

# II. AKT.

## Nº 11. Recitativ und Arie.

(18. Oktober 1821.)

Andante con moto. M.M. ♩ = 66.

Flauto I. *p*

Flauto II.

Oboi.

Clarinetti in C. *p*

Fagotti.

Corni in G.

Trombone Basso.

Arpa. *p*

Violino I. *p*

Violino II. *pp*

Viola. *pp*

Alfonso.

Troila.

Violoncello. *pp*

Basso. *pp*

This musical score is arranged in two systems. The first system contains six staves: three vocal staves (Soprano, Alto, Tenor) and three piano accompaniment staves (Right Hand, Left Hand, and a lower bass line). The vocal lines feature melodic phrases with various note values and rests. The piano accompaniment includes rhythmic patterns and arpeggiated figures. The second system contains five staves: two piano accompaniment staves (Right Hand and Left Hand) and three vocal staves. The piano accompaniment in this system is marked with *pp* (pianissimo) and features sustained chords and melodic lines. The vocal staves continue with their respective parts. The score concludes with a final cadence in the piano accompaniment and a melodic flourish in the vocal lines.

This musical score, identified as F.S.188, is a complex arrangement consisting of three systems of staves. The first system includes a grand staff with three treble clefs and one bass clef, all in the key of G major. The second system features a grand staff with two treble clefs and two bass clefs, with a key signature change to G minor. The third system returns to a grand staff with two treble clefs and two bass clefs in G major. The notation is dense, with frequent use of slurs, ties, and dynamic markings such as accents and hairpins. The piece concludes with a double bar line and repeat dots at the end of the final system.

186 Recitativo.

Fl. I.  
Fl. II.  
Ob.  
Clar.  
Fag.  
Cor.

Alfonso.  
Troila. O sing' mir, Va - ter, noch ein-mal das schö-ne Lied vom Wol-ken-mäd-chen.  
Schon solltest du es

Vel. e Basso

Wohl weiss ich es, doch fehlt mir noch die Kraft und deine see-len.vol-le Wei-se.  
selber singen. So horchedenn!

*fp* *f*  
*fp* *f*  
*fp* *f*

First system of the musical score. It features a piano part with a treble and bass clef, and a violin part (Fl. I.) with a treble clef. The piano part includes a melody in the treble and a bass line in the bass. The violin part has a treble clef and contains rests. Dynamics include *p* (piano).

Second system of the musical score. It continues the piano and violin parts from the first system. The piano part features a more active bass line with sixteenth notes. Dynamics include *pp* (pianissimo).

Third system of the musical score. It includes a vocal line for the Basso (Basso) and a piano accompaniment. The vocal line has a treble clef and contains the lyrics "Der". The piano part has a treble and bass clef. Dynamics include *pp*.

Fourth system of the musical score. It features the Fl. I. (Flute I) part with a treble clef and a piano accompaniment. The Fl. I. part has a treble clef and contains rests. The piano part has a treble and bass clef. Dynamics include *pp*.

Fifth system of the musical score. It includes the vocal line for the Basso and a piano accompaniment. The vocal line has a treble clef and contains the lyrics "Jä - ger ruh - te hin - gegos - sen ge - dan - kenvoll - im Wie - sen - grün, ge -". The piano part has a treble and bass clef. Dynamics include *pp*.

Fl. I.

Ob.

Clar.

Fag.

Cor.

dan - ken voll im Wie - sen - grün. Da

pizz.

pizz.

pizz.

pizz.

Fl. I.

Ob.

Clar.

Fag.

Cor.

Fl. e B.

trat vom A - bendlicht um flos - sen das schön - - - ste Mäd - chen zu ihm

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

p

p

p

p

Fl. I.

Ob. *pp*

Clar. *cresc.*

Fag.

Cor.

Vcl. *arco*  
 hin, das schönste Mäd.chen zu ihm hin. Sie

Basso *fp*

Detailed description: This system contains staves for Flute I, Oboe, Clarinet, Bassoon, and Horn. The Oboe part starts with a piano (pp) dynamic and a crescendo (cresc.) marking. The Violin part is marked 'arco' and features a forte (fp) dynamic. The Bassoon part has a fortissimo (fp) dynamic. The Violoncello and Bass parts are also marked 'arco' and 'fp'. The vocal line has lyrics in German.

Fl. I.

Fl. II.

Ob.

Vcl. *pp*

Basso *pp*

Vcl. e Basso *pp*

*simile*

lock te ihn mit Schmeicheltönen und lud ihn freundlich zu sich ein. Dir ist das schönste Glück erschienen, willst

F.S.188.

Detailed description: This system continues the woodwind and string parts. The Flute I and II parts have rests. The Oboe part has a few notes. The Violin, Viola, Bassoon, and Violoncello/Bass parts are marked 'pp' (pianissimo). There are 'simile' markings in the Bassoon and Viola parts. The vocal line continues with German lyrics. The page number 'F.S.188.' is at the bottom.

Fl. I.  
Fl. II.  
Ob.  
Clar.  
Fag.  
Cor. in Es.

du mein Freund, mein Diener sein, willst du mein Freund, mein Diener sein? Siehst du dort auf dem Berg'sich heben mein

Fl. I.  
Fl. II.

vielgethürmtes goldnes Schloss, siehst du dort in den Lüften schweben den reichgeschmückten Jä.gertross,



Fl. I.  
Fl. II.  
Ob.  
Clar.  
Fag.  
Cor.

den reichgeschmückten Jä. ger. tross? Die Sterne werden dich begrüßen, die Stürme sind dir unterthan,

Fl. I.  
Fl. II.  
Clar.  
Fag.  
Cor.

und dämmernd liegt zu deinen Füßen der Er - den - qua - len dumpfer Wahn, der Er - den -

qu - len dump - fer Wahn. Er folg - - te ih - rer Stimme

Fl. I.  
Fl. II.  
Ob.  
Fag.

Ru - fen und stieg den rau - hen Pfad hin - an, sie tanz - - te ü - ber Felsen.

*fp*

Fl. I.  
Fl. II.  
Ob.  
Fag.

stu - fen durch dunk - - le Schlünde leicht ihm vor. Und als den

Fag. a2.

Gip - fel sie er - rei - chen, wo der Pa - last sich prachtvoll zeigt, als mit der

accelerando

Fl. II.  
Ob.  
Clar.  
Fag.  
Cor. in G.

*cresc.*

*f* *ff*

*fz* *fz* *fz* *f* *ff* *fz*

*fp* *cresc.* *fp* *fz* *fz* *fz* *f* *ff* *fz*

*fp* *cresc.* *fp* *fz* *fz* *fz* *f* *ff* *fz*

Ehrfurcht stummen Zeichen der Diener Schwarm sich vor ihm neigt, da will er selig sie umschließen, doch

*cresc.* *f* *ff* *fz*

Andante.

Tempo I.

Fag.  
Cor.  
Trb. B.

*ff* *fp* *fp* *f* *fp*

*ff* *p* *pp* *pp* *pp*

*ff* *p* *pp* *pp* *pp*

*ff* *p* *pp* *pp* *pp*

an - ge - donnert bleibt er stehn. Er sieht wie Nebel sie zer -

*ff* *p* *pp* *pp* *pp*

flie - - - ssen, das Schloss in blau - e Luft ver - weh'n. Da

**Allegro.**

Ob. *ff*  
 Clar. *ff*  
 Fag. *ff*  
 Cor. *ff*  
 Trb. B. *ff*

fühlt die Sinne er ver - ge - hen, sein Haupt umhüllet schwarze Nacht und trost - los vonden steilen Hö - hen ent -

Tempo I.

pp fp *dimin.* *dimin.* *dimin.* *dimin.* *dimin.* *dimin.*

pp fp

pp fp *dimin.* *dimin.* *dimin.*

stürzt er in den To - - - des - - - schacht.

pp fp *dimin.* *dimin.*

## Nº 12. Recitativ und Duett.

## Recitativo.

Flauti.

Oboi.

Clarinetti in B.

Violino I.  
*fp*

Violino II.  
*fp*

Viola.  
*fp*

Alfonso.  
Wie rühret mich dein herrlicher Gesang und macht mir die gewohnte Nähe, die

Troila.

Violoncello.  
*fp*

Basso.  
*fp*

Fel.senklüfte und den Wald auf einmal neu und wunderbar.

Doch nun, Alfonso, lass mich gehen, schon harren meine

Gott schenke Segen deinem frommen Wirken.  
Kranken, dass ich den Armen Trost und Lind' rung reiche.

Fl.  
Clar.

*p rit.*

Ich kann noch nicht zur engen Hütte kehren, zu voll ist die-ses Herz,

Ob.  
Clar.

*f* *p* *pp*

und hier im Frei - en ist mir leicht und wohl.



Andantino. M.M. ♩ = 116.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Estrella.

Alfonso.

Violoncello.

Basso.

Von

F.S.188.

Fels\_ und Wald um - run - gen, von Fels\_ und - Wald um - run - gen,

wer zeigt die Pfad mir, wer zeigt die Pfa - de mir, wer ? Von Fels und Wald um -

run - - - gen, von Fels und Wald um - run - gen, wer zeigt die Pfa - de mir?

wer zeigt die Pfade mir? von Fels und Wald umrun - gen, wer zeigt die Pfa.de mir, von Wald umrun -

*cresc.* *a 2.* *p.*

gen, wer zeigt die Pfa.de mir, wer zeigt die Pfa.de mir?

Was

*pp*

*f*

*pp*

*pp*

*pp*

*pp*

*f*

*pp*

*pp*

*pp*

Ein Jüng-ling, soll ich fliehen?

O

kühn das Lied ge. sun . gen, seh' ich verwirklicht hier.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

doch scheint er sanft und mild, soll ich fliehen?  
wol-le nicht ent-flie - hen, du süs-ses Him-melsbild, o

doch scheint er sanft und mild, doch scheint er sanft und mild.  
wol-le nicht entflie - hen, du süs-ses Himmelsbild, du

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a right-hand melody with a *pp* dynamic marking and a left-hand accompaniment. The vocal line has the lyrics: "Es süßes Himmelsbild."

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a right-hand melody with a *pp* dynamic marking and a left-hand accompaniment. The vocal line has the lyrics: "in G. flö - ssen sei - ne Zü - - - ge mir Muth und Hoff - nung ein, mir So kann ein Traum nicht täu - - - schen, nein,"

Muth und Hoff\_nung ein, es flö - - ssen sei - ne Zü - - ge mir Muth und  
 das \_ muss Wahr - heit sein, so kann ein Traum nicht täu - - schen, nein, das muss

Hoff - nung ein. Es flö - ssen sei - ne - Zü - - ge mir  
 Wahr - heit sein, so kann ein Traum nicht täu - - schen, nein, das muss Wahr - heit sein, so

Muth und Hoff - nung ein, es flö - ssen sei - ne Zü - ge mir Muth und  
 kann ein Traum nicht täu - schen, so kann ein Traum nicht täu - schen, nein, das muss

Hoff - nung ein, es flö - ssen sei - ne Zü - ge mir Muth und Hoffnung, und  
 Wahr - heit sein, so kann, so kann ein Traum nicht täu - schen, das muss Wahrheit, das muss

*fp*



Hoff - nung ein.  
 Wahr - heit sein.

Nº 13. Recitativ und Arie.

Un poco più moto.

Flauti.  
 Oboi.  
 Clarinetti in C.  
 Fagotti.  
 Corni in C.  
 Violino I.  
 Violino II.  
 Viola.  
 Estrella.  
 Alfonso.  
 Violoncello.  
 Basso.

Wer bist du, hol des We - sen, das mei - ne schwachen

pp  
fpp  
fpp

Au - gen mit sol - chen Rei - zen blen - det?  
Auf all - zu - rascher Jagd ver - lor ich im Ge -

Vcl.

fp  
fp  
fp

bir - ge mein zögerndes Ge - fol - ge, durch Schlünde ü - ber Fel - sen den Weg mir mühsam suchend, kam ich in die - ses

## Andante.

mf  
mf  
mf  
pp  
pp  
pp

Thal, o zei - ge mir die Pfa - de zur Königsstadt zu - rück.  
O nein, verbirg dich nicht, aus lichtumstrahlten Höhen stiegst

Ob.

Willst du der Armen spotten, die von den Ih-ren fer-ne in wü-ster Fremde schmachtet?  
freundlich du her-nieder.

*fp* *p*

Andante.

con sord.  
*pp* *con sord.*

Alfonso.

Wenn ich dich Hol-de se - he, so glaub'ich kei-nen Schmerz, schon

Vel.  
Basso

*pp* *pizz.* *pp*

Clar.

Fag.

Cor.

dei-ne blo-sse Nä - he be - se-ligt die-ses Herz, wenn ich dich se - he, so glaub'ich keinen Schmerz, schon

Ob.

Clar.

Fag.

Cor.

dei - ne blo - sse Nä - , he - be - se - ligt dieses Herz. Die Lei - den sind zer - ron - nen, die

arco

Ob.

Clar.

Fag.

sonst die Brust gequält, die Lei - den sind zerron - nen, die sonst die Brust gequält, es leuch - ten tausend Son - nen der

Ob.  
Clar.  
Fag.  
Cor.

lust-entbrannten Welt, es leuch-ten tausend Son-nen der lust-entbrannten Welt und neu-e Kräf-te blit-zen in's

pizz.

trunkne Herz hinein, ja, ich will dich beschüt-zen, ich will dein Diener sein, ja, ich will dich be-

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Basso.

schützen, ja, ich will dich be-schützen, ich will dein Diener sein.

Nº 14. Duett.

*Allegro moderato*, M. M.  $\text{♩} = 108$ .

Flauti.  
Oboi.  
Clarinetti in C.  
Fagotti.  
Corni in C.  
Violino I.  
Violino II.  
Viola.  
Estrella.  
Alfonso.  
Violoncello e Basso.

Freundlich bist du mir er-schie-nen, führst zur Hei-math mich zu.

Musical score for the first system. It includes piano accompaniment (piano and bass) and vocal lines (soprano and bass). The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with triplets. The vocal lines are in a minor key and include the following lyrics:

rück.  
 Ach wie kann ich dir es  
 Dir zu hel - fen, dir zu die - nen, welche Won - ne, welches Glück.

Musical score for the second system. It continues the piano accompaniment and vocal lines from the first system. The piano part maintains the same accompaniment pattern. The vocal lines include the following lyrics:

loh - nen, was du mild an mir ge.than!  
 Gern ent - sag' ich al - len Kro - nen, blickst du mich so freundlich

O welch' un - be.kanntes Le - ben fühl' ich in be.wegter Brust sich mit neu - en Kräf.ten  
 an. O welch' un - be.kanntes Le . ben fühl' ich in be.wegter Brust sich mit neu - en Kräf.ten

*pp*

he - ben, wel.che nie ge.fühl.te Lust, o welch' un - be.kanntes Le - ben fühl' ich in be.wegter  
 he - ben, wel.che nie ge.fühl.te Lust, o welch' un - be.kanntes Le . ben fühl' ich in be.wegter

*p*



Brust sich mit neu - en Kräften he - ben, wel - che nie - ge - fühl - te Lust, - wel - che nie - ge - fühl - te

Brust sich mit neu - en Kräften he - ben, wel - che nie - ge - fühl - te Lust, - wel - che nie - ge - fühl - te

*f* *p* *ff* *mf*

Lust!

Lust!

A - ber Freund, nun lass uns

*p* *pp* *pp* *pp* *pp*

ei - len. Un - ten wird in ban - ger Qual schon der Va - ter meiner  
Darfst du län - ger nicht ver - wei - len?

har - ren. O welch un - be - kanntes  
Ach dann wird das schö - ne Thal schnell zur Wild - niss mir er - star - ren. O welch un - be - kanntes

*pp*

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Dynamics: *pp*, *f*

Lyrics:  
 Le - ben fühl' ich in be - wegter Brust sich mit neu - en Kräf - ten he - ben, wel - che nie ge - fühl - te  
 Le - ben fühl' ich in be - wegter Brust sich mit neu - en Kräf - ten he - ben, wel - che nie ge - fühl - te

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Dynamics: *p*, *a 2.*

Lyrics:  
 Lust, o welch un - bekanntes Le - ben fühl' ich in beweg - ter Brust sich mit neu - en Kräften  
 Lust, o welch un - bekanntes Le - ben fühl' ich in beweg - ter Brust sich mit neu - en Kräften

he - ben, wel - che nie ge - fühl - te Lust, — wel - che nie ge - fühl - te Lust!

he - ben, wel - che nie ge - fühl - te Lust, — wel - che nie ge - fühl - te Lust!

*f* *ff* *mf*

*pp* *pp* *pp* *pp* *pp* *pp*

## Nº 15. Arie.

Andantino. M. M.  $\text{♩} = 120$ .

Flauti.

Oboi.

Clarinetti in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Estrella.

Violoncello.

Basso.

Könn'tich e - wig hier ver - wei - len in dem dunk - len Wal - des -

grün, unge - trüb - te Stun - den ei - len selig euch und schnell da - hin, könn't ich

e - wig hier ver - wei - len in dem dunk - len Wal - des - grün, unge - trüb - te Stun - den  
 ei - len se - lig euch und schnell da - hin.

pp  
pp  
pp

Freundlich schaut der Him - mel nie - der auf die stil - le Wal - des -

3  
pp

flur und der Vö - gel zar - te - Lie - der folgen Eu - rer Wan - del - spur, folgen

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various dynamics like *pp*.

Eu - rer Wan - del - spur. Sil - ber - hel - le Bä - che

Musical score for the second system, continuing the vocal and piano parts. The score includes a vocal line with lyrics and a piano accompaniment.

gie - ssen ih - re Wel - len fried - lich hin, und die klei - nen Blu - men grü - ssen lieblich



aus dem sanf - ten Grün, — lieblich aus dem sanf - ten Grün.

A - ber in der Stä - dte Mau - ern wohnt die List und die Ge - walt, klagen

*pp*

muss ich dort und trau - ern und mein Herz bleibt stumm und kalt. Ach und den - noch muss ich

schei - den, eu - re stil - len Hüt - ten flieh'n, diese schö - nen Blu - men mei - den und zur

Stadt in Trau - er - ziehn, ach die schö - nen Hüt - ten mei - den und zur Stadt in Trau - er

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Stadt in Trau - er - ziehn, ach die schö - nen Hüt - ten mei - den und zur Stadt in Trau - er".

zieh'n.

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment features prominent triplets in the right hand. The lyrics are: "zieh'n.". The system concludes with a double bar line and repeat signs.

Nº 16. Duett.

Allegro moderato. M.M. ♩ = 138.

Flauti. *f* *fz* *fz* *fz*

Oboi. *f* *fz* *fz* *fz*

Clarineti in A. *f* *fz* *fz* *fz*

Fagotti. *a 2.* *f* *fz* *fz* *fz*

Corni in E. *f* *fz* *fz* *fz*

Violino I. *f* *fz* *fz* *fz*

Violino II. *f* *fz* *fz* *fz*

Viola. *f* *fz* *fz* *fz*

Estrella. *f* *fz* *fz* *fz*

Alfonso. *f* *fz* *fz* *fz*

Violoncello. *f* *fz* *fz* *fz*

Basso. *f* *fz* *fz* *fz*

*pp* *pp*

*fp* *pp* *fp* *pp* *fp* *pp*

Lass dir als Erinnerungs-zei - chen an den schönsten Au - genblick, die - se Ket - te freundlich rei - chen, diese

*fz* *pp* *fz* *pp* *fz* *pp*

Ja ich will sie treulich tra - gen und be - geg - net ihr mein Blick, das entschwundne Glück be -  
 Ket - tefreundlich rei - chen.

kla - gen, das ent - schwund - ne Glück be - kla - gen; doch nun kom - me, sieh' mich  
 Schon so schnel - le!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics: "bit - ten, sieh' mich bit - ten! Ach wie ger - ne blieb' ich Nein, be - feh - le, nein, be - feh - le!". The piano accompaniment consists of multiple staves with various dynamics including *cresc.*, *fz*, and *pp*.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "hier, — o wie ger - ne blieb' ich hier! — Ach wie ger - ne dien' ich dir, o wie ger - ne dien' ich". The piano accompaniment continues with various dynamics including *pp*, *fz*, and *pp*.

Musical score for the first system, including piano accompaniment and vocal lines with lyrics. The piano part features a rhythmic accompaniment with a *cresc.* marking. The vocal line includes the following lyrics:

Doch nun kom - me, sieh' mich bit - ten, sieh' mich  
 dir! Schon so schnell - le! Nein, be - feh - le,

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part features a rhythmic accompaniment with dynamic markings *fz* and *pp*. The vocal line includes the following lyrics:

bit - ten. O wie gerne blieb' ich hier, — o wie ger - ne blieb' ich hier! Ja ich  
 nein, be - feh - le! O wie ger - ne, o wie ger - ne dien' ich dir!

will die Ket - te - tra - gen und be - geg - net ihr mein Blick, das ent - schwund - ne Glück be - kla - gen.  
 Ja ich muss, ich muss, be - geg - net ihr mein Blick, das ent - schwund - ne Glück be - kla - gen.

**Allegro giusto. M. M. ♩ = 126.**

Plötzlich aus des Himmels Hö - hen lässt das Glück sich freundlich sehen, doch bevor wir's ganz em - pfunden ist's ent -  
 Plötzlich aus des Himmels Hö - hen lässt das Glück sich freundlich sehen, doch bevor wir's ganz em - pfunden ist's ent -



This system contains the first system of the musical score. It features a piano accompaniment with multiple staves and two vocal lines. The piano part includes dynamic markings such as *pp*, *fp*, *mf*, and *arco*. The vocal lines have lyrics in German.

Lyrics:  
 schwunden. So die Wonne mir zu kün.den, traßt du still auf meine Bahn; ach so schnell willst du ent.  
 schwunden. So die Wonne mir zu kün.den, traßt du still auf meine Bahn; ach so schnell willst du ent.

This system contains the second system of the musical score. It continues the piano accompaniment and vocal lines from the first system. The piano part includes dynamic markings such as *fp*, *pp*, *pizz.*, and *arco*. The vocal lines have lyrics in German.

Lyrics:  
 schwinden sü - sser Wahn, sü - sser Wahn! Werd' ich je dich wieder  
 schwinden sü - sser Wahn, sü - sser Wahn! Werd' ich je dich wieder fin - den,

fin - den, werd' ich je dich wieder fin - den, wann, ach wann werd' ich dich fin - den?  
 werd' ich je dich wieder fin - den, wann, ach wann werd' ich dich wieder fin - den?

Plötzlich aus des Himmels Hö - hen lässt das Glück sich freundlich se - hen,  
 Plötzlich aus des Himmels Hö - hen lässt das Glück sich freundlich se - hen,

*p cresc.*  
*p cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*ff*  
*ff a 2.*  
*f*  
*ff*  
*f*  
*pp*  
*pp*  
*mf*  
*mf*  
*pp*  
*pp*  
*pp*  
*pp*

*fp* *fp* *fp* *ff* *ff* *ff*

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

*fp* *fp* *ff* *ff* *ff* *ff*

*fp* *fp* *ff* *ff* *ff* *ff*

*fp* *fp* *ff* *ff* *ff* *ff*

doch bevor wir's ganz em - pfunden ist's ent - schwunden, ist's ent - schwunden, ist's ent - schwun -

doch bevor wir's ganz em - pfunden ist's ent - schwunden, ist's ent - schwunden, ist's ent - schwun -

*fp* *fp* *ff* *ff* *ff* *ff*

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

den. *pp* > *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile*

den. *pp* > *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

den. *pp* > *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile*

den. *pp* > *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile* *simile*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

fin - den? wann, ach wann werd'ich je dich wieder fin - den? wann, ach wann werd'ich  
 werd'ich je dich wieder fin - den? wann, ach wann, wann, ach wann werd'ich

*decesc.*  
*decesc.*  
*decesc.*  
*decesc.*  
*decesc.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

dich wieder fin - - den?  
 dich wieder fin - - den?

*a 2.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

# Nº 17. Chor und Ensemble.

Allegro agitato. M. M.  $\text{♩} = 144.$

Flauti. *pp* *a 2.* *mf*

Oboi. *mf*

Clarineti in A. *mf*

Fagotti. *pp* *a 2.* *mf*

Corni in E. *pp* *a 2.* *fp*

Corni in D.

Trombe in B.

Tromboni I. II.

Trombone III.

Timpani in F. C.

Violino I. *pp* *mf* *pp*

Violino II. *pp* *mf* *pp*

Viola. *pp* *mf* *pp*

Adolfo.

Tenori. Chor I.

Bassi. Chor I.

**Verschworene.**

Tenori. Chor II.

Bassi. Chor II.

Violoncello. *pp* *mf* *pp*

Basso. *pp* *mf*

Fl.

Ob. *pp*

Clar.

Fag. *pp*

Cor. I. II. *pp*

Chor I.

Stil - le, Freun.de, seht euch vor. Stil - le, Freun.de,

Vcl. e Basso.

*pizz.*

Fl. *a 2.*

Ob. *a 2.*

Clar.

Fag.

seht euch vor, furcht - bar in ge - hei - mer Stun - de, furcht - bar in ge - hei - mer Stun - de

Clar. *a 2.*

Fag. *a 2.*

Cor. *a 2.*

sam - melt euch in ern - stem Bun - de, doch seid wach - sam, schliesst das Thor; doch seid wachsam,

Fl. *a 2.*

Ob.

Clar.

Fag. *a 2.*

Cor. *a 2.*

Tromb. III.

schliesst das Thor, wahrt die Zun - ge, schärft das Ohr. Stil - le, Freun - de, seht - euch

Stil - le, Freun - de,

*p* *fp* *fp*

vor, wahr, die Zunge, schärft das Ohr; stille, Freunde, seht euch vor,  
 seht euch vor, wahr, die Zunge, schärft das Ohr; stille, Freunde, seht euch



Fl. a 2. *pp*

Ob. *pp*

Clar. a 2.

Fag. *pp*

Cor.

Tromb. I. II.

Tromb. III. *pp*

*pp*

*pp*

*pp*

wahrt die Zun - ge, schärft das Ohr, schärft das Ohr,  
 vor, wahrt die Zun - ge, schärft das Ohr,

*pp*

Ob. a 2. *fp*

Fag. *fp*

Cor. *pp* a 2. *fp*

Tromb. III. *pp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

schärft das Ohr. (Es wird geklopft.)

*arco* *fp* *fp*

Fl. *pp*  
 Ob. *pp*  
 Clar. *fp*  
 Fag. *pp*  
 Tromb. III. *fp*

Hört das Klopfen,

wer mag's sein?

*pp staccato* *fp* *fp* *pp* *fp* *fp*

Fl. *pp*  
 Clar. *pp*  
 Fag. *pp*  
 Tromb. III. *cresc.*

Chor I. Wer ist au-ssen?

Eu-re Lo-sung.

Chor II. (von aussen) Freun-de, Freun-de, Ra-

*pp* *cresc.*



Fl. a 2.

Ob.

Clar. a 2.

Fag.

Cor.

Chor I. u. II.

Stil - le, Freun.de, seht euch vor. Stil - le, Freun.de, seht euch vor, furcht - bar in ge -

Ob. a 2.

Clar. a 2.

Fag. a 2.

Cor. a 2.

hei - mer Stun - de, furcht - bar in ge - hei - mer Stun - de, sam - melt euch zum ern - sten Bun - de,

Fl. *a 2.*

Clar.

Fag. *a 2.*

Cor.

wahrt die Zun - ge, schärft das Ohr, - stil - le, Freun - de, seht euch vor, wahrt die Zun - ge,

Fl. *v*

Ob. *v*

Clar. *v*

Fag. *v*

Cor. *a 2.*

Tromb. I. II.

Tromb. III.

*pp*

*pp*

schärft das Ohr; stil - le, Freun - de, seht euch vor, - wahrt die Zun - ge, schärft das

stil - le, Freun - de, seht euch vor, wahrt die Zunge, schärft das

Ohr; stil - le, Freun - de, seht - euch vor, - wahrt die Zun - ge, schärft das Ohr,  
 Ohr; stil - le, Freun - de, seht - euch vor, wahrt die Zun - ge, schärft das Ohr,

Fl. *a 2.*  
 Clar. *pp*  
 Fag. *pp*  
 Cor. *a 2.* *pp*  
*pp*  
*pp*  
*pp*  
 schärft das Ohr, schärft das

Fag. *fp*

Cor. *fp*

*fp*

Ohr. Nun fehlt A - - dol - - fo  
Nun

*fp*

Fag. *fp*

Cor. *fp*

Tromb. III. *fp*

*fp*

*a 2.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

noch, wo mag er wei - - len? Nun fehlt A - -  
fehlt A - - dol - - fo noch, wo mag er wei - - len?

*fp*

*fp*

*fp*

*cresc.*

Musical score for a choral and instrumental piece. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are:

dol - fo, wo mag er wei - len, wo mag er wei - len, A - dol - fo, A - dol - - -  
 Nun fehlt A - dol - fo,

The score features dynamic markings such as *a 2.*, *f*, and *fz*.



*p* *cresc.* *a 2.* *f & cresc.* *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *fo?* *Er er -* *Er er - scheint. Er er -* *p* *cresc.*

Orchestral score for strings and woodwinds. The score consists of 12 staves. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for Flutes, Clarinets, Bassoons, and Contrabassoons. The music is in 3/4 time and features a variety of dynamics including *ff* (fortissimo) and *fz* (forzando). The woodwinds play a rhythmic pattern of eighth notes in the lower register.

Adolfo.

Ihr Treu-en, seid Ihr schon ver-

scheint.

scheint.

The image shows a musical score for voices and piano. It consists of several systems of staves. The top system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with dynamics like *fz* and *a 2.*. The piano accompaniment includes a melody and chordal textures. The second system continues the vocal and piano parts. The third system introduces lyrics: "eint, seid Ihr der Lo - - sung ein - - ge - denk?". The piano part features a prominent melodic line. The fourth system includes the lyric "Ra -" and a *ff* (fortissimo) dynamic marking. The bottom system continues the vocal and piano parts, with a *ff* marking in the piano accompaniment.

The musical score consists of several systems of staves. The top system includes five staves with musical notation, each marked with a forte dynamic (*fz*). The second system includes five staves, with the first three marked *fz* and the last two marked *ff*. The third system includes five staves, with the first three marked *fz* and the last two marked *ff*. The fourth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The fifth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The sixth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The seventh system includes five staves, with the first three marked *fz* and the last two marked *ff*. The eighth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The ninth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The tenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The eleventh system includes five staves, with the first three marked *fz* and the last two marked *ff*. The twelfth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The thirteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The fourteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The fifteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The sixteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The seventeenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The eighteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The nineteenth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The twentieth system includes five staves, with the first three marked *fz* and the last two marked *ff*. The lyrics 'che, Ra - che,' are written below the staves in the thirteenth system.

This musical score is for a voice and piano piece. It consists of 12 systems of staves. The first system includes a vocal line and four piano accompaniment staves. The second system includes a vocal line and four piano accompaniment staves. The third system includes a vocal line and four piano accompaniment staves. The fourth system includes a vocal line and four piano accompaniment staves. The fifth system includes a vocal line and four piano accompaniment staves. The sixth system includes a vocal line and four piano accompaniment staves. The seventh system includes a vocal line and four piano accompaniment staves. The eighth system includes a vocal line and four piano accompaniment staves. The ninth system includes a vocal line and four piano accompaniment staves. The tenth system includes a vocal line and four piano accompaniment staves. The eleventh system includes a vocal line and four piano accompaniment staves. The twelfth system includes a vocal line and four piano accompaniment staves. The lyrics "Ra - - che!" are written below the vocal line in the tenth and eleventh systems. The score features various musical notations, including notes, rests, and dynamic markings such as "a 2." and "b".

Allegro assai. M. M.  $\text{♩} = 104.$

Fag. a 2.

Cor. *f*

Tromb. I. II. *fz*

Tromb. III. *fz*

Adolfo.

Ja, mei-ne Ra-che will ich küh-len, sie lo-dre auf in blut-ge

Vel.

Basso.

Fl.

Ob.

Clar.

Fag.

Cor.

Tromb. III.

That, um dei-ne Kro-ne will ich spie-len, du stol-zer, fre-cher Mau-re-gat, du stol-zer,

Fl.

Ob.

Clar.

Fag.

Cor.

Tromb. I. II.

Tromb. III.

fre - cher Mau - re - gat. Um mei - ne Schul - tern will ich

Fag.  $\text{b}\flat$

Tromb. I. II. *fp*

Tromb. III. *fp*

schla - gen den Pur - pur, den du selbst ent - wandt, und dei - nen Scep - ter will ich tra - gen in die - ser

Fl.  
Ob.  
Fag.  
Tromb. I. II.  
Tromb. III.

star - ken Sie - ger - hand, um mei - ne Schul - tern will ich schla - gen den Purpur, den du selbst ent -

*fz* *cresc.*

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tromb. I. II.  
Tromb. III.

wandt, und dei - nen Scep - - - ter will ich tra - - gen in die - ser star - ken Sie - ger.

*fz* *cresc.* *ff* *2.*



Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

Tromb. I. II.

Tromb. III.

Timp.

hand, in die-ser star-ken Sie-gerhand. Und du E-strel-la, sü-sser

Schlange, du höhnstest, da ich mil-de war, nun schleppich dich mit har-tem Zwange zu dem ver-

F. S. 188.

Fl.  
Ob.  
Fag.  
Cor.

hass - ten Braut - al - tar. O sü - sse Schlange, du höhntest, da ich mil - de

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

war, nun schlepp'ich dich mit har - tem Zwange zudem verhass - ten Braut - al - tar.

Fl.  
Ob.  
Clar.  
Fag.  
Cor. a 2.  
Tr.  
Tromb. a 2.  
Tromb. III.  
Timp.

Ra - che, ja Ra - che, ja mei.ne Ra - che will ich küh - len, sie lo - dre

Fag.  
Tromb. III.

auf in blut - ge That, um dei - ne Kro - ne will ich spie - len, du stol - zer, fre - cher Mau - re.

The musical score consists of a vocal line and a piano accompaniment. The piano part is divided into three systems of staves. The vocal line includes the following lyrics: "gat, — dustolzer, fre - cher Mau - re - gat, und deinen Scep - ter will ich tra - gen in die - ser". The score features various musical notations including dynamics such as *fp*, *f*, *fz*, and *fz*, and articulations like *a 2.* and *a 2.* The piano accompaniment includes complex rhythmic patterns and chordal textures.

star - ken Sie - ger hand, und deinen Scep - ter will ich tra - gen in die - ser star - ken Sie - ger.

Fl. *fz* a 2.

Ob. *fz* a 2.

Clar. *fz* a 2.

Fag. *fz* a 2. *p*

Cor. *fz*

Tr. *fz*

Tromb. I. II. *fz*

Tromb. III. *fz*

Timp. *fz*

*fz* *p* *p* *p*

hand, in die - ser star - ken Sie - ger-hand. Ihr Freunde, ihr, mein

Vel. e Basso. *fz* *p*

Fag. *fz*

Hort, die ihr mir Hil - fe beut, ver - nehmet nun mein Wort, das mich zur Ra - che

*fp*

Fl.  
Ob.  
Fag.

weiht.

Chor I.u. II. Wir horchen auf dein Wort, das uns zur Ra.che weiht, wir horchen auf dein Wort, das

Fl.  
Ob.  
Fag.  
Cor.  
Tromb. III.

*fp* *p* *fp*

Ja wis - set, dass auf eurem Thro - ne ein Räuber, ein Verrä - ther ruht, ja  
uns zur Ra - che weiht.

Ob.

Fag.

Tromb. I. II.

Tromb. III.

*fp*

wis - set, dass auf eurem Thro - ne ein Räuber, ein Ver - rä - ther ruht. Er raub - te Troi - la die

Detailed description: This system contains the first five staves of the score. The woodwind section includes Oboe (Ob.), Bassoon (Fag.), and Trombones I, II, and III (Tromb. I. II., Tromb. III.). The piano accompaniment consists of two staves. The vocal line is on the bottom staff. The music is in a key with one flat and a 3/4 time signature. The vocal line begins with the lyrics 'wis - set, dass auf eurem Thro - ne ein Räuber, ein Ver - rä - ther ruht. Er raub - te Troi - la die'. A dynamic marking of *fp* (fortissimo) is present in the piano part.

Fl.

Ob.

Fag.

Tromb. I. II.

Tromb. III.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Kro - ne und Troi. la war mild und gut. Doch nicht der Sil - berhaa. re

Detailed description: This system contains the next five staves of the score. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and Trombones I, II, and III (Tromb. I. II., Tromb. III.). The piano accompaniment consists of two staves. The vocal line is on the bottom staff. The music continues from the previous system. A dynamic marking of *pp* (pianissimo) is present in the piano part. The vocal line begins with the lyrics 'Kro - ne und Troi. la war mild und gut. Doch nicht der Sil - berhaa. re'. The piano part features complex rhythmic patterns and arpeggiated figures.



Fl.

Fag. >

Tromb. I. II.

Tromb. III.

*pp*

Wal - len, nicht seiner Treu - e tapf - rer Muth, nicht seines Soh - nes Kin - des - la - len beschützten ihn vorschnöder

Wuth, es floh der Greis mit karger Ha - be, bei dunkler Nacht, bei Sturmeswelln, er ruht wohl lan - ge schon im

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*

Gra - be, ihn hat kein Au - ge mehr ge - seh'n, er ruht wohl schon im Gra - be, ihn hat kein Au - ge mehr ge -

Fl.  
 Ob.  
 Fag.  
 Tromb. I. II.  
 Tromb. III.  
*fp*  
*fp*  
 seh'n. Und Mau - re - ga - to  
 Chor. Sie huns in stum - mer Rührung stehn, — er zähle wei - ter was ge - seh'n.

Fag. *fz*

Cor. I. II. *fz p*

Tromb. III. *fz p*

*fz p*

stieg auf O-vi-e-do's Thron, zur Stun-de war der Sieg und

*fz*

Fl. *fz*

Ob. *fz*

Clar. *fz*

Fag. *fz*

Cor. I. II. *fz*

Tromb. I. II. *fz*

Tromb. III. *f*

*fz*

al-les Glück ge-flohn, bis ich, bis ich zu seinem Heil er-schie-

*fz*

*fz*

*fz* *ff* *fz* *mfz*  
*fz* *ff* *fz* *mfz*  
*fz* *ff* *fz* *mfz*  
*fz* *ff* *fz* *fzp* *mfz*  
 Corni III. IV in D. *ff* *fz* *mfz*  
*fzp* *mfz*  
*ff* *mfz*  
*fz* *fz* *fz* *mfz*  
*fz* *ff* *fz* *mfz*  
*fz* *ff* *fz* *fzp* *mf*  
*fz* *ff* *fz* *fzp* *mf*  
*fz* *ff* *fz* *fzp* *mfz*  
 nen. Wer führte seine Schlachten?  
 Chor. Zu unserm Heil bist du erschienen. Du!  
*fz* *fz* *fz* *mf* *mfz*

mfz

mfz

mfz

mfz

mfz

mfz

mfz

mfz

mfz

*fx*

*fx*

*fx*

*fx*

Wer führ-te sei-ne Schlach-ten?

Du!

mfz

Wer lenkte sei-nen Rath? Ja mein ist al - le  
Du!

The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a forte (*fz*) dynamic and a melodic line with a forte (*f*) dynamic. The vocal line includes the lyrics: "Wer lenkte sei-nen Rath? Ja mein ist al - le". Below this, there is a section for the voice with the lyrics "Du!". The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by strong dynamics and a clear melodic structure.

Fl.  
Ob.  
Clar.  
Fag.  
Cor. III, IV.  
Tromb. III.

That, er schwelgt in fei - ger Ruh, ja mein ist al - le That, er schwelgt in fei - ger

Ruh', ja mein — ist alle That, ja mein —

Chor. Ja dein ist al - le That, er schwelgt in fei - ger Ruh, er schwelgt in fei - ger Ruh, er

ist al - le That. Und den - noch konnt' er mich be - trü - gen mit je - nem gleiss-ne-ri-schen  
 schwelgt in fei - ger Ruh!

Fl.  
 Ob.  
 Clar.  
 Fag.  
 Tromb. I. II.  
 Tromb. III.

Spruch und ich soll mich in Demuth schmie - - gen? Ha nein! Ihn sel - ber tref - fe



The musical score is arranged in a system of staves. It includes a vocal line with lyrics, a piano accompaniment, and a string section. The score is divided into two systems. The first system contains the vocal line and piano accompaniment. The second system contains the string section and piano accompaniment. The lyrics are: "Fluch! Ihr könntet es ge-las-sen se-hen, die ich so oft zum Sieg ge-". The vocal line is in a high register, and the piano accompaniment is in a low register. The string section consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses). The piano accompaniment is in the right and left hands of the piano. The score is in a major key and 4/4 time. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte).

Fluch! Ihr könntet es ge-las-sen se-hen, die ich so oft zum Sieg ge-

Chor. Ihn tref-fe Fluch!

The musical score is arranged in a system of staves. The top two staves are for the vocal line, with dynamics *fz* and *f*. The next two staves are for the piano accompaniment, with dynamics *fz*, *mf*, and *f*. The bottom two staves are for the piano accompaniment, with dynamics *fz* and *f*. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

führt! Ich sollte schmachvoll un-ter - ge - hen, in - dess der Stol - ze tri - um - phirt!

Er

ff

ff

ff

ff

ff

Cor. in E.

a 2.

a 2.

a 2.

ff

ff

ff

Timp. in Fis. H.

ff

ff

ff

ff

ff

ff

Ihr Tapfern, ihr Getreuen, ihr

fal - - le, er fal - - le, er fal - - le.

ff

p

seid Adol - fos werth!                      Ihr Ge - treu - en, ihr seid Adol - fos werth!      Der Ra - che euch zu wei - hen, schwört



The first system of the musical score consists of ten staves. The top four staves are for vocal parts, showing complex rhythmic patterns with many beamed notes. The next two staves are for piano accompaniment, featuring a steady eighth-note accompaniment. The bottom four staves are for a second piano part, with a more active melodic line. Dynamic markings include *fp*, *ff*, and *fz* throughout the system.

schreiten rasch zur That. Es sei sein Blut ver - gos - sen, es fal - leMaure - gat.

The second system continues the musical score. It features vocal lines and piano accompaniment. The vocal lines have lyrics underneath. The piano accompaniment continues with rhythmic patterns. Dynamic markings include *fp*, *ff*, and *fz*.

Es fal - - - le, es

The musical score consists of several systems of staves. The top system includes five staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The vocal parts are marked with a forte dynamic (*fz*). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The second system continues the vocal and piano parts, with the vocal parts including a second ending marked *a2.* The third system shows the vocal parts with lyrics and the piano accompaniment. The lyrics are: "Es fal - le, es fal - - le, es fal - le Mau-re-gat!". The fourth system continues the vocal parts with lyrics: "fal - le Mau-re - gat! es fal - le, es fal - le Mau-re - gat!". The piano accompaniment continues with a similar rhythmic pattern. The score concludes with a final measure of the piano accompaniment.

The musical score is arranged in systems. The first system contains the vocal line and the beginning of the instrumental accompaniment. The second system continues the instrumental parts, including woodwinds and brass. The third system features the vocal line with the lyrics: "Der Bund ist nun geschlos-sen, wir schreiten rasch zur That!". The fourth system continues the instrumental accompaniment. The fifth system shows the vocal line with the lyrics: "Der Bund ist nun geschlos-sen, wir". The score concludes with a final instrumental line.



Musical score for piano and orchestra, measures 1-10. The score features multiple staves for strings, woodwinds, and piano. Dynamics include *ff*, *fp*, and *fz*. The piano part includes a *a2.* marking in the final measure.

Es sei sein Blut ver - gos - sen, es fal - le Maure - gat!

schreiten rasch zur That!

Es sei sein Blut ver - gos - sen, es

Musical score for piano and orchestra, measures 11-14. This section includes vocal lines and piano accompaniment. Dynamics include *ff* and *fz*.



The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The lyrics are: "rasch zur That! Es fal-le, es fal-le Mau-re - gat! Es fal-le, es fal-le Mau-re -". The second system continues the vocal and piano parts with lyrics: "fal - le Mau-re - gat! Es fal - le, es fal - le Mau - re - gat! Es fal - le, es fal - le Mau - re -". The piano accompaniment continues with intricate rhythmic figures. The score is marked with a forte dynamic (*fz*) throughout.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "gat, er fal - - le, er fal - - le, er fal - - - - le!". The piano part features complex textures with many sixteenth notes and dynamic markings of *fz*. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some performance instructions like "a2." and "a2." above certain notes.

This musical score page, numbered 283, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems include staves for the right and left hands of the piano, as well as staves for the strings and woodwinds. The lower systems are primarily for the piano, showing intricate sixteenth-note passages in both hands. Key features of the score include:

- Dynamic Markings:** The marking *fz* (forzando) is used in the lower piano parts, indicating accents on specific notes. The marking *a2.* appears in the upper systems, possibly indicating a second ending or a specific articulation.
- Rhythmic Complexity:** The piano parts feature dense sixteenth-note patterns, while the upper parts often consist of sustained chords and rhythmic accompaniment.
- Staff Groupings:** The score uses various staff groupings, including grand staves for the piano and individual staves for the orchestral instruments.

## N° 18. Chor und Arie.

Allegro. M. M.  $\text{♩} = 180.$  *fp*

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Tromboni I. II.

Trombone III.

Violino I.

Violino II.

Viola.

Maregato.

Tenori.

Chor.

Bassi.

Violoncello.

Basso.

Fl.

Ob.

Fag.

Vel. e Basso.

Wo ist sie, was kommt ihr zu künden? Zer -

Wir konn . ten sie nicht fin - den.

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Fag.

Cor. *cresc.*

Tromb.

stört ist mein blühendes Glück, zer - stört ist mein blühendes Glück!

Ver - trau - e, sie keh - ret zu -

*cresc.*

Fl.  
Ob.  
Clar.  
Fag.  
Tromb. 1 u. 2.

O meine Toch - ter, o mein Glück, — ver - ge - bens sucht dich mein Blick. O meine Toch - ter, o mein Glück, — ver - rück!  
Ver - trau - e, sie

Fl.  
Ob.  
Fag.  
Tromb. 3.

ge - bens sucht dich mein Blick. O sagt, ist zurück sie ge - kommen?  
keh - ret zu - rück. (Es kommen einige.) Kein Su - chen woll - te

Vcl. e Basso.



The musical score consists of several systems of staves. The first system includes vocal lines and piano accompaniment. Dynamics such as *cresc.*, *f*, and *p* are indicated throughout. The second system continues the piano accompaniment with similar dynamics. The third system features a vocal line with lyrics: "So fühlt meines Zornes Gewicht, so fühlt meines Zornes Gewicht!". The fourth system continues the piano accompaniment. The fifth system includes a vocal line with lyrics: "from - men. O Kö - nig, zür - ne nicht! Ver -". The sixth system continues the piano accompaniment. The seventh system includes a vocal line with lyrics: "So fühlt meines Zornes Gewicht, so fühlt meines Zornes Gewicht!". The eighth system continues the piano accompaniment. The ninth system includes a vocal line with lyrics: "from - men. O Kö - nig, zür - ne nicht! Ver -". The tenth system continues the piano accompaniment. The eleventh system includes a vocal line with lyrics: "So fühlt meines Zornes Gewicht, so fühlt meines Zornes Gewicht!". The twelfth system continues the piano accompaniment.

The first system of the musical score consists of ten staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom four staves are further piano accompaniment. The music is in a key with one flat and a 3/4 time signature. Dynamics include *p* and *pp*.

O meine Toch - ter, o — mein Glück, o keh - redem Va - ter zu - rück!

The second system of the musical score consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics continue across these staves.

trau - e, sie kehrt dir zu - rück!

Zür - ne nicht,

ver - trau - e, sie kehrt dir zu - rück, o

The third system of the musical score consists of four staves, all of which are piano accompaniment. The music continues with various dynamics, including *pp*.

Fl. *pp*

Ob.

Clar.

Fag. *pp*

Cor. *pp*

Tromb. III. *pp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

O meine Toch - ter keh - re zu - rück!

Kö - nig, ver - trau - e! Sie kehrt dir zu - rück!

*fp*

*pp*

Fag.

Cor.

*pp*

*pp*

Nur be - wun - dert von dem Nei - de bin ich auf den Thron ge - stellt, ohne Freu - de, oh - ne

Fl.  
Ob.  
Fag.

Freu - de steh' ich ein - sam in der Welt, — steh' ich ein - sam in der Welt. Weil ich die - se Kro - ne

tra - ge, nennen al - le, al - le mich beglückt, ach sie hö - ren nicht die Kla - ge, die mein Herz im Stil - len

Tromb. I. II.

Tromb. III.

*fz* *a2.* *fz* *a2.* *fz* *fz*

drückt, — diemein Herz im Stil . len drückt.

*fz* *f* *fz* *fz* *fz* *fz*

*p* *p* *p* *p* *p* *p*

Fein . de und Ver . rä - ther he - ben ihre Dol - che fürchter - lich, nur von

*p* *p* *p* *p* *p* *p*

Fl.  
Ob.  
Fag.

Trug und Hass um - ge - ben blühet nie das Glück für mich, blühet nie das Glück für mich.

*pp*

*pp*

*pp*

*pp*

Nur E - stre - lens an - tes Ko - sen weh - te mich er - quickend an, sie um -

*pp*

Fl. 

Ob. 

Clar. 

Fag. 



streu - te Lie - bes - ro - sen mild auf mei - ne Dor - nen - bahn, mild auf mei - ne Dornen - bahn. Doch die








Ro - sen sind ver - schwun - den, und verschwun - den ist mein Glück, nimmer hei - len die - se Wun - den, o E -



Fl.

Ob.

Clar.

Fag.

Cor.

strel - la komm' zu.rück, o E-strel - la komm' zu - rück. O sagt!

Ist zurück sie ge.kommen? Habt ihr sienochnicht ge.fun.den?

(Neue Diener) Kein Su.chenwoll.te frommen. Wir

Vcl. e Basso



So seid mir auf ewig verflucht, so seid mir auf ewig verflucht!

ha ben ver ge bens ge sucht.

Vel. e Basso

The musical score consists of several systems. The first system includes a vocal line with a melodic line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line. The second system continues the vocal and piano parts, with a dynamic marking of *p* (piano) in the piano part. The third system shows the vocal line with lyrics: "O wie schmer - zen die - se Wun - den, o wie". The piano accompaniment continues with the same rhythmic pattern. The fourth system shows the vocal line with lyrics: "O hem - me dei - nes Zor - nes Wuth! O hem - me". The piano accompaniment continues. The fifth system shows the vocal line with lyrics: "O wie schmer - zen die - se Wun - den, o wie". The piano accompaniment continues. The sixth system shows the vocal line with lyrics: "O hem - me dei - nes Zor - nes Wuth! O hem - me". The piano accompaniment continues. The seventh system shows the vocal line with lyrics: "O wie schmer - zen die - se Wun - den, o wie". The piano accompaniment continues. The eighth system shows the vocal line with lyrics: "O hem - me dei - nes Zor - nes Wuth! O hem - me". The piano accompaniment continues.

schmerzen diese Wun - den. O meine  
 dei - nes Zor - nes Wuth! O Kö - nig, zür - ne nicht, ver - trau - e, sie keh - ret zu - rück.

## Più mosso.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Toch - ter, o — mein Glück, o keh - re dem Va - ter zu - rück! O seid mir auf e - wig ver -

zür - ne nicht, ver - trau - e, sie kehrt dir zu - rück.

*cresc.*

*cresc.*

flucht! O wieschmerzen die - se Wun - den, ja seid mir auf e - wig ver - flucht, auf e - wig ver -

Hem - me dei - nes Zornes Wuth, hem - me, hem - me



The musical score consists of several systems. The first system includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part is divided into right and left hands. The lyrics are: "flucht! O wieschmerzen die - se Wun - - den!". The second system continues the vocal lines and piano accompaniment with the lyrics: "dei - nes Zor - nes Wuth, dei - nes Zor - nes Wuth!". The score features various musical notations including notes, rests, and dynamic markings such as *fz* and *fz*.

Nº 19. Ensemble.

Allegro molto. M.M.  $\text{♩} = 112.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Trombe in A.

Timpani in A.

Violino I.

Violino II.

Viola.

Estrella.

Maregato.

Tenori.

Chor.

Bassi.

Violoncello.

Basso.

The musical score is arranged in a standard orchestral format. It includes parts for Flutes, Oboes, Clarinets in A, Bassoons, Horns in A, Trumpets in A, Timpani in A, Violin I, Violin II, Viola, Estrella (likely a soprano), Maregato (likely a mezzo-soprano), Tenors, Chorus, Basses, Cello, and Double Bass. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro molto' with a metronome marking of quarter note = 112. Dynamic markings include *fp* (fortissimo piano) and *cresc.* (crescendo). The woodwinds and strings have melodic lines, while the brass and timpani provide harmonic support. The vocal parts are mostly silent on this page.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line. Dynamics range from *f* to *p*, with *cresc.* markings. The vocal line has lyrics: "Die Prin-zes - sin? sie ist er -". The second system continues the piano accompaniment and includes the lyrics: "Die Prin-zes - sin ist er - schie - nen! Die Prin-zes - sin,". The piano part continues with the arpeggiated figure and dynamic markings. The vocal line continues with the lyrics: "Die Prin-zes - sin, sie ist er -". The score concludes with a final piano accompaniment system.



The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) with piano accompaniment and a vocal line. The piano part features chords and melodic lines, with dynamic markings such as *f* and *cresc.* (crescendo). The vocal line has lyrics: "schie - nen? sie ist er - schie - nen? sie kommt —".

The second system continues the piano accompaniment and the vocal line. The piano part has a more active melodic line in the right hand, with *cresc.* markings. The vocal line has lyrics: "ja sie ist er - schie - nen. Sie kommt zum Palast her - an, sie kommt zum Palast her -".

The third system shows the piano accompaniment and vocal line. The piano part has a rhythmic pattern in the right hand, with *cresc.* markings. The vocal line has lyrics: "schie - nen? sie ist er - schie - nen? sie kommt —".

The fourth system continues the piano accompaniment and vocal line. The piano part has a rhythmic pattern in the right hand, with *cresc.* markings. The vocal line has lyrics: "ja sie ist er - schie - nen. Sie kommt zum Palast her - an, sie kommt zum Palast her -".

her - an - sie kommt - her - an! Bitt.res Lei.den, fahr' von hinmen, Freude glän - zet neu her -  
 an, sie kommt - her - an!

an, bitteres Leiden fahr' von hinnen, Freude glän - zet neu her - an. Wo kam sie so lan - ge wei - len?

Ich

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Wo kann sie so lange weilen? Alle Wunden werden heilen, wenn mein  
seh' sie eilen, ich seh' sie eilen.

The musical score consists of several systems. The top system features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The vocal parts have lyrics written below them. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The second system continues the vocal and piano parts. The third system shows the piano accompaniment with more complex rhythmic patterns and dynamic markings. The fourth system includes the vocal line with the lyrics: "Wo kann sie so lange weilen? Alle Wunden werden heilen, wenn mein". The fifth system continues the vocal line with the lyrics: "seh' sie eilen, ich seh' sie eilen." The piano accompaniment continues throughout.

Aug' die Theu-re sah. Al-le Wunden werden hei-len, wenn mein Aug' die Theu-re sah, al-le

Sie ist schon nah,

Wun - den wer - den hei - len, wenn mein Aug' die Theu - re sah, al - le  
 ich seh' sie ei - len — sie ist schon nah, ich seh' sie ei - len — sie ist schon nah, —

*cresc.* *fp* *pp* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp*

Wunden wer-den hei-len, wenn mein Aug' die Theu-re sah, al-le sah,  
 sie ist schon nah, ich seh' sie ei - - - len, sie ist schon nah, len, sie ist schon

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, with dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The lower systems include vocal lines with lyrics in German and Latin. The lyrics are: "wenn mein Aug' die Theu - re sah. O Va - ter! O E - stella! nah, sie ist schon nah." The score includes various musical notations such as notes, rests, and dynamic markings.



## Nº 20. Duett und Chor.

Un poco più lento. M. M.  $\text{♩} = 160.$ 

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Tromboni I. II.

Trombone III.

Timpani in C.

Violino I.

Violino II.

Viola.

Estrella.

Mauregato.

Tenori.

Chor.

Bassi.

Violoncello e Basso.

*pp*

*p*

*pp*

*pp*

*pp*

Darf dich dein Kind um - ar - men? O lass mich froh er -

Komm an die Va - ter - brust!

Fl.  
Ob.  
Fag.  
Cor.

pp  
pp  
p

war - men an dei - ner Va - ter - Brust!  
Du Him - mel hast Er - bar - men und sen - dest neu - e Lust!  
Wie

cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

f  
f  
f  
f  
f  
f

fz  
fz  
fz  
fz  
fz  
fz

lass mich froh er - warmen an dei - ner Va - ter - Brust. O lass mich froh er - war - men!  
Du Him - mel hast Er - barmen und sendest neu - e Lust! Du Him - mel hast Er - bar - men!  
froh sie sich um - ar - men, o sü - sse Va - ter - lust, o Va - ter - lust! Wie froh sie sich um - ar - men!

cresc. F. S. 188. fz fz fz fz

Allegro molto vivace. M. M.  $\text{♩} = 112$ .

Fl.

Ob.

Clar.

Fag.

Cor.

*p* *cresc.* *f* *p*

Wie fass'ich nur das Glück, dass ich dich wie - der ha - be, dass ich mich wieder la - be an deinem Va - ter -

Wie fass'ich nur das Glück, dass ich dich wie - der ha - be, wieder la - be an deinem hol - den

*p* *cresc.* *f*

blick. Wie fass'ich nur das Glück, dass ich dich wie - der ha - be, dass ich mich wieder la - be an

Blick. Wie fass'ich nur das Glück, dass ich dich wie - der ha - be, dass ich mich wieder la - be an

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. I *mf*

Tr. *mf*

Timp. *mf*

*mf* *p* *f* *mf* *p*

dei - nem Va - ter - blick, dass ich mich wie - der la - be an dei - nem Va - ter - blick. Wie hast du mir ge -  
 dei - nem hol - den Blick, dass ich mich wie - der la - be an dei - nem hol - den Blick.

*mf* *p* *f* *mf* *p*

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

*mf* *p* *f* *mf* *p*

fehlt! Ach wirst du mir ver - ze - hen? ach

Viel Angst hat mich ge - quält! Du bist ja wie - der mein!

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tr.  
Timp.

*cresc.* *fz* *p*

wirst du mir ver - zeih'n? — ach wirst du mir ver - zeih'n? Wie fass' ich nur das  
du bist ja wie - der mein! du bist ja wie - der mein! Wie fass' ich nur das Glück, dass

*cresc.* *fz* *p*

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

*cresc.* *f* *p*

Glück, dass ich dich wie - der ha - be, mich la - be an dei - nem Va - ter - blick, wie fass' ich nur das  
ich dich wie - der ha - be, dass ich mich wieder la - be an dei - nem hol - den Blick, wie fass' ich nur das

*cresc.* *f* *p*

Glück, dass ich dich wie - der ha - be, dass ich mich wie - der la - be an dei - nem Va - ter - blick, dass  
 Glück, dass ich dich wie - der ha - be, dass ich mich wie - der la - be an dei - nem hol - den Blick, dass

Dynamics: *f*, *mf*, *p*  
 Articulations: *>*

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment features complex textures with chords and moving lines. Dynamics include *p*, *f*, *ff*, and *fp*. The vocal line has lyrics in German.

The lyrics are:

ich mich wie - der la - be an dei - nem Va - ter - blick.  
 ich mich wie - der la - be an dei - nem hol - den Blick.

## Un poco più lento.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Piano

*p*, *fz*, *decresc.*, *pp*

## Recitativ.

Die.se Ket-te, war-um  
Doch was seh' ich? Wel-che Kette glän-zet hier an dei-ner Brust?

*p*, *fz*

fragst du?  
Vcl. e Basso Es ist Eurich's heil'ge Ket-te, die mit ihm verschwunden und die jener sollte bringen, der dein Gat-te heissen

*fp*



Fl.  $\text{♩} = 160.$

Ob.

Fag.

Cor. in D.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

Welche Hoff - - nung, welche Freu - - de! Wür.de doch der Spruch er - füllt!

will. Wie wird

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

Wel.che Hoff - - nung, wel.che

doch durch dies Geschmei - - de mein Ge - wis - sen auf - ge - wühlt! wie wird doch - -

Freu - de! Wür-de doch der Spruch er - füllt! Wel-che Hoff - nung, welche Freu - de! Wür-de  
 durch dies Ge-schmei-de mein Gewissen auf-gewühlt! Wie wird doch durch dies Geschmei - de mein Ge-  
 Nun wird der heil' - ge

*fp* *fz* *cresc.* *fz*  
*fp* *fz* *cresc.* *fz*  
*fp* *fz* *cresc.* *fz*  
*fz* *cresc.* *fz*  
*fz* *cresc.* *fz*

Fl. *f cresc.*  
 Ob. *f cresc.*  
 Fag. *f cresc.*  
 Cor. *f cresc.*  
 Tromb. I. II. *f cresc.*  
 Tromb. III. *f cresc.*

doch der Spruch er - füllt!  
 wis - sen auf - ge - wühlt!  
 O Tochter gib mir Licht, sag' mir unverhüllt, wer gab die Kette dir?

*Più moderato.*  
 a 2.  
 Fl. *p*  
 Ob. *p*  
 Fag. *p*  
 Cor. *p*

*Estrella.*  
 Den Namen weiss ich nicht, allein sein schönes Bild es le - bet stets in mir.

Nº 21. Arie.

Andantino. M.M. ♩ = 80.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Violino I.

Violino II.

Viola.

Estrella.

Violoncello e Basso.

The first system of the musical score includes parts for Flutes, Oboes, Clarinets in A, Bassoons, Horns in A, Violin I, Violin II, Viola, Cello/Double Bass, and a vocal line. The woodwinds and strings play a melodic accompaniment, while the vocal line is mostly silent in this system. Dynamics include *pp* for the strings.

The second system continues the musical score. The vocal line enters with the lyrics: "Herrlich auf des Berges Hö - hen seh' ich ihn im Lichte pran - gen, sei - negoldnen Haa.re". The instrumental accompaniment continues with various dynamics and articulations such as *pp*, *legato*, and *divisi*.

Herrlich auf des Berges Hö - hen seh' ich ihn im Lichte pran - gen, sei - negoldnen Haa.re

we - hen, lieb - lich glü - - hen sei - ne Wan - gen.

Auf der Stirne thron.te Muth, Zu - ver - sicht in sei - nen Bli - cken. Sei - nes Mundes Liebes -

fp fp fp

div.

gluth hauch - te se - li - ges Ent - zü - cken, sei - nes Mundes Lie - bes - gluth

pp pp pp

hauch - te se - li - ges Ent - zü - cken.

Musical score for the first system, featuring vocal lines and piano accompaniment in G major. The piano part includes a prominent eighth-note accompaniment in the bass. The vocal line begins with the lyrics:

Wenn mit himmlischer Ge - walt sei - ne sü - - ssen Lieder klan - gen,

Performance markings include *pp* (pianissimo) and *div.* (divisi).

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment continues with its characteristic eighth-note pattern. The vocal line continues with the lyrics:

horch - te still der dunkle Wald und die star - - ren Fel - sen klan - gen.

Seit ich dieses Glück ge-fühlt muss ich der Erinnerung le-ben,

ü-berall seh' ich sein Bild licht-um-flos-sen zu mir schwe-ben,



ü - berall seh ich sein Bild      licht - umflos-sen zu mir schwe - ben.

The first system of the musical score consists of ten staves. The top staff is the vocal line, with lyrics written below it. The remaining nine staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics such as *fp* (fortissimo piano) are indicated in the piano parts.

The second system of the musical score continues the composition with ten staves. It features the same vocal line and piano accompaniment as the first system. The piano parts include various textures, such as arpeggiated figures and sustained chords. The system concludes with a double bar line and a repeat sign.

Nº 22. Finale.

Allegro. M.M.  $d = 88$ .

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Tromboni I. II.

Trombone III.

Timpani in D.

Gran Cassa e Piatti.

Violino I.

Violino II.

Viola.

Estrella.

Mauregato. **Recitativ.**  
Sag', wo ist er hin gekommen, den dein Mund so feurig preist?

Ein Anführer der Leibwache.

Soprani. **Chor der Frauen.**

Alti.

Tenori. **Chor der Männer.**

Bassi.

Violoncello e Basso.

Fl. *fp*

Ob. *fp*

Cl. *fp*

Estrella.

Auf des Berges hohen Rücken musst' er traurig von mir scheiden, denn ihn bindet ein Gesetz, dass er nicht das Thal ver-

Fl.

Ob.

Clar.

Fag. a 2.

Cor. *fp* *cresc.*

Tr.

Tromb. I. II.

Tromb. III.

Timp. *fp* *cresc.*

Anführer der Leibwache. *ff*

las. se. *fp* *f cresc.* *ff* *fz*

O fliehe gro.sser

The image shows a page of a musical score, numbered 330. It consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and additional lower staves. Dynamics such as *f* and *a2.* are indicated. The lyrics are written below the vocal line: "König! Es trachtet der Ver-rath nach deinem theuren Leben, die". The bottom system continues the piano accompaniment with various musical notations and dynamics like *fz*.

The musical score is arranged in systems. The top system contains vocal staves with lyrics and piano accompaniment. The lyrics are: "gräss - lich - ste Em - pö - - rung stürmt durch O - vi - e - - do's Stra - - ssen zu dei - nem Palast her -". The score includes various musical notations such as notes, rests, and dynamic markings like *fz* and *a2.*. The piano accompaniment is written for multiple instruments, including strings and woodwinds.

The image shows a page of a musical score, page 332. It contains several systems of staves. The top system includes five staves with musical notation, including treble and bass clefs, and dynamic markings such as *fz*, *ff*, and *p*. The second system includes a piano part with a grand staff (treble and bass clefs) and dynamic markings *fz*, *ff*, and *p*. The third system includes a vocal line with lyrics: "Adol - fo? nimmer.mehr! Du" and "an. A - dol - fo ist ihr Haupt." The bottom system includes a bass line with dynamic markings *fz*, *ff*, and *p*.

The musical score consists of several systems of staves. The upper systems are for instruments, including strings and woodwinds, with dynamic markings such as *ff*, *fz*, and *fz*. The lower systems include a vocal line with German lyrics and a piano accompaniment. The lyrics are: "lügst, du lügst! Es kann nicht sein! Glaube mir, dass es Wahrheit". The score is written in a key with one flat and a 4/4 time signature.

The musical score consists of several systems. The first system includes a vocal line and multiple instrumental staves. Dynamics such as *cresc.* and *ff* are indicated throughout. The second system continues the instrumental accompaniment. The third system features the vocal line with the following lyrics: "Nimmermehr! Du lügst, du lügst, es kann nicht sein, es kann nicht sei. Glaube mir, dass es Wahrheit". The score concludes with a final instrumental staff.



The musical score is arranged in a system of staves. At the top, there are five vocal staves. The first two staves have lyrics: "sein! Du A - dol - - fo un - - ge - sei." The vocal lines are marked with dynamics such as *p* and *fz*. Below the vocal staves are several instrumental staves, including a grand staff (treble and bass clefs) and multiple bass staves. The instrumental parts feature complex rhythmic patterns and are marked with dynamics like *fz* and *p*. The bottom of the page shows a bass line with alternating *fz* and *p* markings.

The musical score consists of multiple staves. The upper section features a piano accompaniment with various instruments (flute, violin, viola, cello, double bass) and a vocal line. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal line is in German and includes the lyrics: "treu? du un - ge - treu? Schänd - li - che Ver -". The score is marked with dynamic indications such as *fz* and *p*. The key signature has one flat, and the time signature is 3/4.

rä - - the - rei, o schänd - - li - che Ver - rä - - the - rei!  
 Du un - - ge - treu? Du - - - du?

rä - - the - rei, o schänd - - li - che Ver - rä - - the - rei!

Cor. *a 2.*

*p*

*Mauregato.*

Den ich aus dem nied'ren Stau - be hob zu meinem Thron her - an - fah - re hin du schnöder

Fl.

Ob.

Clar.

Fag.

Cor. *a 2.*

*Estrella.*

Va - ter, gib dich nicht zum Rau - be

Glau - be, Treue ist ein lee - rer Wahn.

*Anführer.*

Kö - nig, gib dich nicht zum Rau - be

die sem fürchter li chen Wahn, Va ter gib dich nicht zum Rau be diesem fürch ter li chen

die sem fürchter li chen Wahn, Kö nig gib dich nicht zum Rau be diesem fürch ter li chen

Wahn.

Wahn.

Ach, wer steht uns Armen bei, ach, wer steht uns Ar-men

E-wig blei-ben wir dir treu, e-wig blei-ben wir dir treu!

*mf*

*mf*

F.S.188.

Detailed description: This is a page of a musical score, page 340. It features a voice part and piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The piano part includes a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a lower grand staff with bass clefs. The voice part consists of two systems of staves. The first system shows the vocal line with lyrics: "Wahn." and "Wahn." The second system shows the vocal line with lyrics: "Ach, wer steht uns Armen bei, ach, wer steht uns Ar-men" and "E-wig blei-ben wir dir treu, e-wig blei-ben wir dir treu!". The piano accompaniment includes a prominent melodic line in the right hand of the lower grand staff, marked *mf*. The score concludes with the publisher's mark "F.S.188."

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics in German. Dynamic markings such as *fp* (fortissimo piano) are used throughout the score. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Lyrics:

bei? ach, wer steht uns Ar - men  
 ja e - - wig, e - - wig blei - ben wir dir treu.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Trb. III.

bei? ach, wer steht uns Ar - - - men bei?

Ja e - - - wig, e - - - wig blei - - - ben wir dir treu.

Fag.  
Cor. a 2.

Mauregato.  
Nicht an mich sollt ihr euch ket - ten, ich bin schon dem Tod ge - weih't; nur euch selber sollt ihr



ret - ten, flicht, o flicht, noch ist es Zeit.

Uns' re Treu - - e soll dich ret - ten, sich' zum

Uns' re Treu - - e soll dich ret - ten, sich' zum

Kam - pfe uns be.reit, uns' - re Treu - e soll dich ret - ten, - sieh'zum Kam - pfe uns be.  
 Kam - pfe uns bereit, uns' - re Treu - e soll dich ret - ten, - sieh'zum Kam - pfe uns be.  
 Weh'dem Tod sind wir ge - weiht, dem Tod sind wir ge.  
 Uns' - re Treu - e soll dich ret - ten, - sieh'zum Kam - pfe uns be.

Vel.  
 Basso.



Musical score for a vocal and instrumental piece. The score is written in G major and 3/4 time. It features multiple staves for voices and instruments, including a cello/bass part. The score includes dynamic markings such as *fp*, *p*, and *decresc.*, and contains German lyrics.

Lyrics:  
 pfe, zum Kampfe sieh uns, sieh uns be-reit! Va - ter, ja an deiner Sei - te will ich dir zum Schutze  
 - dem Tod sind wir, sind wir geweiht.

Instrumental parts include:  
 - A cello/bass part (labeled "Vcl. e Basso.") with dynamics *fz*, *decreso.*, and *p*.  
 - A piano part with dynamics *fp* and *p*.  
 - A violin part with dynamics *p* and *decresc.*.  
 - A woodwind part with dynamics *p* and *decresc.*.

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line with lyrics, a piano accompaniment with a prominent triplet in the right hand and a steady eighth-note pattern in the left hand, and a basso continuo line. The lyrics are: "steh'n, Va - ter, ja an dei.ner Sei - te will ich dir zum Schutze steh'n." The score includes various musical notations such as triplets, slurs, and dynamic markings like *fp* and *a 2.*

The image shows a page of a musical score, page 348. It features a vocal line and a piano accompaniment. The score is written in G major and 3/4 time. The vocal line has lyrics in German. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. The lyrics are: "Nein, du wärst des To - des Beu - te, in den Streit darfst du nicht geh'n. — Lie - begibt uns Kraft zum".

Nein, du wärst des To - des Beu - te, in den Streit darfst du nicht geh'n. — Lie - begibt uns Kraft zum

Strei-te, theu-er-er Va-ter, lass mich geh'n. Lie-be gibt uns Kraft zum  
 Wol-le nicht zum Strei-te geh'n! Wol-le

*fp* *fp* *fp*

The musical score consists of several staves. The vocal line is in the lower middle section, with lyrics in German. The instrumental parts include a piano (p), a violin (v), a viola (vi), a cello (c), and a double bass (b). The score is in the key of D major and 3/4 time. The vocal line begins with the lyrics "Strei - te, theu - rer Va - ter, lass mich gehn, o lass mich gehn!" and continues with "nicht, o wol - le nicht zum Strei - te gehn!". The instrumental parts feature various dynamics and articulations, including *cresc.*, *f*, *ff*, *fp*, and *fz*.

Strei - te, theu - rer Va - ter, lass mich gehn, o lass mich gehn!  
nicht, o wol - le nicht zum Strei - te gehn!

*fp cresc.* *fp* *f* *fz* *ff*



Ob. *fp*  
 Clar. *fp*  
 Fag. *fp*  
 Cor. in E. *fp*

Ja ich will an deiner Sei.te wie ein En.gel schützend steh'n, an dei.ner Sei.te wie ein En.gel schützend steh'n,  
 Blei - be nur an meiner Sei.te wie ein En.gel schützend steh'n, an meiner Sei.te wie ein En.gel schützend steh'n,

*fp*

Fl. *fp*  
 Ob. *fp*  
 Clar. *fp*  
 Fag. *fp*  
 Cor. *fp*  
 Tr. in E. *fp*

Muth will ich zum ernsten Streite glü.hend in die Brust dir weh'n. Muth will ich glühend in die Brust dir weh'n.  
 Muth sollst du zum ernsten Streite glü.hend in die Brust mir weh'n. Muth sollst du glühend in die Brust mir weh'n.

*fp*

The first system of the musical score consists of ten staves. The top four staves are for the vocal parts, showing complex rhythmic patterns with many sixteenth and thirty-second notes. The bottom six staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. Dynamic markings 'fz' (forzando) are placed frequently throughout the system. A '2.' marking appears above the first vocal staff in the fifth measure.

The second system continues the musical score with vocal lines and piano accompaniment. The vocal parts have German lyrics written below them. The piano accompaniment continues with rhythmic patterns and dynamic markings.

in H. Fis.

Woh, wir sind des To - des Beute, weh, wir sind des To - des Beu - te, Him - mel hö - re

Auf zum Sie - ge, auf zum Streite! Auf zum Sie - ge, auf zum Streite, Schwerter klir - ren,

Musical score for a choral and instrumental piece. The score consists of multiple staves, including vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with dynamic levels such as *fz* (forzando) and *ff* (fortissimo). The lyrics are in German and describe a scene of prayer and battle.

Lyrics:  
 Ja, Va-ter! Ja ich will an dei-ner Sei-te wie ein Engel schützend steh'n!  
 Blei-be du an mei-ner Sei-te wie ein Engel schützend steh'n!  
 un-ser Fleh'n! Himmel hö-re un-ser Fleh'n. Weh', wir sind des To-des Beute,  
 Fahnen weh'n. Schwerter klirren, Fah-nen weh'n. Auf zum Siege, auf zum Streite,



Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Timp.

Maur.

Chor der Verschwornen von aussen.

Freun - de, ja - ich will euch führen!

Ra - - che! Ra - - che!

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

Hört ihr die Ver - rä - ther nah'n?

Ja, wir wer - den tri - umphi - ren, Muth und Lie - be weht uns an.



Chor von aussen. Chor auf der Bühne. Chor von aussen. Chor auf der Bühne.

Eu - er Kö - nig wird euch führen, ja, ihr wer - det tri - umphi - ren!  
Eu - er Kö - nig wird euch führen, ja, ihr wer - det tri - umphi - ren!  
Män - ner schreien, Schwer - ter klirren, ach wem nimmt sich un - ser an?  
Ra - che! Ra - che! Un - ser Kö - nig wird uns führen, Ra - che! Ra - che! ja wir wer - den tri - umphi - ren!

*fp fp ff fp fp ff*

Più mosso.

a 2.

The musical score consists of multiple staves. The top section features piano accompaniment with a melody in the right hand and bass line in the left hand. The piano part includes dynamic markings such as *fz* and *a 2.*. The bottom section contains vocal lines with German lyrics. The lyrics are: "ja wir werden tri.um - phi.ren, Muth und Lie.be weht uns an, ja wir werden tri.um - phi.ren, Muth und Lie.be weht uns an, Männer schreien, Schwerter klirren, ach wer nimmt sich un - ser an, ja wir werden tri.um - phi.ren, Muth und Lie.be weht uns an,". The score is written in a key signature of three sharps (F#, C#, G#) and a 2/2 time signature.

Muth und Lie - be weht uns an. Ja wir werden tri - um - phi - ren, eu - er  
 Muth und Lie - be weht uns an. Ja wir werden tri - um - phi - ren, eu - er  
 ach wer nimmt sich un - ser an. Seht uns in Ver - zweiflung ir - ren, Män - ner  
 Muth und Lie - be weht uns an. Ja wir werden tri - um - phi - ren, un - ser





eu - er Kö - nig wirdeuch füh - ren, ja wir wer - den tri - um - phi - ren, Muth und Lie - be, Muth und  
 eu - er Kö - nig wirdeuch füh - ren, ja wir wer - den tri - um - phi - ren, Muth und Lie - be, Muth und  
 Män - ner schrei - en, Schwerterklir - ren, seht uns in Ver - zweiflung ir - ren, ach wer nimmtsich, nimmtsich  
 un - ser Kö - nig wird uns füh - ren, ja wir wer - den tri - um - phi - ren, Muth und Lie - be, Muth und

Musical score for orchestra and choir, measures 1-10. The score includes staves for strings, woodwinds, brass, and choir. Dynamics include *f*, *a 2.*, *p*, and *mf*. The key signature has three sharps (F#, C#, G#).

Lie - be weht uns an.

Lie - be weht uns an.

un - ser an.

Lie - be weht uns an.

Ende des II. Aktes.