

# Wütende Wünsche

in angemessener Ekstase

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Sopranstimmen

Musical score for Sopranstimmen and orchestra. The score consists of eight staves. The first staff is for Sopranstimmen in G major, 8/8 time. The second staff is for 1. Horn in F, the third for 2. Horn in F, and the fourth for 3. Horn in F, all in G major, 8/8 time. The fifth staff is for Pauken (Timpani) in G major, 2/2 time. The sixth staff is for Violine I, the seventh for Violine II, and the eighth for Viola, all in G major, 8/8 time. The ninth staff is for Cello, and the tenth for Kontrabass, both in G major, 8/8 time. The vocal line begins with a sustained note followed by eighth-note patterns. The orchestra parts show various rhythmic patterns and dynamics like *f*, *mf*, and *p*. A vocal line starts with "Ich hab' so \_\_\_ viel noch vor zu tun," indicated by a bracket under the vocal part.

1. Horn in F

2. Horn in F

3. Horn in F

Pauken

Violine I

Violine II

Viola

Cello

Kontrabass



8

*f* So viel gibt's, das ich mir er - hoff,

Pauk.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

*p*

*p*

*f*

*p*

*p*

11

ich      brauch'

11

noch      was.      Ich      hab'      so      viel      noch      vor

*mp*

3

11

Pauk.

11

Vl. I

*mp*

3

VI. II

*mp*

3

Vla.

*mp*

3

Vc.

*mp*

Kb.

*mp*

piú mosso

zu tun, so viel noch vor!

*mp* Ganz

*p*

*p*      *pp*

*p*      *pp*

Pauk.

*p*

*pp*

*p*

*pp*

*p*

*pp*

Vl. I

*p*

*pp*

VI. II

*p*

*pp*

Vla.

*p*

*pp*

Vc.

*p*

*p*

Kb.

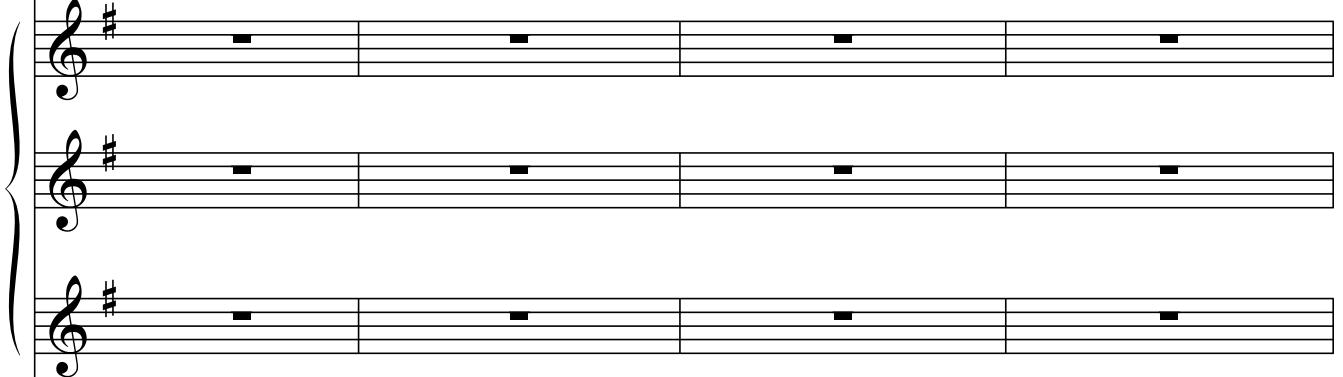
*p*

18



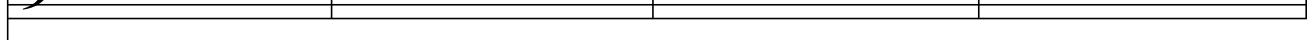
Wunsch, ganz Wunsch und Wil - le, Wunsch und Wil - le bin ich!

18



18

Pauk.



18



VI. II



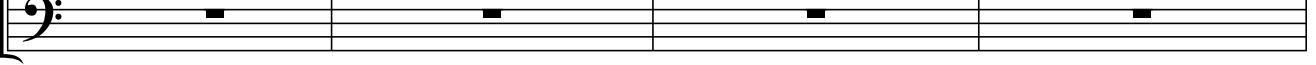
Vla.



Vc.

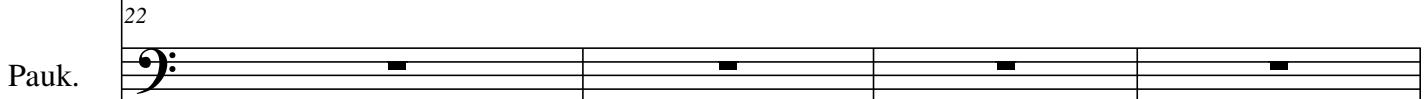
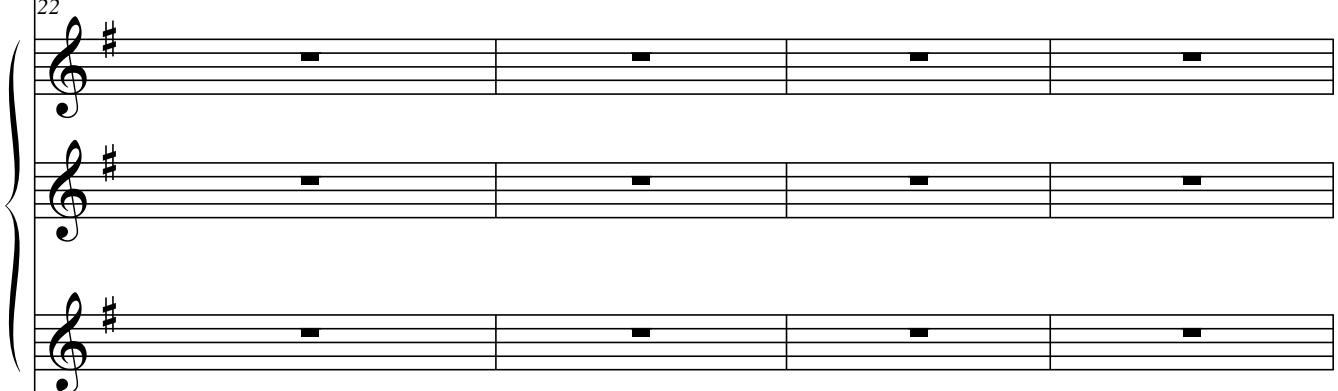


Kb.





Mei - ne Sehn-sucht treibt mich an. Ganz Wunsch,



Musical score for orchestra, page 22, measures 13-16. The vocal parts are silent, and the orchestra continues its harmonic function.

Pauk.

Vl. I

VI. II

Vla.

Vc.

Kb.

26

ganz Wunsch und Wil - le  
bin ich.  
Mei - ne Neu -

26

26

Pauk.

26

VI. I

VI. II

Vla.

Vc.

Kb.

30

gier, sie treibt mich an, sie lässt mich nicht in Ru - he!

30

*pp*

*pp*

*pp*

Pauk.

*p*

30

Vi. I

Vi. II

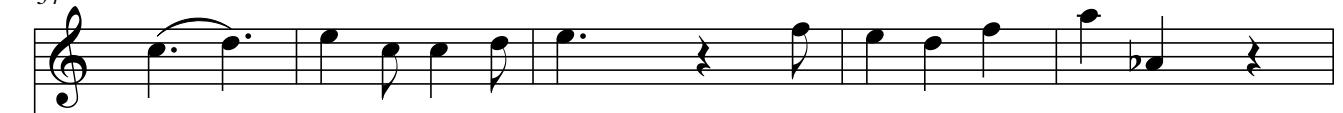
Vla.

Vc.

Kb.

*p*

34

***ff*** Mein ra - send ei - fri - ges, mein wü - ten - des Pla - nen

34

A musical score for orchestra, measures 34-35. The score includes parts for Flute I, Flute II, Clarinet I, Clarinet II, Bassoon, Trombone, and Tuba. The vocal line continues from the previous measure. The instrumentation is dynamic ***f***.

34

Pauk.

Percussion part for measure 34, marked ***f***.

34

Violin I part for measure 34, marked ***f***.

Violin II part for measure 34, marked ***f***.

Cello part for measure 34.

Double bass part for measure 34.

Double bass part for measure 34, marked ***ff***.

39



39



39



39



44

Seh - nen, das Seh - nen faßt mich,  
es drängt dring - end,

44

Pauk.

44

Vi. II

Vla.

Vc.

Kb.

49

dring - end      *f* in mir zum be - wir - ken - den Pla - nen.

49

*mf*

49

Pauk.      *mf*

49

Vl. I      *mf*

VI. II      *mf*

Vla.      *mf*

Vc.      *mf*

Kb.      *mf*

meno mosso

54

Musical score for strings and vocal parts. The vocal part (Soprano) sings "Er - freu - li - che Neu - gier sie". The string section consists of Violin I, Violin II, Viola, and Cello. The bassoon (Pauk.) provides harmonic support.

54

Pauk.

Bassoon (Pauk.) part, continuing from measure 54.

54

Vi. I

Vi. II

Vla.

Vc.

Kb.

String instruments parts (Violin I, Violin II, Viola, Cello) consisting of eighth-note patterns.

57

treibt ihn an, **f** sie drängt den

57

String quartet parts (Violin I, Violin II, Cello, Double Bass) shown in a bracketed group.

Pauk.

57

Pauk.

VI. I

57

VI. I

VI. II

VI. II

Vla.

Vla.

Vc.

Vc.

Kb.

Kb.

60

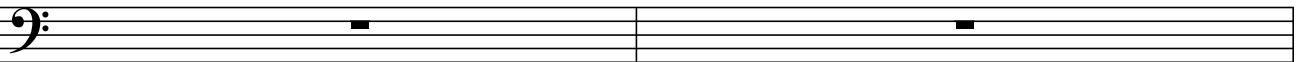


60

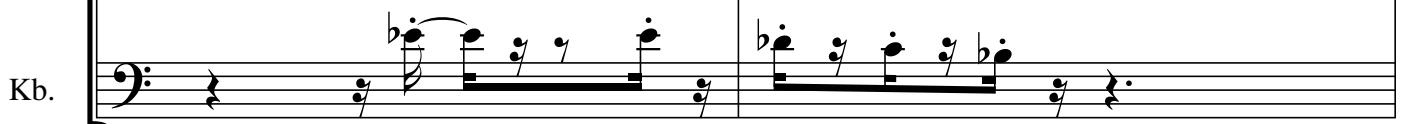


60

Pauk.



60



62

sie treibt mei - nen Wunsch

62

62

Pauk.

62

Vi. I

62

Vi. II

Vla.

Vc.

Kb.

Tempo primo

65

zur Tat.

65

*f* Ich hab' so \_\_\_ viel noch vor zu tun,

Pauk.

65

*fp* — *f*

VI. I

65

*ff* *mf*

VI. II

65

*ff* *mf*

Vla.

65

*ff* *mf*

Vc.

65

*ff* arco *mf*

Kb.

65

69

so              viel              vor!

69

Pauk.

Vl. I

VI. II

Vla.

Vc.

Kb.

ff

fp

ff

ff

ff

ff

ff

ff

ff

ff

ff

72

**ff** So viel gibt's, — das ich mir er - hoff, ich brauch' noch

This measure shows the vocal line and piano accompaniment. The piano part consists of eighth-note chords.

72

3 3 3 3

The vocal line continues with eighth-note chords. Measure 4 concludes with a fermata over the piano part.

Pauk.

72

The bass drum plays a single stroke on the downbeat.

VI. I

72

The violin plays eighth-note chords.

VI. II

72

The violin plays eighth-note chords.

Vla.

72

The cello plays eighth-note chords.

Vc.

72

The double bass plays eighth-note chords.

Kb.

72

The bassoon plays eighth-note chords.

75

was, denn Jetzt wird Vor - hin sein.

This measure shows the vocal line continuing with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The vocal part ends with a melodic line: "was," "denn," "Jetzt," "wird," "Vor - hin," and "sein."

75

This section contains four measures of music for the orchestra. The piano part continues with eighth-note chords. The vocal line begins again at the end of the fourth measure.

Pauk.

75

This section includes the Bass Drum (Pauk.) and the strings (Vi. I, Vi. II, Vla., Vc.). The piano part is present but not explicitly labeled. The vocal line continues from the previous section.

75

This section continues the string and piano parts from the previous section, maintaining the eighth-note patterns established earlier.

VI. II

This section continues the string and piano parts from the previous section, maintaining the eighth-note patterns established earlier.

Vla.

This section continues the string and piano parts from the previous section, maintaining the eighth-note patterns established earlier.

Vc.

This section continues the string and piano parts from the previous section, maintaining the eighth-note patterns established earlier.

Kb.

This section continues the string and piano parts from the previous section, maintaining the eighth-note patterns established earlier.