

## 2. Akt

Allegro maestoso e brillante ♩ = 176, ♩ = 88, ♩ = ♩

Piccolo

Flöte 1

Flöte 2

Oboe 1

Oboe 2

Englischhorn

Klarinette 1

Klarinette 2

Horn in F

2 Trompeten

3. Trompete

2 Posaunen

3. Posaune

Tuba

Pauken

Celesta

Harfe

Violine I

Violine II

Viola

Violoncello

Kontrabass

4

Picc. *f* 3 6

Fl. 1 3 6

Fl. 2 1,2,3 3 6

Ob. 1 3

Eh.

Kl. 1 *f* 3 6

Kl. 2 3 6

Bkl. 1.2. *f* 6

Fg. *f* 6

Kfg. *f*

Hn. *f*

Trp. *f* a2 3

3.Trp. *f* 3

Pk. *mf* 3 *f* 3

Cel.

Hfe. *f* *ff*

VI. I *t* 3

VI. II *t* 3

Vla. 3

Vc. *pizz* *arco* 6

Kb. *pizz* *arco* 6

6

Picc. *tr*

Fl. 1 *ff* 3

Fl. 2 *ff* 3

Ob. 1 *ff* 3

Ob. 2 *ff*

Eh. *ff* 3

Kl. 1 *ff* 3

Kl. 2 *ff* 3

Fg. *ff*

Hn. *ff* 1. *a2*

Trp. *ff* 1. 3

3.Trp. 1. *ff* *a2*

Pos. *ff*

3. Pos.

Tuba *ff*

Pk. 3 *mf* *sf* *f*

Cel. *ff* 3

Hfe. 6

VI. I *f* 3

VI. II *f* 3

Vla. *f* 3

Vc. *f* 3

Kb. *f*

10

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *f*

Ob. 2 *f*

Eh. *f*

Kl. 1 *f*

Kl. 2 *f*

Bkl. *ff* *f*

Fg. *ff* *a2 f*

Kfg. *f*

Hn. *ff* *f*

Trp. *f*

3.Trp. *f*

Pk. *ff*

Becken *f*

Cel. *f*

Hfe. *f*

VI. I *ff* *f*

VI. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *pizz. arco*

Kb. *ff* *pizz. arco*

12

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eh. Kl. 1 Kl. 2 Bkl. Fg. Kfg. Hn. Trp. 3.Trp. Hfe. Vl. I Vl. II Vla. Vc. Kb.

*f* *ff*

*pizz.* *arco* *pizz.* *arco*

This page of a musical score contains measures 12 and 13. The score is for a full orchestra and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns (treble and bass clefs), Trumpets (1, 2, and 3), and Trombones (1, 2, and 3). The string section includes Violins I and II, Viola, Violoncello, and Kontrabaß. The score features various musical notations such as triplets (3), sextuplets (6), and dynamic markings like *f* and *ff*. Performance instructions for the strings include *pizz.* (pizzicato) and *arco* (arco). The key signature has one sharp (F#) and the time signature is 3/4. Measure 12 begins with a Piccolo part marked with a '12' and a 'b' (basso) dynamic. The strings enter in measure 12 with a *pizz.* instruction. In measure 13, the Piccolo part continues with a '6' (sextuplet) and a 'b' dynamic. The strings continue with a *arco* instruction. The woodwinds and brass have various melodic and harmonic parts, including triplets and sextuplets. The strings play a rhythmic pattern in measure 12 and a more complex pattern in measure 13.

14 rit. . . . . Etwas ruhiger, aber fließend ♩ = 84

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eh. *ff*

Kl. 1 *ff*

Kl. 2 *ff*

Bkl. *ff*

Fg. *ff*

Hn. *ff*

Trp. *ff*

3.Trp. *ff*

Pos. *ff*

3. Pos. *ff*

Cel. *ff*

Hfe. *mp*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

*mf espress.*

*mp*

*p*

*mp*

*mp*

*mp pizz.*

*rit. . . . . Etwas ruhiger, aber fließend ♩ = 84*

*rit. . . . . Etwas ruhiger, aber fließend ♩ = 84*

*rit. . . . . Etwas ruhiger, aber fließend ♩ = 84*

19

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Hn.  
Pk.  
Cel.  
Hfe.  
Vl. I  
Vl. II  
Vla.  
Vc.  
Kb.

*mf*  
*f*  
*mf*  
*mf espress.*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*pp*  
*mf*  
*f*  
*mf*  
*mf espress.*  
*mf*  
*mf*







Ein wenig zurückhaltend ♩ = 78

32

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Eh. *f* *mf*

Kl. 1 *f* *mf*

Kl. 2 *f* *mf*

Bkl. *f* *mf*

Fg. *f* *mf*

Kfg. *f*

Hn. *f* *mp*

Trp. *f* *mp*

Pos. *f* *mp*

3. Pos. *f* *mp*

Tuba *f* *mp*

Ein wenig zurückhaltend ♩ = 78

Cel. *f*

Hfe. *f*

Ein wenig zurückhaltend ♩ = 78

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Kb. *f* *mf arco*

36 rit. . . . . a tempo, ruhig ♩ = 76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Fg.

Hn.

Trp.

Pos.

Tuba

Cel.

Hfe.

Solo-Vl.

VI. I

VI. II

Vla.

Vc.

Kb.

rit. . . . . a tempo, ruhig ♩ = 76

rit. . . . . a tempo, ruhig ♩ = 76

41 *rit.* **Tempo I** ♩ = 88

**Instrumentation:** Picc., Fl. 1, Fl. 2, Ob. 1, Eh., Kl. 1, Kl. 2, Bkl., Fg., Kfg., Hn., Trp., 3. Trp., Pos., 3. Pos., Tuba, Pk., Becken, Cel., Hfe., Solo-Vl., Vl. I, Vl. II, Vla., Vc., Kb.

**Dynamic markings:** *pp*, *mp*, *molto cresc.*, *sff*, *ff*, *p*, *f*, *mf*, *pp*, *molto cresc.*, *sff*, *f*.

**Articulations:** *p espress.*, *rit.*, *Tempo I*, *mf*, *f*.

**Other markings:** *1.+2.*, *3*, *a2*, *2.+3.*, *5*, *6*.



46

Picc. *f* 3 6

Fl. 1 3 6

Fl. 2 3 6

Ob. 1 1.+2. 3 6

Eh. *f* 3 6

Kl. 1 *f* 3 6

Kl. 2 3 6

Bkl. *f* a2 6

Fg. *f* 6

Hn. *f* a2

Trp. *f* 3

3.Trp. *f* 2. 3

Pos. *f* 2.

3. Pos. *f*

Tuba *f*

Pk. *f* 3

Cel. *f*

Hfe. *f* 7

VI. I 3 3

VI. II 3

Vla. 3

Vc. 6

Kb. 6



49

Picc. *tr*

Fl. 1

Ob. 1 *3*

Ob. 2 *3*

Eh.

Kl. 1 *tr*

Kl. 2 *3*

Bkl. *3*

Fg. *ff*

Kfg. *ff*

Hn. *3* *1.* *3* *ff* *a2*

Trp. *3* *ff*

3.Trp. *3* *ff*

Pos. *3* *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *f* *3*

Cel. *ff*

Hfe. *ff*

VI. I *6*

VI. II *6* *6* *6*

Vla. *3*

Vc. *3*

Kb. *3*



53

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.  
Hn.  
Trp.  
3.Trp.  
Pos.  
3. Pos.  
Tuba  
Pk.  
Becken  
Cel.  
Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

Fließend ♩ = 112 Salon in New York. Abendgesellschaft. Man wartet auf Arthur.

59

Fl. 1 (tr)

Fl. 2 (tr)

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Fg.

Hn.

Trp.

3.Trp.

Pos.

Pk.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

*f* *mf* *pizz.*

63 **Etwas ruhiger** ♩ = 100

Picc. *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *p*

Kl. 1 *mf*

Kl. 2 *p*

**Etwas ruhiger** ♩ = 100

Hfe.

David

Jakub + Theo

Theo und dann

Zu-erst such-ten wir in Sao Pao-lo un-ser Glück..

**Etwas ruhiger** ♩ = 100

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

*pizz*

*pizz*

*pizz*

66

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Kl. 1 *mp* *p*

Kl. 2 *mp* *p*

Bkl. *p*

Fg. *p*

Hfe. *mp*

Clara

David  
nord- wärts..

Jakub + Theo  
Jakub  
bis Ar-thur hier in NewYork Eh - re fand und Ruhm.

Und nun be - rei - sen Sie mit dem Meis - ter

VI. I *arco* *pizz.*

VI. II *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco*

Kb. *pizz. p*



73 zurückhalten ♩ = 92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Fg.

Hn.

Trp.

Hfe.

Clara

Christine

David

Jakub + Theo

Solo-Vl.

Vl. I

Vl. II

Vla.

Vc.

Kb.

Man sagt, er le - be wie ein As -

sehn!

Hal - ten Sie sich nur an mich, Ma - dam!

Jakub

Ich ver - mitt - le schon den Kon - takt.

zurückhalten ♩ = 92

zurückhalten ♩ = 92

zurückhalten ♩ = 92

*p*

*pp*

*arco pp*

wieder etwas rascher ♩ = 96

76

Fl. 1 *pp* 3 3 3 3

Fl. 2 *pp* 3 3 3 3

Kl. 1 *p* 3 3 3 3

Kl. 2 *p* 3 3 3 3

Fg. *p* 3 1.

Hn. *a2*

Cel. *p* *mf* *pp* *mf*

8<sup>va</sup> 3 3 3 3

Clara ket.

Christine

Mei-nen Dank er-weis ich dann.  
(Arthur tritt ein. Er scheint schlechter Laune)

Andre

Man er-war-tet Sie, mein Herr!

Jakub + Theo

Theo  
Mit mir be-kom-men Sie Zu-gang zu ihm.

Solo-Vl. *mp* 3 3 3 3

VI. I *pp* *p* *mp* *mp*

wieder etwas rascher ♩ = 96

VI. II 3 3 3 3

Vla. 3 3 3 3

Vc. *pizz. pp* *mp* *arco*

Im Tempo des Vorspiels ♩ = 160

80

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Eh. *ff*

Kl. 1 *ff*

Kl. 2 *ff*

Fg. *ff*

Hn. *f* *ff* a2

Trp. *f* *ff*

3.Trp. *f* *ff*

Pos. *f* *ff*

3. Pos. *f* *ff*

Tuba *f* *ff*

Im Tempo des Vorspiels ♩ = 160

Cecily Phan - tas - tisch! Hoch le - be Mae - stro von Son - nen - fels!

Clara Mar - vel - lous! Hoch le - be Mae - stro von Son - nen - fels!

Christine Ex - or - bi - tant! Hoch le - be Mae - stro von Son - nen - fels!

David Freund

Jakub + Theo Freund

Im Tempo des Vorspiels ♩ = 160

Vi. I *f* *ff*

Vi. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

arco *f*



**l'istesso tempo**

nimmt 3. Flöte

83

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Hn.

Trp.

3.Trp.

Pos.

3. Pos.

Tuba

*ff*

*f*

*p* ohne Ausdruck

*p* ohne Ausdruck

**l'istesso tempo**

Hfe.

Sonnenfels

Gu-ten

David

Jakub + Theo

Ar - thur le - be hoch!

Ar - thur le - be hoch!

**l'istesso tempo**

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*pizz. p*



90 *nachlassen* ♩ = 90      ♩ = 80      *rit.*      *Belebt* ♩ = 108

Fl. 1 *mf* *ff* 3

Fl. 2 *mf* *ff* 3

Ob. 1 *mf* *ff* 3

Ob. 2 *mf* *ff* 3

Eh. *mp* *ff* 3

Kl. 1 *ff* 3

Kl. 2 *ff* 3

Bkl. *f* *p*

Fg. 1. *mf* 3

Kfg. *mp* 3

Hn. 1. *mf* 2. *f* 3

Trp. *mf* *f* 3

Pos. *mp* *f* 1.

3. Pos. *f*

Tuba *f*

Pk. *nachlassen* ♩ = 90      ♩ = 80      *rit.*      *Belebt* ♩ = 108  
*f* *p*  
(Andre und Arthur allein)

David

VI. I *nachlassen* ♩ = 90      ♩ = 80      *rit.*      *Belebt* ♩ = 108  
*mf* *f*

VI. II *mf* *f*

Vla. *mf* *pizz.* *f*

Vc. *mf* *pizz.* *f*

Kb. *mf* 3 *pizz.* *f*

rit. . . . . Mäßig schnell ♩ = 80

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Fg.

Hn.

Trp.

Pos.

3. Pos.

Pk.

Mäßig schnell ♩ = 80

rit.

Cel.

mf

Hfe.

mf

Sonnenfels

mf

Al-les aus, \_\_\_\_\_ es ist vor - bei. Hier, die - se

Andre

Mein Herr?

VI. I

VI. II

Vla.

Vc.

arco ff

rit. . . . . Mäßig schnell ♩ = 80

p

101 rit. . . . . etwas bewegter ♩ = 92

Fl. 1   
 Fl. 2   
 Eh.   
 Kl. 1   
 Kl. 2   
 Bkl.

Hn. 1.   
 Hn. 2.

rit. . . . . etwas bewegter ♩ = 92

Cel.   
 Hfe.

Sonnenfels   
 Brie- fe! Ihr Va- ter sand-te mir zu- ruck, was je ich an sie ge- schrie-ben. Nun ver-steh ich, wa-rum ich nie

rit. . . . . etwas bewegter ♩ = 92

VI. I   
 VI. II   
 Vla.   
 Vc.

106

Ob. 1 *mf*

Ob. 2 *mf*

Eh. *mf*

Kl. 1 *pp misterioso*

Bkl. *mf*

Fg. *mf*

Hn. *f* a2

Trp. *f* a2 3

Sonnenfels  
 Ant-wort er-hielt. (liest vor) " Da Nora nun verehelicht, soll'n Sie als Kavalier sich enthalten jedes weit'ren Worts." Al-les\_ vor-bei,

Vl. I *mf* *ppp* *ff*

Vl. II *mf* *ppp* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

110

rit. . . . . a tempo

Fl. I

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Fg.

Kfg.

Detailed description: This block contains the musical notation for the woodwind and lower string sections. The Flute I part has a final measure with a *pp* dynamic. The Oboe 1 and 2 parts have a *f* dynamic followed by a *mf* dynamic. The Clarinet 1 and 2 parts feature triplet patterns with a *ff* dynamic. The Bassoon and Contrabassoon parts have a *f* dynamic followed by a *mf* dynamic.

Hn.

Trp.

3.Trp.

Pos.

3. Pos.

Tuba

Detailed description: This block contains the musical notation for the brass instruments. The Horn and Trumpet parts have a *sf* dynamic. The 3 Trumpets part has a *f* dynamic. The Trombone and 3 Trombones parts have a *f* dynamic. The Tuba part has a *f* dynamic. There are also markings for *a2* and *3* in some parts.

rit. . . . . a tempo

Pk.

Sonnenfels

Detailed description: This block contains the musical notation for the Percussion and Solo Violin. The Percussion part has a *mf* dynamic. The Solo Violin part has a *mf* dynamic.

je - de Hoff - nung zer - stört, ver - nich-tet bin ich!

Solo-Vl.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This block contains the musical notation for the string instruments. The Solo Violin part has a *p molto espress.* dynamic. The Violin I and II parts have a *mf* dynamic. The Viola part has a *mf* dynamic. The Violoncello part has a *mf* dynamic. The Kontrabaß part has a *arco f* dynamic followed by a *ff* dynamic.

115

Fl. 1  
Fl. 2  
Ob. 1  
Kl. 1  
Cel.  
Hfe.  
Solo-Vl.  
Vl. I  
Vl. II  
Vla.  
Vc.  
Kb.

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

Detailed description: This page of a musical score covers measures 115, 116, and 117. The instrumentation includes Flute 1 and 2, Oboe 1, Clarinet 1, Cello, Harp, Solo Violin, Violin I and II, Viola, Violoncello, and Kontrabaß. The key signature has one flat (B-flat). The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the Cello and Harp parts. The Solo Violin part has a melodic line with slurs and ties. The Viola and Violoncello parts provide harmonic support with sustained notes and chords. The Kontrabaß part includes a *pizz. pp* marking. The page ends with a double bar line.



118

Fl. 1  
Fl. 2  
Ob. 1  
Kl. 1  
Cel.  
Solo-Vl.  
Vl. I  
Vl. II  
Vla.  
Vc.

*pp*

Detailed description: This page of a musical score covers measures 118, 119, and 120. The instrumentation includes Flute 1 and 2, Oboe 1, Clarinet 1, Solo Violin, Violin I and II, Viola, and Violoncello. The key signature has one flat (B-flat). The score continues with complex rhythmic patterns, including triplets and sixteenth-note runs in the Cello part. The Solo Violin part has a melodic line with slurs and ties. The Viola and Violoncello parts provide harmonic support with sustained notes and chords. The Cello part has a *pp* marking. The page ends with a double bar line.



120

Fl. I *rit.* *zögernd* ♩ = 80 *rit.* *Mäßig* ♩ = 86

Eh.

Kl. I *mp espress.* *mp espress.*

Cel. *rit.* *zögernd* ♩ = 80 *rit.* *Mäßig* ♩ = 86

Solo-Vl. *rit.* *zögernd* ♩ = 80 *rit.* *Mäßig* ♩ = 86

Vl. I

Vl. II

Vla.

Vc.

Kb.

124

Fl. 1 *p* *mp*

Fl. 2 *p*

Ob. 1 *mf*

Eh.

Kl. 1

Bkl. *mp*

Fg. *p*

Hn. *p* *mp espress.*

Hfe. *p*

André  
Herr Ar-thur, es gibt so vie-le Frau-en auf der Welt, hier

VI. I *p* *p* *mp*

VI. II *p*

Vla. *p*

Vc. *p* *mp*

Kb. *p*

128

etwas bewegter  $\text{♩} = 90$  ruhiger  $\text{♩} = 80$

Fl. 1 *mf* *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

Eh. *mf* *f*

Kl. 1 *mf* *f*

Kl. 2 *f*

Bkl. *mf* *f*

Fg. *mf* *f* *mp zart hervortretend*

Kfg. *f*

Hn. *mf* *mf*

Trp. *mf* *f*

Pos. *mf*

Tuba *mf*

Hfe. *p*

Andr. *p*

drin-nen war-ten drei auf Euch, und da drau-Ben vie-le Tau-send! — Wer

etwas bewegter  $\text{♩} = 90$  ruhiger  $\text{♩} = 80$

Vl. I *mp* *pizz. mf* *arco* *f*

Vl. II *mp* *mf* *pizz. f* *f*

Vla. *mp* *f* *p*

Vc. *mp* *mf* *mp <*

Kb. *arco f* *p*

132 rit. . . . ♩ = 86

Fl. 1  
Fl. 2  
Ob. 1  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Hn.  
Hfe.  
Andre  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*mp zart hervortretend*  
1.  
*p* *mp* *mf* *f*  
*mf* *rit.* *f*  
*p* *mp* *mf* *f*  
*mf* *rit.* *f*

hat noch nie mit Schmerz ge- liebt, und wer\_ wur- de nicht ge- heilt wie durch ein Wun- der\_ durch die Kraft der weib- li- chen Na-

137 *a2*  $\text{♩} = 90$  *rit.*

Fl. 1 *mp* 3. Flöte

Fl. 2 *mp*

Ob. 1 *f* 3 *mp*

Ob. 2 *f* 3 *mp*

Eh. *f*

Kl. 1 3

Kl. 2 3

Bkl. *mp*

Fg. *a2* *mp* 3. 2.

Hn. 1. 3 *f* *p* 4.

Trp. *f*  $\text{♩} = 90$  *rit.*

Cel. *f* 3

Hfe. *ff*

Sonnenfels

Andre tur?

VI. I 3 *p*

VI. II 3 *p*

Vla. *p*

Vc. *p*

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

Was weißt von Schmerz du schon, von Lieb, von Lieb?

143 . Moderato ♩ = 80

Fl. 1 *p* 1.

Fl. 2 *p* 2.

Ob. 1 *p*

Kl. 1 *p*

Kl. 2 *p*

Bkl. *p*

Fg. *p* 1.

Hn. *p*

Pos. *p*

Hfe. *mf* 3 3

Andre Als ich vor zwei Jah-ren zu Euch kam, war schwer mein Herz, denn auch

. Moderato ♩ = 80

Vl. I

Vl. II

Vla. *pizz. p*

Vc.

Kb. *pizz. p*

149 rit. . . . . a tempo

Fl. 1

Ob. 1

Ob. 2

Eh.

Kl. 1

Bkl.

Fg.

Hn.

Pos.

3. Pos.

Andre

ich lieb - te ein Mäd - chen ohne Glück. Doch Weib bleibt Weib,

rit. . . . . a tempo

rit. . . . . a tempo

*pizz. mp*

153

Fl. 1 *mf* *mf* *f* 3

Fl. 2 *mf* *mf* *f* 3

Ob. 1 *mf* *f*

Ob. 2 *f* *p* *mp*

Eh. *f* 3

Kl. 1 *mf* *f* *p*

Kl. 2 *f* *p*

Bkl. *f*

Fg. *mf* *p* *a2*

Hn. *mf* *f* 3 *p* 3 *p* 2.

Cel. *mf* *mp*

Hfe. *mf* *p*

Andre  
e - gal wo - hin man kommt. Fünf Jah re habt Ihr Euch ge-sehnt und habt ge - trau - ert, doch seid

VI. I *f* 3 *p*

VI. II *mf* *f* 3 *p*

Vla. *mf* *p*

Vc. *mf* *p*

Kb. *arco* *mf* *p*



158 rit. . . a tempo

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.

Hn.  
Trp.  
Pos.  
3. Pos.  
Tuba

rit. . . a tempo

Cel.  
Hfe.  
Andre

rit. . . a tempo

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

jung Ihr und be-gehrt. Nehmt doch ent-ge-gen, was das Le-ben in Fül-le Euch schenkt, ver-geßt, was Eu-er Herz so lan-ge

162 **steigern** ♩ = 90

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eh. *f*

Kl. 1 *mf*

Kl. 2 *mf*

Bkl. *mf*

Fg. *mf*

Kfg. *mf*

Hn. *mp*

Trp. *p*

Pos. *p*

3. Pos. *p*

Tuba *p*

**steigern** ♩ = 90

Pk. *p*

Cel. *mp*

Hfe.

Sonnenfels

Andre *bit - ter ge - kränkt!*

**steigern** ♩ = 90

VI. I

VI. II

Vla.

Vc.

Kb. *mp* *mf*

Recht hast du, An - dre: wenn die

167 *rit.* **Langsam** ♩ = 60

Ob. 1

Ob. 2

Eh.

Bkl.

Fg.

*pp*  
1.

*pp*

Hn.

Trp.

Pos.

3. Pos.

Tuba

*mf* *f* *a2*

*mf* *f* *sf*

*mf* *mf* *mf*

*mf* *mf*

*rit.* **Langsam** ♩ = 60

Pk.

*pp*

Sonnenfels

Ei - ne mich nicht will, s' gibt An - ge - bot ge - nug! Nur mein Herz ver - schenk ich

*pp*

*rit.* **Langsam** ♩ = 60

VI. I

VI. II

Vla.

Vc.

Kb.

*mf* *f*

*mf* *f*

*mf* *f* *pp*

*mf* *f*



178

Ob. I

Eh.

Cel.

Hfe.

Vi. I

Vi. II

Vla.

Vc.

*p*

*pp*

*p espress.*

Detailed description: This system covers measures 178 and 179. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Oboe I part has a long note in measure 179 marked *p*. The English Horn is silent. The Cello part has a long note in measure 179. The Horns play a triplet of eighth notes in measure 178 and a triplet of quarter notes in measure 179. The Violins I play a sixteenth-note pattern in measure 178 and a sixteenth-note pattern in measure 179 marked *pp*. The Violins II play a sixteenth-note pattern in measure 178 and a sixteenth-note pattern in measure 179. The Viola part has a long note in measure 179 marked *p espress.*. The Violoncello part has a long note in measure 179.

179

Ob. I

Cel.

Hfe.

Vi. I

Vi. II

Vla.

Detailed description: This system covers measures 179 and 180. The key signature is three flats and the time signature is 4/4. The Oboe I part has a long note in measure 179. The Cello part has a long note in measure 179. The Horns play a triplet of eighth notes in measure 179 and a triplet of quarter notes in measure 180. The Violins I play a sixteenth-note pattern in measure 179 and a sixteenth-note pattern in measure 180. The Violins II play a sixteenth-note pattern in measure 179 and a sixteenth-note pattern in measure 180. The Viola part has a long note in measure 179.

180

Ob. I

Bkl.

Cel.

Hfe.

Vi. I

Vla.

Vc.

*p*

Detailed description: This system covers measures 180 and 181. The key signature is three flats and the time signature is 3/2. The Oboe I part has a long note in measure 180. The Bassoon part has a long note in measure 180 marked *p*. The Cello part has a long note in measure 180. The Horns play a triplet of eighth notes in measure 180 and a triplet of quarter notes in measure 181. The Violins I play a sixteenth-note pattern in measure 180 and a sixteenth-note pattern in measure 181. The Viola part has a long note in measure 180. The Violoncello part has a long note in measure 180.

181

Bkl.

Cel.

Hfe.

Vi. I

Vc.

Detailed description: This system covers measures 181 and 182. The key signature is three flats and the time signature is 3/2. The Bassoon part has a long note in measure 181. The Cello part has a long note in measure 181. The Horns play a triplet of eighth notes in measure 181 and a triplet of quarter notes in measure 182. The Violins I play a sixteenth-note pattern in measure 181 and a sixteenth-note pattern in measure 182. The Violoncello part has a long note in measure 181.

182

Bkl.  
Cel.  
Hfe.  
Vl. II  
Vc.

183 **ruhiger** ♩ = 96

Kl. 1  
Kl. 2  
Bkl.  
Pos.  
3. Pos.  
Sonnenfels  
Vl. I  
Vla.  
Vc.  
Kb.

*p*  
*p*  
*mit Dämpfer pp*  
*mit Dämpfer pp*  
**ruhiger** ♩ = 96  
(geistesabwesend)  
Sie woll-ten mich al - so  
*mf esprzess.*  
*p*  
*arco p*

185

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Bkl.

Fg.

Pos.

3. Pos.

Pk.

Cecily

Sonnenfels

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*sf*

*sf*

*p*

*pp*

und un - se - re Ver - eh - rung er - wei - sen,

ken - nen - ler - nen?

*p*

*mp*

*pizz mf* *arco*

Detailed description: This page of a musical score, numbered 185, contains measures 185 and 186. The score is for a full orchestra and two vocal soloists. The woodwind section includes two oboes (Ob. 1, 2), two clarinets (Kl. 1, 2), bassoon (Bkl.), and flute (Fg.). The string section includes piccolo (Pk.), three positions of violas (3. Pos.), first and second violins (VI. I, II), viola (Vla.), violoncello (Vc.), and double bass (Kb.). The vocal soloists are Cecily and Sonnenfels. The score features various dynamics such as *mf*, *sf*, *p*, and *pp*. Cecily's part includes the lyrics "und un - se - re Ver - eh - rung er - wei - sen," and Sonnenfels' part includes "ken - nen - ler - nen?". The Viola part has markings for *pizz mf* and *arco*. The music is in a key with two flats and a common time signature.

187 **Allegro moderato** ♩ = 90

Fl. 1 *mf*

Fl. 2 *mf*

Kl. 1

Kl. 2

Fg. *mp* 1.

Cecily in - - - nig - ste...

Christine uns re tief - ste,

Sonnenfels Ich dan - ke.

**Allegro moderato** ♩ = 90

Vl. I *fp* *p*

Vl. II *p*

Vla. *fp* *p*

Vc. *fp* *mp* *p*





195

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Hn.  
Hfe.  
Cecily  
Christine  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*f* *mp* *f* *mf* *p* *f* *mf* *pizz. p*

mein  
Schon\_ lan - ge war es mein Wunsch...

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







213

rit. . . . . Tempo I (Allegro moderato) ♩ = 90

Fl. 1 *mf* 2.+3. *f* 3

Fl. 2 *mf* *f* 3 3

Ob. 1 *mf* *f* 3 3

Ob. 2 *mf* *f* 3 3 *f*

Eh. *f* 3

Kl. 1 *mp* *mf* *f* 3

Kl. 2 *mp* *mf* *f* 3

Bkl. *f*

Fg. *mp* 1. *mf* *f*

Hn. *mf* *f* a2 3 2. *f*

Trp. *f* a2 3

Pos. 1. *f*

3. Pos. *mf* *f*

Tuba *f*

rit. . . . . Tempo I (Allegro moderato) ♩ = 90

Pk. *mp* *mf* 3

Cecily der die Frau-en ver- steht, das hört man so -

Christine das ist ein Mann...

Tempo I (Allegro moderato) ♩ = 90

Vi. I *f* 3 3

Vi. II *f* 3 3

Vla. *f* 3 3 3

Vc. *mp* *f*

Kb. *mp* *f*

218 verzögern ♩ = 70    ♩ = 60

Fl. 1 *f* *mp* *p* *p espress.*

Fl. 2 *f*

Ob. 1

Ob. 2

Eh.

Kl. 1 *mp* *p*

Kl. 2

Fg. *mp* *p*

Hn.

Trp. *f*

Pos. *mf*

3. Pos. *mf*

Tuba *mf*

Hfe. *f* *mp* *p* *pp*

Cecily *fort.*

Sonnenfels

Zu viel der Eh-re.

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

VI. II *f*

Vla. *f*

Kb. *pizz.*

223 Ruhig fließend ♩ = 70

Fl. 1 *pp*

Fl. 2 *pp* *p*

Ob. 1 *pp*

Ob. 2 *p*

Eh. *pp*

Kl. 1 *pp* *p espress.*

Kl. 2 *pp* *p*

Bkl. *p*

Fg. *pp* *p*

Hn. *p*

Ruhig fließend ♩ = 70

Cel. *p*

Hfe. *p*

Cecily

(Während des Duetts werden die beiden Damen immer zudringlicher)

Ach lass mich

Christine

Laß mich dei - ne Mu - se sein, ich will dir die - nen, tu al - les für dich.

Ruhig fließend ♩ = 70

VI. I *pp* *p*

VI. II *pp* *p*

Vla. *p espress.* *p*

Vc. *p espress.* *p*

Kb. *pp* *p*



227

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Bkl.

Fg.

Hn.

Cel.

Hfe.

Cecily

VI. I

VI. II

Vla.

Vc.

Kb.

dei - ne Mu - se, dei - ne Mu - se sein. Ich will dir die - nen, tu al - les für

*mf* *p* *mf* *p* *mf* *pp* *pp*





3. Flöte nimmt Piccolo

239

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.

Hn.  
Trp.  
3.Trp.  
Pos.  
3. Pos.  
Tuba

Cel.  
Hfe.

Cecily  
Christine

dien und gibst mir Un-sterb-lich-keit, vor der Welt Un-sterb-

Du gibst mir Un-sterb-lich-keit vor der

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

arco p





255 **a tempo** ♩ = 100

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *ff* *f*

Eh. *mf*

Kl. 1 *f*

Kl. 2 *f*

Bkl. *f*

Fg. *mf* a2

Kfg. *ff*

**a tempo** ♩ = 100

Hn.

Trp. *f*

3.Trp.

Pos.

**a tempo** ♩ = 100

Sonnenfels  
weg, Si-re-nen ihr, flieht mich, denn wil - der Wahn-sinn tobt in mei - ner Brust.

**a tempo** ♩ = 100

Vl. I *pizz. mf* *arco*

Vl. II *pizz. mf* *arco* *pizz.*

Vla. *mf* *pizz.* *arco*

Vc. *mf*

Kb. *pizz. mf*

261

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Bkl.

Fg.

Hn.

Sonnenfels

VI. I

VI. II

Vla.

Vc.

Kb.



266 **etwas zurückhalten** ♩ = 90 **diesmal im selben Tempo bleiben**

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Eh. *f* *ff*

Kl. 1 *f* *ff*

Kl. 2 *f* *ff*

Bkl. *f* *ff*

Fg. *f* *ff*

Kfg. *f* *ff*

Hn. *f* *ff*

Trp. *f* *ff*

3.Trp. *f* *ff*

Pos. *mf* *ff*

3. Pos. *mf* *ff*

Tuba *mf* *ff*

Sonnenfels *f* *ff*

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

*arco f*

ich kann es nicht, nicht—  
**diesmal im selben Tempo bleiben**

271

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *f*

Eh. *mf*

Kl. 1 *mf*

Kl. 2 *mf*

Bkl. *f*

Fg. *mf* a2

Kfg. *f*

Hn. 1. *mf*

Trp. *f*

3.Trp. *f*

Pos. *mf*

3. Pos. *mf*

Hfe. *mf*

Sonnenfels  
leid ich es. Wahrheit ins Au - ge blick ich dir: ich lieb - te und bin ver - lo - ren, und nur Schi

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vc. *mf*

Kb. *pizz. mf* *arco f*

noch unmerklich ruhiger ♩ = 80

277

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eh.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.

Hn.  
Trp.  
3.Trp.  
Pos.  
3. Pos.

noch unmerklich ruhiger ♩ = 80

Hfe.  
Sonnenfels

mä-re ists, was jetzt mir noch ver-gönnt, doch nicht die heh-re Glut der einst-gen Lieb,\_\_\_\_\_

noch unmerklich ruhiger ♩ = 80

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

unmerklich rascher  $\downarrow = 85$

283

Picc. *f* *ff*

Fl. 1 *f* *ff* *mp dolce*

Fl. 2 *f* *ff* *mp dolce*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff* *p*

Eh. *f* *ff*

Kl. 1 *mf* *f* *ff* *p*

Kl. 2 *mf* *f* *ff* *p*

Fg. *f* *ff* *p*

Kfg. *f* *ff*

1. *mf* *f* *ff* *pp*

Hn. *mf* *f* *ff* *pp*

Trp. *f* *ff*

3.Trp. *f* *ff*

Pos. *mf* *f* *ff*

3. Pos. *mf* *f* *ff*

Tuba *mf* *f* *ff*

unmerklich rascher  $\downarrow = 85$

Pk. *f* *ff*

Hfe. *p*

Sonnenfels

unmerklich rascher  $\downarrow = 85$

VI. I *f* *ff* *pp*

VI. II *f* *ff* *pp*

Vla. *mf* *ff* *pp*

Vc. *f* *ff*

Kb. *mf* *arco f* *ff*

der

290

Fl. 1

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Bkl.

Hn.

Hfe.

Sonnenfels

ein - z - i - gen Lieb.

VI. I

VI. II

Vla.

Vc.

Kb.

*p hervortretend*

*p*

*pp*

*p*

*pizz. pp*



303

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eh.

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Hn. 1. 2. *p, aber marcato*

Trp.

3.Trp. *f*

Pos. 1. *f*

3. Pos. *mf*

Tuba *mf*

Pk.

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Kb. *f* *pizz.*

308

Fl. 1

Ob. 1 *fp* *p, aber marcato*

Ob. 2 *fp*

Kl. 1 *p, aber marcato*

Fg. *p*

Kfg. *p, aber marcato*

Hn. 2. 1. 3. 1.

Trp. *fp* *p, aber marcato*

3.Trp. *fp*

Pos. *p* *pp*

3.Pos. *p* *pp*

Pk. *p*

Sonnenfels  
 Ge bro - chen mein Herz, ver glüht je - de Hoff - nung, wie kann ich wei - ter - hin tun, als ob am

VI. I *pizz. p*

VI. II *p*

Vla. *pizz. p*

Vc. *pizz. p* *arco p*

Kb. *p* *arco p*



315 **langsamer** ♩ = 80 **Andante** ♩ von vorher = 80

Bkl. *p*

Kfg.

Hn.

Trp.

Pos. *pp mit Dämpfer*

3. Pos. *pp mit Dämpfer*

Tuba *pp mit Dämpfer*

**langsamer** ♩ = 80 **Andante** ♩ von vorher = 80

Clara

Sonnenfels (Er bricht erschöpft auf einem Sessel zusammen) (durch die offen gebliebene Türe tritt Clara leise ein und nähert sich mitleidsvoll Arthur)

Le - ben ich? Was bleibt ist Hül - le nur,

**langsamer** ♩ = 80 **Andante** ♩ von vorher = 80

VI. I *arco pp*

VI. II *arco pp*

Vla. *pp*

Vc. *arco pp*

Kb. *pp*

*ppp*

323

Ruhig  $\text{♩} = 70$

Ob. 1 *p dolce*

Kl. 1 *pp*

Kl. 2 *pp*

Fg. *pp*

Hn. *pp mit Dämpfer* *pp mit Dämpfer* *pp* *1. offen p dolce*

Trp. *ppp*

Hfe. *p* *Ruhig  $\text{♩} = 70$*

Clara *Oh Meis-ter, lasst mich euch*

Sonnenfels *mein In-ner-stes ver-ging.*

Vi. I *Ruhig  $\text{♩} = 70$*

Vi. II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

327

Fl. 1

Ob. 1

Kl. 1

Kl. 2

Bkl.

Hn.

Hfe.

Clara

hel - fen. Nehmt Was ser, hier. Und sagt mir doch, was ist ge schehn?

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*fp*

*p*

*fp*

*p*

*fp*

*p*

*fp*



rit. . . . . Allegro moderato ♩ = 86

339

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eh. *mp*

Kl. 1 *p*

Kl. 2 *p*

Bkl. *p*

Fg. *p*

Kfg. *p*

Hn. *offen* *p* 1.

Pos. *p*

rit. . . . . Allegro moderato ♩ = 86

Clara *p* Wie kann es sein, daß so ein be-

rit. . . . . Allegro moderato ♩ = 86

Vi. I *mp*

Vi. II *p*

Vla. *p*

Vc. *p*

Kb. *pizz.* *p*

341

Fl. 1 *mf* *f* *ff* *rit.*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mf* *ff* 5

Ob. 2 *mf* *f*

Eh. *mf* *f*

Kl. 1 *mf* *f*

Kl. 2 *mf* *f*

Fg. *mf*

Kfg. *mf*

Hn. *mp* *mf* *f* a2 5

Trp. *mp* 1. *mf* *offen*

Pos. *mp*

3. Pos. *mp* *rit.*

Pk. *p*

Clara *rit.*  
gna - de - ter Meis - ter wie ihr nicht schwelgt in e - - wi - gem

VI. I *mf* *f* *ff* *rit.*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Kb. *arco* *mf*

343  $\text{♩} = 80$

Picc.  $ff$

Fl. 1  $ff$

Fl. 2  $ff$

Ob. 1  $ff$

Ob. 2  $ff$

Eh.  $mf$

Kl. 1  $mf$   $ff$

Kl. 2  $mf$   $ff$

Bkl.  $mf$   $ff$

Fg.  $mf$   $ff$

Kfg.  $ff$   $ff$

Hn.  $a2$   $mf$

Trp.  $mf$   $f$   $a2$   $ff 1.$

Pos.  $mf$   $mp$   $mf$   $f$

3. Pos.  $mf$   $mp$   $mf$   $f$

Tuba  $mf$

$\text{♩} = 80$

Pk.  $mf$

Hfe.  $3$

Clara.  $mf$   $3$

Glück ob der Ga - be, mit der der Him-mel ihn ge - seg - - net?

$\text{♩} = 80$

Vi. I  $f$   $ff$

Vi. II  $mf$   $ff$

Vla.  $mf$   $f$   $ff$

Vc.  $mf$   $f$   $ff$

Kb.  $mf$   $f$   $ff$

347

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eh. Kl. 1 Kl. 2 Fg. Kfg.

*f* *f* *f* *f* *f* *f* *f* *f*

Measures 347-349. Piccolo flute is silent. Flute 1 and Flute 2 play sustained notes. Oboe 1, Oboe 2, and English Horn play a triplet eighth-note pattern. Clarinet 1 and Clarinet 2 play sustained notes. Bassoon and Contrabassoon play sustained notes.

Hn. 1. Trp. 3.Trp. Pos. 3.Pos. Hfe. VI. I VI. II Vla. Vc. Kb.

*f* *mf* *ff* *mp* *mp* *f* *mf* *mf* *mf*

Measures 347-349. Horn 1 plays a quarter note. Trumpet and 3 Trumpets are silent. Horn 2 plays a quarter note. Trombone and 3 Trombones play a quarter note. Horn Flute plays a triplet sixteenth-note pattern. Violin I and Violin II play sustained notes. Viola and Violoncello play a quarter note. Double Bass plays a sustained note.





354 rit. . . . . ♩ = 76

Fl. 1 *pp* *pp*

Fl. 2 *pp* *pp*

Kl. 1 *p*

Bkl. *p*

1. *p dolce*

2. *p dolce*

Hn. *p dolce* *p dolce*

Trp. *mp*

rit. . . . . ♩ = 76

Cel. *p*

Hfe. *pp*

Sonnenfels

Zeit lassen sehr langsam

im - mer mich seg - nen wollt, nicht mit Lie - be war's, nur mit Mu - sik.

rit. . . . . ♩ = 76

c.p. *pp* *pp*

VI. I *pp* *pp*

VI. II *pp* *p* *mp*

Vla. *pp* *p dolce*

Vc. *pp* *p*

Kb. *pp*

358

rit. . . . . kurze Zäsur

Fl. 1 *mf* *pp*

Fl. 2 *pp*

Kl. 1 *f* *p*

Kl. 2 *f* *p* *p*

Bkl. *mf*

Fg. *f* *mf* a2 1.

Hn. *f* *p*

Trp. *f*

3.Trp. *f*

Cel. *p*

Clara

Sagt so-was nicht, Mu-sik und Lieb, sind sie nicht eins?

rit. . . . . kurze Zäsur

Vl. I *pp*

Vl. II *f* *pp*

Vla. *f* *pp*

Vc. *pp*

Kb. *pp*

363 - Tempo I, belebt ♩ = 90 verzögern ♩ = 70

The score is divided into three systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinet 1, and Bassoon. The second system includes Horns, Trumpets, and 3rd Trumpet. The third system includes Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score features a key signature of two flats and a 3/4 time signature. It includes dynamic markings such as *mf*, *mp*, and *p*, and performance instructions like *pizz. mp* and *arco*. The tempo changes from *Tempo I, belebt* (♩ = 90) to *verzögern* (♩ = 70).

1.

Hn. *p*

Trp. *mf*

3.Trp. *mf*

Hfe. *p*

VI. I *mf*

VI. II *pizz. mp*

Vla. *mp*

Vc. *mp*

Kb. *pizz. mp*

*arco*

366 **wieder rascher** ♩ = 80 **nachlassen** ♩ = 70

**Instrumentation:** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eh., Kl. 1, Kl. 2, Fg., Kfg., Hn., Hfe., Vl. I, Vl. II, Vla., Vc., Kb.

**Tempo and Dynamics:** **wieder rascher** ♩ = 80, **nachlassen** ♩ = 70. Dynamics include *f*, *mf*, and *p*.

**Articulation:** *pizz.* (pizzicato), *arco* (arco).

369 Piccolo nimmt 3. Flöte

The musical score consists of the following parts and staves:

- Picc.**: Piccolo part, mostly rests.
- Fl. 2**: Second Flute part, playing a melodic line.
- Fg.**: First Bassoon part, playing a melodic line with dynamics *mf* and *p*.
- Kfg.**: Key Bassoon part, playing a melodic line with dynamics *mf* and *p*.
- Hn.**: Horn part, playing a melodic line with dynamics *p*.
- Pos.**: Trumpet part, playing a melodic line with dynamics *p*.
- 3. Pos.**: Third Trumpet part, playing a melodic line with dynamics *p*.
- Tuba**: Tuba part, playing a melodic line with dynamics *p*.
- Hfe.**: Horn in F part, playing a melodic line with dynamics *mp*.
- Sonnenfels**: Vocal soloist part, singing the lyrics "Laßt es so mich sa - gen:".
- VI. I**: Violin I part, playing a melodic line.
- VI. II**: Violin II part, playing a melodic line.
- Vla.**: Viola part, playing a melodic line.
- Vc.**: Violoncello part, playing a melodic line with dynamics *p*.
- Kb.**: Kontrabaß part, playing a melodic line with dynamics *mf* and *p*.