

Leicht bewegt ♩ = 100

Flöte I

Klarinette I *p espress.*

Harfe *p*

Violine I *pp*

Violine II *pp*

Viola *pp*

Violoncello *pp*



3

Fl. I

Ob. I *p espress.*

Kl. I

Bkl. *pp*

Hfe. I

Clara

Gar -

VI. I

VI. II

Vla.

Vc.

5

Ob. I  
Kl. I  
Bkl.  
Hfe. I  
Clara  
VI. I  
VI. II  
Vla.  
Vc.

- ten, Na - tur, Vo - gel - ge - sang. Mu - sik, Ge - fuh - - le,

*p*

Detailed description: This system contains measures 5 and 6 of the score. It features staves for Oboe I, Clarinet I, Bassoon, Horn I, Clarinet, Violin I, Violin II, Viola, and Violoncello. The Clarinet part includes the lyrics: "- ten, Na - tur, Vo - gel - ge - sang. Mu - sik, Ge - fuh - - le,". The Violin I and II parts play a continuous sixteenth-note pattern with fingerings of 6, 6, 6, 6, 6, 6. The Bassoon part has a triplet of eighth notes. The Horn I part has a sustained chord. The Oboe I part has a melodic line. The Clarinet part has a melodic line with a triplet. The Viola and Violoncello parts have sustained chords. A dynamic marking of *p* is present in the Clarinet part.



7

Kl. I  
Bkl.  
Hfe. I  
Clara  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

Lie - - - - be,

*arco ppp*

*p*

Detailed description: This system contains measures 7 and 8 of the score. It features staves for Clarinet I, Bassoon, Horn I, Clarinet, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The Clarinet part includes the lyrics: "Lie - - - - be,". The Violin I and II parts continue with the sixteenth-note pattern. The Bassoon part has a melodic line. The Horn I part has a sustained chord. The Oboe I part has a melodic line. The Clarinet part has a melodic line. The Viola and Violoncello parts have sustained chords. The Kontrabaß part has a melodic line. A dynamic marking of *arco ppp* is present in the Kontrabaß part, and a dynamic marking of *p* is present in the Violin I and II parts.

Musical score for orchestra and voice, measures 9-11. The score is in G major (one sharp) and 4/4 time. It features a variety of instruments including flutes, clarinet, oboe, bassoon, horn, trumpet, violin, viola, cello, and double bass, along with a vocal line. The music is characterized by dynamic markings such as *mp*, *p*, and *pp*, and includes articulation like slurs and accents. The vocal line has German lyrics: "ges - - tern, frü - her, mor - gen, jetzt,". The score is divided into three measures by bar lines. Measure 9 starts with a 4/4 time signature. Measure 10 is also 4/4. Measure 11 changes to a 6/4 time signature. The key signature remains G major throughout.

9

Fl. 1

Fl. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Hfe. 1

Clara

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

ges - - tern, frü - her, mor - gen, jetzt,

2.

3

12

Fl. I

Ob. I *mf espress.*

Bkl.

Fg. *p*

Hfe. I *mf*

Clara

all das zu - sam - men, Meis - ter, ist

VI. I *p*

VI. II *mp*

Vla.

Vc.

14

Fl. I *mp*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mp*

Kl. 1 *p*

Kl. 2 *mp*

Bkl. *mp*

Fg. *mp*

Hn. *p*

Clara *p*

ein Ganzes, das wir nie ergründen,

Vl. I *mf*

Vl. II *mp*

Vla. *mp*

Vc. *mp*

17

Fl. I

Ob. I

C. A.

Kl. I

Kl. II

Fg.

Hn.

Hfe. I

Clara

VI. I

VI. II

Vla.

Vc.

nicht fas - sen kön - nen. Es ge - schieht zur Eh - re des Ei - nen,

*mp*, *mf*, *f*, *p*, *a2*, *3*, *6*



22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Hn.

Trp.

Pos.

Bpos.

Pk.

Hfe. 1

Vi. I

Vi. II

Vla.

Vc.

Kb.

*mf*



zurückhalten ♩ = 80

rit.

Choral. Ruhig gehend ♩ = 90

25

Fl. 1 *mp* *p*

Fl. 2 *p* *pp* [3]

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

C. A.

Kl. 1 *mp*

Kl. 2 *p* [3]

Bkl. *mp* *mf* *p* [4]

Fg. *mp* *p* [4]

Hn. *mf hervor* *mf* a2

Trp. *mp marcato* *p* *mf*

Pos. *mp marcato* *p* *mf*

Bpos. *mf*

Tuba *mf*

zurückhalten ♩ = 80

rit.

Choral. Ruhig gehend ♩ = 90

Clara

zurückhalten ♩ = 80

rit.

Choral. Ruhig gehend ♩ = 90

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp* *mf* [4]

Kb. *mp*

30 **zögern**  $\text{♩} = 80$  **a tempo**  $\text{♩} = 90$

Fl. I

Ob. 1 *mf* *f* *p*

Ob. 2 *mf*

C. A. *mf* *f* *f*

Kl. 1 *mf* *f*

Kl. 2 *mf* *f*

Bkl. *mf* *f*

Fg. *mf* *f*

Kfg. *f*

Hn. *mf* *a2* *ten.* *a2* *ten.*

Trp. *mf* *f* *ten.*

Pos. *mf* *2.*

Bpos. *mf* *2.*

Tuba *mf*

**zögern**  $\text{♩} = 80$  **a tempo**  $\text{♩} = 90$

Pk. *mp* *mf*

Clara  
IHM fin-det ihr Trost. ER seg - net euch. Durch SEI - NE Gna-de bringt mit

**zögern**  $\text{♩} = 80$  **a tempo**  $\text{♩} = 90$

Vi. I *mf* *f*

Vi. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Kb. *mf* *pizz. f*

35

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Clara  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

je - dem Ton ihr SEI - NE Bot - schaft. Nur

*pp*  
*p*  
*mp hervor*  
*pp*  
*p*  
*pp*  
*pp*  
*p*  
*mp*  
*arco p*

38 *v* *v* *v* *v* *v* *v* 3. Flöte nimmt Piccolo

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *mp* *f*

Ob. 2 *mp* *mf*

C. A. *mf* *f*

Kl. 1 *mp* *mf*

Kl. 2 *mp* *f*

Bkl. *p*

Fg. *mp*

Hn. *f* a2

Trp. *f*

Pos. 1. *p* *mp*

Bpos. 2. *p* *mp*

Clara die - se ei - ne Lieb ist von Dau - er, ist oh - ne Gren - zen, er - füllt uns ganz und gar.

VI. I *f*

VI. II *mp* *f*

Vla. *mp* *mf*

Vc. *mf* *pizz.*

Kb. *mp* *pizz. mf*

Tempo I (leicht bewegt) ♩ = 100

43

Fl. 1  
Fl. 2  
C. A.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.  
Hn.  
Trp.  
Trp. (B)  
Pos.  
Bpos.  
Tuba

Tempo I (leicht bewegt) ♩ = 100

Pk.  
Clara

Er-gebt euch, Meis ter, demHerrn ü-ber uns, und je - der Schmerz wird

Tempo I (leicht bewegt) ♩ = 100

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

46 **unmerklich rascher** ♩ = 110

Fl. I  
Ob. 1  
C. A.  
Kl. 1  
Kl. 2  
Clara  
Vl. I  
Vl. II  
Vla.  
Vc.

süß und vol - ler Wert dann.

**unmerklich rascher** ♩ = 110



48

Fl. I  
Ob. 1  
Kl. 1  
Kl. 2  
Bkl.  
Trp.  
Vl. I  
Vl. II  
Vla.  
Vc.

**pp**  
**p dolce**

50

Fl. I

Ob. I

Kl. I

Kl. II

Bkl.

Fg.

Ttp.

Sonnenfels

VI. I

VI. II

Vc.

*mp*

*pp*

1.

2.

Ist es das, was ich er - le - ben soll?\_\_



53

Fl. I

Ob. I

Hfe. I

Solo-VI

Vla.

*pp*

*pp*

*pp*

*p dolcissimo*

*pp con sordino*

3.

3.

3.

3.

3.

6.

6.

6.

6.

6.

54

Fl. I

Hfe. I

Sonnenfels

Solo-Vl.

VI. II

Vla.

*pp dolce*

Ist ER es, der mir

*pp con sordino*



56 **breiter ♩ = 90**

Fl. 1 *sf* *p*

Fl. 2 *sf* *p*

Ob. 1 *sf* *p*

Ob. 2 *sf* *p*

C. A.

Kl. 1 *sf*

Kl. 2 *sf*

Bkl. *sf* *p*

Fg. *sf* *a2* *p*

Kfg. *sf*

Hn. *f* *a2* *1.* *mf*

Trp. *2.* *mp deutlich*

Pos. *sf*

Bpos. *sf*

Tuba *sf*

Hfe. I **breiter ♩ = 90**

Sonnenfels  
al - les be - stimmt, der mich lei - den läßt, der mich ret - ten wird?

Vl. II **breiter ♩ = 90**

Vc. *mp*

Mäßig ♩ = 80

61

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Hn.

Trp.

Trp. (B)

Pos. 1.

Pos. 2.

Bpos.

Tuba

Mäßig ♩ = 80

Pk.

Hfe. 1

Clara

Ver-traut auf IHN, er seg-net je - des sei-ner Kin - - der.

Mäßig ♩ = 80

Vi. I

Vi. II

Vla.

Vc.

Kb.

arco mf

f

pizz.

pizz.

arco pp

arco

66 **Ruhig gehend** ♩ = 70

Fl. I *p*

Ob. I *p*

C. A. *p*

Kl. I *mf espress.*

Bkl. *p*

Fg. *p*

Pk. *pp*

Sonnensfels  
Ich dan-ke euch, doch laßt mich jetzt, ich bitt\_euch. ü-ber den - ken muß ich all dies.

**Ruhig gehend** ♩ = 70  
G-Saite  
*mf espress.*

VI. I *mf*

VI. II *pp*

Vla. *pp*

Vc. *mf*

Kb. *pp* *mf*

71

Fl. 1 *f*

Fl. 2

Kl. 1 *f*

Hn. *p* *mf*

Pk. *mp*

Hfe. 1 *p hervortretend*

Clara (Clara ab. Inzwischen ist es dunkel geworden, nur Kerzenlicht)  
Gott mit euch!

Sonnenfels (Sonnenfels allein. Inzwischen ist es dunkel geworden. Kerzenlicht)  
Ist es wahr, was sie ge- sagt?

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

VI. II *f* *p*

Vla. *f*

Vc. *f* *pp*

Kb. *f* *pp*



77 **Moderato** ♩ = 80 **frei** **a tempo**

Hfe. 1

Sonnenfels  
Gott, ich ru - fe dich!

**Moderato** ♩ = 80 **frei** **a tempo**

Vc.

Kb. *pp misterioso*

80

rit. . . . .

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

Kl. 1 *pp* *p* *mp*

Kl. 2 *pp* *p* *mp*

Bkl. *pp* *p* *mp* *mf*

Fg. *pp* *p* *mp* *mf*

Kfg. *pp* *p* *mp* *mf*

Hn. *a2* *mf*

Trp. *mf*

Pos. *p* *mp*

Bpos. *p* *mp*

Sonnenfels *rit.*  
Kommst du mir zu Hilf in mei - ner

Vi. I *mf*

Vla. *mf*

Vc. *mf*

Kb. *p* *mf*

83 **a tempo** **rit. . . . . verbreitert ♩ = 70** **a tempo**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

C. A. *f* *mf* 3

Kl. 1 *f*

Kl. 2 *f*

Bkl. *f* *mf* *f* *mf*

Fg. *f* *mf* *f* *mf* a2

Kfg. *f* *f* *mf*

Hn. *f* *mp* *f* *mf* 1. 3

Ttp. *f* *f* *a2*

Pos. *mf* *mf*

Bpos. *mf* *mp*

Hfe. 1 **a tempo** **rit. . . . . verbreitert ♩ = 70** **a tempo**

Sonnenfels  
 Not? \_\_\_\_\_ Ist's wahr, daß du die Lieb, die All-um-fas sen- de? Bist du

VI. I *f*

VI. II *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Kb. *f* *f* *mf*

86

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Hn.

Trp.

Trp. (B)

Pos.

Bpos.

Tuba

Pk.

Sonnenfels

Vla.

Vc.

Kb.

da? Gibt es dich? Ver - zeih, wenn ich zweif - le.

mp

f

ff

f

ff

f

ff

f

ff

f

ff

a2

f

ff

f

ff

f

mf

f

mf

f

p

pp

6

3

3

3

3

90

Ob. 1  
Ob. 2  
C. A.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.  
Hn.  
Trp.  
Trp. (B)  
Pos.  
Bpos.  
Tuba  
Pk.  
Sonnenfels  
VI. I  
Vla.  
Vc.  
Kb.

1.  
3 6 3  
pp pp  
f  
ff  
f  
mf  
mf  
mf

Ich bit te dich, falls es dich gibt, dann gib ein Zei-chen mir.

Detailed description: This is a page of a musical score, page 90. It features a variety of instruments and a vocal line. The instruments listed on the left are: Ob. 1, Ob. 2, C. A., Kl. 1, Kl. 2, Bkl., Fg., Kfg., Hn., Trp., Trp. (B), Pos., Bpos., Tuba, Pk., Sonnenfels, VI. I, Vla., Vc., and Kb. The score is divided into three measures. The first measure shows the beginning of the piece with various instruments. The second measure features a complex rhythmic pattern in the Fg. and Kfg. parts, marked with '1.', '3', and '6' and 'pp'. The third measure features a vocal line with lyrics: 'Ich bit te dich, falls es dich gibt, dann gib ein Zei-chen mir.' The vocal line is marked with 'mf'. The Kb. part also features a complex rhythmic pattern in the third measure, marked with '3', '6', and '3' and 'mf'. The Pk. part is marked with 'f'.



93

Kl. 1

Kl. 2

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*f*

*f*

*f*

*f*

95

picc. - *ff*

Fl. 1 - *ff*

Fl. 2 - *ff*

Ob. 1 - *ff*

Ob. 2 - *ff*

C. A. - *ff*

Kl. 1 - *ff*

Kl. 2 - *ff*

Bkl. - *ff*

Fg. - *pp* (triplets and sextuplets) - *ff*

Kfg. - *ff*

Hn. - *ff*

Trp. - *ff*

Trp. (B) - *ff*

Pos. - *f*

Bpos. - *f*

Tuba - *f*

Sonnenfels  
Gott, wenn es dich gibt, \_\_\_\_\_ so gib ein Zei - - - chen mir!

VI. I - *ff*

VI. II - *ff*

Vla. - *fff*

Vc. - *fff*

Kb. - *pp* (triplets and sextuplets) - *ff*

Detailed description: This is a page of a musical score, page 95, numbered 352 at the top left. It features an orchestra and a vocal soloist. The orchestra includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Clarinets 1 and 2, Bassoon, Contrabassoon, Horns, Trumpets, Trumpets in B, Trombones, Bass Trombone, and Tuba. The vocal soloist is 'Sonnenfels'. The score is in a common time signature with a key signature of one sharp (F#). The music consists of two measures. In the first measure, most instruments have rests, while the Flute, Oboe, Clarinet, and Bassoon parts show some activity. The Fagot part has a triplet of eighth notes starting on G4 and a sextuplet of eighth notes starting on E4. The Bassoon part has a triplet of eighth notes starting on G3 and a sextuplet of eighth notes starting on E3. The Horns play a sustained chord. The Trombones and Tuba play a sustained chord. The vocal soloist 'Sonnenfels' has the lyrics 'Gott, wenn es dich gibt, \_\_\_\_\_ so gib ein Zei - - - chen mir!' under the first measure. The second measure continues the orchestral and vocal parts. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo).

97

This musical score page contains staves for the following instruments: Piccolo, Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Kl. 1, Kl. 2, Bkl., Fg., Kfg., Hn., Trp., Trp. (B), Pos., Bpos., Tuba, Pk., VI. I, VI. II, Vla., Vc., and Kb. The Piccolo and Flute parts feature complex rhythmic patterns with triplets and sextuplets. The woodwind and brass parts provide harmonic support with sustained notes and occasional melodic lines. The string parts are mostly sustained chords. The score is divided into two systems, with the second system starting at measure 97. A double bar line is present at the end of the second system.

99 **etwas frei** (♩ = ca. 70) **rit. . . . a tempo**  
breit 3

Sonnenfels *pp* 3 3 3

Oh Gott, auf mei-nen Knie-en fleh ich, gib ein Zei-chen mir, jetzt, so es dich gibt!

Kb. **etwas frei** (♩ = ca. 70) **rit. . . . a tempo**

*pp* 3



102 **langsamer** ♩ = 60 **Moderato** ♩ = 80

Trp. *pp mit Dämpfer*

Trp. (B) *pp mit Dämpfer*

Pk. **langsamer** ♩ = 60 **Moderato** ♩ = 80

*pp* 3 3 3 3 3 3

Sonnenfels Gott sei die Lie - be, sa-gen sie,

Vla. **langsamer** ♩ = 60 **Moderato** ♩ = 80

*pp*

Vc. *pp*

Kb. 6

107

Fl. 1 *p dolce*

Ob. 1 *pp*

Ob. 2 *pp*

C. A.

Kl. 1 *pp*

Kl. 2 *pp*

Fg.

Hn. *a2* *mf* *sf*

Trp. *offen* *f* *sf*

Trp. (B) *f* *offen* *sf*

Pos. *mp*

Tuba *mp*

Pk. *mp* *mf*

Hfe. 1 *f*

Sonnenfels

doch so es IHN nicht gibt, gibt's auch die Lie - be nicht?

VI. I *sf*

VI. II *sf*

Vla. *f* *mp*

Vc. *f* *mp* *p*

115 *etwas ruhiger* ♩ = 76

Fl. 1 *pp* *p*

Fl. 2 *p*

Ob. 1 *p*

C. A. *p*

Kl. 1 *p*

Kl. 2 *mp* *p*

Kfg. *p*

Hn. 1. *p* 2. *p*

Hfe. 1 *etwas ruhiger* ♩ = 76 *mp*

Sonnenfels

Mir war sie Gott, die Lieb. Und No-ra, ach,

VI. I *pp* *p* *mf* *p* *pp* *p espress.*

VI. II *ppp* *p espress.*

Vla. *ppp* *fp*

Vc. *fp*

Kb. *p*

122 Tempo I ♩ = 80

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mp*

Ob. 2 *mp*

Kl. 1 *mp* *p*

Kl. 2 *mp*

Bkl. *mp*

Fg. *mf* *p*

Kfg. *mf* *p*

Hn. *mf* *p*

Pk. *p* *mp*

Hfe. I *f* *p*

Sonnenfels  
Ver- kör - per - ung all des - sen, was je hei - lig mir. Im Mut-ter - schoß

VI. I *mf* *mp*

VI. II *mf* *p*

Vla. *mf* *pp*

Vc. *mf* *pp*

Kb. *mf* *pp*

Tempo I ♩ = 80

125

Fl. 1 *a2* *mp* *mf*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

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

Kl. 2 *p*

Bkl. *p*

Fg. *mf* *p*

Hn. *p* *mf* *1.*

Pos. *mp*

Bpos. *mp*

Pk. *mp*

Hf. 1 *mf* *p* *mf*

Sonnenfels  
— zu-letzt war Frie - den, und dies Ge - fühl war's, das mit- No - ra ich em-pfand. Was sonst soll Lie - be

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

VI. II *mf* *mp* *mf*

Vla. *mf* *p*

Vc. *mf* *p*

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



130 **etwas rascher** ♩ = 86

Fl. 1 *p* 1. *p*

Fl. 2 *p* 2. *p*

Ob. 1 *p*

Ob. 2 *p*

Kl. 1 *p*

Kl. 2 *p*

Bkl. *p*

Fg. 2. *p* *p*

Kfg. *p*

Hn. *p* 2. *mp* *p*

Pos. *p*

Bpos. *p*

Hfe. 1 **etwas rascher** ♩ = 86 *p*

Sonnenfels sein als die - ses Eins Sein, die Ge-wiss-heit, die sa-get uns, daß al-les gut zu-letzt.

**etwas rascher** ♩ = 86

VI. I *p* 3 3 3 3

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

*l'istesso tempo*

*rit.*

**Tempo I ♩ = 80**

135

Fl. 1 *mp* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mp* *mf*

Ob. 2 *mf*

C. A. *mp* *mf*

Kl. 1 *p* *mf*

Kl. 2 *mp < mf*

Hn. *p dolce hervor* *mp*

Trp. *mp hervor* *mf*

*l'istesso tempo*

*rit.*

**Tempo I ♩ = 80**

Hfe. I *p klangvoll* *mf*

Sonnenfels

Liebt denn die Mut - ter nicht ihr Kind? Wie kön-nte je ver - blas-sen dies Ge - fühl!

*l'istesso tempo*

*rit.*

**Tempo I ♩ = 80**

VI. I *mp espress.* *mf*

VI. II *p* *mp espress.* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Kb. *p* *mp* *mf*

141 **unmerklich fließender** ♩ = 84

Fl. 1

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Hn.

Hfe. I

Sonnenfels

VI. I

VI. II

Vla.

Vc.

Kb.

*p dolce hervortretend*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp pizz.*

Sollt nicht der Mann zur Frau ge-hör'n, ein-mal er-wählt, auf Le-bens

147 **zurückhalten** ♩ = 76

Fl. 1 *mp* *ff* a2

Fl. 2

Ob. 1 *mp* *f* *ff*

Ob. 2 *mp* *f* *ff* 3 3 3

C. A. *mp* *f* *ff*

Kl. 1 *mp* *f* *ff*

Kl. 2 *mp* *f* *ff* 3 3 3

Bkl. *p* *f* *ff*

Fg. *p* *f* *ff*

Kfg. *ff*

Hn. *p* *f* a2

Trp. *p* *f* a2

Trp. (B) *ff*

Pos. *f* *f*

Bpos. *f*

Tuba *f*

**zurückhalten** ♩ = 76

Pk. *f*

Hfe. 1 *mp* 3 3 *f* 5 6

Sonnenfels  
zeit, wie es die Schwä - ne hal - ten, treu... ver - eint.

**zurückhalten** ♩ = 76

VI. I *mp* *f* *ff*

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

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

Kb. *p* *f* *ff* arco



152

Fl. 1 *mf*

Fl. 2 *mf* 3. Flöte nimmt Piccolo

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf* < *p subito*

Kl. 1 *mf* 3 3 3

Kl. 2 *mf* 3 3 3

Bkl. *mf* < *p subito*

Fg. *mf* *p* a2

Kfg. *mf* *mf*

Hn. 1. 3. *p*

Hfe. I *mf* 3 3 3 *p* 3 3 3

Sonnenfels  
 War es denn nicht ge-wollt, daß Herz an Herz sich schmiegt, der gött-lich Bau-plan mensch-li-cher Na-tur?

VI. I *mf* < *p subito*

VI. II *mf* 3 3 < *p subito*

Vla. *mf* < *p subito*

Vc. *mf* < *p subito*

Kb. *mf* *p*

157 **piu mosso** ♩ = 90

Fl. I *p* *mf* *f*

Ob. 1 *mf*

C. A. *mf*

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

Kl. 2 *p* *mf* *fp*

Bkl. *fp*

Fg. *p* *fp* *fp* *p*

Kfg. *p*

Hn. *fp gestopft* *p*

Sonnenfels **piu mosso** ♩ = 90  
Und wenn kein Gott, wo blei-ben wir, als We-sen oh-ne

VI. I *pizz.* *mf* *arco*

VI. II *p* *pizz.* *mf* *pizz.* *arco*

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

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

Kb. *pizz.* *mf* *p*

161

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf*

C. A. *mf* *mp*

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

Kl. 2 *mf* *f*

Fg. *mf* *f*

Hn. *f* *offen*

Trp. *mf* *f*

Trp. (B) *mf* *f*

Pk. *mp* *mf*

Hfe. 1 *mp*

Sonnenfels  
Sinn und Ziel, er - schaf - fen von dem Zu - fall nur? Die Ein - falt

Vl. I *p* *mf* *f* *mp*

Vl. II *p* *mf* *f* *p*

Vla. *p* *mf* *f* *p*

Vc. *p* *mf* *f* *p*

Kb. *arco* *p*



165

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Kl. 1 *p* *mf*

Kl. 2 *p* *mf*

Fg. *p* *mf*

Kfg. *mf*

Hn. 1. *mp*

Hfe. I *mf*

Sonnenfels  
sagt mir, ja, sie gibt's, die Lieb und Gott in ei-ni-ger Ge-stalt.

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf* *pizz.*

Kb. *mf* *pizz.*

168 **Lebhaft ♩ = 130**

Picc. *mf*

Fl. 1 *p* *mf*

Ob. 1 *mf*

Kl. 1 *p* *mf*

Bkl. *p*

Fg. *a2* *p* *pp*

Kfg. *p*

Hn. *mf*

Trp. *1. mf*

Sonnenfels **Lebhaft ♩ = 130**

Doch all - zu leicht macht sich's der schwa-che Mensch, zu flüch - ten sich vor

**Lebhaft ♩ = 130**

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *arco pp*



175 **Schnell und rhythmisch ♩ = 160**

Kl. 1 *p*

Kl. 2 *p*

Bkl. *p*

Fg. *a2*

Pk. **Schnell und rhythmisch ♩ = 160** *pp*

Sonnenfels **Schnell und rhythmisch ♩ = 160**

Wel - ten angst, hat er sich Gott er-schaf - fen, phan - ta-siert,

**Schnell und rhythmisch ♩ = 160**

Vc. *arco p* 6 6

Kb. 6 6 6 6 6

180

Ob. 1  
Ob. 2  
Kl. 1  
Kl. 2  
Fg.  
Kfg.  
Pk.  
Vc.  
Kb.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p*  
*p*  
*mp*  
*p*

6 6 6  
6 6  
6 6  
6 6 6

Detailed description: This page of a musical score covers measures 180 to 183. The score is for a full orchestra. The woodwind section (Ob. 1 & 2, Kl. 1 & 2, Fg., Kfg.) plays a melodic line starting in 4/4 time, moving to 3/4 time at measure 182. The strings (Pk., Vc., Kb.) provide a rhythmic accompaniment, with the violas and cellos playing a sixteenth-note pattern. The percussion (Pk.) plays a simple rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *p* (piano). The key signature has two flats, and the time signature changes from 4/4 to 3/4.



190

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Hn.

Trp.

Pos.

Bpos.

Pk.

Sonnenfels

schmerz - lich be - wußt zu wer - den sei. Ver - las - sen blei - be ich,

VI. I

VI. II

Vla.

Vc.

Kb.



203

Noch schneller (aber immer in Vierteln bleiben) ♩ = 180

Picc.

Fl. 1

Fl. 2

Ob. 1

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Noch schneller (aber immer in Vierteln bleiben) ♩ = 180

Pk.

Sonnenfels

Wie \_\_\_\_\_ soll ich nun er - tra - gen

Noch schneller (aber immer in Vierteln bleiben) ♩ = 180

Vi. I

Vla.

Vc.

Kb.

arco pp

209

Fl. 1

Fl. 2

Ob. 1

Kl. 1

Kl. 2

Fg.

Kfg.

Hn.

Pk.

Sonnenfels

VI. II

Vla.

Vc.

Kb.

die - sen Schnitt, mit kal - - ter

*p* *sf* *mp* *p mit Dämpfer* *p* *3* *p* *3* *p* *p* *p* *p*



215

Picc. *mp* 3 3 3

Fl. 1 *mp* 3 3 3

Ob. 1 *mp*

Ob. 2 *mp*

Kl. 1 *mp*

Kl. 2 *mp*

Fg. *mp*

Kfg. *mp*

Hn. *p*

Pk. *p* 3 3 *mp* 3 3

Sonnenfels  
Klar - heit ein - sam mich zu sehn, wie

VI. I *mp* 3 3 3

Vla. *mp*

Vc. *mp*

Kb. *mp*



230

This page contains the musical score for measures 230 through 235. The score is written for a full orchestra and strings. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, measures 230-235.
- Fl. 1**: First flute, measures 230-235.
- Fl. 2**: Second flute, measures 230-235.
- Ob. 1**: First oboe, measures 230-235.
- Ob. 2**: Second oboe, measures 230-235.
- C. A.**: Clarinet in A, measures 230-235.
- Kl. 1**: Clarinet in Bb, measures 230-235.
- Kl. 2**: Clarinet in Bb, measures 230-235.
- Fg.**: Bassoon, measures 230-235.
- Kfg.**: Contrabassoon, measures 230-235.
- Hn.**: Horns, measures 230-235.
- Trp.**: Trumpets, measures 230-235.
- Trp. (B)**: Trumpets in Bb, measures 230-235.
- Pos.**: Trombones, measures 230-235.
- Bpos.**: Bass trombones, measures 230-235.
- Tuba**: Tubas, measures 230-235.
- Pk.**: Percussion, measures 230-235.
- VI. I**: Violin I, measures 230-235.
- VI. II**: Violin II, measures 230-235.
- Vla.**: Viola, measures 230-235.
- Vc.**: Violoncello, measures 230-235.
- Kb.**: Kontrabaß, measures 230-235.

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *sf*), articulation (accents), and performance instructions. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, strings in the lower staves, and percussion below the strings.

237

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Hn.

Trp.

Trp. (B)

Pos.

Bpos.

Tuba

Pk.

Sonnenfels

VI. I

VI. II

Vla.

Vc.

Kb.

(er injiziert sich eine Morphiumspritze)

Als einz' - ge Hoff - nung blei - bet mir.

*ff*

*f*

*pizz. f*

*arco*

248 **Mäßig** ♩ = 80

Fl. 1 1.+2. *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Kl. 2 *pp*

Bkl. *pp* **Mäßig** ♩ = 80

Cel. *p*

Hfe. 1 *pp* *p*

Solo-Vl. **Mäßig** ♩ = 80

VI. I *arco pp*

VI. II *arco pp*

Vla. *arco pp*

257

**immer ruhiger** ♩ = 76    ♩ = 66    *rit.*    **Langsam** ♩ = 58

Fl. 1

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

*pp*    *pp*

**immer ruhiger** ♩ = 76    ♩ = 66    *rit.*    **Langsam** ♩ = 58

Cel.

Hfe. 1

*p*

Sonnenfels

*piano*

Ver sin - ken im Ver - ges - sen...

Solo-Vl.

*p senza sordino*

**immer ruhiger** ♩ = 76    ♩ = 66    *rit.*    **Langsam** ♩ = 58

VI. I

*con sordino*    *ppp*

VI. II

*con sordino*    *ppp*

Vla.

*con sordino*    *ppp*

Vc.

*con sordino*    *arco*    *pp*

Vc.

*con sordino*    *pp*

Kb.

*arco*

258

Hfe. I

Harmon.

Vokalise

Solo-VI.

VI. II

Vla.

Vc.

Vc.

*p*

*pp*

(Vision: die versperrte Türe öffnet sich, es tritt jedoch niemand ein. Dagegen taucht am anderen Ende des Zimmers zunächst die Gestalt Noras auf, dann visavis die des jungen Arthur. Im Lauf der Vision gehen die beiden langsam aufeinander zu und umarmen sich innig)

Vokalise der Nora

Ah

*pp*

*pp*

*pizz.*

267

Hfe. I

Harmon.

Vokalise

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Vc.

*pp*

*arco*

*pizz.*

*arco*

274  $\text{♩} = 60$

Hfe. 1 *p*

Harmon.

Vokalise

Solo-Vl. *weiter mit 1. Vl., aber senza sord.*

VI. I  $\text{♩} = 60$

VI. II

Vla.

Vc.

Vc. *pizz.*

Kb. *pizz. con sordino*



280

Fl. 1 *mp espress.*

Fl. 2 *mp espress.*

Hfe. 1 *p*

Harmon. *p*

Vokalise (die Vision verschwindet)

VI. I *p espress.* *mp*

VI. II *p espress.* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Vc. *p* *mp*

Kb. *arco* *p* *mp*

286 **Wieder sehr schnell** ♩ = 180

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Kl. 1 *p*

Kl. 2 *p*

Hfe. 1 *p*

**Wieder sehr schnell** ♩ = 180

VI. I *senza sord. pp*

VI. II *senza sord. pp*

Vla. *senza sord. pp*

Vc. *senza sord. pp*

Vc. *senza sord. pp*

Kb. *arco senza sord. pp*

291

Fl. 1 *sf*

Fl. 2 *sf*

Ob. 1 *mf*

Ob. 2 *mf*

Kl. 1 *sf* *p* *sf*

Kl. 2 *sf* *p* *sf*

Fg. *p* a2

Kfg. *p*

Hn. 1. *p*

Pk. *p* 3 *p* 3

Sonnenfels  
Auch all dies... nichts als Lug und Trug!

Vl. I *sf* 6 6

Vl. II *p* 7 *sf*

Vla. *p*

Vc. *p* 3 3 3 3 3 3

Kb. *p*

296

Picc. *mp*  
Fl. 1 *mp*  
Fl. 2 *mp*  
Ob. 1 *mp* *sf*  
Ob. 2 *mp* *sf*  
Kl. 1 *p*  
Kl. 2 *p*  
Trp. *mp* *sf*  
Trp. (B) *mp* *sf*  
Pk. *mp*  
Sonnenfels  
Vl. I *p*  
Vl. II *p*  
Vla. *p*  
Vc. *p*  
Kb. *p*

300

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

C. A. *mf*

Kl. 1 *mp sf mf*

Kl. 2 *sf*

Fg. *mp sf mp*

Kfg. *mp sf mp*

Hn. *mp sf*

2. *mp sf*

Tp. *mp sf*

Pk. *mp*

Sonnenfels

Gibt es denn nichts von

VI. I *sf mf*

VI. II *mp sf*

Vla. *mp sf*

Vc. *mp* alle Celli *mp*

Vc. *mp*

Kb. *mp mp*

307

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. *mf* *f*

Kl. 1 *mf* *f*

Kl. 2 *mf* *f*

Bkl. *mf* *f*

Fg. *mf* *f*

Kfg. *mf* *f*

Hn. *f*

Trp. *f*

Trp. (B) *f*

Pos. *f*

Bpos. *f*

Pk. *mf* 3 3

Sonnenfels  
Wert in die - ser Welt? —

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

VI. II *mf* *f* *ff*

Vla. *mf* *f* *ff* 3 3 3

Vc. *mf* *f* *ff*

Kb. *mf* *f* *pizzff*

313

Score for various instruments including Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A., Kl. 1, Kl. 2, Fg., Kfg., Hn., Trp., Trp. (B), Pos., Bpos., Tuba, Pk., Vl. I, Vl. II, Vc., and Kb. The score features complex notation including accents, slurs, and dynamic markings such as *sf*, *ff*, *f*, and *a2*.

319

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
C. A.  
Kl. 1  
Kl. 2  
Bkl.  
Fg.  
Kfg.  
Hn.  
Trp.  
Trp. (B)  
Pos.  
Bpos.  
Tuba  
Pk.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*f*  
*ff*  
*mf*  
*arco*



326

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Kl. 1

Kl. 2

Bkl.

Fg.

Kfg.

Hn.

Trp.

Trp. (B)

Pos.

Bpos.

Pk.

Sonnenfels

Schaf - fen — soll mein Le - ben sein, — nur Schaf - fen,

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*f*

*f*

*f*

*f*

*fp*

*fp*

*fp*

*pizz. p*

*arco*

334 *l'istesso tempo* ♩ = ♩

This page contains the musical score for measures 334, 335, and 336. The tempo is marked *l'istesso tempo* with a note equal to a quarter note. The score is divided into three systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bassoon, Bassoon in F, Horns, Trumpets, Trumpet in B, Trombones, and Harp. The second system includes Horns, Trumpets, Trumpet in B, Trombones, and Harp. The third system includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes, while the clarinets and bassoon play rhythmic patterns with triplets and quintuplets. Dynamics include *ff* and *f*.



342

The score is for measures 342-344. The key signature has two sharps (F# and C#), and the time signature is 6/4. The instruments and their parts are:

- Picc.**: Piccolo, playing a melodic line with *ff* dynamics.
- Fl. 1**: Flute 1, playing a melodic line with *ff* dynamics.
- Fl. 2**: Flute 2, playing a melodic line with *ff* dynamics.
- Ob. 1**: Oboe 1, playing a melodic line with *ff* dynamics.
- Ob. 2**: Oboe 2, playing a melodic line with *ff* dynamics.
- C. A.**: Clarinet in A, playing a melodic line with *ff* dynamics.
- Kl. 1**: Clarinet in Bb, playing a melodic line with *f* dynamics, including a trill.
- Kl. 2**: Clarinet in Bb, playing a melodic line with *f* dynamics, including a quintuplet.
- Bkl.**: Bassoon, playing a melodic line with *f* dynamics, including a triplet.
- Fg.**: Bassoon, playing a melodic line with *ff* dynamics.
- Kfg.**: Bassoon, playing a melodic line with *ff* dynamics.
- Hn.**: Horns, playing a melodic line with *f* dynamics.
- Trp.**: Trumpet, playing a melodic line with *f* dynamics.
- Trp. (B)**: Trumpet in B, playing a melodic line with *f* dynamics.
- Pos.**: Trombone, playing a melodic line with *f* dynamics.
- Bpos.**: Trombone, playing a melodic line with *f* dynamics.
- Hfe. 1**: Harp, playing a melodic line with *ff* dynamics, including a quintuplet and a triplet.
- Sonnenfels**: Vocal soloist, singing the lyrics "nem Sein!".
- VI. I**: Violin I, playing a melodic line with *ff* dynamics.
- VI. II**: Violin II, playing a melodic line with *ff* dynamics.
- Vla.**: Viola, playing a melodic line with *ff* dynamics.
- Vc.**: Violoncello, playing a melodic line with *f* dynamics, including a triplet.
- Kb.**: Kontrabaß, playing a melodic line with *f* dynamics, including a triplet.

Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *arco* (arco) and *f* (forte).



351

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *f* 3 3 3 3 3 *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

C. A. *ff*

Kl. 1 *f* *ff*

Kl. 2 *f* 3 3 3 *ff*

Bkl. *mf* *ff*

Fg. *mf* *ff*

Kfg. *f*

Hn. *mf* *f* *ff*

Trp. *mf* a2 *f* *ff*

Trp. (B) *mf* 3. *ff*

Pos. *mf* a2 *f* *ff*

Bpos. *f* 2. *ff*

Tuba *f* *ff*

Pk. *mf* *mp* *mf* *f*

VI. I *f* 3 3 3 3 3 *ff* 3 3

VI. II *f* 3 3 3 3 3 *ff* 3 3

Vla. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

*arco f* *pizz. ff*

357

Picc. *marcattissimo*

Fl. 1 *marcattissimo*

Fl. 2 *marcattissimo*

Ob. 1 *marcattissimo*

Ob. 2 *marcattissimo*

C. A. *marcattissimo*

Kl. 1 *marcattissimo*

Kl. 2 *marcattissimo*

Bkl. *marcattissimo*

Fg. *marcattissimo*

Kfg. *ff*

Hn. *marcattissimo*

Trp. *marcattissimo*

Trp. (B) *marcattissimo*

Pos. *marcattissimo*

Bpos. *marcattissimo*

Pk. *f* *ff* *6* *6* *6*

Gr. Tr. *mf* *f*

VI. I *3* *3*

VI. II *3* *3*

Vla. *3* *3* *3*

Vc. *3* *3*

Kb. *arco*

VORHANG

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