

Der Bürger als Edelmann.

„Freie Bühnenbearbeitung in 3 Aufzügen
von

Richard Strauss.

Fagotto I.

Nº 1. Ouverture zum I. Aufzug.

Schnell. (Molto allegro)
Met. d = 138

6 1 4 2 4 3 6 4 6

5 6 6 5 7 1 *Violino*

cresc. *breit (largamente)* $\text{♩} = \text{♩ des } \frac{4}{4}$ *ff* *sfz*

8

molto accel...

9 *tempo primo, (schnell) (Allegro con spirito)* *f*

10 6 11 4 1

Fagotto I.

N^o 2. Auftritt des Jourdain.

Stichwort: Nicole: Pst! Mir scheint, Euer Vater ist auf und kommt hierher. Er braucht uns hier nicht beisammen zu sehen. Wir wollen in Euer Zimmer hinübergehen. (Beide ab nach rechts, Covielle folgt ihnen).

Schnell. (*vivo*)
Tromba in B.

N^o 2^a (Einlage) Couplet des Jourdain.

Stichwort: Jourdain: „Ich habe letzthin ein Liedchen gelernt, das recht artig war. Warten Sie... Jel.. Wie war es doch?“
Tanzmeister: „Das weiß ich wahrhaftig nicht.“
Jourdain: „Es ist was von Kätzchen drinnen.“
Tanzmeister: „Von Kätzchen?“
Jourdain: „Ja. Ach! nun habe ich's.“

19 Schnell. (*vivo*) Metr. ♩ = 152

N^o 3. Musikalisches Gespräch.

Stichwort: Musiklehrer: „Es sind nun einmal die Schäfer, denen man zumutet, daß sie ihre Gefühle in Musik ausströmen lassen.“
Jourdain: „Gut! Gut! wir werden ja sehen.“

Allegretto mosso. Metr. ♩ = 96

Fagotto I.

20 8 21 *p* *p* *f*

23 *mf* *dim.*

24 *p* *p* *pp*

25 *p* *pp* *p* *etwas gemächlich (un poco comodo)*

26 *pp* *p*

27 *pp* *pp molto cresc.* *ff* *mf* *poco accelerando al tempo primo (Allegretto mosso).*

28 *f* *dim.* *mf* *p*

29 *p cresc.* *f* *ff*

30 *p* *mf* *mf*

31 *cresc.* *f* *p* *pp* *poco calando*

Nº 4. Menuett. tacet.

Fagotto I.

Nº 5. Scene des Fechtmeisters.

Ziemlich lebhaft. (*animato assai*) Metr. $\text{♩} = 72$

36 8 37

mf *f* *dim.* *p*

1 *mf* 1 38 *p* *p* *p*

Schnell. (*vivo*)

mf *dim.* - *p* *f*

39 3 1 40 *p cresc.* - *f*

p *cresc.* - *ff* *fp* *ff*

mf *cresc.* - *ff* *ff*

Nº 6. Auftritt und Tanz der Schneider.

Stichwort: Der Schneider: „Geduld! Das gehet so nicht an. Ich habe Leute mitgebracht, die Ihnen das Kleid nach dem Takte anziehen sollen. Solche Kleider müssen mit Zeremonien angezogen werden. He! Kommt herein!“ (zu seinen Gesellen) „Zieh dem Herrn das Kleid so an, wie ihr bei Standespersonen zu tun pfleget!“

Schnell. (*vivace*) Metr. $\text{♩} = 104$

p

42 *f* *ff*

Fagotto I.

41 42 43
ff *p*

44 45
cresc. - f *fp* *p*

Tanz des ersten Schneidergesellen.
L'isteso tempo ♩ = ♩ des C

46 47 48
p *pp* *f*

49 50 51
ff sfz *sfz* *fp* *cresc.*

52 53 54
f *ff sfz* *f sfz* *dim. - p* *f sfz*

55 56 57
fp *ff sfz*

58 59 60
p

61 62 63
p

64 65 66
p

67 68 69
p *cresc.* *f*

Fagotto I.

a tempo
rit.
f *ff*
 53 2
 54 1
espr.
mf *ffsfz* *dim.*
 55 7
 56 *p* *pp* *d = d des 3/4*
 57 *p* *d = d des 3/4*
 58 *p* *dim.*

Nº 7. Schluß des I. Aufzuges.

Stichwort: „Ich kann nichts dafür, mein Vater daß ich bin wie ich bin, und es tut mir leid, wenn ich Ihnen mißfalle“

① *Moderato.*

Dialog.

Stichwort: „und wenn meine Mutter mich gelehrt hat, eine gute Webe Lein-wand von einer geringen auseinander zu kennen.“

② *Moderato.*

3 *mf sfz* *sfz* *sfz* *sfz* *ff* *dim.* *p* *sfz* *sfz* *sfz*

③

p *p* *p sfz* *dim. pp* *Dialog.*

Fagotto I.

Stichwort: „Ich werde auf der Stelle bei ihm sein und alles mitbringen, wessen er bedarf.“

④ Moderato.

1 p mf f sfz sfz

accel.

5 sfz ff

sehr schnell ff

schl. des I. Aufzuges.

Nº 8. Vorspiel zum zweiten Aufzug. Das Menuett des Lully.

Sehr gemächlich. Flöte I noch etwas ruhiger

6 Tempo primo.

1 mf p

cresc.

2 f cresc.

rit. etwas ruhiger dim. p dim. pp

Fagotto I.

Nº 9. Auftritt des Cleonte.

Stichwort: „Ich lasse sie kommen. Ich möchte, daß sie das aus Ihrem eigenen Munde hört.“

Feierlich. 14 1 11 2 5 *Viol.*

Ziemlich schnell.
staccato

p 3 *ppp*

4 *p*

5 *ppp*

Pause.

Dialog bis Covielle sagt: „Seine Hoheit naht!“ (zu Lucile) „Achtung, wir sind es, gut Freund!“

Feierlich. 6

pp *p*

7 5 8

p *mf*

f

Zweiter Aufzug. (Zweite Hälfte)

Nº 10. Intermezzo.

Stichwort: „Herr Graf, ich bin sehr glücklich. Ich hätte nicht gedacht, daß meine ersten Gespräche mit solchen Herrschaften so leicht und ungezwungen von statten gehen würden.“

Andante, galante e grazioso. Metr. ♩ = 84.

The musical score consists of nine staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo and style are 'Andante, galante e grazioso' with a metronome marking of ♩ = 84. The score includes various dynamics such as *fp*, *pp*, *p*, *f*, *mf*, and *pp*, along with performance directions like *dim.*, *cresc.*, and *poco calando*. Measure numbers 59, 60, 61, 62, 63, 64, and 65 are indicated in boxes. The music features several triplet markings (3) and first ending brackets (1). The piece concludes with a double bar line at the end of measure 65.

Fagotto I.

№ 11. Das Diner.

Stichwort: „Herr Graf, ich bin sehr glücklich. Ich hätte nicht gedacht, daß meine ersten Gespräche mit solchen Herrschaften so leicht und ungezwungen von statten gehen würden.“

Moderato, alla Marcia.

66 *f* *sfz* *sfz* *sfz*

67 *sfz* *f* *b* *ff*

68 *f* *ff* *f*

69 *ff* *ff*

70 *ff* 71

(Wiederholung nach szenischem Bedürfnis.)

72 73

74 *f*

75 (gemächlich) comodo

Fagotto I.

76 Sehr schnell. *Allegro molto*

mf *dim.* *p.* *ff* *f*

77 *ff*

78 *Allegretto.* 79 4 80 8 81 6 1

sfz 10

82 (gemächlich) *comodo* 2 83 1

p *p*

84 *Andante* $\text{♩} = \text{des } \frac{2}{4}$ 3

pp

85 5 86 3

p cresc.

87 etwas zurück- *poco calando* haltend. *poco rit.* 88 3

mf *p*

poco accelerando 89 *Moderato.* 3 90 6 91 7 92 5

p

93 5 94 4 95 *Presto.* 2

p *ff*

96 4 97 5

ff *p* *mf*

98 3

p *f*

99 2 100 9 101 8 102 12

ff *mf*

Fagotto I.

103 *f*

104 *lebhaft. con anima* *f*

105 *f* *dim. - - p*

106 *p*

107 *cresc. - - - p*

108 *cresc. - - -*

109 *f* *dim. - - - p*

110 *poco calando* *Prestissimo.* *p* *mf cresc. - - - f*

111 *ff*

112 *f*

113

114 *cresc. - - -*

115 *ff*

sfz *sfz*

Detailed description: This page of a musical score for Bassoon I contains measures 103 through 115. The music is written in bass clef with a key signature of two sharps (F# and C#). The tempo and mood are indicated as 'lebhaft. con anima'. The score features various dynamics including fortissimo (f), piano (p), mezzo-forte (mf), fortissimo (ff), and sforzando (sfz). It includes articulation such as accents and slurs, and complex rhythmic patterns including triplets and sixteenth-note runs. Measure 103 starts with a forte (f) dynamic. Measure 104 is marked 'lebhaft. con anima' and starts with a forte (f) dynamic. Measure 105 shows a dynamic shift from forte (f) to piano (p) with a 'dim.' (diminuendo) marking. Measure 106 is marked piano (p). Measure 107 begins with a 'cresc.' (crescendo) marking, leading to a piano (p) dynamic. Measure 108 continues the crescendo. Measure 109 starts with a forte (f) dynamic and ends with a 'dim.' marking leading to piano (p). Measure 110 is marked 'poco calando' and 'Prestissimo.', starting with piano (p) and moving to mezzo-forte (mf) and then forte (f). Measure 111 is marked fortissimo (ff). Measure 112 is marked forte (f). Measure 113 is marked fortissimo (ff). Measure 114 is marked fortissimo (ff) and includes a 'cresc.' marking. Measure 115 is marked fortissimo (ff) and features a triplet. The page concludes with two sforzando (sfz) markings.

Fagotto I.

Nº 12. Courante (in Canonform.)

Stichwort: „Sobald der Mietwagen, den ich holen lasse, vorgefahren ist, empfiehlt ihr euch und verläßt in der anständigsten Weise das Haus!“

Ziemlich lebhaft.

The musical score is written for Bassoon I in a 3/4 time signature with a key signature of two sharps (F# and C#). The piece is in canon form, with the first staff (Fag. I) playing the main melody and the second staff (Fag. II) playing a canon. The score consists of 13 measures, with measure numbers 1 through 8 indicated in boxes. The first staff begins with a dynamic of *f sfz* and includes markings for *sfz*, *dim.*, and *p*. The second staff starts with a dynamic of *p*. The third staff includes a trill (*tr*) and a dynamic of *f*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *f*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *p*. The score concludes with a double bar line and a fermata.

Fagotto I.

mf

9

10

poco rit. f

sfx dim. p

Nº 13. Schluß des II. Aufzuges.

Stichwort: „Ich danke Ihnen für Ihre Freundschaft, Herr Graf.“ (Derant...)

p pp pp

5

10

15

20

25

3

3

dim. pp

Schluß des II. Aufzuges.

Nº 14. Vorspiel zum dritten Aufzug.

Alla Sicilienne.
Leichtbewegt.

1

14

espr. 2

p

Fagotto I.

3 *riten.* 3 *a tempo* Fl. I *p cresc.*

4 *etwas lebhafter* 1 *mf* *p cresc. f* *rit.*

5 *tempo primo* *p* *poco cal.* *p* *pp*

Nº 15. Melodram.

Stichwort: „Ihre Gedanken werden bald Wirklichkeit sein.“

Zart bewegt.

5

Stichwort: „Ich will nur solche Geister um mich haben, die, wenn sie von mir fortfliegen, bei einer“

1 *sfz* *pp* *ppp* *pp* *ppp*

2 *Ala Sicilienne.* 3 1 *Leicht bewegt* *Fag. II* *p*

9 *poco cal.* 4 *a tempo* *Fag. II*

1 1

3 *p* *p* *dim.*

5 *pp*

7 6 1 1

7 5 *Fag. II* 8 2 3

Fagotto I.

Viol. *p* **9** **10** **10** **1** *Fag. II*

f *dim.* *p*

poco cel. *p* *pp*

Nº 16. Die türkische Zeremonie

Stichwort: „Hören Sie, sagen diese Klänge Ihnen nichts?“

Lebhaft. **1** **12** *Flöten* **2** *f*

sfz

sfz

sf

ff *f*

sfz

5 **2** **1** *f*

mf

Fagotto I.

Musical notation for measures 5 and 6. Measure 5 begins with a dynamic marking of *sfx*. Measure 6 ends with a circled measure number 6. The notation includes various note values, rests, and slurs.

Musical notation for measure 7. It begins with a circled measure number 7 and a dynamic marking of *ff*. The tempo marking *marcato* and the instruction *L'istesso tempo.* are written above the staff.

Musical notation for measure 8. It begins with a circled measure number 8 and a dynamic marking of *ff*.

Musical notation for measure 9. It begins with a circled measure number 9 and a dynamic marking of *f*. The tempo marking *Maestoso.* is written above the staff.

Musical notation for measure 10. It begins with a dynamic marking of *mf* and ends with a dynamic marking of *p*.

Musical notation for measure 11. It begins with a circled measure number 11 and a dynamic marking of *mf*. The notation includes a trill (*tr*) at the end of the measure.

Musical notation for measure 12. It begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. A first ending bracket (*1*) is present over the final notes.

Musical notation for measure 13. It begins with a circled measure number 13 and a dynamic marking of *mf*. The notation includes a trill (*tr*) at the end of the measure.

Musical notation for measure 14. It begins with a dynamic marking of *cresc. f*.

Musical notation for measure 15. It begins with a circled measure number 15 and a dynamic marking of *ff*. The tempo marking *Sehrschnell.* is written above the staff. The measure ends with a circled measure number 16 and a 4-measure rest.

Fagotto I.

First musical staff, bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics include *p*.

13

Second musical staff, bass clef, key signature of two sharps, 4/4 time signature.

14

Third musical staff, bass clef, key signature of two sharps, 4/4 time signature. Dynamics include *f* and *ff*. Trills are marked with *tr*. Fingerings 1 and 3 are indicated.

15

Fourth musical staff, bass clef, key signature of two sharps, 4/4 time signature. Dynamics include *f* and *ff*. A *marcato* marking is present. Fingerings 1 and 3 are indicated.

Maestoso. $\text{♩} = \text{♩ des } \text{♩}$

Fifth musical staff, bass clef, key signature of two sharps, 3/4 time signature.

Bewegt.

16

Sixth musical staff, bass clef, key signature of two sharps, 6/4 time signature. Dynamics include *p*.

17

Seventh musical staff, bass clef, key signature of two sharps, 6/4 time signature. Dynamics include *mf*.

18

Eighth musical staff, bass clef, key signature of two sharps, 6/4 time signature. Dynamics include *mf*.

19

Ninth musical staff, bass clef, key signature of two sharps, 6/4 time signature. Dynamics include *p*. A first ending bracket is marked with *1*.

Fagotto I.

1 20 *Schneller. (Tanz)* 21 22 7

p 6 9

23

ff

24

ff

Lebhaft. 25

2 *f*

26 *mf*

27 *f*

28 *sfz* *tr* 1

Fagotto I.

Musical score for Bassoon I, measures 29-37. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as trills, slurs, and dynamic markings.

Measures 29-37 include the following markings and features:

- Measures 29-30: Trills (tr) and dynamic marking *p*.
- Measure 30: Dynamic marking *f*.
- Measure 31: Dynamic marking *ff*.
- Measures 32-33: Dynamic marking *p*.
- Measures 34-35: Dynamic marking *sfz*.
- Measures 36-37: Dynamic marking *f*.

Fagotto I.

This musical score for Bassoon I consists of ten staves of music, numbered 38 through 44. The notation is in bass clef with a key signature of one flat (B-flat). Measure 38 begins with a dynamic marking of *sfz* and includes a trill (*tr*) over a dotted quarter note. Measure 39 features a *cresc.* marking and a *ff* dynamic, with a trill over a quarter note. Measure 40 shows a *ff* dynamic and includes triplet markings (*3*) over eighth notes. Measure 41 is marked *ff* and contains a first ending bracket (*1*) over a quarter rest. Measure 42 starts with a *f* dynamic, followed by a *cresc.* and a *ff* dynamic. Measure 43 is marked *ff* and includes a *marc.* (marcato) marking and a *ff* dynamic. Measure 44 begins with a *ff* dynamic and includes triplet markings (*3*) over eighth notes. The score concludes with a *sfz* dynamic marking.

Flagotto I.

Nº 17. Schluß des III. Aufzuges.

Stichwort: „Mein Vater, ich weiß nicht.“

Ruhig.

6 *pp*

7 *p*

8 *Lieulich bewegt.*

9 *mf.*

10 *espr.*

11 *f dim. p*

12 *mf dim. pp cresc.*

Fagotto I.

Madrigal.

Ziemlich lebhaft.

13 Viol.

f *mf* *poco cal.* *a tempo* *poco riten. a tempo* *2* *etwas breit* *Viol.* *poco cal.*

accel. *16* *etwas breiter* *wieder sehr lebhaft* *ff* *ff*

17 *ff*

18 *dim.*

19 *6* *Horn I* *20* *(hervortretend)* *p*

ruhig gehend *21* *1* *1* *dim.* *pp*

22 *noch etwas ruhiger* *pp* *sfz* *dim.* *pp* *poco cal.*

23 *7* *Viol. I* *24* *p*

25 *2* *poco cal.* *3* *mf* *dim.* *5* *Sehr ruhig.* *p* *pp*