

Lob der Torheit

Burleske Kantate (1948)
für Koloratursopran,
Vorsänger (Tenor), Bass,
gem. Chor u. großes Orchester
nach Worten von
Joh. Wolfg. v. Goethe

von

B. A. Zimmermann

Orchesterbesetzung

3 Flöten (2. u. 3. auch Kl. Fl.)

2 Oboen

1 engl. Horn

2 Klarinetten (2. auch Kl. in Es),

1 Bassklarinete in B und A

3 Fagotte (3. auch Kfgt.)

4 Hörner in F

3 Trompeten in C

3 Posaunen

1 Basstuba

gr. Trommel, Rührtrommel, Kl. Trommel mit Schnarreite, } 3 Spieler
Kl. Trommel ohne Schnarreite, Tomtom, Holztrommel,
Tamtam, 2 Becken, freihängendes Becken (m. Schl.), Triangel.
Xylophon, Glockenspiel. (1 Spieler)

Pauken

Celesta (wenn nicht vorhanden, dann Celestapart auf 1. Klavier eine Oktave höher.)

Harfe

2 Klaviere (exponiert aufzustellen.)

Streichquintett (möglichst stark zu besetzen.)

Spieldauer: ca. 30 Minuten.

Anmerkung: Sopran und Alt des gem. Chores sind nach Möglichkeit mit Knabenstimmen zu besetzen.

Für Dr. Peterheinz Werhahn und Gemahlin
in dankbarer Erinnerung

B. A. J. J. J. J.

Köln, Ostern 1948.

Vorspiel

Allegro con brio

1

1 Kl. Fl. *ff*

2 gr. Fl. *ff*

2 Ob. *ff*

2 Kl. B. *ff*

2 Fag. *ff*

4 Hr. F *ff*

3 Trypt. C *ff*

3 Pos. u. Btb. *ff*

Schlz. B.-m. Schl. *ff*

Pk. *ff*

Klav. I *ff*

Klav. II *ff*

Harfe *ff*

Viol. *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Allegro con brio

pizz

arco

mf

f

un poco agitato

Fl. *a2*

Ob. *a2*

Kl. *a2*

Bkl. *a2*

Fg. *a2*

Kfg. *p*

Hr.

Trpt.

Pos.

Schlgz. *Kl. Tr.*

Pk.

Klav. I *p*

Klav. II *p*

un poco agitato

martellato

pizz.

1. Hälfte arco

2. Hälfte pizz.

1. Hälfte arco

2. Hälfte pizz.

mf

This page of a musical score, page 3, features a complex arrangement of instruments. The top section consists of five staves, likely for woodwinds or brass, which are mostly empty, indicating rests. The middle section contains two systems of piano accompaniment. The first system includes a grand staff (treble and bass clefs) with a melodic line in the right hand and a bass line in the left hand. The second system continues this piano part with more intricate textures. The bottom section features a grand staff for strings, with multiple staves for violins, violas, cellos, and double basses, all containing rhythmic and melodic patterns. The score is written in a key with one sharp (F#) and a 9/8 time signature. A double bar line with a repeat sign is visible at the end of the first system of the piano part.

cresc. — — — — —

mp *a2* *a2* *a2*

cresc. *mp*

a2 (sord.) *mp* *mp* *1. (offen)*

4. (sord.) *mp* *mp* *3. (offen)*

cresc. *mp* *3.*

cresc. — — — — —

arco *tutti arco*

cresc. — — — — —

1

ff

1. *pizz.*
engl. Hr.
p

ff

ff

ff

ff

1

a2 offen
p

a2 offen
p

ff

ff

ff

ff

1

pizz.
p

pizz.
p

1. H. arco
2. H. pizz.
1. H. arco
2. H. pizz.
p

2 *ff* *2+Proc.* *3* *b^b* *trb*

2 *ff* *3* *b^b* *trb*

senza sord.

senza sord.

1+3. *p*

2+4. *p*

3. *p*

2 *ff* *Kl. Tr.* *Rührtr.*

13 *1* *b. Beck.*

tutti arco *div.*

tutti arco *div.*

p

un poco meno mosso, quasi marziale

ff

1. *con sord.*

con sord.

sf

gr.Tr.

ff *un poco meno mosso, quasi marziale*

Xyl.

ff

pizz.

a2+Picc. *1.2.* *Più mosso* *a2+Picc.*

Più mosso

Kl. Tr. o. Schns. *B.m. Schild* *sf*

Più mosso

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

The musical score is arranged in four systems. The first system features a woodwind part (trumpet) and a string part. The woodwind part includes notes with dynamics like *Picc.*, *tr*, and *sf*. The string part includes notes with dynamics like *sf* and *pizz.*. The second system is for strings, with notes and dynamics like *sf*. The third system is for strings, with notes and dynamics like *sf*. The fourth system is for strings, with notes and dynamics like *sf* and *arco*. The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

o 2 + Picc. *f*

1. + 2. *f* 3. + 4. *f* 1. *f* 2. + 3. *f*

Kl. Tr. o. Schn. *f* Kl. Tr. m. Schns. *f* b. Beck *f* Rhm. *ff* Tamtam *ff*

Allegro comodo, giocoso

3

Picc. *p staccatiss.*

Kl. Es

Picc.

Kl. Es *tr*

Fag. *p sempre staccatiss.*

Kl. Es *tr*

Fag.

Vla. *p sempre staccatiss.*

Kl. Es *Più mosso*

Fag.

Schlgz. *Kl. Tr. o. Sch. mf*

Vla. *Più mosso mf*

Vc. *mf*

Kb. *mf*

4

Kl. A *cresc.*

Bkl. A *fp*

Fag. *fp*

Kfg. *fp*

Hr. *mf*

Pos. *mf*

Schlgz. *Rührtr. mf cresc.*

Klav. I *fp*

14

Picc. *f*

Ob. *f*

Kl. A *f*

Bkl. A

Fag. *sf*

Trpt. *con sord.* *f*

Pos.

Schlgz. *sf*

VI. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

VI. *f* arco (gut hervor)

Vla. *p* arco (nicht hervor)

Vc. *p* (nicht hervor)

Kl. A *p*

Fag. *p*

Klav. I

VI. *tr*

Vc. *tr*

Kb. *1. Pull pizz.* *mf*

5

5

5

6

Picc. —
 Fl. —
 Ob. —
 Kl. in A —
 BKl. —
 Fg. —
 Kfgt. —
 Hr. —
 Trpt. —
 Pos. Bfb. —
 Schlagz. —
 Xyl. —
 Klav. 1 —
 Hrf. —
 Vi. —
 Vla. —
 Vc. —
 Kb. —

stacc.
1. stacc.
1. sfz
2. sfz
a2 consord.
mf staccatiss.
a2 consord.
mf staccatiss.
Rührtr.
p
6
sfz
6
pizz. f
pizz. p
pizz. p
pizz. p
alle
p c-moll

poco - a - poco - - - cresc.

1. *a2*

1. *sfp*

2. *senza sord.* *sfp*

poco - a - poco - - - cresc.

1. *sfp*

2. *senza sord.* *sfp*

3. *senza sord.* *sfp*

Kl.Tr. m. Schn.

Rührtr.

p cresc.

p

c-moll

c-moll

arco

arco

poco - a - poco - - - cresc.

This page of musical score contains several systems of staves for piano and violin/viola. The notation is dense, with many slurs, ties, and dynamic markings. Key features include:

- System 1:** Features a large number '7' at the top. Dynamics include *sva*, *mf*, and *f*. The piano part has a *f* dynamic.
- System 2:** Includes a second '7' and a '2.' marking. Dynamics range from *offen mf* to *sfp*. The piano part has a *f* dynamic.
- System 3:** Contains a *p* dynamic marking and the instruction 'mit Verschiebung' (with displacement).
- System 4:** Features a key signature change to 'e-moll' (E-flat major/C minor) and a *pizz.* (pizzicato) marking.

cre - - - scen - - - do - - - molto - - - poco meno mosso

The first system of the musical score features a vocal line at the top with lyrics "cre - - - scen - - - do - - - molto - - - poco meno mosso". Below the vocal line are two staves of piano accompaniment. The piano part includes dynamic markings such as *mf*, *ff*, and *p*. The tempo and dynamics change from *molto* to *poco meno mosso* and *ff* to *p*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a more active melodic line.

cre - - - scen - - - do - - - molto - - - poco meno mosso

The second system continues the musical score with the same vocal line and piano accompaniment. The piano part features dynamic markings like *sf* and *ff*. The tempo remains *poco meno mosso*. The piano accompaniment continues with a similar texture to the first system.

1. Klar.

The first clarinet part (1. Klar.) is shown in a single staff. It features a melodic line with various ornaments and dynamics, including *ff*. The tempo is *poco meno mosso*.

cre - - - scen - - - do - - - molto - - - poco meno mosso

The third system of the musical score features a vocal line with lyrics "cre - - - scen - - - do - - - molto - - - poco meno mosso". Below the vocal line are two staves of piano accompaniment. The piano part includes dynamic markings such as *ff* and *sf*. The tempo and dynamics change from *molto* to *poco meno mosso* and *ff* to *sf*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a more active melodic line.

un poco più mosso

a2 + Picc.

8

3 Fl.
2 Ob.
e. Hr.
2 Kl.
3 Kl.
2 Fag.
K. Fag.

un poco più mosso

8

8

Klav. 1 u. 2

Xyl.

un poco più mosso

8

Handwritten musical score for multiple instruments. The score is organized into systems. The top system includes a Piccolo part labeled "a. 2+ Picc." and several staves with complex rhythmic patterns and dynamic markings like *sf* and *sfz*. The middle system features a section with a first ending bracket labeled "1.2." and a second ending bracket labeled "3.". The bottom system includes a section for "1. Klav." (Piano) and "Xyl." (Xylophone), with specific performance instructions such as "B. m. Schl.", "pizz.", and "arco". The notation includes various note values, rests, and articulation marks.

1. *sf* *ff* *ff* *ff* *ff* *ff*

sf *p* *ff* *ff* *ff* *ff*

attacca

sf *ff* *ff* *ff* *ff* *ff*

attacca

sf *p* *ff* *ff* *ff* *ff*

attacca

I. Koptisches Lied

9 Allegro moderato

Fl. Picc. + 1. 2. *f* *sfpp*

Ob. *f* *sfpp*

Hr. *sfpp* *sf*

Trpt. *mf* *sfpp* *sf*

Pos. *mf* *sfpp* *sf*

Schlgz. Kl. Tr. m. Schn. *f* *sfpp*

Vorsänger **9 Allegro moderato**

Las- set Ge- Lehr-te sich zanken und streiten, streng und be-däch-tig die Leh-rer auch sein!

Hr. *sfpp* *f* *Meno mosso* *p* *mf* *p*

Pos. *gliss.* *sfpp* *f* *p* *mf* *p*

Vors. *Meno mosso* *mp* *p* *mf* *p*

Schlgz. *p* *Rhrtc.* *sf* *lamtam* *gnr.* *pk.* *pp* *mf* *pp* *p*

10 a tempo

Hr.

Schlgz. PK

Klav. I

Klav. II

Vors.

1. Ten.

2. Ten.

1. Baß

2. Baß

Kl. Tr. o. Schn.
Führt. m. Holzschl.

a tempo
mit Verschiebung

p

und winken und stim-men mit ein.

To- Kin - - - richt, auf der Bess' - - -
der der Klug - - -

To- Kin - - - richt der auf der Bess' - - -
der der Klug - - -

Klav. I

Klav. II

Schlgz.

Vors.

1. Ten.

2. Ten.

1. Baß

2. Baß

1.

run- g heit der To - ha - ren bet zu har har - - - ren,
heit der o - ha - ren bet zum Nar - - - ren,

run- g heit der To - ha - ren bet zu har har - - - ren,
heit der o - ha - ren bet zum Nar - - - ren,

2

Klav. I

Klav. II

Schlgz.

Kl. Tr. m. Schn.

Kl. Tr. o. Schn.

1. Ten.

2. Ten.

1. Bass

2. Bass

ren e - - - (e) - - - ben zum Nar - - - ren

ren e - - - ben zum Nar - - - ren

1.

2.

Klav. I

Klav. II

Schlgz.

1. Ten.

2. Ten.

1. Bass

2. Bass

wie - - - sich's ge - - hört, - - ja - - hört

wie - - - sich's ge - - hört, - - ja - - hört

Meno mosso

Cel.

Hf.

Klav. I

Klav. II

Schlgz.

Vors.

Vi.

Vla.

Cel.

Hf.

Klav. I

Schlgz.

Vors.

Vi.

Vla.

Mer - lin, der Al - te, im Teuch - ten - den Gra - be, wo ich als Jüng - ling ge -
 spro - chen ihn ha - be, hat mich mit ähn - li - cher Ant - wort be - lehrt.

26 12 a tempo

KL.A
Fg.
Hr.
Trpt.
Schlgz.
Klav.I

Musical score for woodwinds, percussion, and piano. The woodwinds (Kl.A, Fg., Hr., Trpt.) play a melodic line with a dynamic of *mf*. The percussion (Schlgz.) includes a snare drum (Tomtom) and a tom-tom (Tamtom) with a dynamic of *mf*. The piano (Klav.I) part is mostly rests.

12 a tempo

Hf.

Musical score for strings (Hf.), which is mostly rests.

Sopr.
Alt
Tenor
Bap

mf
To - - - - - richt auf Bess' - - - - - rung der To - - - - - ren zu
Kin - - - - - der der Klug - - - - - heit der o, ha - - - - - bet die

Vocal score for soprano, alto, tenor, and bass. The lyrics are: "To - - - - - richt auf Bess' - - - - - rung der To - - - - - ren zu Kin - - - - - der der Klug - - - - - heit der o, ha - - - - - bet die". The dynamics are *mf*.

12 a tempo

pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf

Musical score for piano. The piano part features a rhythmic accompaniment with a dynamic of *mf* and includes *pizz.* (pizzicato) markings.

Ob.
e.H.
Kl. A
Bkl. A
Fg.
Hr.
Trpt.
Schlgz.
Pk.
Sopr.
Alt
Tenor
Bass

1. 2.

f

Kl. Tr. m. Schn.
Rührtr.
Holztr.
B.m. Schl.
Holzschl.

har Nar ren e ben zum Nar

arco

f

Ob.
c. Hr.
Kl.
Bkl.
Fag.
Kfgt.
Hr.
Trpt.
Kl. Tr. m. Sub.
Holtz.
B. m. Schl.
Sopr.
Alt
Tenor
Baß

ren wie sichs ge - hört, ja hört

ren wie sichs ge - hört, ja hört

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

3

13

Musical score for the first system, measures 13-18. It features a grand staff with piano and strings. Dynamics include *sf* and *p*.

13

Musical score for the second system, measures 13-18. It includes woodwinds, strings, and percussion (Kl. Tr. o. Schn., Tomtom, Holzschlägel). Dynamics include *sf*, *p*, and *f*.

13

Musical score for the third system, measures 13-18. It features a grand staff with piano and strings. Dynamics include *p*.

13

Musical score for the fourth system, measures 13-18. It features a grand staff with piano and strings. Dynamics include *p*, *arco*, and *stacc.*

1. + Ricc.
2.

3 Fl.

Ob.

Kl.

3 Kl.

Fag.

Kfg.

Hr.

Trpt.

Kl. Tr. o. Schn.

Kl. Tr. m. Schn.

Xyl.

Klav. I

Klav. II

3 Fl. *sf*

Ob. *f*

Kl. *f*

3 Kl. *f*

Fag. *f* *stacc.*

Kfg. *f*

Hr. *f*

Trpt. *f*

Kl. Tr. o. Schn. *f*

Kl. Tr. m. Schn. *f*

Xyl. *f*

Klav. I *f*

Klav. II *f*

sf *sfz* *f* *f* *f*

14 *Meno mosso*

Musical score for page 31, measures 14-17. The score includes staves for strings, woodwinds, and piano. It features various musical notations such as dynamics (*p*, *sf*, *f*, *sfp*), articulation (accents), and performance instructions like "lamtam m. Holzschl.", "arco", and "Glockenspiel p". Measure numbers 14, 15, 16, and 17 are clearly marked.

Vors.

Fl.

Ob.

Kl.

Fg.

Hr.

Trpt.

Pos.

Schlgz. *Tamtam m. Holzschl.*

Pk.

Vors.

Glocksp.

Hfe.

Cel.

Vi.

Vla.

Hö - - - hen der in - - di - - schen Lüf - - te und in den Tie - - fen ä - -

Fl. *mf* *mf* *f*

Ob.

Kl. *mf* *mf* *f*

Fg.

Hr.

Trpt.

Pos.

Schlgz. *mf* *pp*

Pk.

Vors. *mf* *mf* *f*

Glocksp. *mf* *mf* *f*

Hfo. *mf* *mf* *f*

Cel. *mf* *f*

Vi. *mf* *mf* *f*

Vla. *mf* *mf* *f*

gyp - - ti - scher Grüß - te *mf* hab' ich das hei - li - ge Wort nur ge - - hört:

15 a tempo

1. gr. Fl. Picp.

Fl. 1. gr. Fl. Picp.

Ob.

Kl. (Bkl.)

Fg.

Hr.

Trpt.

Schlgz. Kl.Tr. m. Timpani

PK.

15 a tempo

Glocksp.

Xyl.

Hfe.

Cal.

Klav. I.

Klav. II.

15 a tempo

Sopr.

Alt

Tenor

Bap

To Kin - - - - - richt der auf der Bess' Klug - - - - - rung heit der To o, ha - - - - -

To Kin - - - - - richt der auf der Bess' Klug - - - - - rung heit der To o, ha - - - - -

pizz. tutti

pizz.

pizz. tutti

pizz.

pizz.

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

- Flute (Fl.):** Two parts, with the second flute taking over the piccolo part.
- Oboe (Ob.):** One part.
- Clarinet (Kl.):** One part.
- Bassoon (Fg.):** One part.
- Horn (Hr.):** Two parts.
- Trumpet (Tromp.):** Two parts.
- Snare Drum (Schlgz.):** Part with 'Tamtam' and 'gr. Tr.' markings.
- Contra Bass Drum (Pk.):** Part with 'Tamtam' marking.
- Xylophone (Xyl.):** One part.
- Piano I (Klav. I):** One part.
- Piano II (Klav. II):** One part.
- Vocal Parts:** Soprano (Sopr.), Alto (Alt), Tenor (Tenor), and Bass (Bass).
- Piano Accompaniment:** Four staves at the bottom of the page.

The score is divided into four measures. A double bar line is present after the second measure. The vocal parts have lyrics in German: 'ren bet die har Nar ren ren'.

1. gr. Fl.
2. Picc.
3. Picc.

Woodwind and piano accompaniment for measures 1-10. The woodwinds (1. gr. Fl., 2. Picc., 3. Picc.) play a melodic line with triplets and slurs. The piano accompaniment features a rhythmic pattern of eighth notes and chords, marked with *ff* (fortissimo).

Piano accompaniment for measures 11-20. The piano continues with a complex rhythmic texture, including slurs and triplets, marked with *ff*.

Score for measures 21-30. It includes a Tomtom part with a rhythmic pattern and a piano accompaniment. The Tomtom part is marked *ff* and includes the instruction "B. m. Schl." (Basso m. Schlegel). The piano accompaniment continues with *ff* dynamics.

Vocal and piano accompaniment for measures 31-40. The vocal line includes the lyrics: "e - - - - - ben zum Nar - - - - - ren wie sich's ge - -". The piano accompaniment is marked *ff*.

Piano accompaniment for measures 41-50. The piano continues with a complex rhythmic texture, including slurs and triplets, marked with *ff*.

Largo

Vivace

1. **Largo** **Vivace**

Kfgt. nimmt Fagott

1. **Largo** **Vivace**

B.m. Schk

Largo **Vivace**

Sopr. **1.** hört ja **2. Largo** hört, wie sich's ge -- hört. **Vivace**

Alt

Tenor hört ja hört, wie sich's ge -- hört.

Bass

mit komischem Pathos

Largo **Vivace**

II. Pastorale giocoso

16 Allegro comodo

Ob. *p*

engl. Hr. *p*

Fg. *p*

Bass *p*

Trpt. *con sord.*

Pos. *con sord.*

Xyl. *p*

Klav. I *p*

Ob. *a²*

engl. Hr.

Fg. *p*

Trpt. *1.2.* *sfp*

Pos. *sfp*

Xyl. *sfp*

Klav. I *f*

Bass *schlä - fer, ihn küm - merte kein Schaf* *a,* *a,*

Vi. *arco* *p* *sempre cresc.* *f*

Vla. *arco* *p* *sempre cresc.* *f*

Vc. *arco* *p* *sempre cresc.* *f*

Es war ein fau - ler Schä - fer, ein rech - ter Sie - ben -

2. nimmt gr. Fl.

Kl. A

Bkl. A

Musical score for woodwinds and piano accompaniment. The woodwind section includes two flutes (1. and 2. gr. Fl.), Clarinet in A (Kl. A), and Bass Clarinet in A (Bkl. A). The piano accompaniment is shown in grand staff notation. Dynamics include *p*, *mp*, and *mf*. The score spans approximately 12 measures.

Baß

las - sen, fort Ap - pe - tit und Schlaf,

Musical score for bassoon and piano accompaniment. The bassoon part (Baß) includes the lyrics "las - sen, fort Ap - pe - tit und Schlaf,". The piano accompaniment is shown in grand staff notation. Dynamics include *p*, *mp*, and *mf*. The score spans approximately 12 measures.

This page of musical score contains the following elements:

- Top Section (Measures 1-12):** Features woodwinds and strings. Dynamic markings include *f*, *p*, and *sf*. A *w* (trill) is indicated above a woodwind staff.
- Middle Section (Measures 13-24):** Includes a section for *con sord.* (con sordina) with *sf* dynamics. A *Tomtom* part is introduced with *mf* dynamics. A *Ban. Schlag* (Bass Drum) part is also present with *sf* dynamics.
- Bottom Section (Measures 25-36):** Features strings and woodwinds. Dynamic markings include *pizz.* (pizzicato), *f*, *mf*, and *f*.

Picc. **18** *mp*
 engl. Hr. *mp*
 Fag. *p* *mp*
 Bass *p* *mp* *mp*
 Solo-Vl. *arco* **18** *m. espr.*
 Hfe. *f* F-Dur
 Klav. I
 Klar. A *mp*
 Fag. *mp*
 Hfe. F-Dur *mf*
 Klav.
 Bass *mf* *p* *f*
 Solo-Vl. *mf* *p*
 Vl. *pizz.* *mf* *p*
 Vla. *pizz.* *mf* *p*
 Vc. *pizz.* *mf* *p*
 Kb. *pizz.* *mf* *p*

Es trieb ihn in die Fer - - ne, des
 Nachts zählt er die Ster - ne, er klagt und härt sich brüt. Nun da, nun da.

19 Tempo I.

Ob.
e. H.
Fg.
Bass

sie ihn ge nom - - - men, ist al- les wie -- der kom - men, Durst, Ap - pe - tit und Schlaf:

Trpt.
Pos.

19 Tempo I.
con sord. *sfp*
con sord. *p*
con sord. *sfp*
con sord. *p*

Klav. I

Ob.
e. H.
Fg.
Bass

Trpt.
Pos.

Schlgz.

Klav. I

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

Fl. *tr* *tr* *tr* *a2* *mf*

Ob. *tr* *tr* *a2* *f* *mf*

e.H.

Kl. *tr* *tr* *a2* *f* *mf*

Fg. *p* *ff* *f* *mf*

Hr. *p* *fff* *ff* *f*

Pbs. *fff* *fff* *fff* *f*

p *ff* *f* *mf*

Fl. *p* *pp*

Ob. *pp*

e.H. *p* *fp* *fp*

Kl. *fp* *pp*

Fg. *fp* *p* *pp*

f *p* *pp*

III. Pastorale serioso

20 *Rubato*

Fl. *pp*

Kl. B *pp*

Hfe. *pp*

Kol. Sopr. *p tr*

20 *Rubato*

VI. *Solo arco p*

Vla. *Solo arco p*

Vc. *Solo arco p*

Fl. *mp*

e.H. *mp*

Kl. *mp*

Hfe. *mp*

Kol. Sopr. *f*

VI. *f p p p f*

Vla. *f p p p f*

Vc. *f p p p f*

VI. *pizz sf mp*

Vla. *pizz sf mp*

Vc. *pizz sf mp*

Kb. *pizz sf mp*

22 *Tranquillo* 47

Fl. Hr. Glocksp. Cel. Hfo. Kol. Sopr. Vc.

f *p*

Ein Blu - - - men - glück - chen vom Bo - - - den em -

Fl. Kl. Cel. Hfo. Kol. Sopr.

mf ppsub. *cresc.* *mf* *p*

por war früh 23 *Rubato* ge - spross - sen im lieb - - - - - li - chen

Fl. Kl. Hfo. Kol. Sopr. Vi. Vla. Vc.

Flor; Solo 23 *Rubato* *p* *pp* *f* *mf*

48 *Andante (sempre molto rubato)*

Fl. *Solo* *p*

Kl. *p* *mf*

Cel. *p*

K.-S. *div. consord.* *p* *mf*

tutti senza sord. *p* *mf*

solo *div. consord.* *p* *mf*

solo *div. consord.* *p* *mf*

tutti consord. pizz. *pp*

Fl. *p*

Kl. *p*

Cel. *p*

Fl. *p* *mf*

Kl. *p* *mf*

Cel. *p*

Kol. Sopr. *p* *mf*

24 *da kam ein Bienenchen und nach te*

Rubato

Fl. *pp*
 Kl. *pp*
 Kol. Sopr. *fein:* *pp*
 Cel. *mf*
 Hfe. *mf*

die müssen wohl bei-de für ein-an-der sein, ja, ja

Cel. *p*
 Hfe. *p*

Andante con moto

Kol. Sopr. *p*
 VI. *Solo* *p*
 Vc. *Solo* *p*

Fl. *1. Solo* *p*
 Kl. *1. Solo* *p*
 Cel. *p*

Hfe. *p*
 Kol. Sopr. *f*
 VI. *f*
 Vla. *f*
 Vc. *f*

Kol. Sopr. *p*
 VI. *p*
 Vc. *p*

IV. Totalität

26 *Allegro con spirito*

Fl. *p sempre stacc.*

Ob. *p*

e.H.

Kl.B

Fg.

Hr. *offen*

Trpt. *can sord.*

Pos. *offen*

Xyl. *p*

Schlgz. *Tomtom*

Pk. *Eibachl.* *Rührtr.*

Klav.I *p*

Klav.II *sempre stacc.*

26 *Allegro con spirito*

col 8va *pizz.*

pizz.

pizz.

pizz.

pizz.

p

This page contains a complex musical score for orchestra and piano. The score is organized into several systems of staves. The top system includes a string section with parts for Violins I and II, and Violas. The second system includes parts for Violins III and IV, and Cellos and Double Basses. The third system includes parts for Percussion (Pk.), specifically Tom-tom and Snare Drum (Rührtr.). The bottom system includes parts for Piano (Pn.), with separate staves for the right and left hands. The score is written in 4/4 time and features a variety of dynamic markings, including fortissimo (ff), sforzando (sfz), piano (p), and forte (f). The music is characterized by rhythmic patterns and melodic lines across the different instruments.

do cre - - - scen - - - do - - -

The musical score is arranged in systems. The top system includes vocal staves with lyrics and piano accompaniment. The middle system features a Tomtom part with the instruction 'B. m. Schl.' and a K1.Tr. part with triplet markings. The bottom system continues the piano accompaniment and includes 'pizz.' markings. Dynamics such as *ff* and *f* are used throughout. The score concludes with the lyrics 'do' and a final *ff* dynamic marking.

The musical score on page 55 consists of several systems of staves. The top system includes vocal lines with lyrics 'cre', 'scen', and 'do' and piano accompaniment with dynamic markings *p* and *ff*. The second system continues the vocal and piano parts, with a *2.4.* marking. The third system features a *2.Bk.* marking and continues the vocal and piano parts. The bottom system includes a section marked *arco* for the piano accompaniment and continues the vocal lines with lyrics 'cre', 'scen', and 'do'. The score is written in a key signature of one sharp (F#) and a 9/8 time signature.

27 Un poco meno mosso

ff

mp

f p

col 8va bass

div. pizz.

gr. Tr. 2 Bek.

Baß

27 Un poco meno mosso

Ein Ka-va-lier von

ff

f

p

div. pizz.

pizz.

2. nimmt Picc. 2 Picc. 2.

Fl. mp

Ob. mp

Fg. mp

Baß f mp

Klav. II

Vla. f mp

Vc. f mp

Kb. f mp

Kopf und Herz ist ü - ber - all will - kom - men; er hat mit fei - nem Witz und Scherz manch Weibchen ein - ge - nom - men; doch

Fl. tr

Ob. tr

Fg. 2. tr tr

Baß (solo) wenn's ihm fehlt an Faust und Kraft, wer mag ihn dann be - schützen?

1. Ten. und wenn er kei - nen, wenn er nicht, und wenn er kei - nen,

2. Ten. und wenn er kei - nen, wenn er nicht, und wenn er kei - nen,

1. Baß und wenn er kei - nen, wenn er kei - nen hat, und wenn er kei - nen,

2. Baß

Pos. Lango p sf

Schlgz. p sf

Baß (solo) - molto - ff allarg. Hin - tern hat? wie mag der Ed - le

1. Ten. wenn er nicht, und wenn er kei - nen wie mag er

2. Ten. wenn er nicht, und wenn er kei - nen wie mag er

T. Baß wenn er nicht, und wenn er kei - nen wie mag er

2. Baß wenn er nicht, und wenn er kei - nen wie mag er

28 Più mosso

Fl. *f sf*

Ob. *f sf*

e.H.

Fg. *p sf mf*

Hr. *c.s. sff sf* *offen sf*

Trpt. *c.s. fp p*

Pos. *fp p* *3. can sord.*

Schlgz. *Tomtom sf p* *Ban. Schl. sf sf sf sf*

PK. *sf p*

Klav. II *sf sf sf sf*

Baß (solo) *sit - - zen?*

1. Ten. *sit - - zen?* *mf Ein*

2. Ten. *sit - - zen?* *mf*

1. Baß *sit - - zen?* *mf Ein*

2. Baß *sit - - zen?* *mf*

pizz. sf sf sf sf *28 Più mosso* *pizz. mf*

arco sf *pizz. sf* *pizz. sf* *pizz. mf*

arco sf *pizz. sf* *pizz. sf* *pizz. mf*

arco sf *pizz. sf* *pizz. sf* *pizz. mf*

arco sf *pizz. sf* *pizz. sf* *pizz. mf*

Fig.

Hr. 1. 2.

1. Ten. *Ka - va - lier von Kopf und Herz ist ü - ber - all will - kom - men; er hat mit fei - nem Wit und Scherz manch*

2. Ten. *Ka - va - lier von Kopf und Herz ist ü - ber - all will - kom - men; er hat mit fei - nem Wit und Scherz manch*

1. Baß *Ka - va - lier von Kopf und Herz ist ü - ber - all will - kom - men; er hat mit fei - nem Wit und Scherz manch*

2. Baß *Ka - va - lier von Kopf und Herz ist ü - ber - all will - kom - men; er hat mit fei - nem Wit und Scherz manch*

Schlgz. *Tomtom*
m. Rührtr.
Kl. Th. mf

Fig.

Hr.

1. Ten. *Weib - chen ein - ge - nom - men; doch fehlt es ihm an Faust und Kraft, und wenn er kei - nen,*

2. Ten. *Weib - chen ein - ge - nom - men; doch fehlt es ihm an Faust und Kraft, und wenn er kei - nen,*

1. Baß *Weib - chen ein - ge - nom - men; doch fehlt es ihm an Faust und Kraft, wer mag ihn dann be - schüt - -*

2. Baß *Weib - chen ein - ge - nom - men; doch fehlt es ihm an Faust und Kraft, wer mag ihn dann be - schüt - - zen, und*

arco mf
arco mf
arco mf
arco mf
arco mf
arco mf

Langsam beginnen, dann schneller werden

60

(2+3. nehmen Picc.)

allarg.

29

Fl.

Fg.

Hr. 1. 2.

1. Ten.

2. Ten.

1. Baß

2. Baß

wenn er nicht, und wenn er kei - nen Hi - - Hi - - Hi - - - Hi - - - Hin - - - tern Hin - - - tern

gen, und wenn er, wenn er kei - nen Hi - - - Hi - - - Hi - - - Hi - - - Hin - - - tern Hin - - - tern

wenn er kei - nen, wenn er kei - nen

29

pizz.

arco tr

Fl.

Fg.

Hr. 1. 2.

cre - - - scen - - - do - - - mol - - - to rit.

1. Ten.

2. Ten.

1. Baß

2. Baß

hat, Hin - - - tern, Hi, - - - Hin - - - tern, Hi, - - Hi, - - Hi, - - Hi - - - Hin - tern hat, ja

hat, Hin - - - tern, Hi, - - - Hi - - - tern, Hi, - - Hi, - - Hi, - - Hi - - - Hin - tern hat, ja

pizz.

arco

cre - - - scen - - - do - - - mol - - - to rit.

2. nimmt gr. Fl.

30 Andante

Fl. *ff* *p*

Fg. *ff* *p*

Hr. *ff* *p* *con sord.*

1. Ten. *ff* *hat?*

2. Ten. *ff* *hat?*

1. Baß *ff* *hat?*

2. Baß *ff* *ja hat? p*

Kol.-Sopr. *ff* *p*

Baß (Solo) *Andante p*

30 *Tra-la-la-la-la-la-la, tra-la-la-la-la-la-la*

Solo p arco

pizz. *ff* *p* *f*

pizz. *ff* *p* *f*

pizz. *ff* *p* *f*

pizz. *ff* *p* *f*

pizz. *ff* *p* *f*

tutti div. p arco

Fl. *ff* *p* *tr. 1. 2. p*

Fg. *ff* *p* *tr. p*

Hr. *ff* *p*

K.-S. *ff* *p*

Baß (Solo) *Andante p*

la, tra-la-la-la-la-la-la-la-la-la-la, doch fehlt es

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

Fl.

Fg.

Hr.

Kol. Sopr.

Baß (solo)

und wenn er kei - nen

ihm an Faust und Kraft, wer mag ihn dann be - schüt - - - zen, und wenn er

p *arco* *f* *Allegretto*

Fl.

Fg.

Kol. Sopr.

Baß (solo)

1. Ten.

2. Ten.

1. Baß

2. Baß

Hin - tern hat?

kei - nen Hin - tern hat?

und wenn er kei - nen, wenn er nicht, und wenn er kei - nen Hin - tern hat? wie

und wenn er kei - nen, wenn er nicht, und wenn er kei - nen Hin - tern hat? Wie mag der Ed - le

und wenn er kei - nen, wenn er nicht, und wenn er kei - nen Hin - tern hat? wie mag der

und wenn er kei - nen Hin - tern hat?

pizz. *f* *sf*

pizz. *f* *sf*

pizz. *f* *sf*

pizz. *f* *sf*

pizz. *f* *sf*

f *sf*

Fl. *riten.*

Ob. *ff*

e.H. *ff*

Kl. *ff*

Fg. *ff* *riten.*

Hr.

Trpt.

Pos.

Kol.-Sopr. *ff* *riten.*

Bass. *ff*

Pk. *ff* *riten.*

1. Ten. *ff* *riten.*
mag der Ed - le sit - - - zen, ja wie, ja wie, und wie mag der Ed - le sit - - - zen?

2. Ten. *ff*
sit - - - zen, ja sit - - - zen, ja wie, ja wie, und wie mag der Ed - le sit - - - zen?

1. Bass *ff*
Ed - le sit - - - zen, ja sit - - - zen, ja wie, und wie mag der Ed - le sit - - - zen?

2. Bass *ff*
wie mag der Ed - le sit - - - zen, ja wie, und wie mag der Ed - le sit - - - zen?

arco *ff*

arco *ff*

arco *ff*

arco *ff*

arco *ff*

arco *ff*

64 **31** Più mosso

Picc.
Fl.
Ob.
e. Hrn.
Kl.
Fg.
Hr. 1.3.
2.4.
Trpt.
Pos.
Schlgz.
Pk.
Klav. I
Klav. II

Più mosso
Tam-tam
B.m. Schl.
pizz.

38 470

This page of musical score is for a string quartet, consisting of five staves. The notation includes various rhythmic values, accidentals, and performance instructions. Key features include:

- Staff 1 (Violin I):** Features a melodic line with trills (tr) and accents (^). Dynamic markings include *f* and *ff*.
- Staff 2 (Violin II):** Mirrors the first staff with similar melodic and trill patterns.
- Staff 3 (Viola):** Contains a melodic line with trills and accents.
- Staff 4 (Violoncello):** Features a melodic line with trills and accents.
- Staff 5 (Double Bass):** Includes a triplet of eighth notes marked "Kl. Tr. m." and a melodic line with trills and accents.
- Staff 6 (Violin I):** Shows a melodic line with trills and accents.
- Staff 7 (Violin II):** Shows a melodic line with trills and accents.
- Staff 8 (Viola):** Shows a melodic line with trills and accents.
- Staff 9 (Violoncello):** Shows a melodic line with trills and accents.
- Staff 10 (Double Bass):** Shows a melodic line with trills and accents.
- Staff 11 (Violin I):** Shows a melodic line with trills and accents.
- Staff 12 (Violin II):** Shows a melodic line with trills and accents.
- Staff 13 (Viola):** Shows a melodic line with trills and accents.
- Staff 14 (Violoncello):** Shows a melodic line with trills and accents.
- Staff 15 (Double Bass):** Shows a melodic line with trills and accents.

cre - - - - - scen - - - - - do

Musical score for page 66, featuring vocal lines and piano accompaniment. The score includes various instruments and dynamic markings.

Instruments and markings include:

- Vocal:** *cre - - - - - scen - - - - - do* (with *ff* dynamic)
- Piano:** *p*, *ff*, *p pizz.*
- Clavier:** *Kl.Tr.*, *Kl.Tr. o. Sch.*
- Tomtom:** *Tomtom*
- Rührtr.:** *Rührtr.*

The score is divided into systems, with the vocal line at the top and piano accompaniment below. The piano part includes complex textures with multiple staves.

32

Fl. *p sempre staccato*

Ob. *ff* *p sempre staccato*

e. Hr. *ff*

Kl. *p* *cres-* *cen* *do*

3 Kl. *ff* *p* *cres-* *cen* *do*

3 Fg. *3.* *p*

Hr. *1. 2.* *ff* *cres-* *cen* *do* *sffp*

Hr. *3. 4.* *ff* *cres-* *cen* *do* *sffp*

Tppt. *1+2.* *ff* *cres-* *cen* *do* *sffp*

Xyl. *3. p* *cres* *cen* *do* *sffp*

gr. Tr. *ff* *p* *sempre staccata*

2 Beck. *ff* *Rührtr. 3* *ff* *ff*

p cresc.

p cresc.

32

ff *p* *cres-* *cen* *do*

ff *p* *cres-* *cen* *do*

ff *p* *cres-* *cen* *do*

ff *p* *cres-* *cen* *do*

ff *parco* *pizz.*

Picc. *g.* *(1. 2.)*

The musical score on page 69 consists of several systems of staves. The top system includes a vocal line (8va) and piano accompaniment. The piano part features dynamics such as *p*, *cres*, and *cen*, along with a *do* marking. The second system continues the piano accompaniment with similar dynamics and includes a *do* marking. The third system shows a vocal line with *cres* and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The fourth system features a vocal line with *cres* and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The fifth system includes a vocal line with *sf* and *gr. sf* markings, and piano accompaniment with *p* and *gr. sf* markings. The sixth system shows a vocal line with *p*, *cres*, and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The seventh system features a vocal line with *p*, *cres*, and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The eighth system includes a vocal line with *p*, *cres*, and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The ninth system shows a vocal line with *p*, *cres*, and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The tenth system features a vocal line with *p*, *cres*, and *cen* markings, and piano accompaniment with *p*, *cres*, and *cen* markings. The score is written in a key signature of one flat and a 4/4 time signature.

2.

Fg. *3. nimmt Kfgt.*

Hr. *02*

Trpt.

Pos. *f* *fp*

Xyl. *fp*

Schlgz. *fp* *Rhrte* *Tamtam* *p*

PK. *f* *f*

Klav. I *p*

Klav. II

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

V. Epilog des Narren.

92

33 Andante

The musical score is divided into two systems. The first system includes:

- Fg. Kfgt.:** Flute and Clarinet in F major, playing a melodic line with a first ending bracketed and marked '1.'.
- Bkl. A:** Bassoon, playing a melodic line with a second ending bracketed and marked '2.'.
- Fg.:** Flute, playing a melodic line with a second ending bracketed and marked '2.'.
- Schlgz.:** Snare drum, playing a rhythmic pattern marked 'Tamtam'.
- 3 Kb.:** Three cellos, playing a rhythmic pattern marked 'p pizz.'.

The second system includes:

- Bkl. A:** Bassoon, playing a melodic line.
- Fg.:** Flute, playing a melodic line.
- Schlgz.:** Snare drum, playing a rhythmic pattern marked 'Tamtam'.
- 3 Kb.:** Three cellos, playing a rhythmic pattern marked 'p pizz.'.

The score is written in 4/4 time and features various dynamics such as *pp* and *p*.

34

Bkl.
Fg.
Hr.
Pos.
Schlgz.
Pk.
Tamtam

34

Klav. I

f stacc.

Tutti pizz.

Bkl.
Fg.
Hr.
Pos.
Schlgz.
Pk.
Klav. I

sffp

Tamtam

Un poco meno mosso

Klav. I

Un poco meno mosso

Hr. *1.3.*
p sub. *sfp*

Vors. *mf*
Manch' gu-tes Werk ha - - - be ich ver- rich - - tet. Ihr nehmt das Lob, das

Schlgz. *lento* *p*

Pk. *p*

Hfe. *mf*

35 *Un poco più mosso (con moto)*

Hr.

Schlgz. *p* *Kl. Tr. o.*
Rührtr.

Pk.

Hfe.

35 *Un poco più mosso (con moto)*

Vors. *p*
kränkt mich nicht. Ich den-ke, daß sich in der Welt al - les bald

1. Ten. *p*
Tö - - - richt, auf Bess' - - - rung der To - - -

2. Ten. *p*

1. Bass *p*
Tö - - - richt, auf Bess' - - - rung der To - - -

2. Bass *p*

35 *Un poco più mosso (con moto)*

Klav. I *p*

Klav. II *p*

Vors. wie - der ins Glei - che stellt. Lobt man mich, weil ich was Dum - mes ge -

1. Ten. ren, zu har - - - ren. Kin - - - der der Klug - - -

2. Ten. ren, zu har - - - ren. Kin - - - der der Klug - - -

1. Baß ren, zu har - - - ren. Kin - - - der der Klug - - -

2. Baß ren, zu har - - - ren. Kin - - - der der Klug - - -

Vors. macht, dann mir das Herz im Lei - - - be lacht;

1. Ten. heit, o, ha - - - bet zum Nar - - - ren.

2. Ten. heit, o, ha - - - bet zum Nar - - - ren.

1. Baß heit, o, ha - - - bet zum Nar - - - ren.

2. Baß heit, o, ha - - - bet zum Nar - - - ren.

Vors. *f* Schilt man mich, weil ich was Gu - tes ge - tan, so nehm' ichs ganz ge - mäch - lich an.

Sopr. *mf* Ha - - - bet die Nar - - - ren e - - - ben zum Nar - - - ren.

Alt *mf*

Ten. Ha - - - bet die Nar - - - ren e - - - ben zum Nar - - - ren

Baß *mf*

Kl. Tr. m. *mf*

Vors. *f* Schlägt mich ein Mäch - ti - ger, daß es schmerzt, so tu ich als hätt' er ge - - scherzt.

Sopr. e - - - ben zum Nar - - - ren, wie sich's ge - hört.

Alt

Ten. e - - - ben zum Nar - - - ren, wie sich's ge - hört.

Baß

Allegro con spirito

36

1. + Picc

Fl. *f*

Ob. *f*

e.Hr. *f*

Kl. *f*

Fg. *f*

Hr.

Tript. *con sord.*

Pos. *con sord.*

Schlgz. *lamtom*

Pk.

Sopr. *f*

Rit. *f*

Gem. Chor *f*

Ten. *f*

Bass *f*

Hebt mich das

Doch ist es ei - ner von mei - nes - gleichen, den weiß ich wak - - ker durch zu streichen.

Klav. I *f*

Klav. II *f*

pizz. *f*

arco

f

tr

p

p

p sempre stacc.

Kl. Tr.
Tromfou
Röhretr.

PK.

Gem. Chor
Glück so bin ich froh und sing' in dul - ci ju - bi - lo;
p
senkt sich das

p

p

p

p

p

p

p

p

p

cre - - - - - scen - - - - - do - - - - -

Fl.

Ob.

Kl.

Fg.

Hr.

Trpt.

Pos.

Schlgz.

Pk.

Gem. Chor

Klav. I

Klav. II

Rad und quetscht mich nie-der so denk' ich: Nun, es hebt sich wie-der.

tr

Fl.

Ob.

Kl.

Fg.

Hr. 1.3
2.

Trpt.

Pos.

Schlagz.
Tomtom
B.m.Schl.

PK.

Gem. Chor
Gril - - le nicht bei Som - - mer son - nen - schein,
Gril - - le nicht

Klav. I.

Klav. II.

37 Andante

Fl.

Ob.

Kl. 2 tr

Fg. 1. 2.3. tr

Hr. 1.3. 2.4.

Trpt.

Pos. 1.

Schlgz. Kl.Tr. 3

PK.

Gem.Chor *daß es, wer - de wie - der Win - rer sein.*

Klav.I

Klav.II

pizz.

37 Andante

mf

37 Andante

ppp

37 Andante

p

Vorsänger: *Und*

37 Andante

sf

sf

sf

sf

sf

sf

Cel. *p* *mf*

Hfe. *p* *mf*

Klav.I *mf* *p*

Schlgz. *B.m.Schl.* *pp* *mf* *pp*

Vors. *komm - men die wei - - ben Flok - ken - scha ren, da lieb ich mir das*

Vi. *arco* *arco* *p* *mf* *p*

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

Fl. *3. nimmt gr. Fl.* *8va* *p* *mf*

Cel. *p* *mf*

Hfe. *p* *mf*

Klav.I *8va* *mf* *p*

Schlgz. *Glacksp.* *p*

Vors. *Schlitt - ten - - fah - ren. Ich mag mich stel - len, wie ich will, die*

Vi. *mf* *p*

Vla. *mf* *p*

1. + 2. *f* *Meno mosso* *3. nimmt Kl. Fl.* **38 Allegro moderato**

Fl.

Ob.

Kl.

Fg.

Hr. *ritenuto*

Trpt. *f* *sfp* *sfp* *f*

Glocksp. *f*

Schlgz. *Meno mosso* *Holzschlägel* *p* *Kl.Tr.o.* *Tomtom*

Pk. *Meno mosso* *Holzschlägel* *p* **38 Allegro moderato**

Hfe

Klav. I-II *f* *sempre stacc.*

Vors. *ritenuto*
 Son - - - ne hält mir doch nicht still,
 und im - - - mer

Meno mosso *pizz.* *sfp* *pizz.* *sfp* *pizz.* *sfp* *pizz.* *sfp* *pizz.* *sfp* **38 Allegro moderato** *arco stacc.* *arco stacc.* *div.* *f* *arco stacc.*

The musical score is arranged in systems. The top system contains staves for strings (Violins I & II, Violas, Cellos, and Double Basses). The second system contains staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons) and a Percussion part. The third system is for the Piano, with a vocal line. The lyrics for the vocal line are: "geht's den al-ten Gang das". The piano accompaniment includes a left hand with a steady eighth-note pattern and a right hand with chords and melodic lines. The score is in G major and 3/4 time.

1.+ Picc.
2.

Fl.

Ob.

Kl.

Bkl. in B

Fg.

Kfgt.

Xyl.

Kl.Tr.m.

Holztr.

2. Becken

I.

lie - - - be lan - - - ge, lie - be lan - ge

39 Allegro con spirito

sf
sf
sf
sfpp
sfpp
sfpp
sf
sf
sf
sf

p
p sempre stacc.

1.2.
3.

39 Allegro con spirito

sf
sf
sfpp
sf
sf
sfpp
sf
sf
sf
sf

p
p
p

39 Allegro con spirito

Klav. I

p
arco
arco
pizz.
pizz.
p
p
p
p

Le - - - ben - - - lang.
Der Knecht so wie der Herr vom Haus

cre - - scen - - do - - mol -

mf

sfp

mf

mf

cre - - scen - - do - - mol -

mf

mf

gem. Chor

zie - hen sich täg - lich an und aus, Sie mö - gen sich hoch o - der nie - drig messen, cre - - scen - - do - - mol -

mf

mf

mf

mf

pizz.

mf

mf

mf

to

1. + Picc. *mf* tr

2. *mf* tr

Kl. Tr. 3

mf *gr:Tr.* to

gem. Chor

müs - sen wa - chen, schla - fen, trin - ken und es - sen.

arco

arco

arco

arco

to

Rubato

ff sfpp

This section contains the first ten measures of a musical score for piano and orchestra. It is marked 'Rubato'. The piano part features various dynamics, including *ff* (fortissimo) and *sfpp* (sforzando piano), indicating strong accents and a gradual decrease in volume. The orchestra part consists of multiple staves with corresponding dynamics.

Vors.

sfpp

B.m. Schl.

(gesprochen) Drum trag' ich ü - ber nichts ein Leid; macht's wie der Narr, so seid ihr ge-scheit!

This section contains measures 11 to 15. It features a vocal line (Vors.) with the lyrics: "(gesprochen) Drum trag' ich ü - ber nichts ein Leid; macht's wie der Narr, so seid ihr ge-scheit!". The piano accompaniment is marked with *sfpp* dynamics. The section concludes with a double bar line.

Rubato

sul pont.

sfpp

This section contains the final five measures of the score, marked 'Rubato'. The piano part is marked 'sul pont.' (sulfondo), indicating a sustained, heavy chord. Dynamics include *sfpp*. The orchestra part continues with various dynamics, including *sfpp* and *sf* (sforzando).

40 Allegro con spirito

2. nimmt Picc.

- 1. gr. Fl.
- 2. Picc.
- 3. Picc.

Musical score for woodwinds and strings. Includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Saxophone (Sax.), Trumpet (Tromp.), and Trombone (Tromb.).
 Dynamics: *f*.
 Performance markings: *a2*, *a3*, *tr*, *1+2*, *3*.

40 Allegro con spirito

Musical score for strings and percussion. Includes parts for Violin (Vln.), Viola (Vcl.), Cello (Vcllo.), Double Bass (Vcllo. B.), Snare Drum (Trommel), and Cymbals (Zyl.).
 Performance markings: *Filzschl.*, *Tamtam*, *gr. Tr.*, *Rhrtr.*

Vocal score for Soprano (Sopr.), Alto (Alt), Tenor (Tenor), and Bass (Bap).
 Lyrics: macht's wie der Narr, seid ge-scheit! macht's wie der Narr!
 macht's wie der Narr, so seid ihr ge-scheit! macht's wie der Narr!
 macht's wie der Narr, so seid ihr ge-scheit, seid ge-scheit! macht's wie der Narr!
 macht's wie der Narr! macht's wie der Narr!

40 Allegro con spirito

Musical score for strings and piano accompaniment. Includes parts for Violin (Vln.), Viola (Vcl.), Cello (Vcllo.), Double Bass (Vcllo. B.), and Piano (P.).
 Performance markings: *f*, *pizz.*

The first system of the musical score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes.

The second system of the musical score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music continues with similar rhythmic complexity and includes a first ending bracket labeled '1.' at the end of the system.

The third system of the musical score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music continues with similar rhythmic complexity and includes a first ending bracket labeled '1.' at the end of the system.

Sopr.
Alt
Tenor
Baß

Wie der Narr, so seid ihr gescheit, ja.

The vocal staves for Soprano, Alto, Tenor, and Bass are shown with German lyrics. The lyrics are: "wie der Narr, so seid ihr gescheit, ja." The vocal lines are in a minor key and feature a mix of quarter and eighth notes.

The fourth system of the musical score consists of five staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music continues with similar rhythmic complexity and includes a first ending bracket labeled '1.' at the end of the system.

2. 1+2

sf

sfpp *f* *sfpp* *f*

sfpp *f* *sfpp* *f*

sfpp *f* *sfpp* *f*

sfpp *f* *sfpp* *f*

gr.Tr.
Rücktr.

sf

arco

arco

arco

arco

arco

sf

Sopr.
Alto
Tenor
Baß

2.
ihr ge - - scheid! Macht's wie der Narr, seid ge - scheid! Macht's wie der

2.
ihr ge - - scheid! Macht's wie der Narr, seid ge - scheid! Macht's wie der

Fl. *f* *ff*

Ob. *f* *ff*

Kl. *f* *ff*

Fg. *f* *ff*

Hr. *f* *ff*

Trpt. *stpp* *f* *stpp* *f* *ff*

Pos. *stpp* *f* *stpp* *f* *ff*

Xyl. *f* *ff*

Schlagz. *f* *ff* *stpp* *ff* *2 Bck.* *stpp* *ff* *Tam-tam* *ff* *ff*

Pk. *f* *ff* *stpp* *ff*

Hfe. *f* *ff*

Klav. I II *f* *ff*

Sopr. *f* *ff*
Narr, so seid ihr ge - -scheit!

Alt *f* *ff*

Ten. *f* *ff*
Narr, so seid ihr ge - -scheit!

Bass *f* *ff*

Allegro con brio, quasi Presto