

Der Bürger als Edelmann.

„Freie Bühnenbearbeitung in 3 Aufzügen“

von

Richard Strauss.

Corno I.

Nº 1. Overture zum I. Aufzug.

Schnell. (Molto allegro) Metr. ♩ = 138

in F

6 1 4 2 4 3 6 4 6

5 6 6 5 4 1 Violino

Breit ♩ = ♩ des 4/4 (largamente) ff sfz

8 molto accelerando

9 Tempo primo, schnell (Allegro con spirito) 10 4 1

Nº 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) in F Tromm. mf

Nº 2a (Einlage) Couplet des Jourdain.

Nº 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
 in E 6 (gestopft) 4 20 8 21 9 22 2 (gewöhnlich) 2

25 etwas gemächlich. (*un poco comodo*) 6 26 8 27 *poco accelerando al tempo primo* (Allegretto mosso)
 pp *molto cresc.* - f

28 8

29 1 30 1

31 3 6 *poco calando*
 mf pp

Nº 4. Menuett tacet.

kurzer Dialog bis: Erster Lakai (meldet) „Der Fechtmeister.“

Nº 5. Scene des Fechtmeisters.

Ziemlich lebhaft. (*animato assai*) Metr. ♩ = 72
 1 in F. 3 2 36 5

37 1

38 1 p mf dim..

Schnell. (vivo)

39

40

41

p *f* *p* *cresc.* *f* *mf* *f* *p* *mf* *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!“
 „Zieheth dem Herrn das Kleid so an, wie ihr bei Standespersonen zu tun pfeleget.“

Schnell. in F. 42

42

43

44

45

f *ff* *ff* *p* *cresc.* *f* *fp* *Allegretto tempo.* 8 7

Allegretto tempo. $\text{♩} = \text{♩}$ des C
 (Tanz des ersten Schneidergesellen.)

Corno I.

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.

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

in C
2 Moderato.

Musical staff with notes, dynamics *sfz*, *p*, and fingerings 3, 1.

Musical staff with notes, dynamics *P sfz*, and fingering 1.

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

Musical staff with notes, dynamics *P sfz*, *sfz*, *cresc. sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, and tempo *Moderato*.

Musical staff with notes, dynamics *sfz*, *ff*, and tempo *sehr schnell*.

Musical staff with notes, dynamics *ff*, *cresc.*, *ff*, and *ff*.

No 8. Vorspiel zum zweiten Aufzug.

Das Menuett des Lully.

Sehr gemächlich.

in C

noch etwas ruhiger

Tempo primo.

viol.

Musical staff with notes, dynamics 6, 6, and tempo markings.

Musical staff with notes, dynamics 2, 1, 10, and fingerings.

Musical staff with notes, dynamics *f*, and fingering 1.

Musical staff with notes, dynamics *cresc. ff*, *rit.*, *etwas ruhiger*, *rit.*, and fingering 2.

Nº 9. Auftritt des Cleonte.

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

Feierlich.
in F

14 1 11 2 11

Liemlich schnell.
Fl.

6 3 10 4 18 5 18

Pause.

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

Feierlich.
Horn II

6

p

4 10

8

mf

f

Zweiter Aufzug.

(Zweite Hälfte)

Nº 10. Intermezzo.

in Es.

Andante, galante e grazioso.

9 59 4 60 3

3 2 2 61

9 62 3

63 *p espr.*

64 4 65 4 *poco calando*

1

Nº 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

67

68

69

1

Corno I.

70 *ff* 1

71

(Wiederholung nach szenischem Bedürfnis.)

72 73

74 *f*

75 (gemächlich.)
(comodo) *p* *dim.* - - *pp* 3

76 Sehr schnell.
allegro molto *ff*

77 *ff* 78 Allegretto. 79 4 80 8 81 6 1 10 2/4

82 (gemächlich.)
(comodo) *p* Violino. (mit Dämpfer) 83 *pp*

(Dämpfer weg) 1 *p*

Corno I.

84

Andante. $\text{♩} = \text{des } \frac{2}{4}$

Musical staff 84: Treble clef, 4/4 time signature. The melody consists of a series of eighth notes with a slur. The dynamic marking is *pp*. A fermata is placed over the final note, which is a quarter rest, with the number 3 written above it.

85

Musical staff 85: Treble clef, 4/4 time signature. The melody continues with eighth notes and a slur. The dynamic marking is *pp*. A fermata is placed over the final note, which is a quarter rest, with the number 2 written above it.

87 etwas zurückhaltend.
poco ritenuto

88 *poco calando*
(mit Dämpfer)

Musical staff 87-88: Treble clef, 4/4 time signature. The melody consists of eighth notes with a slur. The dynamic marking is *mf* at the start and *pp* later. A fermata is placed over the final note, which is a quarter rest, with the number 3 written above it.

(Dämpfer weg) *poco accelerando* Moderato.

Musical staff 89-93: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *pp*. A fermata is placed over the final note, which is a quarter rest, with the number 5 written above it.

94

Fagotti.

95 Presto.

Musical staff 94-95: Treble clef, 4/4 time signature. The melody consists of eighth notes with a slur. The dynamic marking is *p* at the start and *ff* later. A fermata is placed over the final note, which is a quarter rest, with the number 2 written above it.

Musical staff 96-98: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *ff*. A fermata is placed over the final note, which is a quarter rest, with the number 4 written above it.

Musical staff 99-101: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *f* at the start and *ff* later. A fermata is placed over the final note, which is a quarter rest, with the number 8 written above it.

Musical staff 102-103: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *f*. A fermata is placed over the final note, which is a quarter rest, with the number 1 written above it.

lebhaft. (*con anima*)

Musical staff 104: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *f*. A fermata is placed over the final note, which is a quarter rest, with the number 2 written above it.

Musical staff 105: Treble clef, 4/4 time signature. The melody consists of quarter notes with a slur. The dynamic marking is *f*. A fermata is placed over the final note, which is a quarter rest, with the number 2 written above it.

Corno I.

106 *f* *p*

107 *cresc.* *p*

108 *cresc.* *f*

109 *dim.* *p* 1 *poco calaado* 2 *Prestissimo.* 1

110 *cresc.* 1 2

111 *f* *ff* *ff* 1 2

112 *ff* *f* 2

113 *mf*

114 *cresc.* *f*

115 1 1 *cresc.*

ff *sfz* *sfz*

Detailed description: This page of a musical score for Corno I contains ten staves of music, numbered 106 through 115. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *ff* (fortissimo), *mf* (mezzo-forte), and *sfz* (sforzando). Performance instructions include *poco calaado* (poco calando) and *Prestissimo.* (Prestissimo). Fingerings are indicated by numbers 1 and 2 above notes. The piece concludes with a double bar line.

Horn 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.

in D

Solo Viol. *mf*

p

Horn II *mf*

f

p cresc. f

dim.

Horn II *p*

f dim. poco rit. p

Nº 13. Schluß des II. Aufzuges.

Stichwort. „Ich danke Ihnen für Ihre Freundschaft, Herr Graf.“ (Dorante ab.)

Breit.
in C

Nº 14. Vorspiel zum dritten Aufzug. *facet.*

Nº 15. Melodram.

Stichwort: „Ihre Gedanken werden bald Wirklichkeit sein.“

Zart bewegt. *Viol.*

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

Nº 16. Die türkische Zeremonie.

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

in D
Lebhaft

The musical score for Horn I on page 13 consists of ten staves of music. The notation includes various dynamics such as *sfz*, *ff*, *f*, *mf*, and *sf*. There are several first endings marked with a '1' in a box. A section starting at measure 6 is marked with a '6' in a box. A section starting at measure 8 is marked with an '8' in a box. A section starting at measure 9 is marked with a '9' in a box and includes the tempo marking *Maestoso. 3*. A section starting at measure 10 is marked with a '10' in a box. The score also includes trills (*tr*) and a *L'istesso tempo.* marking. The bottom staff of the score includes the marking *ff Horn II*.

11 3

p *mf* *mf*

cresc. f

tr

Sehr schnell.
(Tanz)

1 12 10 13 5

Horn II

f *f* *f* *ff*

tr

14 1

f *f*

tr

15 *marco* *Maestoso.* $\text{♩} = \text{♩} \text{ de } \text{♩}$

ff *f*

Bewegt. 16 8 17 3

f *f*

18

f

f *f*

19 1

f *f*

1 20 *Schneller*

f *f*

Schneller

3 [21] (Tanz) 8 [22] 4

p

[23] *in F*

ff *sfz* *sfz*

[24]

ff *sfz* *sfz*

sfz *sfz*

sfz *sfz*

Lebhaft. *sfz* *sfz*

[25] *f* *f* *tr* *tr* *tr*

[26] *f* *tr* *tr* *tr*

1 [27] 1

5 *sfz* *mf* *sfz*

[28] *mf* *f* *tr* *tr* *tr* *tr*

[29] 9

mf *ff*

Detailed description: This is a page of a musical score for Horn I, containing measures 21 through 29. The score is written in treble clef with a key signature of one flat (F major/D minor). Measure 21 is marked '(Tanz)' and begins with a dynamic of *p*. Measure 22 has a measure rest of 8 measures. Measure 23 is marked '*in F*' and begins with a dynamic of *ff*. Measures 24-29 contain various rhythmic patterns, including eighth and sixteenth notes, and trills. Dynamics range from *mf* to *ff*. The tempo marking '*Lebhaft.*' appears at the start of measure 25. The page number '15' is in the top right corner.

Musical score for Horn I, measures 30-38. The score is written on ten staves. Measure numbers 30, 31, 32, 33, 34, 35, 36, and 38 are boxed. Dynamics include *f*, *ff*, *p*, *mf*, and *sfz*. Fingerings 1, 2, and 3 are indicated. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for Horn I, measures 39-44. The score is written in treble clef with a 4/4 time signature. It includes various musical notations such as dynamics (f, ff, p, cresc.), articulation (trills, accents), and fingerings (1, 2, 3, 4). Measure numbers 39, 40, 41, 42, 43, and 44 are boxed. The piece concludes with a double bar line and a final dynamic marking of $\frac{f}{2}$.

No 17. Schluß des III. Aufzuges.

Stichwort: Mein Vater, ich weiß nicht-

Ruhig.
in F

Viol. 9 [1] 2 mf

Clar. 3 p

Vcllo 4 2 p

Vcllo 5 5 6 > 1 pp

Vcllo 2 7 pp p pp

Vcllo 1 in D 1 1 pp

8 Lieblich bewegt. 9 8 10 5 f. dim.

11 p 3 12 pp cresc.

Madrigal.
Ziemlich lebhaft f 13 Viol.

1 *poco cal.* [14] *a tempo* *poco riten.*

mf

a tempo [15] 2 *etwas breit* *Viol.* *poco cal.* *accel.*

[16] *etwas breiter* *wieder sehr lebhaft* [17]

ff *ff*

[18]

ff

[19] 1 3

dim. *p*

(hervortretend) [20] 4 *ruhig gehend* [21] 5

p

Viol. *p sfz* *dim.* *pp* *poco cal.*

[22] *noch etwas ruhiger* 2

pp

[23] 9 [24] *Horn II* 1

espr. *p < mf*

[25] *poco cal. (mit Dämpfer)*

dim. 10

Sehr ruhig.

p