

425

I Holz *mp* *legatissimo* *dimin*

II *dim* *mp* *espress* *poco cresc* *Br dazu*

hoch

430

I *molto p, aber deutlich*

II *dazu Ggn* *fpp* *pp* *Hfe* *hoch*

Nicht eilen

1 Fag

435

hoch *immer mehr Ggn* *poco cresc* *immer mehr Holz*

Solo Holz *p* *Vcl*

440

Vorhang langsam auf

Wirtshausmusik auf der Bühne *)

Bomb *f* *4-23* *alle Str* *K Bs*

*) Besetzung siehe Seite 6 des Auszugs

poco rit *casual*Die Burschen, Soldaten und Mäde verlassen gemächlich den Tanzboden
und sammeln sich in Gruppen

gr Tromm
Str col leg

etc in 9/8
Phrasierung

4 Pos 3 4 Hrn

450

Pos Hrn Pos Hrn Pos

Antiphonal
horned
trumpets

molto rit

455

Trio I

(♩ = 54)

eine Gruppe um die zwei betrunkenen Handwerksburschen

1. Handwerksbursche

4-16: [9,10,2,4]

4 Solo Gr
m D

Mel-ne

pp kl Tromm

Gg u Br dazu

Hrn u Str allein

dim

pp

gr Tromm
mit Ped

Mäßige ♩ (= 80) Das neue Achtel entspricht dem Achtel der vorhergehenden Triole

l. Hdwb

See - - le, mel - ne un - - - sterb - li - che

Triangel

gliss

Triang

gliss

p kl Tromm

Rubato in 9/8 -
Phrasierung u. zw: accel - - - rit - - - a tempo accel - - -

p Klar

(pizz) 4-16: [8,9,11,3]

(pizz) 4-16: [11,9,4,6]

73

rit - - - a tempo (♩ = 80)

wie eine Fanfare

2. Handwerksbursche

attacca

f

Ver - giß mein nicht! Bru - der! Freund - schaft!

1. Hdwb

Geld geht in Ver - we - sung ü - ber!

(tempo)

acc - - - rit -

(pizz)

(pizz)

(Ob)

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6-244

4-27

4-16: (10, 11, 3, 5)

5-20

umarmt den 1. Handwerksb.

2. Hdwb

War - um ist die Welt so schön! -

(Ob)

sempre stacc

fp

6

Ich wollt', uns - re Na - sen wä - ren zwei Bou - teil -

2. Hdwb

(Ob)

fp

fp

fp

Handwritten musical notation for bars 456-480. The notation includes notes on a staff and a series of numbers below it, likely representing pitch classes or intervals. The numbers are grouped into sets, some with labels like "t=3" and "t=4".

456 457 458 459 460 461 462 463 464 465 466 467

4-16 / 4-16 / 4-7 / 4-19 / 4-215 / 4-19 / 4-26 / 4-12 / 4-14 / 4-20 / 4-13 / 4-4 / 4-20 / 4-16 / 4-22 / 4-26 / 4-19 / 4-5 / 4-16 / 4-229 / 4-13 /

{8,9,13} t=3 {11,0,4,7} {1,2,5,6,3} {8,9,0,4} {5,7,10,11} {0,1,4,8} {7,10,0,3} {11,1,2,5} {3,7,8,10} {2,5,9,10} {4,0,1,4} {5,7,10,11} {11,11,3,5} {2,4,6,9} {5,6,9,11} {1,5,6,7} {0,1,5,7} {0,1,3,7} {0,1,3,6} {8,9,11,2} {1,4,6,9} {3-7: 5,5,7,10,3} {3-7: 5,4,6,9} {3-5: 5,7,0,8} {3-2: 0,1,3}

Handwritten musical notation for bars 467-471. The notation includes notes on a staff and a series of numbers below it, likely representing pitch classes or intervals.

467 468 469 470 471

4-7 / 4-11

{2,3,6,7} {2,3,5,7}

3-4 {2,3,7}

note: some of these are exhaustive

Summary of relations

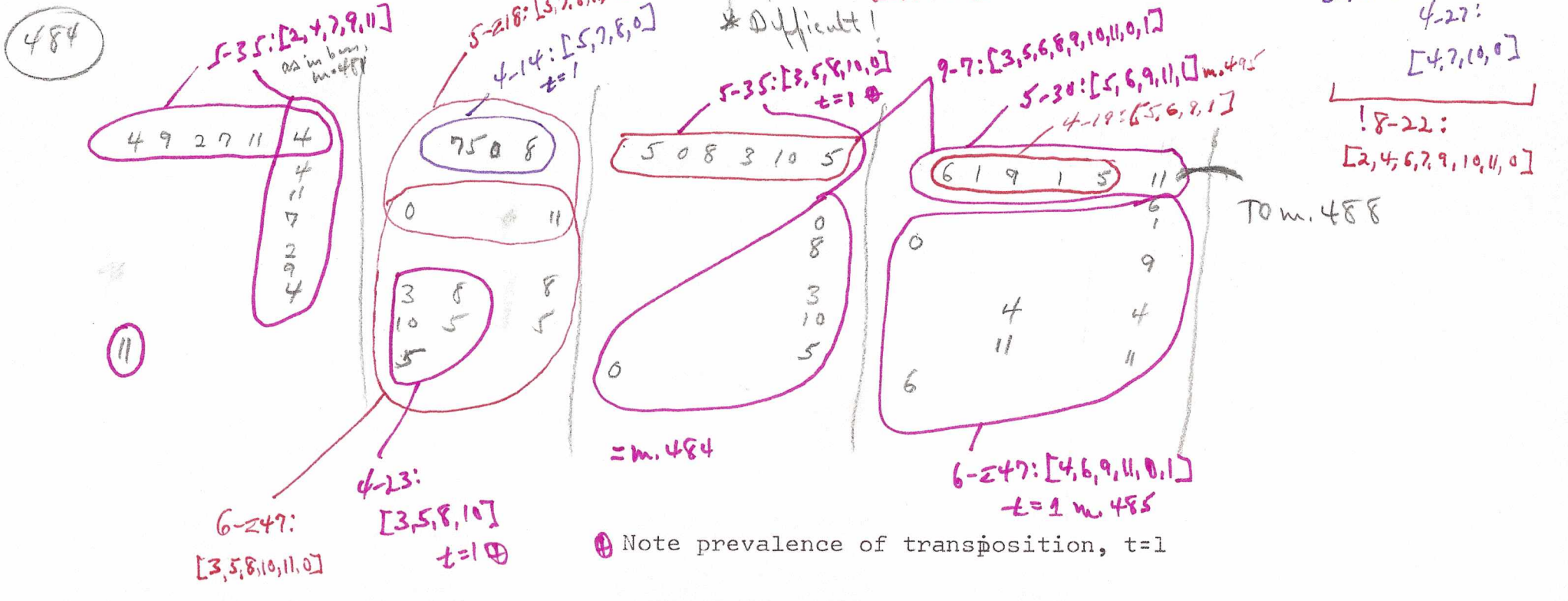
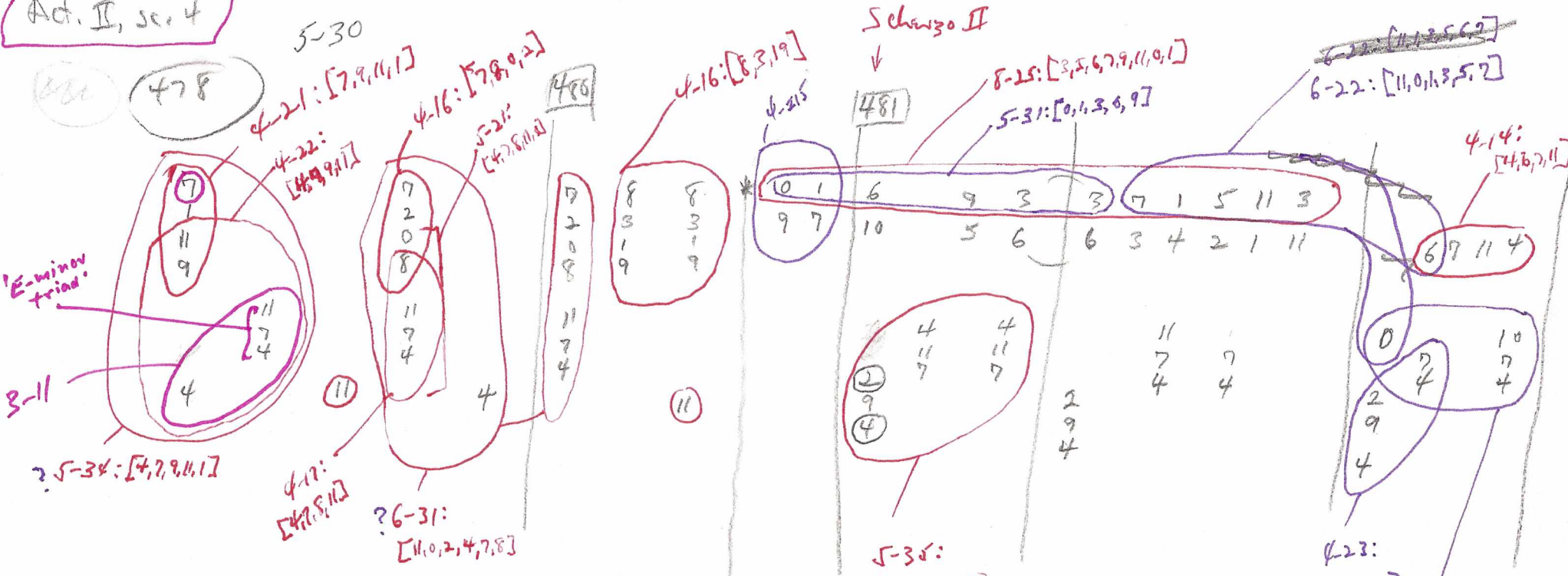
	• (R1, RP)	• (R1, RP)	• (R2, RP)
	4-5, 4-20	4-4, 4-5	4-4, 4-7
	4-7, 4-12	4-4, 4-14	4-5, 4-215
	4-7, 4-16	4-5, 4-16	4-5 - 4-229
	4-13, 4-22	4-5, 4-27	4-7, 4-19
	4-20, 4-27	4-7, 4-20	4-12, 4-215
		4-12, 4-13	4-12, 4-229
		4-12, 4-16	4-13, 4-215
		4-12, 4-27	4-13, 4-229
		4-13, 4-27	4-14, 4-20
		4-14, 4-16	4-14, 4-22
		4-22, 4-26	4-14, 4-26
			4-14, 4-229
			4-215, 4-16
			4-215, 4-27

R2 - RP

4-4, 4-229

4-14, 4-215

Act. II, sc. 4



Note prevalence of transposition, $t=1$

Act II, sc. 4

6-225(47): [10, 11, 1, 3, 4, 6]
 4-14: [11, 3, 4, 6]
 3-9

490

7-28: [2, 9, 10, 11, 1, 3, 4] H
 6-21: [9, 9, 10, 11, 3] D

11 (0) 11 10 11 1 3 6 4 11 6

11 [0] 11 10 11 1 3 9 7 10 4

9 7 10 9 7

6
3
8
0
5

11
6
0
0
8
5

0 0
7 9
4 4
11 11
7 7

1
8
5
3
10
6

8
5
3
10
6

9 9
6 6
2 2
10 10
5 5

3 3
7 10
1 7
10 1
3 10
3

3

9

5

2

11

5-25: [0, 3, 5, 6, 8]

? 6-223: - see below
 [9, 11, 0, 2, 3, 5]

4-20: [4, 7, 11, 0]

? 7-27

6-32: [1, 3, 5, 6, 8, 10]

5-21: [2, 5, 6, 9, 10]

4-27: [7, 10, 1, 3]

4-14: [0, 2, 6, 7, 9]

6-1

4-23: [7, 9, 0, 2]

3-11

4-215: [6, 7, 10, 0]

4-27: [10, 0, 3, 6]

495

3-11

3-11

6 9 2 2 0 6 10 3
 10 5 4 4 3 2 1 2 0

4 5 4 10 4 4 11 7 2 9 4
 2 11 9 4

7 6 3 11
 11

⊗ 6 8 10 6 3 2

2 9 4

11 4 7 0 3 7

0 8 3
 10

2 7
 10 8

11 7 4

4-22: [9, 11, 2, 4]

5-217: [3, 4, 6, 7, 11]

4-23: [2, 4, 7, 9]

5-25: [2, 4, 7, 9, 11]

4-19: [11, 3, 6, 7]

5-30: [2, 3, 6, 8, 10]

5-21: [11, 0, 3, 4, 7]

4-22: [6, 10, 0, 3]

! 8-19:
 [7, 8, 10, 11, 0, 2, 3, 4]

5-25
 4-27
 3 0 9 5 2 11
 4-27
 5-25
 4-26

⊗ Act I, sc. 3,
 m. 427