

Die Advokaten, D. 37

The Lawyers

Eduard von Rustenfeld (Baron Engelhart)
Eng. vers. D.A.M.

Franz Schubert (1797-1828)
ed. Daniel A. Mahraun

The musical score is arranged in three systems. The first system includes three vocal staves: Tenor I (1. Advokat), Tenor II (Sempronius), and Bass (2. Advokat). All vocal staves are currently empty, indicating that the vocalists have not yet entered. Below the vocal staves is the piano accompaniment, consisting of two staves (treble and bass clef). The tempo is marked 'Andante con moto' with a metronome marking of quarter note = 56-60. The piano part begins with a *p* (piano) dynamic. The second system shows the piano accompaniment starting at measure 5, with dynamics of *fp* (fortissimo piano) and *f* (forte). The third system continues the piano accompaniment, starting at measure 9, with dynamics of *fp* and *p*.

TI

Mein
Dear

TI

Herr, ich komm' mich an - zu - fra - gen, ob denn der Herr Sem - pro - ni -
 sir, I've come to ask a ques - tion: if Herr Sem - pro - ni - us has

TI

us schon die Ex - pen - sen ab - ge - tra - gen, die er an
 yet a - void - ed to - tal re - pos - ses - sion? For he must

TI

8

mich be-zah - len muss, die er an mich be-zah - len
 pay to me his debt, for he must pay to me his

28

TI

8

muss.
debt.

[Solo]

B

Noch hab' ich nichts von ihm be - kom - men,
 No, I have not yet seen that rep - ro - bate,

31

B

doch kommt er heu - te selbst zu mir, da soll er uns nicht mehr ent -
 but he will come to me to - day. For him we both must sim - ply

34

B

kom - men, ich bitt', er - war - ten sie ihn
 wait. This time, he will not get a -

37

fp

T I

Die Ex - pen - sen zu sal - di - ren ist der Par - thei - en er - ste
 For the par - ty in the first part must set - tle all his old ac -

B

hier.
 way.

40

T I

Pflicht,
 counts.

B

sonst geht es neu an's Pro - zes - sir - ren und das be - hagt den mei - sten
 But late - ly these go straight to court and that's what peo - ple all de -

43

T I

f [Tutti] o Jus - ti - ti - a prae - stan - tis - si - ma, die,
 [Tutti] *f* *p* that,

B

nicht, o Jus - ti - ti - a prae - stan - tis - si - ma, die,
 nounce. *f* *p* that,

45

ff

TI
 wenn sie man - chem bit - ter ist, doch der Dok - to - ren
 when one some - what bit - ter is, re - mem - ber wine the

B
 wenn sie man - chem bit - ter ist, doch der Dok - to - ren
 when one some - what bit - ter is, re - mem - ber wine the

48
p *f*

TI
 nie ver - gisst, nie ver - gisst.
 doc - tor is, doc - tor is.

B
 nie ver - gisst, nie ver - gisst. [Solo]
 doc - tor is, doc - tor is.

51
p (h)

B
 Gläs - chen Wein, jetzt trin - ken wir ein Gläs - chen Wein,
 ca - ber - net, let's drink a glass of ca - ber - net,

55
pp

T II

B

p [Solo]

Ich
Oh,

doch still,
but soft,

man klopft,
a knock

wer ist's?
at the door.

her - ein!
En - trée!

58

cresc. *ff*

T II

bin der Herr Sem - pro - ni - us, komm grad' vom Land her -
I am Herr Sem - pro - ni - us. I've come in from a -

Allegro moderato [$\text{♩} = \text{♩}$ previous]

62

p

T II

ein, die Rei - se mach - te ich zu Fuss, ich muss wohl spar - sam
far. I made the jour - ney all by foot. (too cheap to own a

65

T II

sein, denn ich hab's lei - der auch pro - birt, und hab' ein Weil - chen
car...) *You may find it un - for - tu - nate; I, too, have been an*

69

T II

pro - zes - sirt, und hab' ein Weil - chen pro - zes -
ad - vo - cate, I, too, have been an ad - vo -

73

T I

f [Solo]

Mein Herr, wir sup - pli - ci - ren, die No - ta zu sal -
Dear sir, to you we plead. — Please pay your bill with

T II

sirt.
cate.

B

f [Solo]

Mein Herr, wir sup - pli - ci - ren, die No - ta zu sal -
Dear sir, to you we plead. — Please pay your bill with

76

T I
 di - ren,
speed.—

T II
 Ei, ei, Ge - duld, ich weiss es wohl, dass ich die Zech' be - zah - len
 Oh, oh, have pa - tience, yes, in - deed. I know that I must pay the

B
 di - ren,
speed.—

78

T I
p Mein Herr, wir supp - li - ci - ren, *f* die No - ta zu - sal -
 Dear sir, to you we plead.— Please pay your bill with

T II
 soll,
 fee. *f* ei, nur Ge - duld, ich weiss es
 Oh, oh, have pa - tience, yes, in -

B
p Mein Herr, wir supp - li - ci - ren, *f* die No - ta zu - sal -
 Dear sir, to you we plead.— Please pay your bill with

80

T I
 di - ren, mein Herr, wir supp - li - ci - ren, die No - ta zu sal -
speed. Dear sir, to you we plead. Please pay your bill with

T II
 wohl, dass ich die Zech' be - zah - len soll, ei, nur Ge - duld, ich weiss es
deed. I know that I must pay the fee. Oh, oh, have pa - tience, yes, in -

B
 di - ren, mein Herr, wir supp - li - ci - ren, die No - ta zu sal -
speed. Dear sir, to you we plead. Please pay your bill with

82
ff

T I
 di - ren, die No - ta zu sal - di - ren.
speed. Please pay your bill with *speed.*

T II
 wohl, dass ich die Zech' be - zah - len soll. Nur
deed. I know that I must pay the fee. A

B
 di - ren, die No - ta zu sal - di - ren.
speed. Please pay your bill with *speed.*

84

T II

ei - ne Aus - kunft möcht ich gern von ih - nen, mei - ne
bit of in - for - ma - tion I would ask of you in

86 *p*

T I

Sehr wohl, sehr wohl,
In - deed, in - deed,

Herrn.
kind.

Sehr wohl, sehr wohl,
In - deed, in - deed,

89

T I
 doch dies Col - lo - qui - um heisst bei uns ein Con -
 for this col - lo - qui - um with us is a con -

B
 doch dies Col - lo - qui - um heisst bei uns ein Con -
 for this col - lo - qui - um with us is a con -

92

T I
 si - li - um und kommt ins Ex - pen - sa - ri - um.
 sil - li - um and adds up ex - pen - sa - ri - um.

T II
 Der
 The

B
 si - li - um und kommt ins Ex - pen - sa - ri - um.
 sil - li - um and adds up ex - pen - sa - ri - um.

95

T II

Zu - cker und Kaf - fee, die Läm - mer und das
 su - gar and the meal, the ve - ni - son and

99

T II

Reh, Schmalz, But - ter, Mehl und Ei - er, Ro - sol - glio und To -
 veal, the cof - fee, eggs, and o - leo, the to - kay and ro -

102

T II

ka - yer, und was ich sonst dar - ne - ben in's Haus hab' her - ge -
 so - lio, yes, all of this I've gi - ven to pay you I have

106

cresc.

T II

ge - ben, der Zu - cker und Kaf - fee, die Läm - mer und das Reh, Schmalz,
 stri - ven. The su - gar and the meal, the ve - ni - son and veal, the

110

T II

But - ter, Mehl und Ei - er, Ro - so - glio und To - kay - er, und
 cof - fee, eggs, and o - leo, the to - kay and ro - so - lio, yes,

113

T II

was ich sonst dar - ne - ben in's Haus hab' her - ge - ge - ben,
 all of this I've gi - ven to pay you I have stri - ven:

115

T II

p

das rech - net ac - man doch
 one takes ac - count of

117

p

T I *f* *p*

Nein, nein, nein, nein, nein, nein, nein, nein, das
 No, no, no, no, no, no, no, no. That

T II

auch mit ein.
 that al - so.

B *f* *p*

Nein, nein, nein, nein, nein, nein, nein, nein, das
 No, no, no, no, no, no, no, no. That

120

T I

ist ein Ho - no - ra - ri - um, g'hört nicht in's Ex - pen - sa - ri - um, da -
 is an ho - no - ra - ri - um a - part from ex - pen - sa - ri - um. The

B

ist ein Ho - no - ra - ri - um, g'hört nicht in's Ex - pen - sa - ri - um, da -
 is an ho - no - ra - ri - um a - part from ex - pen - sa - ri - um. The

123

T I
 von spricht uns der Rich - ter frei, Mo - ti - va, Mo -
courts have par - doned us so far. Mo - ti - va, Mo

B
 von spricht uns der Rich - ter frei, Mo - ti - va, Mo -
courts have par - doned us so far. Mo - ti - va, Mo

127

T I
 ti - va sind bei der Kanz - lei, wir las - sen *f*
ti - va reigns with - in the bar. We will not

T II
f
 Ei, ei, ei, ei,
 Ah, ah, ah, ah,

B
 ti - va sind bei der Kanz - lei,
ti - va reigns with - in the bar.

131

T I
 kei - nen Gro - schen fah - ren, wir las - sen
 lose a sin - gle pen - ny, We will not

T II

B
 Ei, ei, ei, ei,
 ah, ah, ah, ah,

wir las - sen kei - nen Gro - schen fah - ren,
 We will not lose a sin - gle pen - ny,

134

T I
 kei - nen Gro - schen fah - ren, der Him -
 lose a sin - gle pen - ny, for hea -

T II

B
 ei, ei, ei, ei,
 ah, ah, ah, ah,

wir las - sen kei - nen Gro - schen fah - ren, der Him -
 We will not lose a sin - gle pen - ny, for hea -

136

T I
 mel wol - le uns be - wah - ren, denn uns' - re Müh' ist nicht ge - ring, denn
 ven will pro - tect our mo - ney. To us this woe is mad - den - ning, to

T II
 ei, ei, ei, ei, ei,
 ah ah, ah, ah, ah,

B
 mel wol - le uns be - wah - ren, denn uns' - re Müh' ist nicht ge - ring, denn
 ven will pro - tect our mo - ney. To us this woe is mad - den - ning, to

138

T I
 uns' - re Müh' ist nicht ge - ring, fi - at Jus -
 us this woe is mad - den - ning.

B
 uns' - re Müh' ist nicht ge - ring, fi - at Jus -
 us this woe is mad - den - ning.

142

T I
ti - ti - a.

T II
p [Tutti]
kling, kling, kling, kling, kling, kling, kling, kling,

B
ti - ti - a.

147

p *decresc.*

T II
kling.

153

pp *f* > *p*

Andante [♩ = ♩previous]

158

f [>] *p*

3

T I *p*
 O jus - ti - ti - a prae - stan -
 T II *p*
 O jus - ti - ti - a prae - stan -
 B *p*
 O jus - ti - ti - a prae - stan -
 162

T I
 ti - si - ma, o jus - ti - ti - a prae - stan - ti - si - ma,
 T II
 ti - si - ma, o jus - ti - ti - a prae - stan - ti - si - ma,
 B
 ti - si - ma, o jus - ti - ti - a prae - stan - ti - si - ma,
 165

pp

T I
 kling, kling, kling, kling, kling, kling, kling, kling, wel - che
 Oh, what

T II
 kling, kling, kling, kling, kling, kling, kling, kling, wel - che
 Oh, what

B
 kling, kling, kling, kling, kling, kling, kling, kling, wel - che
 Oh, what

168

pp

T I
 schö - ne Har - mo - nie, kling, kling, kling,
 love - ly har - mo - ny.

T II
 schö - ne Har - mo - nie, kling, kling, kling,
 love - ly har - mo - ny.

B
 schö - ne Har - mo - nie, kling, kling, kling,
 love - ly har - mo - ny.

171

T I
 kling, kling, kling, kling, kling, wel - che schö - ne Har - mo -
Oh, what love - ly har - mo -

T II
 kling, kling, kling, kling, kling, wel - che schö - ne Har - mo -
Oh, what love - ly har - mo -

B
 kling, kling, kling, kling, kling, wel - che schö - ne Har - mo -
Oh, what love - ly har - mo -

174

T I
 nie, all - ge - mein, all - ge - mein be - zau - bert
ny. She en - chants, she en - chants us to - tal -

T II
 nie, all - ge - mein, all - ge - mein be - zau - bert
ny. She en - chants, she en - chants us to - tal -

B
 nie, all - ge - mein be - zau - bert
ny. She en - chants us to - tal -

177

T I
 sie. Wel - che schö - ne, wel - che schö - ne Har - mo - nie,
 ly. Oh, what love - ly, oh, what love - ly har - mo - ny.

T II
 sie. Wel - che schö - ne, wel - che schö - ne Har - mo - nie,
 ly. Oh, what love - ly, oh, what love - ly har - mo - ny.

B
 sie. Wel - che schö - ne, wel - che schö - ne Har - mo - nie,
 ly. Oh, what love - ly, oh, what love - ly har - mo - ny.

180

T I
 all - ge - mein, all - ge - mein be - zau - bert sie. Von ih - rem
 She en - chants, she en - chants us to - tal - ly. No one is

T II
 all - ge - mein, all - ge - mein be - zau - bert sie. Von ih - rem
 She en - chants, she en - chants us to - tal - ly. No one is

B
 all - ge - mein, all - ge - mein be - zau - bert sie. Von ih - rem
 She en - chants, she en - chants us to - tal - ly. No one is

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Autographs:

Franz Schubert, MS. MH 34 in the Wienbibliothek im Rathaus, Vienna, Austria.

Franz Schubert, MS. MH 16007 in the Wienbibliothek im Rathaus, Vienna, Austria.

Additional source:

Franz Schubert's Werke, ed. by Josef Gänsbacher and Eusebius Mandyczewski. (Leipzig: Breitkopf & Härtel, 1892), reprinted in vol. 12 ed. by Barry S. Brook, et al (NY: Dover, 1965).

Composition date: 25-27 December 1812

Text: "Baron Engelhart," possibly a pseudonym for a law student named Rustenfeld

Editorial notes:

All tempo/character words, dynamics, and articulation marks are the composers. Specific metronome markings, temporal relationships, solo/tutti assignments, suggestions for the treatment of grace notes, slurs with a stroke, breath marks, and all other indications in brackets are editorial. The English version is the editor's.

Comments:

Published by Schubert as op. 74, this piece is based upon a setting of the same text by Anton Fischer.

Fischer's setting was first published in 1805; it was erroneously published several years later under Schubert's name. Hardly an arrangement of Fischer's work, this piece is a completely reworked and new composition.

Bibliography:

Deutsch, Otto Erich. "Das 'Advokaten'-Terzett von Schubert und seine Vorlage," *Zeitschrift für Musikwissenschaft* XI/2 (November 1928), 65-78.

Hoorickx, Fr. Reinhard van, OFM. "Schubert's trio 'Die Advokaten'," *Revue Belge de Musicologie* XXV (1971), 46-52.