. II *ff fz fz*

Vla. *ff fz fz*

Cello *ff fz fz*

Bass *ff fz fz*

340

Fl. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Timp. *f*

Pno. *ff*

Ros. *(b)*  
ra ra ra ra Ra - - che will ich!

Alf. *(b)*  
ra ra ra ra Ra - - che will ich!

Eis. *(b)*  
ra ra ra ra Ra - - che will ich!

VI. I *ff*

VI. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

E♭ → E♮  
A♭ → A♮

# 16. Finale

**Allegretto**

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

- Flute:** Rests for the first seven measures, then enters in the eighth measure with a *p* dynamic.
- Oboe:** Rests for the first three measures, then enters with a *f* dynamic, playing a melodic line that continues through the eighth measure.
- Clarinet:** Labeled *in B $\flat$* . Rests for the first seven measures, then enters in the eighth measure with a *p* dynamic, playing a rhythmic accompaniment.
- Bassoon:** Enters in the first measure with a *f* dynamic, playing a rhythmic accompaniment that continues through the eighth measure.
- Horn:** Rests for the first three measures, then enters with a *f* dynamic, playing a melodic line that continues through the eighth measure.
- Snare Drum:** Remains silent throughout the entire passage.
- Piano:** Rests for the first seven measures, then enters in the eighth measure with a *p* dynamic, playing chords.
- Chorus:** Enters in the eighth measure with the vocal line: "O Fle - der maus, o".
- Violin I:** Rests for the first three measures, then enters with a *f* dynamic, playing a melodic line that continues through the eighth measure.
- Violin II:** Rests for the first three measures, then enters with a *f* dynamic, playing a melodic line that continues through the eighth measure.
- Viola:** Enters in the first measure with a *f* dynamic, playing a rhythmic accompaniment that continues through the eighth measure.
- Cello:** Enters in the first measure with a *f* dynamic, playing a rhythmic accompaniment that continues through the eighth measure.
- Bass:** Rests for the first seven measures, then enters in the eighth measure with a *p* dynamic.

Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include *pizz.* (pizzicato) for the Violin I and II parts in the final measure.

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Chorus

Wolln sie

Fle-der maus, laß end lichjetzt dein Op-fer aus Der ar - meMann, der ar-meMann ist gar zu ü - bel dran

VI. I

VI. II

Vla.

Cello

Bass

arco

*f*

*f*

17 **1**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.  
8 mir er - klä-ren nicht, was soll be deu - ten die Ge-schicht? Noch werd ich nicht klug da - raus?

Falke  
8 So rächt

VI. I

VI. II  
arco  
f

Vla.

Cello  
pizz.  
f

Bass

23 2

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Pno. *f* *p*

Falke  
sich die Fle-der-maus So rächt sich die Fle-der-maus

Chorus  
So rächt sich die Fle-der-maus Doch— O Fle - der-maus, o Fle - der-maus, laß

Vi. I *pizz.* *p*

Vi. II *pizz.* *p*

Vla. *p*

Cello *p*

Bass *f* *p*

Meno mosso

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

end-lich jetzt dein Op-fer aus Der ar-me Mann, der ar-me Mann ist gar zu ü-bel dran

Detailed description: This page of a musical score contains measures 30 through 35. The score is for a full orchestra and a chorus. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Chorus, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Meno mosso'. The chorus part includes the lyrics: 'end-lich jetzt dein Op-fer aus Der ar-me Mann, der ar-me Mann ist gar zu ü-bel dran'. The score features various musical notations including eighth notes, quarter notes, and rests across six systems.

36 3

Fl. *p*

Ob. *p*

Cl. *in A p*

Bsn. *p*

Hn. *p*

Pno. *p*

Eis. *8*  
So er-klärt mir doch, ich bitt

Falke *8*  
Al-les, was Dir Sor -genmacht, war ein Scherz von mir er-dacht

Chorus *Principals with Chorus\**  
und wir

VI. I *arco p grazioso*

VI. II *arco p*

Vla. *p*

Cello *p*

Bass *p*

\* Rosalinde, Adele with soprano, Orlofsky with alto, Alfred with tenor 1, Frank with tenor 2



43

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Pno. *p*

Adele  
al - le spiel-ten mit Ich spiel - te mit

Orl.  
al - le spiel-ten mit Ich spiel - te mit

Eis.  
Wie, der Prinz? Und A - de - le? Ihr Sou

Chorus  
al - le spiel-ten mit

Vl. I *p*

Vl. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 519, covers measures 43 to 48. The score is arranged in a standard orchestral format with vocal soloists and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. The vocal soloists are Adele, Orlof (Orl.), and Eisler (Eis.), with a Chorus part. The key signature has one sharp (F#) and the time signature is 8/8. The music is marked with a piano (*p*) dynamic. The vocal lines include German lyrics: Adele and Orlof sing 'al - le spiel-ten mit Ich spiel - te mit'; Eisler asks 'Wie, der Prinz? Und A - de - le? Ihr Sou'. The instrumental parts feature various textures, including arpeggiated chords in the strings and piano, and melodic lines in the woodwinds.

49

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

*p*

Re-qui - si - te

War nichts als My the

per? Doch mein Schlaf rock? Won - ne, Se - lig-keit, Ent-zü-cken O, wie

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Alf.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

War auch nicht grad al-les so, wir wol-len ihm den  
macht dies Wort mich froh! Gat-tin, laß ans Herz dich drüc ken

Detailed description: This is a page of a musical score, page 55. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. Two vocal soloists, Alf. (Alf.) and Eis. (Eis.), are featured with lyrics. The score is written in a key with two sharps (F# and C#) and a common time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts have lyrics in German. The page number '55' is written at the top left.

62

Fl. *fz* *p*

Ob. *fz* *p*

Cl. *fz* *p*

Bsn. *fz* *p*

Hn. *fz* *p*

Pno. *fz*

Adele Nun, und was ge schieht mit mir?

Alf. 8 Glau - ben, der ihn be - glückt, nicht rau - ben

Vl. I *fz*

Vl. II *fz* *p*

Vla. *fz* *p*

Cello *fz* *p*

Bass *fz*

Detailed description: This page of a musical score, numbered 522, contains measures 62 through 68. It features a full orchestra and two vocal soloists, Adele and Alf. The orchestration 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 key signature is one sharp (F#) and the time signature is 4/4. The score is marked with dynamic levels: *fz* (fortissimo) and *p* (piano). The vocal parts have lyrics in German. The piano part features a rhythmic accompaniment of eighth notes. The strings play a melodic line with some rests. The woodwinds have various melodic and rhythmic parts, with some playing *fz* and others *p*. The vocal soloists enter in measure 62 with their respective lines.

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Orl.

Frank

VI. I

VI. II

Vla.

Cello

Bass

Nein, ich

Blei - ben im Ar - rest Sie hier, will ich Sie als Freund und Va - ter bil - den las - sen fürs The - a - ter

*p*

76 **rit.** **6** **meno mosso**

Fl. *pp* *f*

Ob. *pp*

Cl.

Bsn.

Hn. *pp*

Timp.

Pno. *pp* *f*

Orl.  
laß alsKunst mä - cen solch Ta-lent mir nicht ent gehn Das ist bei mir so Sit-te, cha - cun a son goût 's ist

Chorus  
's ist

Vl. I *pp* *f*

Vl. II *pp* *f*

Vla. *pp* *f*

Cello *pp* *f* pizz.

Bass *pp*



91

Picc. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Tri. *p*

Pno.

Ros. Cham - pa - gner hats ver - schul - det, tra la la la la la la was wir heut er - dul - det, tra la la la la la

VI. I *p*

VI. II *p* pizz.

Vla. *p* pizz.

Cello *p* pizz.

Bass *p* pizz.



99

Picc.

Ob.

Cl.

Bsn.

Hn.

Tri.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

la... Doch gab er mir auch Wahr-heit und zeigt in vol-ler Klar-heit mir mei-nes Gat-ten Treu - e un führ-te ihn zur

*p*

arco

arco

arco

107

Picc. *p* *f*

Ob. *f* *f*

Cl. *f* *p* *f*

Bsn. *f* *f*

Hn. *f* *p* *f*

Timp. (trgl.) *f* *p* *f* E → D

Pno. *f* *p* *f*

Ros. Reu - e Stimmt ein, stimmt ein und hul-digt im Ver - ei - ne dem Kö-nig al-ler Wei-ne, dem Kö-nig al-ler

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

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

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass arco *f* *p* *f*

115

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tri. *p*

Pno. *p*

Ros. Wei-*ne!* Stoßt an, stoßt an, stoßt an Die Ma-*je*-*stät* wird an-*er*-*kannt*,

**All Principals with Chorus**

Chorus Stoßt an, stoßt an, stoßt an

Vl. I *p*

Vl. II *p*

Vla.

Cello *p*

Bass *p*



129

Picc. *mf* *ff*

Ob. *mf* *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *mf* *ff*

Pno. *ff*

Ros.  
an-er-kannt, an-er-kannt, rings im Land ju-belnd wird Cham-pa-gner ja ge-nannt

Chorus  
an-er-kannt, an-er-kannt, rings im Land ju-belnd wird Cham-pa-gner der Er-ste ge-nannt  
an-er-kannt im gan-zen Land

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

136

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

tr

Detailed description: This page of a musical score covers measures 136 to 143. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Piccolo (Picc.) part begins with a melodic line in measure 136, which continues through measures 137 and 138. The Oboe (Ob.) and Clarinet (Cl.) parts have similar melodic lines. The Bassoon (Bsn.) part provides a rhythmic accompaniment with eighth notes. The Horn (Hn.) part has a melodic line with some chromaticism. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands. The Violin I (VI. I) part has a melodic line similar to the Piccolo. The Violin II (VI. II) part has a rhythmic accompaniment. The Viola (Vla.) part has a rhythmic accompaniment. The Cello and Bass parts have a rhythmic accompaniment. The score ends with a trill (tr) in the Timpani part in measure 143.