

Viktor Ullmann

(1898-1944)

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# Der zerbrochene Krug

Oper in einem Akt

op. 36 (1942)

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Partitur

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## Personen

Walter, Gerichtsrat .....	Baß
Adam, Dorfrichter .....	Hoher Baß-Buffer
Licht, Schreiber .....	Tenor-Buffer
Frau Marthe Rull .....	Tiefer Alt
Eve, ihre Tochter .....	Lyrischer Sopran
Veit Tümpel, ein Bauer .....	Bariton
Ruprecht, sein Sohn.....	Heldentenor
Frau Brigitte .....	Alt (Chor-Rolle)
Ein Bedienter .....	Baß
Erste Magd .....	Sopran
Zweite Magd.....	Alt
Ein Büttel.....	Stumme Rolle

Die Handlung spielt in einem niederländischen Dorfe bei Utrecht.

## Orchesterbesetzung:

2 Flöten (2. auch Piccolo)  
2 Oboen (2. auch Englisch Horn)  
2 Klarinetten in B (2. auch Klarinette in Es)  
1 Baßklarinette in B  
1 Tenorsaxophon  
2 Fagotte  
1 Kontrafagott

3 Hörner in F  
2 Trompeten in B (auch in E)  
1 Posaune

## Pauken

Schlagzeug (3 Spieler): Triangel  
Hängendes Becken  
Becken a due  
Schellen  
Tamburin  
Große Trommel mit Becken  
Kleine Trommel  
Glockenspiel  
Xylophon  
Schellen  
Kastagnetten  
Ratsche

1 Cembalo  
1 Tenorbanjo

12 Violinen I  
10 Violinen II  
8 Violen  
4 Violoncelli I  
2 (4) Violoncelli II  
4 Kontrabässe

Das Cembalo soll keinesfalls durch Klavier ersetzt werden.

Die Partitur ist transponierend notiert.

Aufführungsdauer: ca. 45 Minuten

## Uraufführung:

15. Mai 1996, Musikfestspiele Dresden  
Ensemble des Deutschen Nationaltheaters Weimar  
Staatskapelle Weimar  
Dirigent: Israel Yinon

# Der zerbrochene Krug

## Oper nach Kleist

Viktor Ullmann  
1898-1944

### Ouverture

**2/4 Allegro comodo e grazioso** **poco rit.** **a tempo** **rubando**

Flöte 1 2  
Oboe 1 2  
Klarinette (B) 1 2  
Baßklarinette (B)  
Tenor Saxophon (B)  
Fagott 1 2  
Kontrafagott  
Horn (F) 1 2 3  
Trompete (B) 1 2  
Posaune  
Pauke  
Schlagzeug  
Cembalo  
Tenor Banjo  
Violine I II  
Viola  
Violoncello I II  
Kontrabaß

Fl. 1 2

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Hr. (F) 1 2 3

Tr. (B) 1

Pos.

Cemb.

VI. I II

Va.

Vc. I II

Kb.

*f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

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

Fl. 1 2  
Ob. 1  
Klar. (B) 1 2  
Baßklar. (B)  
Fag. 1 2

Hr. (F) 1 2 3  
Tr. (B) 1  
Pos.

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

VI. I II  
Va.  
Vc. I II  
Kb.

Fl. 1 2

Ob. 1

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Tr. (B) 1

Pos.

VI. I

VI. II

Va. I

Vc. I

Vc. II

Kb.

*grazioso*

*p*

*dolce*

*p*

*pizz.*

*arco*

*mf*

*pizz.*

*arco*

*p*

*gliss.*

*p*



- - - - - a tempo

Fl. 1 2  
 Ob. 1 2  
 Klar. (B) 1 2  
 Baßklar. (B)  
 Fag. 1 2

Hr. (F) 1 2 3  
 Tr. (B) 1

Cemb.

- - - - - a tempo

VI. I II  
 Va.  
 Vc. I II  
 Kb.

3

Fl. 1 2

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Hr. (F) 1 2 3

Cemb.

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

8

16' f

f

f

Meno

Fl. 1  
Ob. 1/2  
Klar. (B) 1/2  
Baßklar. (B)  
Fag. 1/2  
Hr. (F) 1/2/3  
Cemb.

*p espr.*  
*p espr.*  
*p espr.*  
*p espr.*  
*p espr.*  
*p espr.*  
*p*  
*cresc.*

*p sub.*  
*p sub.*  
*p sub.*  
*p sub.*  
*p sub.*  
*p sub.*  
*8'*

1.  
a 2

3 3 3 3 3 3 3 3

3 3 3 3

Meno

VI. I  
VI. II  
Va.  
Vc. I  
Vc. II  
Kb.

*p espr.*  
*p espr.*  
*p espr.*  
*pizz.*  
*pizz.*  
*pizz.*  
*p*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*p sub.*  
*p sub.*

4 ritardando

a tempo, giocoso

The musical score is arranged in two systems. The first system includes:

- Fl.** (Flute) 1/2
- Ob.** (Oboe) 1/2
- Klar. (B)** (Clarinet in B) 1/2
- Baßklar. (B)** (Bass Clarinet in B)
- Fag.** (Bassoon) 1/2
- Hr. (F)** (Horn in F) 1/2, 3
- Tr. (B)** (Trumpet in B) 1/2
- Pos.** (Trombone)
- Pk.** (Piano)
- Cemb.** (Cembalo)

The second system includes:

- VI.** (Violin) I, II
- Va.** (Viola)
- Vc.** (Violoncello) I, II
- Kb.** (Kontrabaß)

Tempo markings: **ritardando** (top and bottom) and **a tempo, giocoso** (top right).

Dynamics: *p* (piano) and *f* (forte) are used throughout the score.

Other markings include *arco* for string parts and *1.* for first endings.

ritmico

Ob. 1 2

Klar. (B) 1

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Pos.

Pk.

Schlg. kleine Trommel

ritmico

VI. I II

Va.

Vc. I II

Kb.

poco pesante

Ob. 1/2

Klar. (B) 1/2

Baßklar. (B)

Fag. 1/2

Hr. (F) 1/2/3

Tr. (B) 1/2

Pos.

Schlg. kl. Tr. Becken gr. Trommel

VI. I/II

Va.

Vc. I/II

Kb.

*ff*, *a2*, *cresc.*, *arco*, *pizz.*

**più mosso**

This musical score page, numbered 11, is titled "più mosso". It features a variety of instruments and dynamic markings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Klar. (B)), Bass Clarinet (Baßklar. (B)), Bassoon (Fag.), Horn in F (Hr. (F)), and Trumpet in B-flat (Tr. (B)). The brass section includes Trombones (Tr. (B)), Trombones (Pos.), and Percussion (Schlg.), which includes kettledrums (kl. Tr.), bass drum (Bck.), and snare drum (gr. Tr.). The keyboard section includes the Celeste (Cemb.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *arco* (arco). Performance instructions include "1. Solo" for the Clarinet in B-flat and "a2" (second octave) for the Flute and Oboe. The tempo marking "più mosso" appears twice on the page.

6

The score consists of five measures. A box with the number '6' is positioned above the first measure. The instruments are arranged in two systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. (B)), Bass Clarinet in B (Baßklar. (B)), and Bassoon (Fag.). The middle system includes Horns in F (Hr. (F)) and Trumpet in B (Tr. (B)). The bottom system includes Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

Key details from the score include:

- Flute (Fl.):** Rests in measures 1-3. Measure 4 contains notes marked with 'a2' and *ff*. Measure 5 contains notes marked with 'a2', *ff*, and *tr*.
- Oboe (Ob.):** Rests in measures 1-3. Measure 4 contains notes marked with 'a2' and *ff*. Measure 5 contains notes marked with 'a2', *ff*, and *tr*.
- Clarinet (Klar. (B)) and Bassoon (Fag.):** Play a rhythmic pattern of eighth notes in measures 1-2. Measure 3 is a rest. Measures 4-5 play a melodic line with notes marked with *p*.
- Bass Clarinet (Baßklar. (B)):** Plays a melodic line starting in measure 3, marked with *p*.
- Bassoon (Fag.):** Has two endings: 1. (marked '1.') and 2. (marked '2.'). The first ending is in bass clef and plays a rhythmic pattern. The second ending is in alto clef and plays a melodic line.
- Horns (Hr. (F)):** Measure 1 has notes marked with '+'. Measures 2-3 have notes marked with '+'. Measures 4-5 are rests.
- Trumpet (Tr. (B)):** Measures 1-2 are rests. Measure 3 has notes marked with *ff* and an accent (^). Measure 4 has notes marked with *p*. Measure 5 is a rest.
- String Ensemble (Vl., Va., Vc., Kb.):** Measure 1 has notes marked with *ff*. Measure 2 has notes marked with an accent (^). Measures 3-5 play a melodic line with notes marked with *p*.



This musical score page, numbered 13, features a variety of instruments. The woodwind section includes Flute (Fl.) and Oboe (Ob.) in the first system, Clarinet in B-flat (Klar. (B)) and Bass Clarinet in B-flat (Baßklar. (B)) in the second system, and Horn in F (Hr. (F)) in the third system. The string section, consisting of Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc. I and II), and Kontrabaß (Kb.), is shown in the bottom system. The Percussion (Cemb.) part is located in the middle system. The score is written in a key signature of two flats and a 4/4 time signature. The first system shows the Flute and Oboe playing a melodic line with a dynamic of *ff*. The woodwinds in the second system play a rhythmic accompaniment with a dynamic of *p*. The Horns in the third system play a sustained accompaniment with a dynamic of *p*. The Percussion part in the middle system is mostly silent, with a final *ff* dynamic marking. The string section in the bottom system provides a steady accompaniment with a dynamic of *p*. The page number 48 489 is printed at the bottom center.

7

Fl. 1 2

Ob. 1 2

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Tr. (B) 1 2

Pos.

Cemb.

VI. I II

Va.

Vc. I II

Kb.

2. nimmt Picc.

*ff*

*p*

*p*

*1.*

*p*

*ff*

*fp*

*p*

*p*

*pizz. arco*

*pizz.*

*pizz.*

*p*

Picc. (2) *pp* nimmt gr. Flöte

Fl. 1 *pp*

Baßklar. (B) 1

Fag. 2 *p hervor!*

Hr. (F) 1 2 3

Pos. (con sord.)

Cemb. 4' 8' 4' 8' 16' *pp*

VI. I *p spicc.*

VI. II *pp* *p spicc.*

Va. *pp*

Vc. I *pp*

Vc. II arco

Kb.

8

Baßklar. (B)

Fag. 1

Hr. (F)  
1  
2  
3

Pk.

Schlbg.

Cemb.

VI. I  
*dim.* - - - - *sempre*

VI. II  
*dim.* - - - - *sempre*

Va.  
*div.*  
*p dolce*

Vc. I  
*p dolce*

Vc. II  
*p dolce*

Kb.  
*p*

This musical score page includes the following parts and markings:

- Baßklar. (B):** Bass Clarinet in B, with a long note across the first two measures.
- Fag.:** Flute parts 1 and 2. Flute 1 has a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Flute 2 has a rest in the first two measures, then a melodic line starting in the third measure. Dynamics include *pp*, *cresc.*, and *dim.*
- Hr. (F):** Horn parts 1, 2, and 3. Horns 1 and 2 have a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Horn 3 has a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Dynamics include *cresc.* and *dim.*
- Pos.:** Trombone part with a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Marking: *senza sord.* and *pp*.
- Pk.:** Percussion part with a rhythmic pattern of eighth notes throughout.
- Schlg.:** Snare drum part with a long note in the first measure, followed by a rest.
- Cemb.:** Cymbal part with a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Marking: *16'*.
- VI.:** Violin parts I and II with a rhythmic pattern of eighth notes throughout.
- Va.:** Viola part with a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Marking: *unite*.
- Vc.:** Violoncello parts I and II with a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Marking: *div.*
- Kb.:** Kontrabaß part with a long note in the first measure, followed by a rest and then a melodic line starting in the third measure. Marking: *pizz.*

Fl. 1 2 a2 *pp*

Ob. 1 2 *pp*

Klar. (B) 1 2 a2 *pp*

Baßklar. (B) *pp*

Fag. 1 2 *pp*

Hr. (F) 1 2 3

Pos. *pp*

Pk. *pp*

Cemb. *pp* Laute 4'

VI. I *pp* (flag.) div.

VI. II *pp* (flag.) div.

Va. *pp* sul pont.

Vc. I *pp* sul pont.

Vc. II *pp*

Kb. *pp*

Fl. 1  
Fl. 2  
Ob. 1/2  
Klar. (B) 1/2  
Baßklar. (B)  
Fag. 1/2  
Hr. (F) 1  
Pos.  
Pk.  
Cemb.

*pp* *dim.* *pp*

VI. I/II  
Va.  
Vc. I/II  
Kb.

*pp* *dim.* *pp* *ritard.*

uniti sul pont.  
ord. 3  
ord. Solo

10

rit. molto  $\frac{4}{4}$  Adagio

' cantando

Fl. 1 *pp*

Fl. 2 *pp*

Klar. (B) 1 *pp*

Klar. (B) 2 *pp*

Baßklar. (B) *pp*

Fag. 1 *pp*

Fag. 2 *pp*

Hr. (F) 1 *pp cantando*

Hr. (F) 2 *pp*

Hr. (F) 3 *pp*

Cemb. *p*

rit. molto  $\frac{4}{4}$  Adagio

' uniti cantando

VI. I *pp*

VI. II *dolce dim. molto pp*

Va. *dolce dim. molto pp*

Vc. I *dolce dim. molto tutti cantando pp*

Vc. II *dolce dim. molto pp*

Kb. *dolce dim. molto pp*



1.  
Fl. 1 2 *pp* a2  
Ob. 1 2 *pp* a2  
Klar. (B) 1 2  
Baßklar. (B)  
Fag. 1 2 *pp*  
Hr. (F) 1 2 3  
Cemb.  
VI. I  
II *uniti*  
Va.  
Vc. I  
II  
Kb.

The musical score for page 21 includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in B-flat (1 and 2), Bass Clarinet in B-flat, Bassoon (1 and 2), Horn in F (1, 2, and 3), Cymbal, Violin I, Violin II, Viola, Violoncello (I and II), and Double Bass. The score features a variety of musical notations including dynamic markings (*pp*), articulation (*uniti*), and performance instructions. The woodwinds play sustained notes with long bows, while the strings play a rhythmic accompaniment. The percussion part consists of a cymbal with a triplet pattern. The overall texture is rich and layered.



This page of the musical score, numbered 23, contains parts for the following instruments:

- Fl. (Flute):** Part 1 and 2. Includes a trill marked 'a2' and a dynamic marking of *pp*.
- Ob. (Oboe):** Part 1 and 2. Includes a trill marked 'a2' and a dynamic marking of *pp*. Part 2 has triplets and a *dolce* marking.
- Klar. (B) (Clarinet in B):** Part 1 and 2. Includes a trill marked 'a2' and a dynamic marking of *pp*. Part 2 has a *dolce* marking.
- Baßklar. (B) (Bass Clarinet in B):** Part 1 and 2. Includes a dynamic marking of *pp*.
- Fag. (Bassoon):** Part 1 and 2. Includes a dynamic marking of *pp*.
- Hr. (F) (Horn in F):** Part 1, 2, and 3. Part 3 includes a dynamic marking of *p espr.* and a *dolce* marking.
- Pk. (Percussion):** Includes a dynamic marking of *pp*.
- Cemb. (Cymbals):** Includes a dynamic marking of *pp* and triplet markings.
- VI. (Violin):** Parts I and II. Includes a dynamic marking of *pp*. Part II has a *dolce* marking.
- Va. (Viola):** Includes a dynamic marking of *pp* and the instruction 'unite'.
- Vc. (Violoncello):** Parts I and II. Includes a dynamic marking of *pp* and the instruction 'pizz.' (pizzicato).
- Kb. (Double Bass):** Includes a dynamic marking of *pp* and the instruction 'pizz.' (pizzicato).

tranquillo sempre, ma cresc.

Fl. 1 2

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Pos.

Pk.

Cemb.

VI. I II

Va.

Vc. I II

Kb.

*pp*

*arco*

*dolce*

*arco*

*espr.*

*espr.*

*p*

This musical score page, numbered 25, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. (B)), Bass Clarinet in B (Baßklar. (B)), Bassoon (Fag.), Horn in F (Hr. (F)), and Trumpet in B (Tr. (B)). The brass section consists of Trombone (Pos.) and Trombone (Tr. (B)). The keyboard section includes Piano (Cemb.) and Double Bass (Kb.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of one sharp (F#) and a 2/2 time signature. It features dynamic markings such as *cresc.*, *f*, *dim.*, and *p*. The piano part includes a section marked *a2*. The woodwinds and strings play sustained notes, while the piano and oboe play rhythmic patterns. The score is divided into four measures, with various articulations and phrasing marks throughout.

This page of a musical score features the following instruments and parts:

- Flute (Fl.):** Two staves (1 and 2). Part 1 includes a first ending and dynamics of *pp*.
- Oboe (Ob.):** Two staves (1 and 2). Part 1 includes a first ending and dynamics of *p dolce*.
- Clarinet (Klar. (B)):** Two staves (1 and 2).
- Bassoon (Baßklar. (B)):** Two staves (1 and 2). Part 1 includes a first ending and dynamics of *pp*.
- Bassoon (Fag.):** Two staves (1 and 2). Part 1 includes a first ending and dynamics of *pp*.
- Horn (Hr. (F)):** Three staves (1, 2, 3). Part 1 includes a first ending and dynamics of *f*.
- Trombone (Pos.):** Three staves (1, 2, 3). Part 1 includes a first ending and dynamics of *p*.
- Piano (Cemb.):** Grand staff with treble and bass clefs. Includes trills (4', 16') and triplets (3, 8').
- Violin (VI.):** Two staves (I and II). Includes *div.* (divisi) and *uniti* markings. Dynamics include *p dolce*.
- Viola (Va.):** One staff. Includes *div.* and *uniti* markings. Dynamics include *f* and *p dolce*.
- Violoncello (Vc.):** Two staves (I and II). Includes *(div.)* marking. Dynamics include *p dolce*.
- Double Bass (Kb.):** One staff. Dynamics include *pp*.

13

Fl. 1

Ob. 1

Klar. (B) 1/2

Baßklar. (B)

Fag. 1/2

Hr. (F) 1/2/3

Tr. (B) 2

Cemb.

VI. I/II

Va.

Vc. I/II

Kb.

*p*

*pp*

*a2*

*3*

The musical score is a page from a symphony, numbered 27. It features a woodwind section with Flute 1, Oboe 1, Clarinet in B-flat (1 and 2), Bassoon (1 and 2), Horns in F (1, 2, and 3), and Trumpet in B-flat (2). The percussion section includes a Cymbal. The string section consists of Violins (I and II), Viola, Violoncello (I and II), and Double Bass. The score is in a key with one flat and a common time signature. The woodwinds and strings play melodic lines with various dynamics such as *p* (piano) and *pp* (pianissimo). The cymbal plays a rhythmic pattern of triplet eighth notes. The page number '13' is in a box at the top left.

1.

Fl. 1 2  
*p cresc.* *dim.* *pp*

Ob. 1 2  
*p cresc.* *dim.* *pp*

Klar. (B) 1 2  
*p cresc.* *dim. p* *pp*

Baßklar. (B)  
*p cresc.* *dim.* *pp*

Fag. 1 2  
*p cresc.* *dim.* *pp*

Hr. (F) 1 2 3  
*p* *dim.* *pp*

Tr. (B) 1 2  
*p cresc.* *dim.*

Pos.  
*p cresc.* *dim.*

Cemb.  
*p* *cresc.*

VI. I II  
*p cresc.*

Va.  
*p cresc.*

Vc. I II  
*p cresc.* *pp*

Kb.  
*p cresc.*

8

2/4



Tempo I, Allegro

2/4

14

Fl. 1 2  
2. nimmt Piccolo

Ob. 1 2

Klar. (B) 1 2

Fag. 1 2

Hr. (F) 1 2 3

Tr. (B) 1

Schlzg.

Cemb.

*f marcato*

Triangel

*f*

*p*

*p*

*mp*

*f*

*p*

*p*

1.

1.

Tempo I, Allegro

2/4

VI. I II

Va.

Vc. I II

Kb.

*pizz.*

*p*

*pizz.*

*p*

15 Vivace

Picc. (2)

Fl. 1

Ob. 1/2

Klar. (B) 1/2

Fag. 1/2

Hr. (F) 1/2/3

Tr. (B) 1

Schlg. (Triangel) pp Schellen f kl. Trommel f

Cemb. f marc.

Vivace

VI. I arco f marc. II arco f marc.

Va. I pizz. f II pizz. f

Vc. I arco f II arco f

Kb.

Picc. (2)  
Fl. 1  
Ob. 1  
2  
Klar. (B) 1  
2  
Hr. (F) 1  
2  
3  
Tr. (B) 1  
Schlwg. (Glock.)  
(Schellen)  
(kl. Tr.)  
Cemb.  
VI. I  
II  
Va. I  
II  
Vc. I  
II  
Kb.

Musical score for orchestra, starting at measure 16. The score includes parts for Picc. (2), Fl. 1, Ob. 1/2, Klar. (B) 1/2, Baßklar. (B), Fag. 1/2, Hr. (F) 1/2/3, Tr. (B) 1, Schlgz. (Glock., Schellen, Kl. Tr.), Cemb., Vl. I/II, Va. I/II, Vc. I/II, and Kb. The score features various dynamics such as *ff* and *a2*, and includes performance instructions like *ff* and *a2*.

Picc.(2) **f**

Fl. 1

Ob. 1 2

Klar. (B) 1 2 **f** (1.)

Baßklar. (B)

Fag. 1 2 **f**

Hr. (F) 1 2 3

Tr. (B) 1 **f stacc.** Solo

Pos. **f**

Schlg.  
(Triangel)  
(kl. Tr.)

Cemb.

VI. I II **f**

Va. I II

Vc. I II

Kb. **ff** pizz.

17

Picc. (2)

Klar. (B) 1 2

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Tr. (B) 1 2

Pos.

Pk.

VI. I II

Va. div.

Vc. I II

Kb.

1. a 2

*p stacc.*

*fp*

*fp*

*fp*

*ff*

con sord.

*f*

*fp*

*fp*

*fp*

*fp*

arco

*fp*

18

Picc.(2)

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1  
2

Hr. (F) 1  
2  
3

Pk.

VI. I  
II

Va.

Vc. I  
II

Kb.

*pp stacc.*

*pp stacc.*

*p*

*pp*

*p espr.*

*p espr.*

*pp*

*p stacc.*

*arco*

*p espr.*

*div.*

*p espr.*

Picc.(2)  
Fl. 1  
Ob. 1 2 (a 2)  
Klar. (B) 1 2  
Baßklar. (B)  
Fag. 1 2  
Pk.  
Cemb.  
I  
VI.  
II  
Va.  
I  
Vc.  
II  
Kb.

*p*

4'  
16'

*p*

*p*

*p*



Picc. (2) *cresc.*

Ob. 1 *espr.* *mf*

Baßklar. (B)

Fag. 1 *espr.* *mf*

Hr. (F) 1 *p* *mf*  
2  
3

Pos.

Pk. *p*

Schlg. Triangel *p*

Cemb. 8' *mf*  
16'

VI. I  
II

Va. *mf*

Vc. I *mf*  
II

Kb.

Tempo I

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (2), Flute 1, Oboe 1/2, Clarinet (B) 1/2, Bass Clarinet (B), Bassoon 1/2, Horn (F) 1/2/3, Trumpet (B) 1, and Trombone (Pos.). The score is written in 4/4 time and includes dynamic markings such as *f* and *a 2*. The woodwinds and brass instruments play a melodic line with various articulations and dynamics.

Tempo I

Musical score for strings and violins. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc. I/II), and Kontrabaß (Kb.). The score is written in 4/4 time and includes dynamic markings such as *f* and *unite*. The strings play a rhythmic accompaniment, while the violins play a melodic line.

Vivace

20

Picc. (2)

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1  
2

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Pos.

Schlg. Triangel

Vivace

VI. I  
II

Va.

Vc. I  
II

Kb.

Picc.(2) *ff marcato*

Fl. 1 *ff*

Ob. 1 (1.) *ff marcato*

Klar. (B) 1/2 *ff marcato* a2 *ff*

Hr. (F) 1/2/3

Tr. (B) 1

Schlgz. (Triangel)

VI. I *ff marcato sempre*

VI. II *ff*

Va.

Vc. I/II

Kb.



Picc. (2)

Fl. 1

Ob. 1  
(a 2)

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1  
2

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Pos.

Pk.

VI. I  
II

Va.

Vc. I  
II

Kb.

22

poco rit.

Picc. (2)

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1  
2

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Pos.

Pk.

VI. I  
II

Va.

Vc. I  
II

Kb.

**4/4 Poco largamente, quasi in tempo**

Musical score for woodwinds and strings, measures 1-3. The score includes parts for Piccolo (2), Flute 1, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bass Clarinet in B, Bassoon 1 and 2, Horns in F 1, 2, and 3, Trumpets in B-flat 1 and 2, and Trombone. The woodwinds play a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The strings play a sustained harmonic accompaniment with a dynamic marking of *f*. The Piccolo part is marked *ff* and *a 2*. The Bassoon part is marked *ff* and *a 2*. The Horns and Trombones play a melodic line with a dynamic marking of *ff*. The Trumpets play a melodic line with a dynamic marking of *f*. The Trombone part is marked *ff*. The Cymbal part is marked *ff*.

**4/4 Poco largamente, quasi in tempo**

Musical score for strings, measures 1-3. The score includes parts for Violin I and II, Viola, Violoncello I and II, and Kontrabaß. The strings play a sustained harmonic accompaniment with a dynamic marking of *ff*. The Violin I part is marked *ff*. The Violin II part is marked *ff*. The Viola part is marked *ff*. The Violoncello I part is marked *ff*. The Violoncello II part is marked *ff*. The Kontrabaß part is marked *ff*.



23

Picc. (2)  
Fl. 1  
Ob. 1  
2 (a 2)  
Klar. (B) 1  
2 (a 2)  
Baßklar. (B)  
Fag. 1  
2 (a 2)  
Hr. (F) 1  
2 (a 2)  
3 (h)  
Tr. (B) 1  
2 ff  
Pos.  
Pk.  
Schlzg. Glockenspiel  
Cemb.  
VI. I  
II  
Va.  
Vc. I  
II div.  
Kb.

Picc. (2)

Fl. 1

Ob. 1/2

Klar. (B) 1/2

Baßklar. (B)

Fag. 1/2

Hr. (F) 1/2/3

Tr. (B) 1/2

Pos.

Pk.

VI. I/II

Va.

Vc. I/II

Kb.

24

Picc. (2)

Ob. 1/2

Klar. (B) 1/2

Baßklar. (B)

Fag. 1/2

Hr. (F) 1/2/3

Tr. (B) 1/2

Schlg.

Becken (hängend)

Triangel

VI. I/II

Va.

Vc. I/II

Kb.

*p*

*1.*

*ff*

*pp*

*con sord.*

*Becken (hängend)*

*Triangel*

*a tempo, stretto*

*Allegro grazioso*

Picc. (2)

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Schlgg. (Triangel)  
kleine Trommel

VI.

Va.

Vc. I  
II

Kb.

Picc. (2) *cresc.* *f*

Fl. 1 *cresc.* *f*

Ob. 1 *cresc.* *f*

Ob. 2

Klar. (B) 1 *f* *pp scherzando*

Klar. (B) 2 *f*

Baßklar. (B) *pp scherzando*

Fag. 1 *pp scherzando*

Kfg. *pp scherzando*

Hr. (F) 1 *con sord.* *pp*

Hr. (F) 2 *con sord.* *pp*

Hr. (F) 3

Tr. (B) 1

Schlg. (Triangel) *f*

(Kl. Tr.) *f*

Cemb. 8' *pp*

VI. I *f*

VI. II *f*

Va. *f*

Vc. I *f*

Vc. II *f*

Kb. *f*

Musical score for orchestra and strings, measures 25-26. The score includes parts for Picc. (2), Ob. 1/2, Klar. (B) 1, Baßklar. (B), Fag. 1, Kfg., Hr. (F) 1/2/3, Tr. (B) 1, Schlg. (Triangel), Cemb., VI. I/II, Va., Vc. I/II, and Kb. The music is in 2/4 time and features various dynamics such as *p*, *pp*, and *pizz.* (pizzicato). The key signature has one sharp (F#).

This page of an orchestral score contains the following parts:

- Picc. (2):** Piccolo, starting with a melodic line and accents.
- Fl. 1:** Flute 1, mostly silent.
- Ob. 1 2:** Oboes, playing a melodic line with accents and fortissimo dynamics.
- Klar. (B) 1 2:** Clarinets in Bb, playing a melodic line with accents and fortissimo dynamics.
- Baßklar. (B):** Bassoon, playing a melodic line with accents and fortissimo dynamics.
- Fag. 1 2:** Bassoons, playing a melodic line with accents and fortissimo dynamics.
- Kfg.:** Contrabassoon, playing a melodic line with accents and fortissimo dynamics.
- Hr. (F) 1 2 3:** Horns in F, playing a rhythmic pattern with fortissimo dynamics.
- Tr. (B) 1 2:** Trumpets in Bb, playing a melodic line with accents and fortissimo dynamics.
- Pos.:** Trombones, playing a melodic line with accents and fortissimo dynamics.
- Schlg. (Percussion):** Includes Triangel (Triangle), kleine Trommel (snare drum), Becken (cymbal), and große Trommel (bass drum), all marked fortissimo.
- VI. I II:** Violins I and II, playing a melodic line with fortissimo dynamics.
- Va.:** Viola, playing a melodic line with fortissimo dynamics.
- Vc. I II:** Violas I and II, playing a melodic line with fortissimo dynamics.
- Kb.:** Cello, playing a melodic line with accents and fortissimo dynamics.

*2. nimmt gr. Flöte*

(a 2)

(a 2)

*ff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

(a 2)

*ff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

*ff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

*fff*

(Triangel)  
(Kl. Tr.)  
(Becken)  
(gr. Tr.)

*am Frosch* *ff* *fff* *fff* *fff* *fff*

*am Frosch* *ff* *fff* *fff* *fff* *fff*

*am Frosch* *ff* *fff* *fff* *fff* *fff*

*am Frosch* *ff* *fff* *fff* *fff* *fff*

*am Frosch* *ff* *fff* *fff* *fff* *fff*

*am Frosch* *ff* *fff* *fff* *fff* *fff*





### Scene: Die Gerichtsstube

**4/4 Allegretto scherzando**

Ob. 1 2

Klar. (B) 1

Fag. 1 2

Hr. (F) 1

Licht

VI. II

Va.

I

Vc.

II

Kb.

*mf stacc.*

*sfz* *f* *fp* *fp* *f stacc.*

*arco* *arco* *arco* *arco*

Ei, was zum Hen-ker, sagt Gevat-ter A - dam! Was

48 489

Ob. 1 2 *ff*

Klar. (B) 1 *ff*

Baßklar. (B) *f ff*

Fag. 1 2 Solo *p stacc.*

Hr. (F) 1 2 1. *sf* *mf* *p*

Cemb. *mf* *p*

Licht (pfeift)  
ist mit Euch ge - schehn? \_ Wie seht Ihr aus?

Adam  
Ja, seht, \_\_\_\_\_ zum

Vl. II *p* *ff* col legno \*) *mf* *p*

Va. *p* *ff* col legno \*) *mf* *p*

Vc. I *p* *ff*

Vc. II *p* *ff*

Kb. *p* *ff*

\*) col legno: mit dem Bogen geschlagen

Ob. 1

Fag. 1

Kfg.

Hr. (F) 1, 2, 3

Cemb.

Adam

Strau - cheln brauch't's doch nichts als Fü - ße. Ge - strau-chelt bin ich hier, denn je - der trägt den

VI. I, II

Va.

Vc. I, II

Kb.

pizz. arco p *fp* *p dolce*

Fag. 1

Kfg.

Hr. (F) 1  
2

Pos. con sord. *mf* *p* *pp*

Licht

Adam

I VI. *gliss.* *mf* *p*

II VI. *gliss.* *mf* *p*

Va. *gliss.* *mf* *p* col legno *fp*

I Vc. *gliss.* *mf* *p* col legno *fp*

II Vc. *gliss.* *mf* *p* col legno *fp*

Kb. pizz. arco *gliss.* *mf* *p*

Nein, sagt mir, Freund. Den Stein trüg' je - gli-cher -

leid' - gen Stein zum An - stoß in sich selbst.

Ob. 1 2

Klar. (B) 1

Baßklar. (B)

Fag. 1

Kfg.

Hr. (F) 1 2

3

Tr. (B) 1 2

Pk.

Cemb.

Licht

Adam

VI. I II

Va. pizz. arco

Vc. I pizz. arco

II

Kb.

Verflucht das!

Ihr stammt von ei- nem

Ja, in sich selbst! Wie be- liebt?

*p*, *f*, *pp*, *fp*, *a2 con sord.*, *tremolando*, *pizz.*, *arco*

2

Ob. 1 2 *p* 2. *p*

Klar. (B) 1 *p dolce*

Baßklar. (B) *p*

Fag. 1 *p*

Hr. (F) 1 2 *p*

Schlg. Triangel *pp*

Cemb. *p* 8'

Licht lo - ckern Äl - ter - va - ter, der so beim An - be - ginn der Din - ge fiel und we - gen sei - nes

Va.

Detailed description of the musical score: The score is for page 59 and includes parts for Oboe (Ob.), Clarinet in B (Klar. (B)), Bass Clarinet in B (Baßklar. (B)), Bassoon (Fag.), Horn in F (Hr. (F)), Triangle (Schlg. Triangel), Celeste (Cemb.), Voice (Licht), and Viola (Va.). The Oboe part has two staves, with a first ending marked '1' and a second ending marked '2.'. The Clarinet part has a first ending marked '1'. The Bass Clarinet part has a first ending marked '1'. The Bassoon part has a first ending marked '1'. The Horn part has two staves, with a first ending marked '1' and a second ending marked '2.'. The Triangle part has a first ending marked '1'. The Celeste part has two staves, with a first ending marked '1' and a second ending marked '2.'. The Voice part has a first ending marked '1' and a second ending marked '2.'. The Viola part has a first ending marked '1' and a second ending marked '2.'. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The dynamics range from *pp* to *p*. The lyrics are: 'lo - ckern Äl - ter - va - ter, der so beim An - be - ginn der Din - ge fiel und we - gen sei - nes'.

Etwas zögernd

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Klar. (B) 1 *p*

Klar. (B) 2 *pp*

Baßklar. (B) *p*

Fag. 1 *pp*

Fag. 2 *pp*

Hr. (F) 2 *p*

Hr. (F) 3

Cemb.

Licht  
Falls be - rühmt ge - wor - den. Ihr seid doch nicht? - Gleich - falls? -

Adam  
Nun?

Etwas zögernd

Vl. I *pp* Solo *gliss.*

Vl. II *pp* Solo *p*

Va. *pp* *gliss.* *sola*

Vc. I *p* Solo *gliss.* *alle* *pp*

Vc. II



3

Fl. 1 *pp stacc.*

Ob. 1

Baßklar. (B)

Fag. 1 *f*

2 *f*

Hr. (F) 1 *f*

2 *f*

3

Tr. (B) 1 *con sord.*

Pos.

Licht

Adam

Ob ich?— Hier bin ich hin - ge-fal-len, sag' ich Euch.

Un- bildlich ein- ge- schlagen?

VI. I *alle pizz. pp*

II *alle pizz. pp*

Va. *alle pizz. pp*

Vc. I *alle arco f*

II *alle arco f*

Kb. *alle arco f*

Festes Zeitmaß (Allegro moderato)

Ob. 1

Baßklar. (B)

Fag. 1

Fag. 2

Hr. (F) 3

Cemb.

Licht

Adam

*mf*

*f*

*f*

*f*

*p*

*leggiero*

Wann trug sich die Be - ge -

Ja, un - bild - lich.

Festes Zeitmaß (Allegretto moderato)

Va.

I

Vc.

II

Kb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Ob. 1

Klar. (B) 1

Fag. 1

Fag. 2

Hr. (F) 1

Pk.

Cemb.

Licht

Adam

Va.

Vc. I

Vc. II

Kb.

*f*

*mf stacc.*

*p*

*p*

*pizz.*

*p*

*pizz.*

*arco*

*p*

*arco*

*p*

- ben-heit denn zu?

Jetzt in dem Au-gen-blick, da ich dem Bett ent' steig. Ich hatte noch das Morgen-

4

1 Fl.

2 Fl.

1 Klar. (B)

Baßklar. (B)

1 Fag.

2 Fag.

1 Hr. (F)

2 Hr. (F)

3 Hr. (F)

1 Tr. (B)

2 Tr. (B)

Pos.

Pk.

Adam

- lied im Mund, da stolpr' ich in den Mor-gen schon, und eh' ich noch den Lauf des Tags be-gin-ne, renkt un-ser Herr-gott mir den

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

Baßklar. (B)

Fag. 1 2

Hr. (F) 1 2 3

Tr. (B) 1 2

Pos.

Licht

Adam

VI. I

Va.

Vc. I II

Kb.

*mf dim. p*

*mf dim. p*

*dim. p mf dim. p*

*mf dim. p*

*dim. p*

*con sord. p stacc.*

*con sord. p stacc.*

Und wer hat das Ge-sicht Euch so ver-renkt? Wie da-von wißt ihr nichts?

Fuß schon aus. Mir das Ge-sicht.

Solo am Frosch *mf*

*pizz. mf*

*pizz. mf*

*pizz. p mf*

*pizz. p mf*

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Hr. (F) 1

Tr. (B) 1 2

Pos.

Cemb.

Licht

Adam

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

Wie's aus-sieht? Ab -

Ich müßt' ein Lüg-ner sein- wie sieht's denn aus? Ja, Ge - vat - ter-chen.

*tutti*

*sola arco* *mf* *tutte (arco)* *fp*

*pizz.* *p* *arco* *fp*

*pizz.* *p*

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Kfg.

Hr. (F) 2

Tr. (B) 1 2

Pos.

Cemb.

Licht  
-scheu - lich! Ge - schun - den ist's, ein Greul zu sehn. Ein Stück fehlt von der

Adam  
Er - klärt Euch deut - li - cher.

Vl. I pizz. arco

Vl. II pizz. arco

Va. pizz. arco

Vc. I pizz. Solo arco

Vc. II pizz. arco

Kb. pizz. arco

musical notation including notes, rests, dynamics (*p*, *mf*, *f*), articulation (*stacc. sempre*, *con sord.*), and performance instructions (*pizz.*, *arco*).

**Etwas zögernd**

Ob. 1 2  
Klar. (B) 1 2  
Fag. 1

Hr. (F) 3  
Pos.  
Pk.

Licht  
Adam

Wan - ge. Hier! — Ü-ber-zeugt euch selbst!

Den Teu - fel auch! Hm, ja! s'ist wahr. Un-lieb-lich sieht es

**Etwas zögernd**

I VI.  
II  
Va.  
I Vc.  
II  
Kb.



6

1. *p* *f* *p*

*pp* *p* *f* *p*

*f*

(con sord.) *mf*

(con sord.) *mf*

*mf*

*f*

8' *mf*

*leggiere*

Und das Au - ge. Ja, ja! So geht's im

aus. Die Nas' hat auch ge - lit - ten.

*pizz.* *p* *f* *p* *f*

*pizz.* *p* *f* *p* *f*

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

*pizz.* *p* *f* *arco* *fp* *f*

*pizz.* *p* *f* *arco* *fp* *f*

*f* *p* *f*

Musical score for page 70, featuring woodwinds, strings, and vocal parts. The score is in 4/4 time and includes the following parts:

- Baßklar. (B)**: Bass Clarinet in B, playing a melodic line starting in the fourth measure.
- Fag. 1**: Bassoon 1, playing a melodic line starting in the fourth measure.
- Hr. (F) 1**: Horn in F 1, playing a melodic line starting in the second measure.
- Hr. (F) 2**: Horn in F 2, playing a melodic line starting in the fourth measure.
- Tr. (B) 1**: Trumpet in B 1, playing a sustained note.
- Tr. (B) 2**: Trumpet in B 2, playing a sustained note.
- Pos.**: Trombone, playing a sustained note.
- Licht**: Light, with lyrics "Feu-er des Ge-fechts!".
- Adam**: Adam, with lyrics "Ge- fecht! Was! Mit dem ver-fluch-ten Zie-gen-bock am O - fen".
- VI. I**: Violin I, playing a melodic line starting in the fourth measure.
- VI. II**: Violin II, playing a melodic line starting in the second measure, marked *arco*.
- Va.**: Viola, playing a melodic line starting in the fourth measure.
- Vc. I**: Violoncello I, playing a melodic line starting in the fourth measure.
- Vc. II**: Violoncello II, playing a melodic line starting in the fourth measure.

Dynamic markings include *p* (piano) for several instruments and *arco* for the Violin II part.

7

Klar. (B) 1 2  
Baßklar. (B)  
Fag. 1  
Kfg.  
Hr. (F) 1  
Tr. (B) 1 2  
Pos.

*p* *mf stacc.* *p*  
Sord. ab! Sord. ab!

Adam

focht ich wenn Ihr wollt. Jetzt weiß ich's: Da ich das Gleich-ge-wicht ver-lie-r, und gleich-sam er-

VI. I  
VI. II  
Va.  
Vc. I  
Vc. II  
Kb.

*pizz.* *arco* *mf* *mf*  
*pizz.* *arco* *mf*  
*pizz.* *arco* *mf* *p*

This musical score page features several staves. At the top, there are four woodwind staves: Klarinetten (Klar. (B) 1 and 2), Bassklarinete (Baßklar. (B)), Fagott (Fag. 1), and Kontrafagott (Kfg.). Below these are two Horn staves (Hr. (F) 1 and 2). The vocal line for Adam is positioned below the horns, with lyrics: "- trun-ken in den Lüf-ten um mich grei - fe, fass' ich die Ho - sen, die ich ge - stern A - bend durchnäßt an das Ge -". The bottom section contains string staves: Violinen I (VI. I), Violinen II (VI. II), Violen (Va.), Violoncelli I (Vc. I), and Violoncelli II (Vc. II). Performance instructions include *fp*, *p*, *Solo*, and *sul pont. (am steg)*. The score is written in a key with one flat and a common time signature.

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1

Hr. (F) 1  
2  
3

Pk.

Adam

Va.

Vc. I  
II

Kb.

- stell des O - fens hing. Nun faß ich sie, ver- steht Ihr, den- ke mich, ich Tor, dar - an zu

*mf*

*p* < >

*p cresc.*

*p cresc.*

*p cresc.*

*p*

*p*

*p cresc.*

*p*

*tr*

*ord.* *pizz.* *arco*

*p cresc.*

*pizz.* *arco*

*p cresc.*

*pizz.* *arco*

*p cresc.*

6

3

8

Ob. 1 *ff*

Ob. 2

Klar. (B) 1 *ff* a2

Klar. (B) 2

Baßklar. (B)

Ten.-Sax. (B) *fp* *f* *gliss.* *ff*

Fag. 1 *fp* *fp* *ff*

Kfg. *fp* *ff*

Hr. (F) 1 *ff* *f* *fp* *ff*

Hr. (F) 2 *ff* *f* *fp* *ff*

Hr. (F) 3

Tr. (B) 1 *f* *ff* *a2*

Tr. (B) 2 *f* *ff*

Pos. *f* *fp* *ff*

Pk. *fp*

Schlzg. *sfz* *p* *sfz* *trumm*

Adam

hal - ten, und nun reißt der Bund; Bund jetzt und Hos' - und ich, — wir stür-zen,

VI I *ff* *pizz.* *divisi arco* *f*

VI II *ff* *pizz.* *arco* *p*

Va. *f* *ff* *pizz.* *arco* *mf* *gliss.*

Vc. I *f* *ff* *pizz.* *arco* *ff*

Vc. II *f* *ff* *pizz.* *arco* *ff*

Kb. *fp* *ff* *ff*

**2/4                      4/4                      2/4                      4/4**

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Pk.

Adam

und häupt-lings mit dem Stirn-blatt schmettr' ich auf den O - fen hin, just wo ein Zie - gen-bock die

**2/4                      4/4                      2/4                      4/4**

VI. II

Va. pizz. arco

Vc. I pizz. arco

Vc. II pizz. arco

Kb. pizz. arco

**4/4** rit. colla parte - - - ,

9

**5/4**

1 Ob. *p* *pp*

2 *p* *pp*

Klar. (B) 1 *p*

Baßklar. (B) *p* *pp*

Ten.-Sax. (B) *p* *pp*

Fag. 1 *ff* *p* *pp*

Kfg. *ff* *p* *pp*

1 Hr. (F) *p*

2 *p*

3 *p*

Pos. *con sord.* *mf*

Licht (lacht) *p*  
Gut, gut. Der er - ste A - dams-fall, den Ihr aus ei-nem

Adam *p*  
Na-se zu der E-cke vor-ge - streckt. Ver-dammt!

**4/4** rit. colla parte - - - ,

**5/4**

I VI. *uniti* *p*

II *p*

Va. *ff* *p* *p*

I Vc. *ff* *p*

II *arco* *ff* *p* *p*

Kb. *arco*



(mit dem Sänger)

Cemb. *pp* *mf*

Licht *p*  
Bet - te habt ge-tan. Ja, was es Neu-es gibt!

Adam  
Mein Seel! Doch, was ich sa-gen woll-te, was gibt's Neu-es?

I VI. *Solo* *p* *pp* *alle* *pp saltando* *mf*

II VI. *Solo* *p* *pp* *alle* *pp saltando* *mf*

Va. *2 Soli* *p* *pp* *alle* *mf*

I Vc. *Solo* *p* *pp* *alle* *pp saltando* *mf*

II Vc. *Solo* *p* *pp* *alle* *pp saltando* *mf*

Detailed description: This page of a musical score contains six staves. The top staff is for the Cembalo (Cemb.), with a dynamic marking of *pp* and *mf*. The second staff is for the Licht (Light), with a dynamic marking of *p* and lyrics: "Bet - te habt ge-tan." and "Ja, was es Neu-es gibt!". The third staff is for Adam, with lyrics: "Mein Seel! Doch, was ich sa-gen woll-te, was gibt's Neu-es?". The bottom four staves are for the string quartet (Vl. I, Vl. II, Va., Vc. I, Vc. II). Each string part has a *Solo* marking, a dynamic marking of *p* and *pp*, and a tempo marking of *alle* and *pp saltando*. The dynamic marking *mf* is also present at the end of each string part.

**3/4** Gemächlich

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Cemb.

Licht

Adam

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

a2

pp

p

pp

p

pp

p

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

6

Der Hen-ker hol's! Hätt ich's doch bald ver-ges-sen. Macht Euch be-reit auf un-er-war-te-te Be-

Nun?

10

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Tr. (B) 1

Pk.

Cemb.

Licht

Adam

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

*p*

*mf*

*mf*

con sord.

*f*

*f*

- such aus U- trecht. Der Herr Ge- richts-rath kömmt.

So? \_

*arco*

*gliss.*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

Immer gemächlich

Ob. 1 2

Ten.-Sax. (B) *gliss.* *p* *ff*

Fag. 1 *ff*

Hr. (F) 3 *ff*

Pos. *con sord.* *ff*

Pk.

Cemb. *p* 8'

Licht

Adam *ff* *ff* *ff*

Der Herr Ge - richts-rath Wal - ter kömmt aus Ut - recht. Er ist in

Wer kömmt?

Immer gemächlich

VI. I *arco* *p* *ff*

VI. II *arco* *p* *ff*

Va. *arco* *p* *ff*

Vc. I *arco* *p* *ff*

Vc. II *arco* *p* *ff*

Kb. *pizz.* *p*

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1

2

3

Cemb.

Licht

Adam

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

Re- vi- sions - be- reisung auf den Äm- tern und heut noch trifft er bei uns ein. So wahr ich

Noch heut! Seid Ihr bei Trost?

*gliss.*

*p*

*pp*

*pp*

*pp*

*pizz.*

*arco*

*gliss.*

*p*

*pp*

*pp*

*pp*

*arco*

*ff*

**4/4 Allegro molto**

1 Fl. *flatt.* *ff*

2 *flatt.* *ff*

Ob. 1 *flatt.* *ff*

2 *flatt.* *ff*

Klar. (B) 1 *a2* *ff*

2 *ff*

Ten.-Sax. (B) *fp*

Fag. 1 *fp*

Hr. (F) 1 *fp* *ff*

2 *ff*

3 *fp* *ff*

Tr. (B) 1 *ff* *con sord.*

Schlg. *kleine Trommel* *f*

Cemb. *p*

Licht  
le - be. Er war in Holla, auf dem Grenzdorf ge-stern, hat das Ju - stiz-amt dort schon re-vi-diert.

Adam  
Heut noch, er, der Ge -

**4/4 Allegro molto**

I VI. *p* *ff*

II *p*

Va. *p*

I Vc. *p*

II *p*

Kb. *p*

1  
Fl.

2  
nimmt Piccolo

1  
2  
Ob.

1  
2  
Klar. (B) *a2*

1  
Fag.

Kfg.

1  
2  
Hr. (F)

3

1  
Tr. (B)

Schlgg. *kleine Trommel*

Adam  
- richts - - - rath, her, aus U - trecht! Nach Hui - - - sum

I  
VI.

II

Va.

I  
Vc.

II

Kb.

12

Klar. (B) 2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Pos.

Cemb.

Licht

Adam

VI. I II

Va.

Vc. I II

Kb.

*gliss.*

*ff*

*fp*

*pp*

*2. gestopft*

*gestopft*

*senza sord.*

*f*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*arco*

*arco*

*p*

*p*

*p*

*p*

*p*

*p*

Nun, ich ver-sichr' Euch,

kom-men und uns ku-jo-nie-ren!



Ob. 1 2 *a2* *mf* *p cresc.*

Klar. (B) 1 2 *1.* *p cresc.*

Fag. 1 *mf*

Hr. (F) 3 *offen* *p*

Licht  
der Ge - richts-rath Wal - ter er - schien in Hol - la un - ver - mu - tet ge - stern,

VI. 1 2 *p cresc. poco a poco* *arco* *p*

Va. *p cresc. poco a poco*

Vc. 1 2 *arco* *mf* *p cresc. poco a poco*

**Poco pesante**

Ob. 1 2 *a2* *mf cresc.*

Fag. 1 *cresc.*

Hr. (F) 1 2 *mf* *a2* *ff*

Licht  
vis' - tier - te Kas - sen und Re - gi - stra - tu - ren und sus - pen - dier - te - Rich - ter dort -

VI. I II *mf cresc.*

Va. *mf*

Vc. I II *mf*

Kb. *arco*



The musical score for page 87 includes the following parts and details:

- Hr. (F) 1:** Flute part with a melodic phrase in the third measure, marked *sfz*.
- Tr. (B) 1/2:** Trumpet parts with rests.
- Cemb.:** Harpsichord part with chords in the second and third measures, marked *p*. Includes octave markings *8'* and *16'*.
- Adam:** Bass line with triplets in the second and third measures. Lyrics: "folgt mir ein wenig zur Re-gi-stra-tur, die".
- VI. I:** Violin I part with a melodic line in the first measure.
- VI. II:** Violin II part with chords in the second and third measures, marked *p*.
- Va.:** Viola part with chords in the second and third measures.
- Vc. I:** Violoncello I part with chords in the second and third measures.
- Vc. II:** Violoncello II part with a melodic line in the second and third measures.
- Kb.:** Kontrabaß part with a melodic line in the second and third measures, marked *p*.

Poco pesante

$\frac{2}{4}$  ritard.

$\frac{4}{4}$

Fl. 1

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2

Adam

Ak - ten-stö - ße setz ich auf, denn die, die lie - gen wie der Turm zu

Poco pesante

$\frac{2}{4}$  ritard.

$\frac{4}{4}$

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

pizz.

arco

arco

**4/4 Etwas breit (largamente)**

14

Baßklar. (B)

Ten.-Sax. (B)

Kfg.

Hr. (F) 1 2

Cemb.

volles Spiel

*ff* *dim.* *p*

Adam

Ba - by-lon.

Ein Bedienter

Ein Bedienter tritt auf

Gott helf', Herr Rich - ter! Der Ge-richts-rath Wal - ter läßt — sei-nen Gruß ver -

**4/4 Etwas breit (largamente)**

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

**6/8 Presto**

Hr. (F) 1 2

Cemb.

Adam

Ein Bedienter

Ei, du ge - rech - ter Him - mel!  
- mel - den, gleich wird er hier sein.

**6/8 Presto**

VI. I

VI. II

Va.

Vc.

Kb.

pizz. p arco mf arco mf

Ten.-Sax. (B)

Fag. 1

Hr. (F) 1 2 3

Adam

Ist er mit Hol - la schon fer - tig?

VI. I

VI. II

Va.

Vc. I

Vc. II

arco

15

Baßklar. (B)

Fag. 1

Hr. (F) 1 2

Tr. (B) 1 2

Pos.

Schlg. kleine Trommel

Ein Bedienter

Ja, er ist in Hui - sum schon

VI. I II

Va. 1

Vc. I II

Fl. 1 2

Hr. (F) 1 2

Tr. (B) 1

Adam

He! Lie - se! Gre - the!

VI. I II

Va.

senza sord.

*ff*

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*flatt.*

*f*

*f*

*f*

*f*

Fl. 1 2

2. nimmt kleine Flöte

Ob. 1 2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2

3

Tr. (B) 1 2

Licht

Ru - hig,

I VI. col legno pizz. sf

II col legno pizz. sf

Va. pizz. sf

I Vc. pizz. sf

II pizz. sf

Kb. pizz. sf



Ob. 1  
2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1  
2

Schlg. (kl. Tr.)

Licht  
ru - hig jetzt.

Adam  
Ge - vat - ter - chen!

Vl. II arco

Va. arco

Vc. I

Vc. II arco

Kb. arco

Detailed description: This page of a musical score contains staves for woodwinds, strings, and vocal parts. The woodwind section includes Oboe 1 and 2, Tenor Saxophone (B-flat), Bassoon 1, and Contrabassoon. The string section includes Horns in F (1 and 2), Snare Drum (marked 'kl. Tr.'), Violin II, Viola, Violin I, Violoncello I and II, and Double Bass. The vocal parts are for 'Licht' and 'Adam'. The 'Licht' part has the lyrics 'ru - hig jetzt.' and the 'Adam' part has 'Ge - vat - ter - chen!'. The score features various musical notations such as rests, notes, and dynamic markings like 'f' and 'arco'.

Ob. 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Schlg.

Cemb.

Licht *mf*  
Laßt Eu - ern Dank ver - mel - den

Ein Bedienter  
Und mor - gen

arco

VI. I II

Va.

Vc. I II

Kb.

17

24

Ob. 1 2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2

3

Tr. (B) 1

Pos.

Pk.

Adam

Was tu ich jetzt?

Ein Bedienter

rei - sen wir nach Hus - sa - he.

24

VI. I

II

Va.

Vc. I

II

Kb.

6

Fl. 1

Ob. 1  
2

Klar. (B) 1

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1  
2

3

Tr. (B) 1  
2

con sord.

1. Magd

Hier bin ich, Herr.

Adam

Was lass' ich?

6

I

VI.

II

Va.

I

Vc.

II

Kb.

18

Klar. (B) 1

Hr. (F) 1  
2

Tr. (B) 1  
2

Pos.

Cemb.

Licht

I  
VI.

II

I  
Vc.

II

Kb.

*f*

*f*

*f*

*fp*

*f*

*ff*

Wollt ihr die Ho - sen an - ziehn?\_ Seid Ihr

Ob. 1 *ff*

Klar. (B) 1 *f*

2

Fag. 1 *ff*

Kfg. *ff*

Hr. (F) 1 *ff* a2

2

Tr. (B) 1

2

Pos. *ff*

Cemb.

Licht toll?

I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

Kb. *ff*

2/4

Picc. (2) *ff* nimmt Flöte

Fl. 1 *ff*

Ob. 1. *ff* a2

Klar. (B) 1/2 *ff* a2

Fag. 1

Kfg.

Hr. (F) 1/2 (a 2)

Tr. (B) 1/2 senza sord. *ff* a2

Pos. *ff*

Schlg. Xylophon *ff*

2. Magd Hier bin ich,

VI. I

VI. II

Va. *ff*

Vc. *ff*

Kb. *ff*

19

6/8 2/4

Ob.

Klar. (B)  
1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F)  
1  
2

3

Tr. (B)  
1  
2

Pos.

Schlgg. kl. Tr.

Cemb.

2. Magd  
Herr Dorf - rich - ter.

Licht  
Nehmt den Rock

Adam  
Wer?

6/8 2/4

I  
VI.

II

Va.

Vc.

Kb.



Ob. 1/2 a2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 3

Tr. (B) 1/2

Pos.

Pk.

Licht

Adam

I

VI.

II

Va.

Vc.

Kb.

Ach, die Magd ist es.

Der Ge-richts - rath?

48 489

Ob. 1 2 **6/8** *ff*

Ten.-Sax. (B) *ff*

Fag. 1 *ff*

Hr. (F) 1 2 *f* con sord. senza sord.

Tr. (B) 1 2 *ff*

Pos. *ff*

Cemb.

**2/4** *ff*

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

20

6 <sup>a2</sup>

Fl. 1 2

Ob. 1 2 <sup>a2</sup> *ff* *sempre*

Klar. (B) 1 2 *ff*

Ten.-Sax. (B) *ff* *sempre*

Fag. 1 *ff* *sempre*

Kfg. *ff* *sempre*

Hr. (F) 1 2 3 *ff* *sempre*

Schlg. kleine Trommel

1. Magd *ff* Erst die We - ste !

Adam *ff* Die Bäff - chen! Man - tel! Kra - gen!

6

VI. I *ff* *ff* *ff* *ff*

VI. II *ff* *ff* *ff* *ff*

Va. *ff* *ff* *ff* *ff*

Vc. I *ff* *ff* *ff* *ff*

Vc. II *ff* *ff* *ff* *ff*

Kb. *ff* *ff* *ff* *ff*

1  
2  
Hr. (F)  
3  
Tr. (B) 2  
Pos.  
Schlg.  
Adam  
Was? Rock aus! Hur - tig!  
VI. II  
Va.  
I  
Vc.  
II  
Kb.

The musical score consists of ten staves. The top four staves are for brass instruments: Horns in F (Hr. (F)), Trumpets in B-flat (Tr. (B)), and Trombones (Pos.). The fifth staff is for percussion (Schlg.). The sixth staff is for the vocal soloist (Adam), with lyrics in German. The bottom six staves are for strings: Violins II (VI. II), Violas (Va.), Violins I (I), Violas (Vc.), Celli II (II), and Celli I (Kb.). Dynamics such as *ff* are indicated throughout the score.

21

6/8 **Etwas gemächlicher**

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1/2

Tr. (B) 1/2

Pos.

Pk.

Xylophon

Schlgg.

Triangel

Licht

(zum Bedienten)

Der Herr Ge - richts - - rath

22

6/8 **Etwas gemächlicher**

I

VI

II

Va.

Vc.

Kb.

pizz.

p

1 Klar. (B)

2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1  
2

Licht  
wer - den hier sehr will - - kom - men sein. \_\_\_\_\_

I VI.  
II

Va.

Vc.

Kb.

Detailed description: This page of a musical score contains parts for woodwinds, strings, and a vocal soloist. The woodwind section includes Clarinet in B (Klar. (B)), Tenor Saxophone in B (Ten.-Sax. (B)), Bassoon (Fag.), and Contrabassoon (Kfg.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The vocal part is for a soloist (Licht) with the lyrics 'wer - den hier sehr will - - kom - men sein.' The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, while the vocal part has a melodic line with some rests. Dynamics like 'p' (piano) are indicated for the woodwinds.

22

Klar. (B) 1 2

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Schlg. Triangel kleine Trommel

Cemb. 8' 16'

Licht *leggiere*

Wir sind so - -

VI. I II

Vc.

Kb.

Klar. (B) 1 2

Fag. 1

Hr. (F) 1 3

Schlg. (kl. Tr.)

Cemb.

Licht

- gleich \_\_\_\_\_ be - reit, \_\_\_\_\_ ihn zum emp - fan - gen,

I VI. VI. II

Va. arco p

Vc.

Kb.

Detailed description of the musical score: The score is for page 108 and consists of several staves. At the top are two staves for woodwinds: Clarinet in B (Klar. (B)) with parts 1 and 2, and Bassoon (Fag.) with part 1. Below these are two staves for Horns in F (Hr. (F)), parts 1 and 3. The next staff is for Percussion (Schlg.) with a snare drum (kl. Tr.) playing a rhythmic pattern. This is followed by the Cembalo (Cemb.) part. The vocal line (Licht) has lyrics: "- gleich \_\_\_\_\_ be - reit, \_\_\_\_\_ ihn zum emp - fan - gen,". Below the vocal line are five staves for strings: Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The Viola part includes the instruction "arco" and a dynamic marking "p".



2  
4

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Schlg.

Cemb.

Licht

sagt ihm das.

Adam

Den Teu-fel auch! Der Rich-ter A - dam läßt sich ent-schul-di-gen.

2  
4

VI. I II

Va.

Vc. I II

Kb.

arco

23

**4/4 Poco largamente, ma agitato**

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Tr. (B) 2

Pk.

Licht

Adam

Ent- schul - di- gen!

Ent- schuld' - - gen! Ich hät - te Hals und Bei- ne fast ge-

**4/4 Poco largamente, ma agitato**

I

VI. I pizz. II arco

Va. I pizz. II div. arco

I arco

Vc. I pizz. II arco

Kb.

Ob. 1/2

Klar. (B) 1/2

Baßklar. (B)

Fag. 1

Hr. (F) 1/2

Adam

-bro-chen, schaut selbst s'ist ein Spek - ta - kel wie ich aus - seh', und je - der Schreck pur -

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

a2

*fp*

*mf*

*ff*

*arco*

*mf* < *ff*

48 489

1.

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Hr. (F) 3

Tr. (B) 1 2

Pos.

Schlgg. kleine Trommel

Cemb.

Licht

Adam

Vl. I Solo alle pizz.

Vl. II Solo alle pizz.

Va. Solo alle pizz.

Vc. I Solo alle pizz.

Vc. II pizz.

Kb. gliss.

*a2*

*ff*

*sfz*

*p*

*con sord.*

*f*

*con sord.*

*f*

*p*

*f*

*con sord.*

*p*

*stacc.*

Seid Ihr bei Sin-nen? Der Herr Ge - richts - rath sind sehr an - ge -

- giert \_\_ mich von Na-tur. \_\_ Ich wä-re krank.

24

$\frac{6}{8} + \frac{2}{4}$  Presto

Ob. 1/2  $ff$

Klar. (B) 1/2  $ff$

Baßklar. (B)  $f$   $ff$   $p$   $ff$

Ten.-Sax. (B)  $ff$   $p$   $ff$

Fag. 1  $f$   $ff$   $p$   $ff$

Kfg.  $f$   $ff$   $p$   $ff$

Hr. (F) 1  $con$  sord.  $f$   $ff$   $p$   $ff$   $2.$   $senza$  sord.  $ff$

Hr. (F) 3  $con$  sord.  $f$   $ff$   $p$   $ff$

Tr. (B) 1/2  $ff$

Pos.  $fp$   $p$   $ff$

Cemb.  $f$

Licht - nehm. Was?

Adam Zum Hen-ker! Der Teufel soll mich ho- len, Ist's nicht so gut, als hätt ich schon ein Pul- ver! Mar-

VI. II  $alle$  arco  $p$   $gliss.$   $ff$

Va. Solo arco  $p$   $gliss.$   $ff$   $alle$  (arco)  $p$   $gliss.$   $ff$  colla parte

Vc. I  $alle$  arco  $p$   $gliss.$  colla parte

Vc. II arco colla parte

Kb.  $p$   $gliss.$  colla parte

$\frac{6}{8} + \frac{2}{4}$  Presto

Fl. 1 2

Ob. 1 2

Klar. (B) 1

Fag. 1

Kfg.

Hr. (F) 1 2

Tr. (B) 1

1. Magd

2. Magd

Licht

Adam

Ein Bedienter

VI. I

VI. II

Va.

Vc.

Kb.

a2

*ff*

*ff*

*fp*

*ff*

*ff*

*ff*

senza sord.

*f*

Hier sind wir ja!

Hier sind wir

Das fehlt noch, daß Ihr auf den Weg ihm leuch - tet.

- gre - the! He! Der Sack voll Kno - chen

A - dies, Ihr Herr'n. Ich glaub'

arco *ff*

*ff*

*ff*

*ff*

*ff*

poco ritard.

**2/4 Allegro molto**

Fl. 1/2 <sup>a2</sup>

Ob. 1

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1/2/3

Tr. (B) 1

Cemb.

Solo  
*p stacc.*

1. Magd

2. Magd

Licht

Adam

Ein Bedienter

Lie - - se! Lie - - se!

— die Kerls sind toll, ich glaub, die Kerls sind toll!

poco ritard.

**2/4 Allegro molto**  
*pizz.*

VI. I

VI. II

Va.

Vc.

Kb.

25

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Cemb.

1. Magd

2. Magd

I

VI.

II

Va.

Was wollt Ihr? Was wollt Ihr?

Was wollt Ihr? Was wollt Ihr?

arco  
*p legg.*



Fl. 1

Ob. 1

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1

2

3

Tr. (B) 2

Pk.

Schlgg. kleine Trommel

Cemb.

Adam

VI.

Va.

Vc. I

II

*p stacc.*

*p*

*mf*

*con sord.*

*p*

*f*

Fort! Sag' ich. Kuh - kä - se,

*pizz.*

*p*

*pizz.*

*p*

Klar. (B) 1

Baßklar. (B)

Kfg.

Hr. (F) 2  
3

Tr. (B) 2

Pk.

Schlg.

Adam

Schin - ken, But - ter, Wür - ste, Fla - schen, <sup>3</sup> aus der Re - gi - stra - tur ge - schafft!

I VI. pizz. mf

II VI. mf

Va. mf

Vc. p mf

Kb. pizz. mf

(2. nimmt Klar. in Es)

The musical score for page 119 includes the following parts and markings:

- Klar. (Es) (2)**: Treble clef, starting with a rest, then a quarter note G4 with an accent (*f*), followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the last three notes.
- Klar. (B) 1**: Treble clef, rests throughout.
- Fag. 1**: Bass clef, rests throughout, with a quarter note G2 and a quarter note F2 at the end, marked *f*.
- Hr. (F) 1**: Treble clef, marked *con sord.* and *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.
- Hr. (F) 2**: Treble clef, marked *con sord.* and *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.
- Hr. (F) 3**: Treble clef, marked *con sord.* and *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.
- Cemb.**: Treble and bass clefs, rests throughout, with a quarter note G2 and a quarter note F2 at the end, marked *sfz*.
- Adam**: Bass clef, lyrics: "Und flink! Du nicht, die".
- VI. II**: Treble clef, marked *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.
- Va.**: Bass clef, marked *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.
- Vc.**: Bass clef, marked *f*, playing a steady eighth-note pattern: G4, A4, B4, C5.

Fl. 1

Ob. 1

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1

2

3

Adam

I

VI.

II

Va.

Vc.

Kb.

*p*

*f marc.*

*p*

*p*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

and - - re. Maul - - af - fe! Du, ja!

Ob. 1

Hr. (F) 1 2 3

Tr. (B) 2

Pk.

Schlzg.

Cemb.

Adam

Vl. I

Va.

Vc. I II

Kb.

con sord.  
*mf stacc.*

kl. Tr.  
*p*

*mf*

*p*

*mf*

*mf*

*mf*

Gott's Blitz, Mar - gre - - the! Lie - se soll, die

Ob. 1  
Klar. (Es) (2)  
Ten.-Sax. (B)  
Fag. 1  
Kfg.

Hr. (F) 1, 2, 3  
Tr. (B) 2  
Pk.  
Schlg. kl. Tr.

2. Magd  
Adam

Vl. I, II  
Va.  
Vc.  
Kb.

Sprecht, soll man Euch ver- steh'n

Kuh - magd, in die Re - gi - stra - tur. Halt's Maul, jetzt sag' ich,

*mf*, *f*, *pizz.*, *arco*

Ob. 1 2 *f* *sf* *f*

Baßklar. (B) *f* *sf*

Ten.-Sax. (B) *f* *sf* *f*

Fag. 1 *f* *sf* *f*

Hr. (F) 1 2 *con sord.* *sf* *f*

3 *con sord.* *sf* *f*

Pos. *con sord.* *sf*

Adam  
 Fort! Schaff' mir die Pe - rü - cke! Marsch! Marsch! Marsch! Aus dem Bü - cher - schrank!

I *col legno* *arco* *sf* *f*

VI. II *col legno* *arco* *sf* *f*

Va. *arco* *sf* *f*

Vc. *col legno* *arco* *sf* *f*

Kb. *col legno* *arco* *sf* *f*

**3** Allegro giocoso  
**4** a2

Fl. 1/2

Ob. 1/2

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Hr. (F) 1/2/3

Tr. (B) 1

Cemb.

Adam

I VI.

II VI.

I Va.

II Va.

I Vc.

II Vc.

I Kb.

II Kb.

*ff*

*mf*

*con sord.*

volles Werk

Ge-schwind! Pack dich!

Was hast Du da?

*pizz.*





Ob. 1 2

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Tr. (B) 1 2

Pos.

Cemb.

1. Magd

Adam

VI. I II

Va.

Vc.

Kb.

1. nimmt Trompete in E

Die Wü - ste?

Die kom - men wie - der zur Re - gi - stra - tur.

pizz.

pizz.

pizz.

pizz.

pizz.

*sf*, *mf*, *pizz.*

Fl. 1/2 a2

Ob. 1/2 1. *fp* *f* 1. *f* 2.

Klar. (Es) (2) *f*

Klar. (B) 1 *f*

Baßklar. (B) *fp* *f*

Ten.-Sax. (B) *fp* *f*

Fag. 1 *fp* *f*

Kfg. *f*

Hr. (F) 1 *f*

Tr. (B) 2 *mf* con sord.

Pk. *mf*

Cemb.

Licht

Adam

Es war ein

Wür - ste! Was! Der Ein - schlag hier.

Vl. I *pizz.* Solo arco *mf*

Vl. II *mf*

Va. Solo arco *mf*

Vc. I Solo arco *mf*

Vc. II Solo arco *mf*

Kb. *mf*

Fl. 1 2

Klar. (B) 1

Baßklar. (B)

Fag. 1

Tr. (B) 2

Pk.

Schlgg. Becken *pp*  
kleine Trommel *pp*

Cemb. *mf*

2. Magd (Die zweite Magd tritt auf)  
Im Bü - cher-schrank, Herr

Licht Miß - ver - ständ - nis.

VI. I *2 soli* *arco* *alle (arco)*

VI. II *f* *alle pizz.* *p*

Va. *f* *alle pizz.* *p*

Vc. I *f* *alle pizz.* *f* *p*

Vc. II *f* *alle pizz.* *f* *p*

Kb. *f* *pizz.* *f* *p*

**Mäßiges Walzer-Zeitmaß**

Klar. (Es)(2)

Fag. 1

Hr. (F) 1  
2

Pk.

Schlgg.  
Becken  
kleine Trommel

2. Magd

Rich - - ter, find' ich die Pe - rü - cke nich - - t.

VI.  
I  
II

Va.

Vc.

Kb.

*mf stacc.*

*con sord.*  
*mf*

*p*

*mf*

*mf*

*arco*  
*mf*

*arco*  
*mf*

poco ritard.

a tempo

Fl. 1

Klar. (Es)(2)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2

Pos.

Becken

Schlgg.

Kleine Trommel

Ten. Bjo

2. Magd

Adam

Hm! Weil Ihr ge - stern

War - um nicht? Nun? \_\_\_\_\_

poco ritard.

a tempo

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

espr.

arco

pizz.

pp

pp

pp

31

Fl. 1

Klar. (B) 1

Baßklar. (B)

Hr. (F) 3

Pos.

Ten. Bjo

2. Magd  
A - bend Glock - elf.-

Adam  
Nun? Werd' ich's hö - ren?

Vc.

Kb.

*pp*

*pp*

*con sord.*

*pp*

*pizz.*

*pp*

Fl. 1

Klar. (B) 1  
*stacc.*

Baßklar. (B)

Ten.-Sax. (B)  
*p*

Hr. (F)  
1  
2  
3  
*senza sord.*  
*p*  
*stacc.*

Pos.

Schlgg.  
Kastagnetten  
*p*

Cemb.  
*p dolce*  
*stacc.*  
*mf*

2. Magd  
Ei, — Ihr —

VI.  
I  
*p dolce*  
II  
*pizz.*  
*p*

Va.  
*pizz.*  
*p*

Vc.  
*arco*  
*p*

Kb.  
*arco*  
*p*



Fl. 1/2

Ob. 1/2

Klar. (Es) (2)

Klar. (B) 1

Baßklar. (B)

Fag. 1

Schlgg.

Kastagnetten

Triangel

Cemb.

2. Magd

kamt ja, be - sinnt Euch, oh - ne die Pe -

VI. I

VI. II

Va. I

Va. II

Vc.

poco ritard.

a tempo (etwas mäßiger)

Fl. 1/2 *mf dim.* a2 2. nimmt Piccolo

Ob. 2 *mf dim.* 2. nimmt Englisch Horn

Klar. (B) 1 *p grazioso*

Ten.-Sax. (B) *f* *fp* *p*

Fag. 1 *f* *fp* *p*

Kfg. *p* *fp* *p*

Hr. (F) 1 *senza sord.* *fp* *p*

3 *fp* *senza sord.* *p*

Pos. *p*

Pk. *p*

Schlgg. Triangel *fp* *dim.* *pp*

Kastagnetten *sfz* *pp*

Cemb. *p*

2. Magd -rück! ins Haus.

Adam Ich oh - ne die Pe -

poco ritard.

a tempo (etwas mäßiger)

I *pizz.* *arco*

VI. *sfz* *f* *fp*

II *pizz.* *arco* *fp*

Va. *pizz.* *arco* *p*

I *arco* *pizz.* *arco* *fp*

Vc. *arco* *pizz.* *arco* *fp*

II *arco* *pizz.* *arco* *fp*

Kb. *arco* *pizz.* *arco* *p*

Ob. 1 *p grazioso*

Klar. (B) 1 *mf*

Baßklar. (B) *mf*

Ten.-Sax. (B) *mf*

Fag. 1 *mf*

Kfg. *mf*

Hr. (F) 1 *mf*

Pos. *mf*

Pk. *mf*

Schlgg. *Kastagnetten* *kleine Trommel* *p*

Cemb. *mf*

2. Magd  
In der That. Da ist die Lie - - se, die's be -

Adam  
- rü - cke?

VI. I *pizz.* *mf*

VI. II *pizz.* *mf*

Va. *pizz.* *mf*

Vc. *pizz.* *mf*

Kb. *pizz.* *mf*

poco ritenuto

a tempo

Fl. 1

Ob. 1 *f*

Klar. (B) 1

Baßklar. (B) *p*

Ten.-Sax. (B) *p*

Fag. 1 *p*

Kfg. *p*

Hr. (F) 1 *mf p*  
2 *mf p*  
3 *pp*

Schlg. kleine Trommel *dim.*

2. Magd  
- zeu - - gen kann. Ja, mei ner - Treu, Herr

Adam  
Ich wär?-

Vl. I *p*  
II *p*

Va. 1 *p*

Vc. 1 *p*

Kb. *p*

*poco ritenuto* *a tempo*

*arco* *pizz.*

*pp* *pp* *pp* *pp* *pp*

*div.*

poco ritard.

a tempo

Fl. 1

Klar. (B) 1

Klar. (Es) (2)

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1

2

3

Pk.

Ten. Bjo

2. Magd

Rich - - ter A - - dam, kahl - köp - fig

poco ritardo

a tempo

I

VI.

II

Va.

Vc.

Kb.

arco

pizz.

p

34  $\frac{2}{4}$  Allegro molto

Fl. 1 *pp stacc.*

Klar. (Es)(2) 2. nimmt Klar. in B

Baßklar. (B)

Ten.-Sax (B) *pp*

Fag. 1 *pp*

Kfg.

Hr. (F) 1 *pp*

2

3

Pk. *pp*

Ten. Bjo *pp*

2. Magd  
wart Ihr, als Ihr wie - - der - kamt.

Licht *(leggiere)*  
Habt Ihr die Wund seit ge - stern.

$\frac{2}{4}$  Allegro molto

I *pizz. pp*

VI. *pp*

II *pp*

Va. *pp*

Vc. *pp*

Kb. *pp*

Fl. 1 *p stacc.*

Ob. 1 *p stacc.*

Klar. (B) 1 *p stacc.*

Fag. 1 *f stacc.*

Schlg. kl. Tr. *pp*

Cemb. *p*

Licht schon?

Adam Nein, heut!

VI. I

VI. II

Va.

Vc.

Detailed description: This page of a musical score contains staves for various instruments and vocal parts. The woodwind section includes Flute 1, Oboe 1, Clarinet in B-flat 1, and Bassoon 1, all playing staccato notes. The percussion section features a snare drum (Schlg.) and a piccolo (kl. Tr.) playing a rhythmic pattern. The keyboard section consists of a harpsichord (Cemb.) playing chords. The vocal parts include a character named Licht with the lyrics 'schon?' and Adam with the lyrics 'Nein, heut!'. The string section (VI. I, VI. II, Va., Vc.) is currently silent, indicated by rests on all staves.

Fl. 1

Ob. 1

E.H. (2)

Klar. (B) 1

Fag. 1

Schlg. (kl. Tr.)

Cemb.

Adam

VI. I

VI. II

Va.

*sf*

*mf marc.*

*sf*

*sf*

(kl. Tr.)

(*leggiere*)

Solo pizz.

Solo pizz.

Solo pizz.

Die Wun - de heut' und ge - stern - die Pe - rü - cke. Ich trug sie



35

Ob. 1

E.H. (2)

Klar. (B) 1

Ten.-Sax. (B)

Fag. 1  
2

Schlg. (kl. Tr.)

Ten. Bjo

Adam

weiß ge - pu - dert auf dem Kop - fe und nahm sie mit dem

I VI. Solo

II VI. Solo

Va. Solo

Vc. Solo

Ob. 1

E.H. (2)

Klar. (B) 1

Ten.-Sax. (B)

Fag. 1  
2

Ten. Bjo

Adam

Hut, auf Eh - re, bloß als ich ins Haus trat, aus Ver - se - - hen

Fl. 1

Ob. 1

E.H. (2)

Klar. (B) 1/2

Ten.-Sax. (B)

Fag. 1/2

Hr. (F) 3

Cemb.

Ten. Bjo

Adam

I VI.

II VI.

Va.

Vc.

*f*

*p*

*p stacc.*

*p*

*p*

*f*

*f*

*p*

*p*

(1.)

a2

1.

Solo arco

Solo arco

Solo arco

Solo pizz.

ab. - Scher dich zum Sa - tan wo du hin - ge -

Fl. 1

Klar. (B) 1

Ten.-Sax. (B)

Fag. 1  
2

Hr. (F) 3

Schlg.  
Becken  
freihängend mit Schwammschlägel

Cemb.

Adam

- hörst!          In die Re - gi - stra - tur! \_\_\_\_\_ (Erste Magd ab)

VI. I

VI. II

Va.

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco* *cresc.*

Picc. (2) *p stacc.*

Klar. (B) 1 *mf*

Ten.-Sax. (B) *sf*

Fag. 1 2 *sf*

Hr. (F) 1 2 *p stacc.*

3 *fp*

Tr. (E) 1 *con sord.* *p*

Schlg. Triangel *p*

Cemb.

Adam Geh, Mar - ga - re - - the!

(Solo) VI. I *sf*

(Solo) VI. II *sf*

(Solo) Va. *sf* *p* *tutti pizz.*

(Solo) Vc. *sf* *p* *tutti pizz.*

*tutti pizz.* *p*

37

Picc. (2)

Ob. 1

Klar. (B) 1

Hr. (F) 1 2 3

Tr. (E) 1

Schlbg. (Triangel)

Adam

VI. II

Va.

Vc.

Ge - vat - ter Kü - ster soll mir sei - ne bor - - - -

Picc. (2) *mf*  
 Ob. 1  
 E.H. (2) *mf*  
 Klar. (B) 1  
 Ten.-Sax. (B) *mf*  
 Fag. 1 *mf*  
 Hr. (F) 1, 2, 3 *mf*  
 Tr. (E) 1 *mf*  
 Schlg. (Triangel) *p* Tamburin  
 Cemb. *mf*  
 2. Magd So soll ich  
 Adam - - gen.  
 VI. II *arco* *mf*  
 Va. *arco* *mf*  
 Vc. *arco* *mf*

38

Picc. (2) *f* *ff* 2. nimmt Flöte

Fl. 1 *ff*

Ob. 1 *f* *ff*

E.H. (2) *f* *ff*

Ten.-Sax. (B) *f* *ff*

Fag. 1 *f* *ff*

Hr. (F) 1 2 *f* *ff*

3 *f* *ff*

Tr. (E) 1 *mf* *f* nimmt Trompete in B

Schlgz. (Tamburin) *mf* kleine Trommel *p* *f*

2. Magd (ab) Der Gerichtsrath Walter tritt auf  
hin - gehn?

VI. II *f*

Va. *f*

Vc. *f*

**4/4 Poco largamente**

**3/4 Andante grazioso**

Fl. 1

Ob. 1

E.H. (2)

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Hr. (F) 1, 2, 3

Pk.

Cemb.

Adam

Walter

volles Spiel

Gott grüß Euch, Rich - ter A - dam.

Ei, will - kom - men! Will -

**4/4 tutti Poco largamente**

**3/4 Andante grazioso**

I

VI.

II

Va.

Vc.

Kb.

arco

f

pizz.

p

arco

f

pizz.

p

arco

f

pizz.

p

arco

f

pizz.

p



Musical score for measures 48-49. The score includes parts for Flute (Fl.), English Horn (E.H.), Clarinet (Klar.), Bass Clarinet (Baßklar.), Tenor Saxophone (Ten.-Sax.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tr.), Adam (voice), Violin (VI.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

Measure 48 features a dynamic marking of *p* (piano) for several instruments. Measure 49 includes performance instructions such as *2. nimmt Oboe* (2nd Oboe takes over), *con sord.* (with mutes), and *pizz.* (pizzicato) for the strings.

Adam's vocal line in measure 49 includes the lyrics:   
- kom - men, gnäd- ger Herr in un- serm Hui - sum! Wer kann - te, Du ge- rech- ter

39

Fag. 1 2 *a 2*

Hr. (F) 1 2 3

Tr. (B) 1

Adam  
 Gott, wer kann - te so freu-di-gen Be - su - - ches sich ge - wärt' - gen. Kein

VI. II *arco p dolce*

Sola *mf*

Va. *p*

Vc. I *p dolce*

Vc. II *p*

Kb. *arco p dolce*

rit. col canto - - -

Hr. (F)  
1 2  
3  
Pos.

*pp stacc.* *pp*

Schlgg.  
Becken  
gr. Trommel

*pp* *pp*

Cemb.

Solo  
4' Laute *p*

Adam

Traum, der heu - te früh Glock' ach - te noch zu sol - chem Glü - cke sich ver - stei - gen

rit. col canto - - -

I  
VI.  
II  
Sola  
Va.  
I  
Vc.  
II  
Kb.

*pp* *pp* *pp* *pp* *p* *pp* *pp*

arco *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pizz. *p* *pp* *pp* *pp* *pp* *pp* *pp*

gliss.

a tempo

Fl. 1 2

Klar. (B) 1 2

Hr. (F) 1 2 3

Schlg. (Becken) pp (gr. Tr.) pp

Cemb.

Adam  
durf - te. Ob wir?

Walter  
Sagt doch, Ihr habt ja wohl Ge-richts-tag heut? Was?

a tempo

Vl. I pizz. p

Vl. II pizz. p

Va. pp p pizz. p

Vc. I pizz. pp arco p

Vc. II pizz. p arco p

Kb. pizz. p arco p

40

Ob. 1 2

Fag. 1 2

Hr. (F) 1

Cemb.

Licht

Walter

Ja, den Er- sten in der Wo - che

Und je- ne Schar von Leu- ten, die ich drau - ßen auf Eu- rem

VI. I arco pizz. arco

VI. II arco pizz. arco

Va. arco pizz. arco

Vc. arco pizz. arco

Cemb.

Licht

Adam

Walter

Flu- re sah, sind das - Gut. Die - ser

VI. I

VI. II

Va.

Vc. div.

Kb.

Cemb.

Walter

Um-stand ist mir lieb, ihr Her - ren, laßt die - se Leu - te, wenn's be - liebt, er - schei - nen.

I VI.

II VI.

Va.

Vc. unis.

Kb.

41

Cemb.

Adam

Ein Zu - fall, ein ver - wünsch - ter, hat um mei - ne Pe - rü - cke mich ge - bracht.

Walter

Ei, — so pu - dert Euch den

I VI.

II VI.

Va.

Vc. I

Vc. II

Kb.

**4/4 Allegro vivace**

Fl. 1

Cemb.

Adam (zum Büttel) Adam und Büttel ab

Walter Die Kläger rufst du - Marsch!  
Kopf ein!

**4/4 Allegro vivace**

VI. I pizz. arco

VI. II pizz. arco

Va. p pizz. arco

Vc. I p pizz. arco

Vc. II p pizz. arco

Kb. arco p pizz. arco

Ob. 1 ff a 2

Fag. 1 ff a 2

Hr. (F) 1 ff a 2

Ten. Bjo ff

Marthe Ihr sollt mir bü - ßen, Ihr!

VI. I

VI. II

Va.

Vc.

42

Ob. 1 2

Fag. 1 2 (a 2)

Hr. (F) 1 2 (a 2) 1. +

Cemb.

Ten. Bjo

Veit

Sei Sie nur ru - hig, Frau Marth'! Es wird sich al - les hier ent - schei - den.

VI. I II

Vc.



Hr. (F) 1 2 a 2 +

Cemb.

Marthe

O ja. Entschei - den. Seht doch den Klug - schwät - zer! Den

Veit

Sei sie nur

VI. I II

Vc.

Kb.



43

Ob. 1 2 *fp* *fp* *f* *a2*

Fag. 1 *fp* *fp*

Cemb. *sfz* *sfz*

Marthe  
Krug mir, den zer - bro - che - nen, ent - schei - den! Wer wird mir den geschied'nen

Veit  
ru - hig!

VI. I *fp* *fp* *f*

VI. II *fp* *fp* *fp*

Va. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

Kb. *fp* *fp* *pizz.*

Pos. *f* *con sord.*

Cemb. *f*

Marthe  
Krug ent - schei - den! Hier wird ent - schie - den wer - den, daß ge - schie - - den der

Vc. *f* *pizz.*

Kb. *f* *pizz.*

**poco rit.**

Fag. 1 2 *p stacc.*

Hr. (F) 1 2 *p stacc.*

Tr. (B) 1 *con sord. p*

Cemb.

Marthe  
Krug mir blei - ben soll! Für so'n Schieds-ur- teil geb' ich noch die geschied' nen

**poco rit.**

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

Kb. *f*  
*arco*

44

a tempo

Klar. (Es) (2) *ff*

Fag. 1 2 *ff*

Hr. (F) 2 *ff*

Cemb.

Marthe

Scher - ben nicht!



Fag. 1 2 *p*

Hr. (F) 2 *p*

Veit

Wenn ei - ner Ihr von uns den Krug zer - bro - - - chen,

VI. II *p*

Va. *p*

Vc. *p*

poco rit.

a tempo

Ob. 1 2

Klar. (Es) (2)

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2

Tr. (B) 1 2

Pos.

Cemb.

Marthe

Veit

Vl. I

Vl. II

Va.

Vc.

Kb.

*ff*

*ff*

*p stacc.* 6 6

*ff*

*p*

*ff*

con sord.

*p stacc.* 6 6

con sord.

*fp*

*sfz*

Ich, ent - schä - digt!

soll sie ent-schä-digt wer-den.

*fp*

*sfz*

*fp*

*fp*

div.

*fp*

*sfz*

*fp*

*sfz*

Ten.-Sax. (B)

Kfg.

Tr. (B) 1 2

Pos.

Marthe

Meint er, daß die Ju-stiz ein Töp - fer ist? Und kä-men die Hoch-mö - - gen-den und

4/4 poco meno

Ob. 1 2

Klar. (Es) (2)

Ten.-Sax. (B)

Fag. 1 2

Hr. (F) 2

Tr. (B) 1 2

Marthe

trü - gen ihn zum O - - fen, die könn-ten sonst was in den Krug mir tun, als ihn entschä - - di-gen. Entschä - - di-gen!

rit. - - - -

ad lib. ff

4/4 poco meno

I VI.

II VI.

Va.

I Vc.

II Vc.

Kb.

Solo

(tutti) div.

rit. - - - -

a tempo (Allegro vivace)

Ob. 1 2

Ten.-Sax. (B) *f stacc.*

Hr. (F) 1 2 (a 2) (con sord.) *f*

Tr. (B) 1 2 *f stacc.* 2. nimmt Trompete in E

Ruprecht

Laß Er sie, Va - ter. Folg er mir! Der

a tempo (Allegro vivace)

I *f tutti*

VI. *f tutti*

II *f tutti*

Va. *f tutti*

Vc. *f unis.*

46

Fl. 1 2 *f*

Ob. 1 2

Fag. 1 2 *f*

Hr. (F) 1

Ruprecht

Dra - che! 's ist der zer-broch' - ne Krug nicht, der sie wurmt,

I *pizz.*

VI. *pizz.*

II *pizz.*

Va. *pizz.*

Vc. *f*

Kb. *f*







Ob. 1  
2

Klar. (Es) (2)

Fag. 1  
2

Eve

Marthe

Ruprecht

Veit

I

VI.

II

Va.

Vc.

Kb.

Rup - - recht! Lieb - - ster

Flaps! Die Hoch-zeit ich hier fli-cken! Nicht ei - nen von des Kru - - ges Scher - ben wert.

Fort, Du! Mir aus den

Wenn sie \_\_\_\_\_ sich Recht \_\_\_\_\_

*f* *mf* *mf*

Ob. 1  
2

Klar. (Es) (2)

I  
Fag.

II

Eve  
Rup - - recht! Ich be -

Marthe  
Und stünd die Hoch - zeit blank-ge-scheu-ert vor mir, wie

Ruprecht  
Au - gen! Mir aus den Au - gen! Die

Veit  
er - strei - ten kann, sie hört's er - setz' ich ihn

VI.  
I  
II

Va.  
I  
II

Vc.

*(mp)*

*(mp)*

*(mp)*

*(mp)*

Ob. 1  
2

Klar. (Es) (2)

I  
Fag.

II

Hr. (F) 1

*senza sord.*  
*f*

Eve  
schwö - re dich!      Laß mich ein einz' - ges Wort dir

Marthe  
noch der Krug auf dem Ge - sim - se ge - stern,      so      fasst' ich sie beim Griff jetzt mit den

Ruprecht  
lie - der - li - che,      ich mag nicht sa - gen, was,      ich mag      nicht sa - gen, was!

Veit  
Sie hört's!      Was gei - fert sie?      Kann

I  
VI.

II

Va.

Vc.

Kb.

Ob. 1  
2

Klar. (Es) (2)

Fag. 1  
2

Hr. (F) 1  
2

Pos.

Pk.

Eve

Marthe

Ruprecht

Veit

Adam im Ornat, doch ohne Perrücke tritt auf

VI. I

VI. II

Va.

Vc.

Kb.

*ff*

*ff*

*ff*

*f*

*con sord.*

*f*

*f*

*p*

heim - lich, heim - lich Rup - - - - recht!

Hän - den, und schlug sie gel - lend ihm am Kopf ent - zwei! \_\_\_\_\_

Nichts! Nichts! Nichts! \_\_\_\_\_ Nichts!

man mehr tun? Frau Mar-the! Frau Mar-the! Frau Mar-the! Frau Mar-the!

*fp*

*fp*

*fp*

*ff*

*ff*



Ob. 1 2

Hr. (F) 1 2

Cemb.

Ruprecht

Adam

I VI.

II

Va.

Vc.

Kb.

*pp*

(gestopft)  
flatt.  
*ff*

*ff*

(er bemerkt Adam)

— wenn ich die Met-ze —

*p*

Ei, Ev - chen, sieh! — Und der vier-schröt-ge Schlin-gel, der Rup-recht!

sul pont. *pp*

sul pont. *pp*

*ff*

*ff*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

Detailed description of the musical score: The score is for page 170. It includes parts for Oboe (Ob.), Horn in F (Hr. (F)), Celeste (Cemb.), two vocal parts (Ruprecht and Adam), and a string section (I, VI., II, Va., Vc., Kb.). The Oboe part has a dynamic marking of *pp* and a fermata. The Horn part is marked '(gestopft) flatt.' and *ff*. The Celeste part has a dynamic marking of *ff*. The vocal parts have lyrics in German. The string section includes dynamics like *pp*, *ff*, and *pizz.* (pizzicato).

Ob. 1. *pp*

Fag. *pp*

Kfg. *pp*

Hr. (F) *con sord.* *pp*

Eve *pp*  
O lieb - ste

Adam  
Ei, was Teu - fel! Sieh, die gan - ze Sipp - schaft! Die werden mich doch nicht bei mir ver - kla - gen?

VI. I *arco* *pp*

VI. II *arco* *pp*

Va. *pp*

Vc. *Solo* *gliss.* *pp* *tutti pizz.* *pp*

Kb. *pizz.* *pp*

50

Fl. 1 2

Ob. 1 2

Fag. 1

Hr. (F) 1 2

Eve

Licht

Adam

VI. I

VI. II

Va.

Vc.

Kb.

flaut.

*pp*

2.

*p*

*pp*

Mut - ter, folgt mir, ich be - schwör Euch, laßt die - sem Unglücks - zimmer uns ent - flie - hen

Was weiß ich? Lärm um

Ge - vat - ter, sagt mir doch, was brin - gen die?

*p*

*arco*

*arco*

*pp*

*arco*

*pp*



Fl. 1  
2

Ob. 1

Klar. (B) 1

Fag. 1

Hr. (F) 1  
2  
3

Pos. con sord.  
*pp stacc.*

Cemb. *pp flüchtig*

Licht  
nichts, Lap-pa-li-en. Es ist ein Krug zer-bro-chen wor-den, hör ich.

VI. I *pizz.*  
II *pizz.*

Va. *pizz.*  
*p* *pizz.*

Vc. *p* *pizz.*



poco rit.

Fl. 1 *pp*

Ob. 1 2 *mf* *f* a2

Klar. (B) 1 2 *pp* *mfp* *p*

Baßklar. (B) *pp* *mf* *p*

Fag. 1 *pp* *mf* *p*

Hr. (F) 1 2 3 *mf* *mfp* *mfp*

Cemb. *mf* *p*

Licht *p*  
- bro- chen! Mein Seel' setzt Euch, so werdet Ihr's erfah - ren.

Adam  
Ja, Ge- vat- ter- chen.

poco rit.

Solo arco *mf* *fp* *p*

VI. I *mf* *fp* *p*

VI. II *mf* *fp* *p*

Solo arco *f* *fp* *p*

Va. *f* *fp* *p*

Solo pizz. arco *mf* *fp* *p*

Vc. *mf* *fp* *p*



(frei) rit. a tempo

E.H. (2) 2. nimmt Oboe

Baßklar. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2 3

Cemb.

Adam *p* So nimm, — Ge-rech-tig-keit, denn dei-nen Lauf. — *f* Frau Mar-the Rull! Bringt

Walter — sie.

(frei) rit. a tempo

VI. II tutti (arco) *fp* *fp*

Va. tutte (arco) *fp* *fp*

Vc. 1+2 tutti (arco) *f* *fp*

Kb. arco *f* *fp*

Moderato

53

Ob. 1 2

Klar. (B) 1 2

Fag. 1

Hr. (F) 1 2 3

Tr. (B) 1 2

Marthe

Ich klag! Ihr wißt's, hier

Adam

Eu - re Kla - ge vor.

Moderato

tutti

VI. I

VI. II

Va.

Vc.

Kb.

Ob. 1 2

Klar. (B) 1 2

Tr. (B) 1 2

Marthe

we - gen die - ses Krugs, je - doch ver - gönnt, daß ich be - vor ich mel - de, was die - sem

VI. I Solo *p dolce*

VI. II

Va. *div. p dolce*

Vc. *div. p dolce*

Kb.

2/4 4/4

**4/4**

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p dolce* 3 3

Klar. (B) 1 *pp* 3 3

Klar. (B) 2 *pp*

Fag. 1 *pp*

Fag. 2 *pp*

Hr. (F) 1 *pp dolce* 3

Marthe *p* 3  
 Krug ge-sche-hen, auch be-schrei-be, was er vor-her mir war.

**4/4**  
 (Solo)

VI. I *pp* *p dolce* 3 3

VI. II *pp* *divisi*

Va. I *pp*

Va. II *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*



54 poco rit.  $\frac{2}{4}$   $\frac{4}{4}$

Klar. (B) 1

Cemb. 8' Laute *pp*

Marthe  
Seht Ihr den Krug, Ihr wertge-schätzten Herrn? Seht Ihr den

Adam *p leggiero*  
Das Re-den ist an Euch.

I (Solo) poco rit.  $\frac{2}{4}$   $\frac{4}{4}$

VI. Solo

Va. Solo

Vc. Solo, non div.

Kb. pizz.

**rit.** **Allegro moderato (subito)**

Klar. (B) 1. *pp* *rubando* a2 *sfz*

Hr. (F) 1. *sfz*

Cemb. *pp* *sfz*

Marthe *p*  
Krug? \_\_\_\_\_ Nichts seht Ihr, mit Ver-laub, die

Adam *mf*  
O ja, wir se - hen ihn.

**rit.** **Allegro moderato (subito)**

I (Solo) *pp* *sfz* *pizz.* *arco* *fp*

VI. (Solo) *pp* *sfz* *pizz.* *arco* *fp*

II (Solo) *pp* *sfz* *pizz.* *arco* *fp*

Va. (Solo) *pp* *sfz* *pizz.* *arco* *fp*

Vc. (Solo) *pp* *sfz* *pizz.* *arco* *fp*

**rit.**

Ob. 1 2

Fag. 1 2

Kfg.

Hr. (F) 1 2 3

Marthe

*tranquillo*

Scher - ben seht Ihr; der Krü - ge schön - ster ist ent - zwei ge - schla - gen.

**rit.**

(Solo) tutti (con sord.)

VI. I *sfz* *p dolce*

(Solo) tutti (con sord.)

VI. II *sfz* *p dolce*

(Solo) tutti (con sord.)

Va. *sfz* *p*

(Solo) tutti (con sord.)

Vc. *sfz* *p*

55

rit.

3/4

Ob. 1. *sfz sempre sfz sfz sfz* 2. nimmt E.H. *p*

Klar. (B) 1. *sfz sempre sfz sfz sfz* *p*

Fag. 1. *sfz sempre sfz sfz sfz* a 2. *p stacc.*

Kfg. *p stacc.*

Hr. (F) 1. *sfz sempre sfz sfz sfz* *p stacc.*

3. *p stacc.*

Cemb. *sfz sfz sfz sfz*

Marthe *energico*  
 Hier grade auf dem Loch, wo jet - zo nichts, sind die ge - samm - ten nie - der - län - dischen Pro

rit.

3/4

I. *pizz. sord. ab*

VI. *pizz. sord. ab*

II. *pizz. sord. ab*

Va. *pizz. sord. ab*

Vc. *pizz. sord. ab*

**3/4                      4/4**

**Un poco maestoso (Tempo I)**

Ob. 1

E.H. (2)

Klar. (B) 1

Baßklar. (B)

Fag. 1  
2 (a 2)

Kfg.

Hr. (F) 1  
2  
3

Tr. (B) 1

Cemb.

Marthe

- vin - zen dem span' - schen Phi - lipp ü - ber - ge - ben wor - den. Hier im Or - nat stand

**Allegro vivace (Tempo II)                      rit.**

Ob. 1

E.H. (2)

Fag. 1  
2

Cemb.

Marthe

Kai - ser Karl der fünf - te, von dem seht ihr nur noch die Bei - ne stehn.

**Tempo I** 56 **poco allegro** **poco pesante**

Ob. 1

E.H. (2)

Baßklar. (B)

Fag. 1

Hr. (F)

Schlgg. *kleine Trommel*

Marthe

Hier knie - te Phi - lipp und empfang die Kro - ne, der liegt imTopf, bis auf den Hin - ter - teil. \_\_\_\_

**Tempo I** **poco allegro** **poco pesante**

I

VI.

II

Va.

Vc.

Kb.

pizz. *p* Solo arco *fp* tutti pizz. *mf*

## Tempo I

Klar. (B) 1 2 *p*

Baßklar. (B) *p*

Ten.-Sax. (B) *pp stacc.*

Tr. (B) 1 *pp* con sord.

Marthe

Hier in der Mit - te mit der heil'-gen Müt - ze, sah man den Erz - bi - schof von

## Tempo I

I arco *p* pizz.

VI. arco *p* pizz.

II arco *p* pizz.

Va. arco *p* pizz.

Vc. arco *p* pizz.

Kb. arco *p* pizz.

Tempo II (Allegro vivace)

rit.

Ob. 1 2 *a 2* *pp* *p stacc.* *a 2*

Baßklar. (B) *pp*

Fag. 1 2 *p stacc.* *a 2*

Kfg. *pp*

Hr. (F) 1 2 *pp* *p*

Tr. (B) 1

Schlg. Becken freihängend mit Holzschlägel *p*  
 kleine Trommel *p*

Cemb. *p*

Marthe  
 Ar - ras stehn; den hat der Teu - fel ganz und gar ge - holt.

Tempo II (Allegro vivace)

rit.

VI. I *pp*

II *pp*

Va. *pp*

Vc. *pp*

Kb. *pp*



Tempo I

57

poco rit.

Fag. 1 2 *a 2*

Tr. (B) 1 2 *p*

Pos. *con sord.* *p*

Schlg. Triangel *pp*

(kl. Tr.) *ppp*

Cemb. *fp*

Marthe

Hier stan - den rings im Grun - de, Leib - tra - ban - ten. Hier Häu - ser, seht, vom gro - ßen Markt zu —

Tempo I

poco rit.

I VI. *arco* *fp* Solo

II VI. *arco* *fp*

Va. *arco* *fp*

Vc. *arco* *fp*

Kb. *arco* *p*

**Tempo I**

**Fag. 1**  
**Kfg.**  
**Hr. (F)**  
**Tr. (B)**  
**Pos.**  
**Cemb.**  
**Marthe**

*p*  
*pp*  
*pp*  
*pp stacc.*  
*pp stacc.*  
*pp stacc.*  
*pp stacc.*  
*8' pp stacc.*  
*misurato sempre*

Brüs - sel. Hier guckt noch ein neu - gie - ri - ger aus dem Fen - ster, doch was er jet - zo sieht, das

sempre rit.

Ob. 1 2  
 Klar. (B) 1 2  
 Baßklar. (B)  
 Ten.-Sax. (B)  
 Fag. 1  
 Kfg.

con sord.

Hr. (F) 1  
 Tr. (B) 1 2  
 Pos.

Marthe  
 weiß ich nicht, — doch was er jet- zo sieht, das weiß ich nicht.

sempre rit.

I  
 VI.  
 II  
 Va.  
 Vc.  
 Kb.

58

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Hr. (F) 1

Cemb.

Adam

Zur Sa - che, wenn's be - liebt, Frau Mar - the Rull, zur Sa - che!

Vi.

Va.

Vc.

Kb.

**3**  
**4**

**4**  
**4**

*sfz*

*fp*

*f*

*f*

9

8'

16'

**4/4 Moderato, ma agitato**

Ob. 1 *fp*

Klar. (B) 1 2 *fp*

Baßklar. (B)

Fag. 1 2 *p* 1. *a 2* *sfz* *f* *pp*

Hr. (F) 1 2 *sfz* *f* *pp*

Tr. (B) 1 2 (con sord.) *sfz*

Pos. (con sord.) *sfz*

Cemb. *sfz*

Marthe  
Es war Uhr el - fe ge - stern - Uhr elf

Adam  
Wann sagt Ihr? Am Mor - gen!

**4/4 Moderato, ma agitato**

I VI. *fp* arco *pizz.* *sfz*

II VI. *fp* arco

Sola con sord. *mf* *f* *pp*

Va. *fp* *pizz.* *sfz* *arco* *pp*

Vc. *pizz.* *p* *sfz* *div.* *arco* *pp*

Kb. *pizz.* *sfz*



Ob. 1

Baßklar. (B)

Fag. 1  
2

Hr. (F) 1  
2  
3

Pos.

Marthe

als lau - te Män - ner-stim-men, ein Tu - mult in mei - ner Toch - ter ab - ge - leg' - ner Kam - mer,

VI. I

VI. II

Va.

Vc.

ord.  
mf

*fp* *sfz* *p* *mf*

Ob. 1 2 *sfs* 1. *ff*

Klar. (B) 1 2 *ff*

Baßklar. (B) *ff*

Fag. 1 2 a 2 *sfs* *fp* *p*

Kfg. *p*

Hr. (F) 1 2 *sfs*

3 *sfs*

Tr. (B) 1 (con sord.) *sfs*

Marthe  
als ob der Feind \_ ein-brä-che, mich er-schreckt. Den Krug \_\_\_ find ich zer -

I *p* *sfs*

VI. ord. *p* *sfs* *fp* *pp*

II *p* *sfs* *fp* *pp*

Va. ord. *p* *sfs* *fp* *pp*

Vc. *mf* *sfs* *fp* *pp* *p*

Kb. arco *mf* *sfs* *fp* *pp* *p*



2/4                      4/4

Ob. 1

Klar. (B) 1  
2

Baßklar. (B)

Fag. 1  
2

Kfg.

Cemb.

Marthe

- scherbt im Zim - mer. Das Mädchen ringt die Hän - de und er, der Flaps dort!

2/4                      4/4

I  
VI. pizz.

II  
VI. pizz.

Va. pizz.

Vc.

Kb.

60

Ob. 1

Klar. (B) 1 2

Baßklar. (B)

Fag. 1 2 (a 2)

Kfg.

Hr. (F) 1 2 3

Tr. (B) 1

Pos.

Cemb.

Marthe

Er spricht, es hab ein Ande-rer den Krug vom Sims ge-stürzt - ein An-de-rer, ich bitt' Euch,

gestopft

(con sord.)

con sord.

arco

arco

arco

I

VI.

II

Va.

Vc.

Kb.

3/4                      2/4                      4/4

Fl. 1 2

Ob. 1

Klar. (B) 1 2

Fag. 1 2

Kfg.

Hr. (F) 1 2

Tr. (B) 1

Pk.

Marthe

der vor ihm aus der Kam-mer nur ent - wi - chen, und ü - ber - häuft mit Schimpf mir

3/4                      2/4                      4/4

VI. I

VI. II

Va.

Vc.

Kb.

pizz. arco

più

ff

Ob. 1

Klar. (B) 1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Marthe

da das Mäd - chen. Doch wenn Ihr Frau Bri - git - te jet - zo ruft, die sei - ne

VI. I

VI. II

Va.

Vc.

Detailed description: This page of a musical score contains staves for woodwinds, strings, and a vocal line. The woodwind section includes Oboe 1, Clarinet in Bb (first and second), Bass Clarinet in Bb, Tenor Saxophone in Bb, and Bassoon (first and second). The string section includes Violin I, Violin II, Viola, and Violoncello. The vocal line is for a character named Marthe. The score is in a key with one flat (Bb) and a common time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *fp* and *sfz*. The vocal line has lyrics in German: "da das Mädchen. Doch wenn Ihr Frau Brigitte jetzt ruft, die seine".

61 misurato

Marthe  
 Muh - me ist, so ge-nügt mir die, denn die, die hat Glock halb auf elf im Gar - ten,

VI. I  
 pizz. misurato *pp*

VI. II  
 pizz. *pp*

Va.  
 pizz. *pp*

Vc.  
 pizz. *pp*

Kb.  
 pizz. *p* *pp*



Allegro

Marthe  
 wort- wechselnd mit der Ev' — ihn schon ge - trof-fen.

Ruprecht  
 Wer hat mich? Mich mit Ev' im

Veit  
 Schwe-ster Brig - gy

Allegro

VI. I  
 arco *p* *f*

VI. II  
 arco *p* *f*

Va.  
 arco *p* *f*

Vc.  
 arco *p* *f*

Kb.  
 arco *f*

Klar. (B) 1 2 *f*

Fag. 1 2 *f* 1. *pp*

Kfg. *pp*

Hr. (F) 1 2 *f* a2 *f* 3 *f*

Ruprecht Gar - ten?

Adam *pp*  
Verflucht, der Teufel ist mir gut!

Walter Schafft Frau Bri-gitt her-bei, Herr Rich-ter...

I VI. II Va. Vc. Kb.

62

Ob. 1 2  
Fag. 1 2  
Hr. (F) 1 2 3  
Cemb.  
Ruprecht  
Adam  
Walter  
VI. I  
VI. II  
Va.  
Vc.  
Kb.

a2  
mf  
mf  
f  
mf  
f  
p sub.  
f  
p sub.  
div.  
p sub.  
div.  
p sub.  
mf  
mf  
mf

Die Muhme ist zu Haus, sie wird sogleich er -  
Wie Ihr be - fehlt, Herr Schreiber, schickt die Büttel ab.  
A - dam.

3/4

**3/4**

**2/4**

**Allegro, comodo ma ritmico**

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Kfg.

Cemb.

Ruprecht

- schei - nen.

Adam

Be - klag - ter, tre - te vor! \_\_\_\_\_

Walter

Wie hoch \_ ist Eu-er Fen-ster dort, Frau Mar - the?

**3/4**

**2/4**

**Allegro, comodo ma ritmico**

I

VI.

II

Va.

Vc.



63

**Klar. (B)** 1 2 *mf*

**Baßklar. (B)** *mf*

**Ten.-Sax. (B)**

**Fag.** 1 2

**Kfg.**

**Hr. (F)** 1 *mf*

**Marthe**  
Die Kam - mer zwar ist nur vom er - sten Stock,

**Ruprecht**  
Hier, Herr Dorf-rich-ter.

**Adam**  
Ge-traut er sich, et-was da-ge - gen

**I VI.** Solo *mf*

**II VI.** Solo *mf*

**Va.** Solo *mf*

**Vc.** Solo *mf*

Ob. 1 *p* *sfz* *f*

Klar. (B) 1/2 *p* *sfz* *f*

Fag. 1/2 *sfz* *f*

Hr. (F) 1 *p* *sfz*

Schlg. kleine Trommel *p* *sfz* *mf*

Marthe  
mehr als neun Fuß das Fenster nicht vom Bo - den, je - doch sehr ungeschickt zu Sprin -

Adam  
auf - zu - brin - gen, was? Be - kennt er, o - der un - ter - fängt er sich

I. *tutti* *p* *sfz* *f*

VI. *tutti* *p* *sfz* *f*

Va. *tutte* *p* *sfz* *f*

Vc. *tutti* *p* *div.* *sfz* *f*

Ob. 1

Klar. (B) 1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Schlgg. (kl. Tr.)

Cemb.

Marthe  
gen.

Ruprecht  
Kein wah - res, Wort, Herr

Adam  
hier wie \_\_\_\_\_ ein gott-ver-geß - ner Mensch zu leug - nen?

I  
VI.  
II

Va.

Vc. (div.)

Kb.

Ob. 1 2 *a2*  
*f stacc.*

Klar. (B) 1 2 *Keck!* *a2*  
*f stacc.*

Fag. 1

Kfg.

Hr. (F) 1 2  
3

Pos. *senza sord.*

Cemb.

Ruprecht  
Rich - ter. Da ich der Dir - ne Tür ver - rie - gelt

VI. I *pizz.*  
*f*

VI. II *pizz.*  
*f*

Va. *pizz.*  
*f*

Vc. *uniti pizz.*  
*f*

Kb. *pizz.*  
*f*

Ten.-Sax. (B)

*stacc.*  
*f*

Hr. (F) 1  
2

*f*

Tr. (B) 1

*con sord.*  
*f*

Cemb.

Ruprecht

fin - de, tret' ich die Tür mit meinem Fu- ße ein - just da sie auf jetzt

I

VI.

II

Va.

Vc.

Kb.

*arco*

*arco*

*arco*

*arco*

*arco*

*arco*

Ob. 1 2

Klar. (B) 1 2

Ten.-Sax. (B)

Fg. 1 2

Kfg.

Hr. (F) 1 2 3

Tr. (B) 1 2

Pk.

Schlg. (kl. Tr.)

Ruprecht

VI. I

VI. II

Va.

Vc.

Kb.

*ff*

*gliss.*

*2. con sord.*

*p*

*sfz*

*pizz.*

ras - selt, stürzt dort — der Krug — vom Sims — ins Zim-mer hin und husch - springt ei- ner

Fl. 1 2 *a2* *p* *pp*

Ob. 1 2 *pp*

Klar. (B) 1 2 *pp*

Hr. (F) 1 2 *ff*

3

Tr. (B) 1 2 *fp dim.* *pp* *ff*

Pos. *ff*

Schlg. (kl. Tr.) *p dim.* *pp*

Cemb. *ff*

Ruprecht  
aus dem Fen-ster Euch.

I VI. *arco* *ff*

II *arco* *ff*

Va. *arco* *ff*

Vc. *arco* *ff*

Ob. 1

Klar. (B) 1

Fag. 1

Hr. (F) 1

Cemb.

Ruprecht

Und da die Klin - ke in der Hand mir blieb, so

I

VI.

II

Va.

Vc.

div.

div.



66 poco pesante

rit.

Kfg. *ff*

Hr. (F) 1 *ff* 2 3

Pos. *f*

Ruprecht

reiß ich mit dem Stahl ihm Ein's pfund - schwer ü - bern Döz ihm, den

poco pesante

rit.

VI. I *ff* pizz. arco *ffz*

VI. II *ff* pizz. arco *ffz*

Va. *ff* pizz. arco *ffz*

Vc. *ff* uniti pizz. arco *ffz*

Kb. *ff* pizz. arco *ffz*

**3/4** Moderato

Ob. 1/2

Klar. (B) 1/2

Ten.-Sax. (B)

Fag. 1/2

Kfg.

Hr. (F) 1/2/3

Tr. (B) 1/2

Pos.

Ruprecht  
— just, Herr Rich - ter, konnt' — ich noch er - rei - chen.

Adam  
War's ei - ne

**3/4** Moderato

VI. I

VI. II

Va.

Vc.

Kb.

Ob. 1 2

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2

Cemb.

Adam  
Klin - ke?! Hab ei - nen

Walter  
Ihr seid ja bö - s ver - letzt, Herr Rich - ter A - dam, seid Ihr ge - fal - len?

I VI  
sul pont. pizz. sfz

II VI  
sul pont. pizz. sfz

Va.  
sul pont. pizz. sfz

Vc.  
pizz. pp sfz

Kb.  
pizz. pp sfz

Ob. 1  
2

Baßklar. (B)

Fag. 1  
2

Kfg.

Cemb.

Adam

Walter

wah - ren Mords-schlag heut früh, als ich dem Bett entstieg, ge-tan.

Das tut mir leid. Ich spü-re gro - ße



Cemb.

Walter

Va.

Vc.

Lust in mir, — Herr Rich-ter, der Sa-che völ-lig auf den Grund zu kom-men. Sei dreist mein Kind!

div. arco ord.  
*p dolce*

div. arco  
*p dolce*

68

*dolce*

Walter  
Sag, wer den Krug zer - schla - gen, vor nie - mand stehst du in dem Au - gen - blick, der ein - nen Fehl - tritt

Sola

Va.

die übrigen

Vc.

**4/4 Andante grazioso**

Ob. 1

Klar. (B) 1/2

Eve  
Mein lie - ber, wür - di - ger und

Walter  
nicht ver - ze - hen könn - te.

**4/4 Andante grazioso**

I VI.

II VI.

Sola

Va.

die übrigen

Vc.

Kb.

*arco*  
*fp*

*arco*  
*fp*

*pp*

*pp*

*pp*  
*arco*

*pp*

Fl. 1 *p* *p espr.*

Ob. 1 *p*

Klar. (B) 1 *v*

Baßklar. (B) *p*

Fag. 1 *pp*

Hr. (F) 1 *pp*

Eve  
gnäd' - ger Herr, er - laßt mir, Euch den Her - gang zu er - zäh - len. Es ist des

Vi. 1 *pp*

Vi. 2 *pp*

Va. *p* *pp*

Vc. *p* *pp*

Kb. *pizz.* *pp*

2/4 4/4

2/4 4/4

4/4 69

Ob. 1. *pp*

Klar. (B) a 2

Baßklar. (B)

Fag. 1 *pp*

Hr. (F) *dolce*

Eve  
Him - mels wun-der-ba-re Fü - gung die mir den Mund in die-ser Sa-che schließt. \_

4/4

VI. I

VI. II

Va. *Sola p*

Vc.

Ob. 1 *pp*

Klar. (B) 1 *pp*

Baßklar. (B) *pp* *p*

Hr. (F) 1 2 *pp* 3 *p*

Eve  
 Daß Rup-recht je - nen Krug nicht traf, — will ich mit ei - nem Ei - de, wenn Ihr es ver -

VI. I *pp* *p*  
 II *pp* *p*

Va. *tutti* *pp* *p*

Vc. *pp* *p*



2/4

70 Fließend

4/4

Fl. 1 2

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Detailed description: This system contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. (B)), and Bass Clarinet in B (Baßklar. (B)). The Flute and Clarinet parts feature sixteenth-note passages starting in the third measure, marked with a piano (*p*) dynamic and a sixteenth-note slur. The Oboe part has a melodic line in the first measure. The Bass Clarinet part is mostly silent.

Hr. (F) 1 2 3

Detailed description: This system contains the staves for Horn in F (Hr. (F)). The first two staves (1 and 2) have a melodic line in the first measure, while the third staff (3) is mostly silent.

Cemb.

Detailed description: This system contains the grand staff for Cembalo (Cemb.). It features a sixteenth-note passage in the right hand starting in the third measure, marked with a pianissimo (*pp*) dynamic and an 8' pedal indication. The left hand is mostly silent.

Eve

-langt, auf hei - li - gem Al - ta - re be - kräf - ti - gen. Je - doch die ge - stri - ge Be -

Detailed description: This system contains the vocal line for the character Eve. The lyrics are: "-langt, auf hei - li - gem Al - ta - re be - kräf - ti - gen. Je - doch die ge - stri - ge Be -". The music is in a single line with a melodic contour that rises and then falls.

2/4

4/4 Fließend

VI. I II

Va.

Vc.

Kb.

Detailed description: This system contains the staves for Violins (VI. I and II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The Violins and Viola parts have melodic lines with slurs. The Violoncello part has a similar melodic line. The Kontrabaß part is mostly silent, with a pizzicato (*pizz.*) marking and a pianissimo (*pp*) dynamic in the final measure.

1  
Fl.

2

1  
Klar. (B)

2

Baßklar. (B)

Detailed description: This section contains the first three measures of music for the Flute (Fl.), Clarinet (Klar. (B)), and Bass Clarinet (Baßklar. (B)). The Flute part (1) features a melodic line with sixteenth-note runs and slurs. The Clarinet (1) and Bass Clarinet (1) parts have similar rhythmic patterns with slurs and accents. The Bass Clarinet (2) part is mostly silent, with a few notes in the final measure. The music is in a key with one sharp (F#) and a 3/4 time signature.

Cemb.

Detailed description: This section shows the Cembalo (Cemb.) accompaniment for the first three measures. It consists of two staves, treble and bass clef. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. There are slurs and accents throughout the piece.

Eve

- ge - ben - heit \_\_\_\_\_ mit je - dem an - dern Zu - ge ist mein ei - gen, und nicht das gan - ze

Detailed description: This section shows the vocal line for the character Eve. The melody is written on a single staff with lyrics underneath. The lyrics are: "- ge - ben - heit \_\_\_\_\_ mit je - dem an - dern Zu - ge ist mein ei - gen, und nicht das gan - ze". The music includes slurs and a triplet of notes.

I  
VI.

II

Va.

Vc.

Kb.

pizz.  
p

Detailed description: This section contains the staves for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The Violin and Viola parts are mostly silent. The Violoncello part has a few notes in the final measure, marked with 'pizz.' and 'p'. The Kontrabaß part is also mostly silent.

**3/4** *poco rit.* **4/4** **3/4** **2/4**

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Klar. (B) 1 2 *pp*

Baßklar. (B) *pp*

Fag. 1 2 *pp*

Hr. (F) 1 2 *pp*

Tr. (B) 1 2 *pp*

Cemb.

Eve  
 Garnstück kann die Mut-ter, um ei-nes einz'-gen Fa - dens wil - len for - dern, der, ihr ge - hö - rig,

**3/4** *poco rit.* **4/4** **3/4** **2/4**

VI. I *pp*

Va. *pp*

71

Fl. 1 2 (1.)

Ob. 1 2

Klar. (B) 1 2

Fag. 1 2

Hr. (F) 1

Tr. (B) 1 2

Eve

durch's Ge - we - be läuft. \_\_\_\_\_ Ich kann hier, wer den Krug zer -

I

VI. II

Va.

Vc.

Kb.

2/4 4/4

*pp* *sf* *pp* *sf* *pp* *sf*

con sord.

arco

arco

**3/4** Gemächlich

Ob. 1 2 *sfz* *ff*

Klar. (B) 1 *ff*

Baßklar. (B) *sfz* *ff*

Ten.-Sax. (B) *p*

Fag. 1 2 *sfz* *ff* *p*

Hr. (F) 1 2 *senza sord.* *f* *a2* *f dim.* *p*

Pos. *senza sord.* *p*

Eve - schlug — nicht mel - den!

Licht (Licht, Frau Brigitte mit einer Perücke in der Hand.)  
Hier Frau Bri-gitt! her -

**3/4** Gemächlich

I *ff* *dim.* *p*

VI. II *ff* *dim.* *p*

Va. *ff* *p*

Vc. *pizz.* *p*

Kb. *pizz.* *p*

Ob. 1 *p stacc.*

Ten.-Sax. (B) *pp*

Baßkl. *p*

Fag. 1 *pp*

Fag. 2 *p* *pp*

Kfg. *p* *pp*

Hr. (F) 1 *p* *pp*

Licht *p*  
 ein. \_\_\_\_\_ Hm! \_\_\_\_\_

Walter  
 Was bringt uns Frau Bri-git-te dort für ei-ne Pe-rü-cke?

VI. I *pp*

VI. II *pp*  
 (div.)

Va.

Vc. *pp*

Kb. *pp*

72

Klar. (B) 1 *pp stacc.*

Fag. 2

Kfg.

Hr. (F) 1 2

Cemb.

Licht *leggiere*  
Die Frau fand die Pe - rü - cke im Spa - lier bei Frau Mar - gre - the

I VI.

II

Vc.

Kb.

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Kfg.

Cemb.

Marthe

Licht

Walter

I

VI.

II

Va.

Vc. arco

Kb. arco

Was, bei mir? Im Spa-lier?

Rull. \_\_\_\_\_

(heimlich) *p*  
Herr Rich-ter A - dam, habt Ihr mir et-was zu ver-traun, so

*pp*

*pp*

*pp*

*pp*

*f*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*



4/4

73

Ob. 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2

3

Tr. (B) 1 2

Pos.

Pk.

Adam

Walter

Ich Euch? —

bitt ich um die Eh-re des Bericht's, Ihr seid so gut, und sagt mir's an.

4/4

I

VI.

II

Va.

Vc.

Kb.

**2/4 Allegro**

Ob. 1 2 *fp* *ff*

Klar. (B) 1 2 *fp* *ff*

Fag. 1 2 *fp* *ff*

Kfg. *ff*

Hr. (F) 1 2 3 *ff*

Tr. (B) 1 *ff*

Pk. *ff*

Licht gesprochen: Hm, die Perücke paßt Euch doch, mein Seel, als wär auf Euren Scheiteln sie gewachsen! (Er setzt sie Ihm auf).

Adam *ff*

Die Sa - che jetzt kon - stirt,

**2/4 Allegro**

VI. I *fp* *sfz*

VI. II *fp* *sfz*

Va. *fp* *sfz*

Vc. *fp* *sfz*

Kb. *fp* *sfz*

The musical score is arranged in systems. The first system includes Clarinet in B (Klar. (B)), Bassoon (Fag.), and Contrabassoon (Kfg.). The second system includes Horn in F (Hr. (F)), Trumpet in B (Tr. (B)), and Trombone (Pos.). The vocal soloists Adam and Walter are shown with their respective lyrics. The third system includes Violin I (VI.), Violin II (II.), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

**Adam**  
und Rup - recht dort, der Ra - cker ist der Tä - ter.

**Walter**  
Auch gut das.

74

a2

Fag. 1 2

Kfg.

Hr. (F) 1 2

Tr. (B) 1

Adam

Den Hals er - kenn ich in Ei - sen ihm,

Walter

Wei - ter!

I VI.

II

Va.

Vc.

Kb.

Fag. 1 2  
Kfg.  
Hr. (F) 1 2 3  
Adam  
VI. I II  
Va.  
Vc.  
Kb.

und weil er un - ge - bühr - lich sich ge - gen sei - nen

a2

*ff*

Detailed description: This page of a musical score features eight staves. The top two staves are for Fagot (Fag.) and Kontrafagot (Kfg.), both in bass clef. The next three staves are for Horn (Hr.) in F major, with staves 1 and 2 in treble clef and staff 3 in bass clef. The fourth staff is for the vocal soloist Adam, in bass clef, with German lyrics: "und weil er un - ge - bühr - lich sich ge - gen sei - nen". The bottom five staves are for the string section: Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.), all in bass clef. The string parts are marked with a forte (*ff*) dynamic. The score includes various musical notations such as rests, notes, and slurs.

3/4

75

2/4

Ob. 1/2

Klar. (B) 1/2

Baßklar. (B)

Fag. 1/2

Kfg.

Hr. (F) 1/2

Tr. (B) 1/2

Pos.

gestopft

con sord.

con sord.

Eve

Den Rup-recht?

Adam

Rich-ter hat be-tra-gen, schmeiß ich ihn ins ver-git-ter-te Ge-fäng-nis.

3/4

2/4

I

VI.

II

Va.

Vc.

Kb.

pizz.

Fl. 1 2 *a2* *ff*

Ob. 1 2 *ff*

Klar. (B) 1 2 *ff*

Baßklar. (B) *ff*

Ten.-Sax. (B) *ff*

Fag. 1 2 *(a 2)* *ff*

Kfg. *ff*

Hr. (F) 1 2 *gestopft* *ff*

3

Tr. (B) 1 2 *a2* *ff*

Pos. *ff*

Pk. *f*

Ruprecht  
 Ins Ge-fäng - nis mich?

VI. I *ff*

II *ff*

Va. *ff*

Vc. *ff*

Kb. *arco* *ff*

Fl. 1 2 (a 2)

Ob. 1 2

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2 (a 2)

Kfg.

Hr. (F) 1 2 3

Tr. (B) 1 2 a 2

Pos.

Pk.

Eve

Den Hals in Eisen stecken? Seid Ihr auch Richter?

VI I pizz. arco

VI II pizz. arco

Va. pizz. arco

Vc. pizz. arco

Kb. pizz. arco

*ff* *fp*



76

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Hr. (F) 1 2 3

Eve

Er selbst der Un - ver -

VI. I

VI. II

Va.

Vc.

Kb.

3/4

2/4

Klar. (B) 1 2

Baßklar. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Eve

-schäm - te, der dort sitzt, schon lan - ge\_\_ stellt er\_\_ mir ver - ge - bens

3/4

2/4

VI. I

VI. II

Va.

Vc.

Kb.

*pizz.*

*cresc.*

2/4

77

Fl. 1 2 *ff* 2. nimmt Piccolo

Ob. 1 2 *ff*

Klar. (B) 1 2 *ff*

Baßklar. (B) *ff*

Ten.-Sax. (B) *ff* a2

Kfg. *ff*

Hr. (F) 1 2 3 *ff*

Tr. (B) 1 2 *ff* 1. u. 2. nehmen Trompeten in E

Pos. *ff*

Pk. *tr* *ff*

Eve nach: \_\_\_\_\_ Der Rich - ter A - dam hat den Krug \_\_\_\_\_ zer -

2/4

I arco *ff* pizz.

VI. arco *ff* pizz.

II arco *ff* pizz.

Va. arco *ff* pizz.

Vc. arco *ff* pizz.

Kb. *ff* pizz.

Allegro molto

Picc. (2)  
 Fl. 1  
 Ob. 1 2  
 Klar. (B) 1 2  
 Baßklar. (B)  
 Ten.-Sax. (B)  
 Fag. 1 2  
 Hr. (F) 1 2 3  
 Tr. (E) 1 2  
 Pos.  
 Schlg. Schellen  
 kleine Trommel  
 Cemb.  
 Ten. Bjo  
 Eve  
 Marthe  
 Ruprecht  
 Licht  
 Veit  
 Walter  
 VI. I II  
 Va.  
 Vc.  
 Kb.

bro - - chen!  
 Ei solch ein blitz - ver -  
 Ei solch ein blitz - ver - fluch - ter  
 Ei solch ein blitz - ver -  
 Ei solch ein blitz - ver -  
 Ei solch ein blitz - ver -  
 Ei solch ein blitz - ver -

Tr. in E, senza sord.  
 Tr. in E, con sord.

arco

Allegro molto

Picc. (2)  
 Fl. 1  
 Ob. 1  
 a 2  
 a 2  
 Klar. (B) 1  
 2  
 Baßklar. (B)  
 Ten.-Sax. (B)  
 Fag. 1  
 2  
 Hr. (F) 1  
 2  
 3  
 Tr. (E) 1  
 2  
 Pos.  
 Schlg. (Schellen)  
 (kl. Tr.)  
 Cemb.  
 Ten. Bjo  
 Eve  
 Marthe  
 Ruprecht  
 Licht  
 Veit  
 Walter  
 VI. I  
 II  
 Va.  
 Vc.

- fluch - ter Rich - - ter das! Ja solch ein blitz - ver - fluch - ter  
 Rich - - ter das! Ei solch ein blitz - ver - fluch - ter  
 Rich - - ter das! Ei solch ein blitz - ver - fluch - ter  
 - fluch - ter Rich - - ter das! Ei solch ein blitz - ver - fluch - ter  
 - fluch - ter Rich - - ter das! Ei solch ein blitz - ver - fluch - ter

ju

Picc. (2)  
Fl. 1  
Ob. 1  
Klar. (B) 1  
Baßklar. (B) 2  
Ten.-Sax. (B) 1  
Fag. 1  
Hr. (F) 1  
Tr.(E) 1  
Pos. 1  
Schlg. (Schellen)  
Schlg. (kl. Tr.)  
Cemb.  
Ten. Bjo  
Eve  
Marthe  
Brigitte  
Ruprecht  
Licht  
Veit  
Walter  
VI. I  
VI. II  
Va.  
Vc.

Solo!  
mf stacc.  
mf  
mf  
mf stacc.  
mf  
pizz.  
mf pizz.  
mf pizz.  
mf pizz.  
mf pizz.  
mf

Rich - ter das! Er war bei dei - ner E - - - ve  
Rich - - - ter das! Er war bei E - ve  
Rich - - - ter das! Er war bei E - ve  
Rich - - - ter das! Er war bei E - ve  
Rich - ter das! Er war bei E - ve  
Rich - ter das!  
Rich - ter das!  
Rich - ter das!

Picc. (2)

Hr. (F)

Tr. (E)

Schlg.

Eve

Marthe

Brigitte

Ruprecht

Licht

Veit

VI.

Va.

Vc.

*cresc.*

*cresc.*

*cresc.*

nimmt Trompete in B

nimmt Trompete in B

(Triangel)

kleine Trommel

*p cresc.*

ge - stern!

ge - stern!

ge - stern!

ge - stern! Ei wart' du!

ge - stern!

Ei wart' du!

Der \_\_\_\_\_ dort?

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

79

Picc. (2) *ff stacc.*

Ob. 1 *ff*

Ob. 2

Fag. 1 *ff*

Fag. 2

Hr. (F) 1

Hr. (F) 2

Hr. (F) 3 *ff*

Schlg. (Triangel)

Schlg. (kl. Tr.)

Ten. Bjo *ff*

Eye *ff*  
Auf! Faß ihn!

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*



Picc. (2)  
Ob. 1  
2  
Fag. 1  
2  
Hr. (F) 3  
Ten. Bjo  
Eve  
Schmeiß' ihn, jet - zo wie du willst!  
I  
VI.  
II  
Va.  
Vc.

Detailed description: This is a page of a musical score for a symphony orchestra and a solo voice. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Piccolo (2), Oboe (1 and 2), Bassoon (1 and 2), Horn (F) (3), Tenor Trombone, Euphonium (labeled 'Eve'), Violin I, Violin II, Viola, and Violoncello. The Euphonium part includes the lyrics 'Schmeiß' ihn, jet - zo wie du willst!'. The music is written in a key with one sharp (F#) and a 2/4 time signature. The Piccolo part features a melodic line with eighth and sixteenth notes. The Oboe and Bassoon parts play a rhythmic accompaniment of eighth notes. The Horn part has a long, sustained note. The Tenor Trombone and Euphonium parts play a rhythmic accompaniment of eighth notes. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes.

Picc. (2) nimmt Flöte

Ob. 1 2

Klar. (B) 1 2 *ff*

Ten.-Sax. (B) *ff*

Fag. 1 2 *ff*

Hr. (F) 1 2 con sord. flatt. *ff*

3 con sord. flatt.

Tr. (B) 1 2 con sord. flatt. *ff*

Ten. Bjo

Adam Ver- zeiht, Ihr Herrn. (läuft weg)

Walter (steht auf) *ff* Halt dort! Wer hier Un - ord - nun - gen -

VI. I arco

II arco

Va. arco

Vc. arco

Fl. 1 2

Ob. 1 2  
*ff stacc.*

Klar. (B) 1

Ten.-Sax. (B)  
*ff*

Fag. 1 2  
*ff*

Kfg.  
*ff*

Hr (F) 1 2  
3  
via sord. senza sord. *ff*

Tr. (B) 1  
via sord. senza sord. *ff*

Schlg.  
Ratsche *f*

Cemb.  
8' 16' *ff*

Eve  
Gleich-viel! Hier! — Auf ihn! Ge-schwind!

Ruprecht  
Halt ihn!

Adam  
Was? (ab)

Vi. I arco *ff*

Vi. II arco *ff*

Va. *ff*

Vc. *ff*

Kb. arco *ff*

Fl. 1 2

Klar. (B) 1 2

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2

3

Tr. (B) 1

Pos.

Schlg. (Ratsche)

Ruprecht

Blitz-

VI. I

II

Va.

Vc.

Kb.

pizz.

*ff*

*ff*

*ff*

*ff*

2. nimmt Piccolo

*ff*

Ob. 1 2 *ff*

Fag. 1 2 *ff* a 2 *fp*

Hr. (F) 1 2 *ff* 1.

Tr. (B) 1

Eve *ff*  
Blitz - Hin - ke - teu - fel! Hast du ihn?

Marthe *ff*  
Blitz - Hin - ke - teu - fel!

Ruprecht  
Hin - ke - teu - fel!

VI. I *fp*

VI. II *fp*

Va. *fp*

Vc.

Ob. 1 2

Fag. 1 2  
a2  
ff

Kfg. ff

Hr. (F) 1 2  
ff

3  
ff

Tr. (B) 1

Pk.

Cemb.

Ruprecht  
Gott's Schlag — und Wet - ter! Es ist sein Man - tel bloß!

VI. I ff

II ff

Va. ff

Vc. I ff

II ff

Kb. arco ff

Detailed description: This is a page of a musical score for page 250. It features a vocal line for 'Ruprecht' with German lyrics: 'Gott's Schlag — und Wet - ter! Es ist sein Man - tel bloß!'. The score includes parts for woodwinds (Oboe, Bassoon, Contrabassoon), brass (French Horn, Trumpet in B-flat), percussion (Kettenschlag), strings (Violin I and II, Viola, Violoncello, Kontrabaß), and keyboard (Cembalo). The woodwinds and strings are marked with a forte (ff) dynamic. The vocal line is in a soprano or alto range. The score is written in a common time signature and a key signature of one flat (B-flat major or D minor).

Picc. (2) *ff*

Fl. 1 *ff*

Ob. 1 2 *ff* a2

Klar. (B) 1 *ff*

Ten.-Sax. (B) *ff*

Hr. (F) 1 2 *ff* a2 gestopft

Tr. (B) 1 2 *ff* 2. senza sord.

Pos. *ff*

Cemb. *ff*

Ten. Bjo *ff*

Ruprecht *ff* Ratz! Das ist Ein's! Und

Walter Fort! Ruft den Büt - tel!

VI. I *ff* pizz.

VI. II *ff* pizz.

Va. *ff*

nimmt Flöte

Ob. 1 2

Fag. 1 2

Hr. (F) 1 2

Cemb.

Ruprecht

Ratz! Und Ratz! Noch Ein's! Und noch Ein's in Er - man - ge - lung des

VI. I II

Va.

Vc.

**3/4** **2/4**

*p* *f*

*offen* *p* *f*

*fp* *f*

*arco* *fp* *f*

*arco* *fp* *f*



**poco a poco rit.**

83

Ob. 1 2

Klar. (B) 1

Baßklar. (B)

Fag. 1 2

Ruprecht

Bu - ckels.

Walter

Er un - ge - zog - ner Mensch! - Schafft hier mir Ord - nung!

**poco a poco rit.**

I VI.

II arco

Va.

Vc.

Kb.

**colla parte rit.**

Ob. 1 2 *p*

Klar. (B) 1 *p*

Baßklar. (B) *p* *pp*

Fag. 1 2 *p*

Kfg. *pp*

Hr. (F) 1 2 *p* *pp*

3 *pp*

Walter

An Ihm, wenn er so-gleich nicht ru - hig ist, Ihm wird \_\_\_\_\_ der Spruch vom

**colla parte rit.**

I *p*

VI. II *p*

Va. *p* *pp*

Vc. *p* *pp*

Kb. *p* *pp*

Andante

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2 3

Veit

Sei ru - hig, du ver - track - ter

Walter

Ei - sen heut \_\_\_\_\_ noch wahr!

Andante

I VI.

II VI.

Va.

Vc.

Kb.

Klar. (B) 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Kfg.

Hr. (F) 1 2 3

Pk.

Veit

I VI. VI. II

Va.

Vc.

Kb.

Schlin - - - gel!

*dim.* *pp* *tr* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

**4/4** Andante con amore

Fl. 1 2 *pp*

Ob. 1 *p*

Klar. (B) 1 2 *p*

Baßklar. (B) *p*

Ten.-Sax. (B)

Fag. 1 *p*

Kfg. *p*

Hr. (F) 1 2 3

Tr. (B) 1 2 *p espr.*

Pk. *tr*

Cemb. *pp*

Ruprecht *dolce*

Ei Ev - - chen! Wie hab' ich heut' schänd - lich dich be -

**4/4** Andante con amore

VI. I *p espr.*

VI. II *p*

Va. *p*

Vc. *p espr.*

Kb. *p*

Fl. 1 2 *a2*

Ob. 1 2 (1.)

Klar. (B) 1 2 *a2*

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2 *a2*

Kfg.

Hr. (F) 1 2 3

Cemb.

Ruprecht

- lei - digt, ei Ev - chen wie hab' ich heut' schänd - lich dich be -

VI. I

VI. II

Va.

Vc.

Kb.

The musical score is arranged in systems. The woodwinds (Flute, Oboe, Clarinet in B, Bass Clarinet, Tenor Saxophone, Bassoon, and Contrabass) are in the first system. The Horns (French Horn) are in the second system. The Cembalo (Piano) is in the third system. The vocal line for 'Ruprecht' is in the fourth system, with German lyrics underneath. The string section (Violins I and II, Viola, Violoncello, and Kontrabaß) is in the fifth system. The score includes various musical notations such as clefs, time signatures, dynamic markings (p), articulation marks, and breath marks. The woodwinds and strings play sustained notes with some movement, while the piano features intricate triplet and sixteenth-note patterns. The vocal line consists of a series of quarter and eighth notes.

Fl. 1 2 <sup>a 2</sup>  $\text{p}$

Ob. 1 2  $\text{pp}$

Klar. (B) 1 2  $\text{p}$

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2 <sup>(a 2)</sup>  $\text{pp}$

Kfg.  $\text{pp}$

Hr. (F) 1 2 3  $\text{pp}$

Cemb.

Ruprecht  
- lei - - digt: Du mein gold' - nes Mäd - chen, du Her - - zens -

VI. I II  $\text{pp}$

Va.

Vc.

Kb.

Fl. 1 2  
 Ob. 1 2  
 Klar. (B) 1 2 (a2)  
 Baßklar. (B)  
 Fag. 1 2 (a2)  
 Kfg.  
 Hr. (F) 1 2 3  
 Cemb.  
 Ruprecht  
 - braut! Wirst du dein Leb tag mir ver - ge - ben  
 VI. I II  
 Va.  
 Vc.  
 Kb.



Poco misurato

86

(a 2)

Fl. 1 2

Ob. 1 2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1 2

Kfg.

Hr. (F) 1 2 3

Pos.

Cemb.

Cemb.

Marthe

Ruprecht

Sagt doch, ge-stren-ger Herr, wo find' ich auch den Sitz in Ut-recht der Re-gie-rung?  
kön - - - nen?

Poco misurato

I VI.

II VI.

Va.

Vc.

Kb.

Fl. 1 2 *pp dolce* 2. *p*

Ob. 1 *pp dolce* *p dolce* 3

Klar. (B) 1 2 *pp* *pp*

Fag. 1 2 *pp* *pp* 1.

Hr. (F) 3 *pp*

Marthe (empfindlich)  
Hm, wes-halb? Ich weiß nicht. Soll hier dem Kru - ge

Walter  
Wes-halb, Frau Mar-the?

I. *pizz.* *pp* *mf* *p*

VI. *pizz.* *pp* *mf* *p*

Va. *pizz.* *pp* *mf* *p*

Vc. *pizz.* *pp* *mf* *p*

Fl. 1

Ob. 1

Ob. 2

Klar. (B) 1

Klar. (B) 2

Baßklar. (B)

Fag. 1

Fag. 2

Kfg.

Hr. (F) 1

Hr. (F) 2

Marthe

Walter

VI. I

VI. II

Va.

Vc. I

Vc. II

Kb.

*sfz* *pp*

*sfz* *p*

*sfz* *pp*

*sfz* *pp*

*p* *pp*

*pp* *p* *pp*

*p* *pp*

*sfz* *pp*

*stacc.*

nicht sein Recht ge - sche - hen?

Ver - zeiht mir al - ler - dings. Am gro - ßen Markt, und

*arco* *fp*

*arco* *fp*

*arco* *fp*

*arco* *fp*

**3**  
**4** 87

Fl. 1/2

Klar. (B) 1/2

Baßklar. (B)

Schlgg.

Triangel

Cemb.

Marthe

Gut! Gut! Auf die

Walter

Diens - tag ist und Frei - tag Ses - si - on!

**3**  
**4**

I VI.

arco

mf

div. pizz. p

II VI.

pizz. p

Va.

mf

pizz. p

I Vc.

mf

pizz. unis. p

II Vc.

mf

unis. pizz. p

Kb.

mf

Fl. 1 2 *a2*  
*p*

Ob. 1 2 *a2*  
*p*

Klar. (B) 1 2  
*p*

Baßklar. (B)  
*p*

Ten.-Sax. (B)  
*f* *mf* *p*

Fag. 1 2  
*p* *sfz* *f* *mf* *p*

Kfg.  
*f* *mf* *p*

Hr. (F) 1 2  
*sfz* *f*

3  
*fp* *con sord.* *mfpp* *p*

Pos.  
*f* *mf*

Pk.  
*mf* *p*

Schlgz. (Triangel)

Cemb.

Marthe  
Wo - che stell ich dort mich ein. \_\_\_\_\_

VI. I  
II

Va.

Vc.  
*sfz* *f*

*poco ritardando*

**6/8** **Grazioso (allegro leggiero)**

Klar. (B) 1 2  
 Baßklar. (B)  
 Ten.-Sax. (B)  
 1  
 Fag.  
 2  
 Kfg.  
 Hr. (F) 3  
 Pos. *sord. ab*  
 Schlg.  
 Xylophon  
 Cemb.  
 Eve  
 Marthe  
 Ruprecht  
 Veit

*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

A - dam und E - ve, A - dam und  
 A - dam und E - ve, A - dam und  
 A - dam und E - ve, A - dam und  
 A - dam und E - ve, A - dam und

88

Cemb.

The Cembalo part consists of two staves. The right hand plays a sequence of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Eve

E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den

The vocal line for Eve is a single staff with a treble clef. It contains the lyrics: "E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den".

Marthe

E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den

The vocal line for Marthe is a single staff with a treble clef. It contains the lyrics: "E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den".

Ruprecht

E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den

The vocal line for Ruprecht is a single staff with a treble clef. It contains the lyrics: "E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den".

Licht

im - mer doch neu:

The vocal line for Licht is a single staff with a treble clef. It contains the lyrics: "im - mer doch neu:". There is a dynamic marking of *p* (piano) above the staff.

Veit

E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den

The vocal line for Veit is a single staff with a bass clef. It contains the lyrics: "E - ve, es ist ein al - ter Trug, im - mer doch neu: Sie brach den".

I VI. II Va. Vc. Kb.

This section contains six empty instrumental staves labeled I, VI., II, Va., Vc., and Kb. from top to bottom. They are intended for the first and second violins, violas, violoncellos, and double basses.

## comodo sempre

Klar. (B) 1 2

Ten.-Sax. (B)

Fag. 1

Hr. (F) 2 3

Tr. (B) 1

Schlgg. Triangel

Cemb.

Eve  
Ap - fel, er brach den Krug. Hät - te einst E - ve den Ap - fel nicht

Marthe  
Ap - fel, er brach den Krug. Hät - te einst E - ve den Ap - fel nicht

Ruprecht  
Ap - fel, er brach den Krug. Hät - te einst E - ve den Ap - fel nicht

Licht  
Sie brach den Ap - fel, er brach den Krug. O E - -

Veit  
Ap - fel, er brach den Krug. Hät - te einst E - ve den Ap - fel nicht

Walter  
Hät - te einst E - ve den Ap - fel nicht

comodo sempre

I VI. I pizz. p

II VI. II pizz. p

Va. pizz. p

Vc. pizz. p

Kb. pizz. p



1  
Ob. *p stacc.*

2  
*p stacc.*

1  
Klar. (B)

2

Baßklar. (B) *p stacc.*

Ten.-Sax. (B)

Fag. 1 (1.)  
2 *stacc.*

Hr. (F) 2  
3

Tr. (B) 1 *via sord.*

Schlg. Triangel

Eve  
bro - chen, hätt' heut der A - dam nicht Un - recht ge - spro - chen! Doch wer mag

Marthe  
bro - chen, hätt' heut der A - dam nicht Un - recht ge - spro - chen!

Ruprecht  
bro - chen, hätt' heut der A - dam nicht Un - recht ge - spro - chen!

Licht  
- ve, O E - - - - ve! Doch wer mag

Veit  
bro - chen, hätt' heut der A - dam nicht Un - recht ge - spro - chen!

Walter  
bro - chen, hätt' heut der A - dam nicht Un - recht ge - spro - chen!

I VI. *arco*

II

Va.

Vc. *arco*

Kb.

**Fl.** 1 2  
**Ob.** 1 2  
**Klar. (B)** 1 2  
**Baßklar. (B)**  
**Fag.** 1 2  
**Hr. (F)** 1 2 3  
**Schlg.**  
**Eve**  
**Marthe**  
**Ruprecht**  
**Licht**  
**Veit**  
**Walter**  
**VI.** I arco II arco  
**Va.** arco  
**Vc.** arco  
**Kb.** arco

**Lyrics:**  
 schul - dig sein, ist er nicht gern al - lein, al - - - le sind lie - ber zu  
 Doch wer mag schul - dig sein, ist er nicht gern al - lein, sie sind lie - ber zu  
 schul - dig sein, ist er nicht gern al - lein, al - - - le sind lie - ber zu  
 Doch wer mag schul - dig sein, ist er nicht gern al - lein, sie sind lie - ber zu  
 Doch wer mag schul - dig sein, ist er nicht gern al - lein,

**Performance markings:** *ff*, *a 2*, *ossia*, *(Triangel)*



Ob. 1

Klar. (B) 1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Schlgg. Triangel  
Kl. Trommel

Cemb.

Eve

Marthe

Ruprecht

Veit

Walter

VI. I  
II

Va.

Vc.

dim. *p* 1. *p* *p* *p* 1. *p*

*p* Triangel *p* Kl. Trommel

*p* *p* *p* *p*

A - dam und E - ve, A - dam und E - ve, fi - at ju -

A - dam und E - ve, A - dam und E - ve, fi - at ju -

A - dam und E - ve, A - dam und E - ve, fi - at ju -

A - dam und E - ve, A - dam und E - ve, fi - at ju -

fi - at ju -

*dim.* *dim.* *dim.* *dim.*

90

Ob. 1

Klar. (B) 1

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1

Cemb.

Eve  
- sti - ti - a, da - mals wie e - ben - da: Rich - ter soll kei - ner sein, ist nicht sein

Marthe  
- sti - ti - a, da - mals wie e - ben - da: Rich - ter soll kei - ner sein, ist nicht sein

Ruprecht  
- sti - ti - a, da - mals wie e - ben - da:

Licht  
fi - at ju - sti - ti - a! Rich - ter soll kei - ner sein, ist nicht sein

Veit  
- sti - ti - a, da - mals wie e - ben - da:

Walter  
- sti - ti - a, da - mals wie e - ben - da: Rich - ter soll kei - ner sein, ist nicht sein

I  
VI. Solo *p*

II Solo *p*

Va. Solo *p*

Vc. Solo *p*

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Kfg.

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Pos.

Pk.

Cemb.

Eve  
Her - ze rein: *pp* fi - - at ju - - sti - - ti -

Marthe  
Her - ze rein: *pp* fi - - at ju - - sti - - ti -

Ruprecht  
fi - - at ju - - sti - - ti -

Licht  
Her - ze rein: *pp* fi - - at ju - - sti - - ti -

Veit  
fi - - at ju - - sti - - ti -

Walter  
Her - ze rein: *pp* fi - - at ju - - sti - - ti -

(Solo)

VI. I  
II

Va. (Solo)

Vc. I  
II gli altri *pp* pizz. *ff sub.*

Kb. *pp* pizz. *ff sub.*

**Presto**

Fl. 1

Ob. 1  
2

Klar. (B) 1  
2

Baßklar. (B)

Ten.-Sax. (B)

Fag. 1  
2

Kfg.

Hr. (F) 1  
2  
3

Tr. (B) 1  
2

Pos.

Pk.

Schlg.  
Triangel  
Becken/Teller

Eve  
- a!

Marthe  
- a!

Ruprecht  
- a!

Licht  
- a!

Veit  
- a!

Walter  
- a!

VORHANG

**Presto**

Vl. I  
II

Va.

Vc. (tutti)  
arco

Kb.

Picc. (2)  
 Fl. 1  
 Ob. 1/2  
 Klar. (B) 1/2  
 Baßklar. (B)  
 Ten.-Sax. (B)  
 Fag. 1/2  
 Kfg.  
 Hr. (F) 1/2/3  
 Tr. (B) 1/2  
 Pos.  
 Pk.  
 Schlzg. (Triangel), (Becken), (Kl. Tr.)  
 Cemb. (volles Spiel)  
 VI. I  
 VI. II  
 Va.  
 Vc.  
 Kb.

Musical score for page 91, featuring various instruments including Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Percussion (Triangel, Becken, Kl. Tr.), Cymbals, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *div.* and *volles Spiel*.