

Herminia.

Lyrische Scene.

Deutsche Übersetzung von Emma Klingensfeld.

Herminie.

Scène lyrique.

Poème de P. A. Vieillard.

Erminia.

Lyric scene.

English Translation by John Bernhoff.

H. Berlioz.

Componirt in Paris Juli 1828.

Moderato. (♩ = 72.)

Flauti.

Clarineti in C (Ut).

I e II in C (Ut).

4 Corni
III e IV in D (Ré).

Fagotti.

Timpani
in D (Ré) G (Sol).

Moderato. (♩ = 72.)

Herminie.
Herminia.
Erminia.

Violino I.

Violino II.

Viola.

Violoncello e
Contrabasso.

Moderato. (♩ = 72.)

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *mf* dynamic marking. A *cresc.* marking appears in the second measure of the top two staves. In the third measure, the top two staves have a *mf* marking, and the bottom three staves have a *cresc.* marking. The system concludes with a *cresc.* marking in the top two staves.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *cresc. molto* marking in the top two staves. This marking is repeated in the second measure of the top two staves and the bottom three staves. The system concludes with a *cresc. molto* marking in the bottom three staves.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *ff* dynamic marking in the top two staves. A *a 2.* marking appears in the second measure of the top two staves and the bottom three staves. The system concludes with a *ff* dynamic marking in the top two staves and the bottom three staves.

The fourth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *ff* dynamic marking in the top two staves. The system concludes with a *ff* dynamic marking in the top two staves and the bottom three staves.

First system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The second staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The third staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The second staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The third staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The second staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The third staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

1

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns and dynamic markings.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns and dynamic markings.

3

Third system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes dynamic markings such as *dimin.* and *p*. A section of the score is marked with a boxed '2'.

dimin.

dimin.

a 2.

dimin.

p

p

p

p

p

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes dynamic markings such as *dimin.* and *p*. A section of the score is marked with a boxed '2'.

dimin.

dimin.

dimin.

Vcellie C.B.

dimin.

p

p

p

p

p

Musical score for the first system, featuring piano accompaniment and vocal lines. The score includes dynamic markings such as *(dim.)* and *pp*. It also features first and second endings, indicated by "I." and "a 2.". The piano part consists of multiple staves with complex rhythmic patterns, while the vocal part is a single staff with melodic lines.

Musical score for the second system, including piano accompaniment and vocal lines. The tempo is marked **Moderato.** The piano accompaniment continues with intricate textures, and the vocal line is present.

Herminie.
 Herminia.
 Erminia.

Recit.

Moderato.

Quel trouble te poursuit, malheureu- se,
 O, wie bin ich bedrängt, ich Unsel- ge,
 Deep sorrow and distress have be.set me:

Musical score for the third system, including piano accompaniment and vocal lines. The tempo remains **Moderato.** Dynamic markings include *pp* and *ppp*. The piano accompaniment features a prominent bass line with a steady eighth-note pattern.

poco a poco animato

mal-heu-reuse Her-mi-ni-e! Tan-crède est l'en-ne-mi de mon
 und von Kum-mer be-la-den! Ach Tan-kred, er ist feind mei-nem
 Joy my heart hath for-sak-en, Since Tan-cred fights a-gainst my be-

Dieu, de ma loi. Du trô-ne pa-ter-nel ses ex-ploits m'ont ban-nie. Il a por-
 Gott, mei-nem Land! Vom vä-ter-li-chen Thron hat sein Spruch mich ver-bannt, — er trug des
 lief and my land. Mine an-ces-tral throne he from me—has tak-en, and he has

té le ra-venge et l'ef-froi Dans les ci-tés de la triste Sy-ri-e. Par lui j'ai tout per-du,
 Krieges ver-hee-ren-den Brand fern nach des trau-ern-den Syriens Ge-sta-den. Der Al-les mir ge-raubt,
 cast his fierce bat-tle brand in-to the ci-ties of weep-ing Sy-ria. Thro' him all have I lost;

tout! jus-qu'à mon re-pos, Jus-qu'à ma hai-ne, hé-las! pour l'au-teur de mes
 jal Al-les, was mir werth, selbst mei-nen Hass, — den ach! — wi-der ihn ich ge-
 all! Nought can bring re-lief, lost e'en the ha-tred I bore — towards the au-thor of my

3 Moderato.

Fl. *a 2.*

p *ff* *p* *ff* *p*

maux.
nährt.
grief.

3 Moderato. (*p*) (*p*)

Lento.

f *pp*

Oui, Tancred, à tes lois en amante as-ser.
Ja, Tankred! Dir hat Lie-be mein Herz un-ter.
Tan-cred! love has conquer'd my heart; dost thou

f *pp* *f* *pp* *f* *pp*

Lento.

vi-e, Je ché-ris le poids de mes fers, Je ché-ris les tourments que pour toi j'ai soufferts.
wor-fen, Du, dess'Macht in Fes-seln mich schlug, und die Qual dünkt mir süß, die durch Dich ich er-trug!
hear me? Thou whose pow'r has wrought me these chains; yet I joy that 'tis thro' thee, and my heart no more complains.

pp *pp* *pp* *pp*

attacca

*) Dieses am Ende des 18. Jahrhunderts gebräuchliche Zeichen bedeutet, dass die Noten mehrmals unregelmässig wiederholt werden, also eine Art von Tremolo. (Anm. d. Herausgeber.)

Ce signe, en usage à la fin du XVIII^e siècle, indiquait une sorte de tremolo obtenu par plusieurs exécutants qui répétaient ensemble le même note avec des degrés de vitesse différents. (Note des Editeurs.)

This sign, in use at the end of the XVIIIth century, signifies a species of tremolo obtained by several executants repeating the same note with different degrees of speed. (Note by the Editors.)

Air. N° 1. Arie. Aria.

Adagio non troppo. (♩ = 88.)

Flauti.
 Oboi.
 Clarinetti in C (Ut).
 I e II in C (Ut).
 4 Corni
 III e IV in F (Fa).
 Fagotti.
 Timpani
 in F (Fa) B (Sib).

Adagio non troppo. (♩ = 88.)

Herminie.
 Herminia.
 Erminia.
 Violino I.
 Violino II.
 Viola.
 Violoncello e
 Contrabasso.

Ah! Si de la ten.dresse où mon cœur sa ban.don ne Je de.vais ob.te.nir le
 Ach! wü.r.de mir zu theil dei.ne Lie.be zum Loh.ne, schlüg' dein Herz auch für mich mit
 Ah! Would that in re.ward my fond love but re.turn.ing, thy cru.el heart beat with mine; or

Adagio non troppo. (♩ = 88.)

prix dans ton a.mour, Dieux! a.vec quel transport je bé.ni.rais le jour
 feu.rig raschem Schlag Göt.ter, o wie be.glückt pries'ich den fro.hen Tag
 felt its ar.dent fire Gods! e'en my crown I'd give, would ye but grant my de.sire:

arco

Où je l'aurais conquis en per dant ma cou ron ne!
 und gäb' um sol chen Sieg gern da hin mei ne Kro ne!
 Grant me this vic tory for which my heart still is yearn ing!

Mais je t'a dore, hé las! sans re tour, sans es
 Doch ach, ich lie be dich, oh ne Trost, oh ne
 Ah! out of love for thee I have shed, man y a

poir. Chaque ins tant, chaque ins tant de mes
 Stern! Im mer mehr, im mer mehr fühl' die
 tear! E ver more e ver more glows the

feux ac croît la vi o len ce. Mon cœur
 Glut ich heiss im In nern bren nen; sie ver
 fire nought can quench till it con sume me; my heart

cresc. molto

cresc. molto

cresc. molto

cresc. molto

animando

Fl. *mf* *cresc.* *ff* *p*

Ob. *mf* *cresc.* *ff* *p*

Clar.

Cor. I. II. *f* *ff* *p*

Fag. *f* *ff* *p*

brû - le, mon cœur brû - le, et ma bouche est ré.
 zehrt mich, mein Herz lo - dert, und mein Mund darf es.
 burn - eth, my heart burn - eth, and my lips may not

f *p* *pp*

5

pp

I. *pp*

duite au si - len - ce, Et mes yeux ne peu - vent plus te voir.
 nicht ihm be - ken - nen, und dem Au - ge bleibt der Theu - re fern.
 tell how I love him, who de - nies me e'en his pre - sence dear.

cresc. *cresc.* *cresc.* *cresc.*

5

First system of musical notation. It includes a vocal line with a first ending bracket labeled "I." and dynamic markings of *p*. The piano accompaniment features a string section with *pp* dynamics and a bass line with a second ending bracket labeled "a 2." and a dynamic marking of *p*.

Ah! Si de la ten-dresse où mon cœur sa-ban-don - ne
 Ach! wür.de mir zu theil dei - ne Lie - be zum Loh - ne,
 Ah! Would that in re-ward, my fond love but re-tur - ning,

Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *f*, *(dim.)*, *(p)*, and *pp*, along with a *pizz.* instruction. The bass line has a *pp* dynamic marking.

Third system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *f*, *p*, and *pp*, along with a *arco* instruction. The bass line has a dynamic marking of *f*.

Je de - vais ob - te - nir - le prix dans ton a - mour, Dieux! a - vec quel trans.
 schlüg' dein Herz auch für mich mit feu - rig ra - schem Schlag, Göt - ter, o wie be -
 thy cru - el heart beat with mine or shared its ar - dent fire. Gods! e'en my crown I'd

port je bé-ni-rai, je bé-ni-rai l'heureux jour Où je l'au-rai con-quis en per-
 glückt pries'ich den Tag, pries'ich als-dann je-nen Tag und gäb' um sol-chen Sieg gern da-
 give, yea, e'en my crown, I'd glad-ly give if ye would grant me this one vic-tory for which my

sf *dolce* *dolce* *sf* *sf* *sf*

pizz. *pizz.* *pizz.* *pizz.*

Animando sin al fine dell' Aria. (♩ = 104.)

6 *p* *p* *p* *p* *a 2.* *p*

pp *cresc.* *cresc.* *p*

Animando sin al fine dell' Aria. (♩ = 104.)

dant ma couron - - - ne, Je bé-ni-rai, je bé-ni-rai l'heu-reux jour Où
 hin mei-ne Kro - - - ne! O wie be-glückt pries'ich als-dann je-nen Tag und
 fond heart is yearn - - - ing. I'd bless the hour that brought such bliss, give up my power, Yea!

arco *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

6 Animando sin al fine dell' Aria. (♩ = 104.)

je l'au-rais con-quis en per-dant ma cou-ron-ne, Je bé-ni-
 gäb' um sol-chen Sieg gern da-hin mei-ne Kro-nel Laut pries' ich
 e'en my crown I'd give glad-ly for such-a con-quest, for such a

sf *p* *mf* *a 2.*

rais-ce jour, Je bé-ni-rais ce jour.
 sol-chen Tag, solch-sel-gen Glü-ckes Tag!
 vic-to-ry glad-ly I'd give my crown!

ff *pp* *cresc.* *ff* *pp* *ff* *ff* *ff*

Lento. (♩ = 84.)

Que dis-je? où s'é - ga - rent mes vœux? De l'ex - cès du malheur quand je suis me - ha -
 Was sag'ich! Es ver - irrt sich mein Wunsch! In un - säg - li - chem Leid schlägt ver - zeh - rend zu -
 Con - fu - sion, anguish racks my brain, all my thoughts are with him who my fond hopes has

Lento. (♩ = 84.)

cé - e, Je me livre aux amours d'u - ne flamme insen - sé - e. Bien - tôt dans un com - bat af - freux, De Tancrede et d'Ar -
 sammen hei - ße Lie - be in mir mit des Wahn - witzes Flammen! Gar bald entbrennt auf's neu der Streit, zwischen ihm und Ar -
 blighted and my heart knows the pain of a love un - re - quit - ed. The com - bat with Ar - ganth, his foe, will be renew'd a -

gant la hai - ne se si - gna - le. Dé - ja, dans u - ne lut - te à tous les deux fa - ta - le, Tancre - de tri - om -
 gant den Aus - gang zu entscheiden. Schon hat in hef - tigem Kampf, der ver - derb - lich Bei - den, Tan - kred, strahlend als
 non, and who shall be victori - ous? They met, both he - roes, in bat - tle fierce yet glori - ous. Tan - cred, bravest of

phant a d'un sang gé - né - reux Mar - qué ses ex - ploits glo - ri - eux. Si, né - cou - tant que l'ar - deur qui l'a -
 Held, mit dem e - del - sten Blut be - zeugt sei - nen feu - ri - gen Muth. Wenn hei - ssen Dranges, sich Ruhm zu er -
 men, has confirm'd with his blood, his courage which naught can o'erthrow. Should he, urged on to at - tain fame and

Moderato. (♩ = 84.)

7

Fl. a 2. *ff*

Ob. a 2. *ff*

Clar. a 2. *ff*

in C (Ut).

Cor. in F (Fa). *ff*

Fag. *ff*

Timp. *ff*

Moderato. (♩ = 84.)

ni-me, De sa force a bat-tue il prévient le re-tour, D'un héroïque ef-fort il tombe-ra vic-tuerben, sei-ner Kraft, die er-lahmt, er vertraut all-zu keck; wenn er in tol-lem Muth stürz-te sich ins Ver-glor-y, trusting all in his strength, with his life at the stake, should he, in frenzy wild, rush in-to bat-tle

Vcelli. *ff*

C.B. *ff*

7

Moderato. (♩ = 84.)

Misurato, un poco più lento. (♩ = 76.)

ti-me. Mor-tel ef-froi pour mon a-der-ben! Mein Herz beklemmt töt-li-chergo-ry and fall, my heart, weep-ing, would

p

Misurato, un poco più lento. (♩ = 76.)

N° 2.
Air. Arie. Aria.

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Flauti. *ff*

Oboi. *ff*

Clarineti in C (Ut). *ff*

I e II in C (Ut). *ff*

4 Corni III e IV in F (Fa). *ff*

Fagotti. *ff*

Timpani in F (Fa) B (Sib). *ff*

Cinelli. *ff*

8

mutano in D (Re), A (La).

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Herminie.
Herminia.
Erminia.

mour. Schreck! break.

*Ar-rête! Ar-
Halt ein, Ge-
Oh stay, be.*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

8

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu cours. Le
lieb - ter! lass vom Strei - te! Ich er - bang in Ver - zweif - lungum Dich! Der
loved one, stay from bat - tle I des - pair at the thought of thy death! The

coup qui me na - ce ta tè - te, En tom - bant tran - che - rait mes jours. Le
 Streich der das Haupt dir be - drüu - te, trü - fe töt - lich ins Herz auch mich! der
 sword which thy life would im - per - il, soon should find in my heart a sheath! The

coup qui me na - ce ta tè - te, En tom - bant, en - tom - bant tran - che -
 Streich, der das Haupt dir be - drüu - te, trüf' auch mich, trü - fe töt - lich ins
 sword which thy life would im - per - il, soon should find, soon should find in my

Ob. **9**
 Clar. *p*
 Cor. I, II. *ff*
 Fag. *p*

rait mes jours. Ar - rête! Ar - rête! Cher Tan -
 Herz auch mich! Halt ein, Ge - lieb - ter! lass vom
 heart a sheath! Oh stay, be - loved one! stay from

9

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

crè - de, ar.rêtel Ar - rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu
 Strei - te, halt ein, Ge - lieb - ter, lass vom Strei - tel! Ich er - bang in Ver - zweiflung um
 bat - tle Oh, stay, be - loved one, stay from bat - tle! I des - pair at the thought of thy

cours. Le coup qui me na - ce ta tè -
 Dich. Der Streich, der das Haupt dir be - dräu -
 death. The sword which thy life would im - per -

te, qui me na - - - - ce ta tē te, En tom -
 te, der das Haupt dtr be - dräu - te, trüf' in's
 il, which thy life would im - per - il, in my

The first system of the score features a vocal line with lyrics in Latin, German, and English. Below the vocal line is a piano accompaniment consisting of five staves: two for the right hand (treble and alto clefs) and three for the left hand (alto and bass clefs). The piano part is marked with a piano (*pp*) dynamic.

10
 Fl. *f* *ff*
 Ob. *f* *ff*
 Clar. *f* *ff*
 Cor. *f* *ff*
 Fag. *f* *ff*
 Timp. *f* *ff*

The second system of the score is for the woodwind and percussion ensemble. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor (Cor.), Bassoon (Fag.), and Timpani (Timp.). Each instrument part is marked with a forte (*f*) dynamic, and the woodwinds are also marked with fortissimo (*ff*) dynamics.

bant, en tom - bant, en tom - bant tran - che - rait
 Herz, trüf' in's Herz töt - lich mich, trüf' in's Herz
 heart glad - - ly, glad - ly I would sheathe, in my heart,

The third system of the score features a vocal line with lyrics in Latin, German, and English. Below the vocal line is a piano accompaniment consisting of five staves: two for the right hand (treble and alto clefs) and three for the left hand (alto and bass clefs). The piano part is marked with a piano (*pp*) dynamic.

Ob. *rall..*

Clar. *f a 2.*

Cor. I.II. *f a 2.*

Fag. *f*

rall..

mes jours, tran - che - rait mes jours.
 auch mich, träf' ins Herz auch mich!
 yea in my heart I'd glad - ly sheathe!

f

rall..

Poco meno mosso. (♩ = 120.)

Fl. I. *p*

Ob. I. *p*

Clar. a 2. *p*

Cor. I.II. *p*

Fag. *p a 2.*

11

Poco meno mosso. (♩ = 120.)

p pp

pp

pp

pp

pp

J'ex -
Es
'Tis

Poco meno mosso. (♩ = 120.)

Fl. I. (p)

Clar. a 2. (p)

ha - leen - vain ma plain - te fu - gi - ti - ve.
 haltt um - sonst hin - aus mein ban - ges Kla - gen.
 all in - vain He does not hear - me plead - ing.

The first system of the score features a vocal line with lyrics in German and English. Above the vocal line are staves for Flute I and Clarinet II, both marked with a piano (p) dynamic. Below the vocal line is a piano accompaniment consisting of four staves: two for the right hand and two for the left hand. The piano part includes various rhythmic patterns and dynamics, with a piano (p) marking in the lower left.

Fl. I. (p)

Ob. I. (p)

Clar. I. (p)

Cor. I. II.

Fag. I. (p)

Je - l'im - plo - re, il - ne m'en -
 All mein Flehn, ach, er hört
 Though I im - plore him, he heed - eth

The second system of the score continues the vocal line with lyrics in German, French, and English. Above the vocal line are staves for Flute I, Oboe I, Clarinet I, Cor Anglais I and II, and Bassoon I, all marked with a piano (p) dynamic. Below the vocal line is a piano accompaniment consisting of four staves: two for the right hand and two for the left hand. The piano part includes various rhythmic patterns and dynamics, with a piano (p) marking in the lower left.

12

Fl. *p* *(poco a poco cresc.)*

Ob. I. *p* *(poco a poco cresc.)*

Clar. *(poco a poco cresc.)*

(poco a poco cresc.)

(poco a poco cresc.)

(poco a poco cresc.)

(poco a poco cresc.)

(poco a poco cresc.)

- tend pas. J'ex - ha - le en - vain ma plain - te fu - gi -
 - es nicht! Um - sonst mein Flehn! um - sonst mein ban - ges
 - me not! I call his name. in vain my heart is

12

Fl. *p*

Ob. I. *p* *più f*

Clar. *p* *più f* *(dim.)*

Cor. I. II. *p* *più f* *(dim.)*

Fag. *(poco f)* *(cresc.)* *poco f* *più f* *(dim.)*

(dim.)

(dim.)

(dim.)

(dim.)

ti - ve, J'ex - ha - le en - vain ma plain - te fu - gi -
 Kla - gen! Um - sonst mein Flehn! um - sonst mein ban - ges
 bleed - ing my tears are shed in vain! he heed - eth not my

Ob. *poco f*
 Clar. *poco f*
 Cor. I. II. *poco f*
 Fag. *poco f*

poco f

Poco riten.

(poco f)

Poco riten.

ti - ve. Je l'im - plo - re, je l'im - plo - re, il ne m'en - tend
 Kla - gen! Mei - ne Seuf - zer, mei - ne Seuf - zer, ach, er hört sie
 plead - ing! I im - plo - re - him, I im - plo - re - him, yet he hears me

poco f
poco f
poco f
poco f
poco f

div. *pp*
pp

Poco riten.

Allegro assai agitato. (♩ = 152.)

Fl. *ff*
 Ob. *ff*
 Clar. *ff*
 Cor. *ff*
 Fag. *ff*
 Timp. *ff*

ff
ff
ff
ff
ff
ff

ff
ff
 III. *p*
 I. *p*
p

ff

Allegro assai agitato. (♩ = 152.)

pas. Ar - rê - te! Ar - rê - te! Cher Tan -
 nicht! Halt ein, Ge - lieb - ter! lass vom
 not! Oh stay, be - loved one, stay from

ff
ff
ff
ff
ff
ff

mf
p
ff
mf
mf

ff
mf

Allegro assai agitato. (♩ = 152.)

Ob. >

Clar. >

Cor. I. > p III. >

Fag. >

crè - de, Je fré - mis - du pé - ril - où tu cours. Le coup qui me-
 Strei - tel Ich er - bang' in Ver - zweif - lung um dich! Der Streich, der das
 bat - tle! I des - pair - at the thought of thy death! The sword which thy

Vcelli. e C. B.

Fl. 13

Ob. > p

Clar. > p

Cor. I. > III. >

Fag. >

na - ce ta tè - te, En tom - bant tran - che - rait mes jours. Ar - rête! Ar -
 Haupt dir be - dräu - te, trä - fe töt - lich ins Herz auch mich! Halt ein, Ge -
 life would im - per - il, soon should find in my heart a sheath. Oh, stay, be -

13

Fl. *p* *f* *p*

Ob. *p* *pp* *f* *p*

Clar. *p* *pp* *f* *p*

Cor. *p* *f* *p*

Fag. *p* *f* *p*

rè - te! Cher Tan - crè - de, Ar - rête! Ar - rète! Cher Tan - crè - de,
 lieb - ter, lass vom Strei - te! Halt ein, Ge - lieb - ter, lass vom Strei - te!
 loved one, stay from bat - tle; oh, stay be - loved one! stay from bat - tle!

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

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

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

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

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

Je fré - mis du pé - ril - où tu cours. Le coup qui me na -
 Ich er - bang' in Ver - zweif - lung um dich! Der Streich, der das Haupt
 I des - pair at the thought of thy death! The sword which thy life

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

sf *cresc.* *sf* *sf* *sf* *sf*

Fl. *cresc. sempre*
 Ob. *cresc. sempre*
 Clar. *cresc. sempre*
 Cor. *cresc. sempre*
 Fag. *cresc. sempre*

- ce ta tète, qui me - na - ce ta tète, En tom -
 dir be - dräu - te, der das Haupt dir be - dräut, träf' in's
 would im - per - il, soon should find in my fond heart its

cresc. sempre
cresc. sempre
cresc. sempre
sf cresc. sempre sf sf sf sf sf sf sf sf

14

Fl.
 Ob.
 Clar.
 Cor.
 Fag.

bant tran - che - rait mes jours, tran - che - rait
 Herz, träf' in's Herz auch mich, träf' in's Herz
 sheath, soon should find my fond heart its sheath;

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

Fl. *ff*

Ob. *pp*

Clar. *pp*

Cor. *ff*

Fag. *ff*

Timp. *ff* Muta in E (Mi) H (Si). *pp*

Cinelli. *ff*

mes jours, tran - che - rait mes jours.
 auch mich, träf' in's Herz auch mich!
 should find my break - ing heart its sheath!

Andante. (♩ = 112.)

Recit.

Que Clo - rin - de est heu - reu - se! Au mi - lieu des com - bats, De son sexe ab - ju - rant la fai - bles - se crain -
 O, Clo - rin - de ist glück - lich! In dem hei - ssen Ge - fecht kennt sie nicht schwäch - li - che Furcht, Ge - fahr zu ver -
 Oh Clorinde, whom I en - vy! In the heat of the strife she for - gets woman's feeble - ness; thinks not of

Viol. *p* *f*

Viola. *p* *f*

Vcelli.e C.B. *p* *f*

Andante. (♩ = 112.)

Allegretto.

misurato

ti - ve, Le cou - ra - ge gui - de ses pas. Que je lui porte en -
 mei - den; sie ver - läug - net kühn ihr Ge - schlecht. Wie ist sie zu be -
 life knows not ter - ror; death she de - fies, vic - to - ry in her

Allegretto.

misurato

Poco lento.

Più vivo. (♩ = 160.)

vi - e! A ces murs sus - pen -
 nei - den! Dort seh' blin - kend ich
 eyes! On yon walls mine

Poco lento.

ff Più vivo. (♩ = 160.)

15 Andante.

du - e, Son ar - mu - re frap - pe ma - vu - e. Si, j'o - sais m'en cou - vrir!.. Si, trompant tous les
 hangen ih - re Rüstung, die sie um - fan - gen. Legt' ich mu - thig sie an! Wagt' ich Sol - ches für
 eye - her sus - pend - ed armour doth es - py: - Would I dare put it on?.. Could I do't for his

15 Andante.

yeux, Sous cette armure aux pé - rils con - sa - cré - e, Je fu - yais d'A - la - din le pa - lais o - di -
 ihn! Wenn, von der Rüstung ver - hüllt, mir ge - län - ge, A - la - din und dem Kö - nigs - pa - last zu ent -
 sake? Safe 'neath the cov' - ring ar - mour then flee From A - la - din's o - drous pal - ace, and

Cor. **Maestoso. in E (Mi).**

eux, Et du camp des chrétiens al - lais ten - ter l'en - tré - e!
 fliehn und ich al - so hin - ein ins Chri - sten - la - ger drän - ge!
 steal to the Christ - ians' camp. The deed would set me free!

Vcelli.
 C.B.

Maestoso.

Cor. **Adagio. (♩ = 56.)**

p Recit.

Mais, que dis - je? Que dis - je? Mon fai - ble bras Pourrait - il sou - te - nir sa re - dou - ta - ble
 Doch, was sag'ich da! Was sag'ich! Reicht mei - ne Kraft, je - ne Lan - ze, die wuch - tig furcht - ba - re zu
 But this feeble arm! this bo - dy! Is it not far too weak, yon heav - y lance, yon armour's weight to

Adagio. (♩ = 56.)

16 (♩ = 60.) **Più vivo. (♩ = 72.)**

Fl. I.

lance? Tan - crè - de va mou - rir peut - è - tre, et je ba -
 tragen? Doch Er vie - lleicht be - dräut vom To - de und ich kann
 carry? Yet Tancred is perchance in per - il, and still I

p *ppp* *ff* *ff* *ff*

16 (♩ = 60.) **ff Più vivo. (♩ = 72.)**

H. B. 42.

lan - co! C'est trop tar - der, je cours l'ar - ra - cher au tré - pas.
 za - gen! Nicht mehr ge - säumt! Auf, auf, und ihm Hil - fe ge - schafft!
 tar - ry! I must a - way, To save him from death and from harm!

N^o 3.
 Air. Arie. Aria.

Allegro impetuoso vivace. (♩ = 138.)

Flauti.
 Oboi.
 Clarinetti in A (La).
 I e II in E (Mi).
 4 Corni.
 III e IV in E (Mi).
 Fagotti.
 Trombe in E (Mi).
 Timpani
 in E (Mi) H (Si).
 Cinelli.

Allegro impetuoso vivace. (♩ = 138.)

Herminie.
 Herminia.
 Erminia.

Violino I.
 Violino II.
 Viola.
 Violoncello.
 Contrabasso.

Allegro impetuoso vivace. (♩ = 138.)

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *p* throughout the system.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The piano accompaniment includes a prominent triplet pattern in the right hand of the grand staff. The system concludes with the vocal line ending on the word "Then".

17

The third system of the musical score includes the following lyrics:

nez, ve-nez, ter-ri-bles ar-mes! Ve-nez, ve-nez, fiers at-tri-

komm, du Pan-zer-kleid voll Schre-cken! Ihr Waf-fen kommt! Zeu-gen des

come, thou ar-mour strong, of-ter-ror; Ye wea-pons, come! wit-ness-es

The piano accompaniment for this system features a consistent triplet pattern in the right hand, with dynamic markings of *f* and *p*. The bass line provides a steady accompaniment.

17

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

but - s de la va - leur! Ces - sez, ces - sez d'ex - ci - ter les a - lar - mes!
 Hel - den - muths im Streit! Doch nicht sollt lür - mend den Kampf ihr er - we - cken!
 all of he - roes' fame! Yet not this time to re - new scenes of hor - ror,

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The fourth staff is a vocal line in treble clef with a key signature of three sharps. The fifth staff is a piano accompaniment line in bass clef with a key signature of three sharps. The sixth and seventh staves are empty. Dynamics include *p* and *pp*. There are first endings marked with 'I.' and accents (>).

pp

Pro - té - gez l'a - - mour, - pro - té - gez le - - mal -
 Steht der Lie - - be - - bei, - - schirmt té - - gez le - - mal -
 guard ye love from harm, and grat - i - tude ye - - may

The second system of the musical score consists of five staves, all of which are piano accompaniment. The top staff is in treble clef with a key signature of three sharps. The second staff is in treble clef with a key signature of three sharps. The third staff is in bass clef with a key signature of three sharps. The fourth and fifth staves are in bass clef with a key signature of three sharps. Dynamics include *pp*.

This system contains the first five staves of the musical score. The top staff is a vocal line with a fermata and a box containing the number 18. The second staff is a vocal line with a fermata and a box containing the number 18. The third staff is a piano accompaniment line with a fermata and a box containing the number 18. The fourth staff is a piano accompaniment line with a fermata and a box containing the number 18. The fifth staff is a piano accompaniment line with a fermata and a box containing the number 18.

heur! Ve- nez, ve- nez, ter- ri - bles ar - mes! Ve -
 Leid! O komm, du Pan-zer-kleid voll Schre - cken! o
 claim! Then come, thou armour bright of ter - ror! oh

This system contains the next five staves of the musical score. The top staff is a piano accompaniment line with a fermata and a box containing the number 18. The second staff is a piano accompaniment line with a fermata and a box containing the number 18. The third staff is a piano accompaniment line with a fermata and a box containing the number 18. The fourth staff is a piano accompaniment line with a fermata and a box containing the number 18. The fifth staff is a piano accompaniment line with a fermata and a box containing the number 18.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The key signature is three sharps (F#, C#, G#). The first two staves have a dynamic marking of *ff*. The third staff has *ff* in the first measure and *sf* in the second measure, with a crescendo hairpin. The fourth and fifth staves also have *ff*. The sixth staff has *ff* in the first measure and *sf* in the second measure, with a crescendo hairpin. The seventh and eighth staves have *ff*. The music features chords and some triplets.

nez, ve - nez, ter - ri - bles ar - - mes! Ve - nez, ve - nez, ——— fiers
 komm, du Pan - zer - kleid voll Schre - - cken! Ihr Waf - fen kommt, ——— kommt
 come, thou armour bright of ter - - ror! Ye wea - pons come, ——— ye

The second system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The key signature is three sharps (F#, C#, G#). The first two staves have a dynamic marking of *ff*. The third staff has *ff* in the first measure and *sf* in the second measure, with a crescendo hairpin. The fourth and fifth staves also have *ff*. The sixth staff has *ff* in the first measure and *sf* in the second measure, with a crescendo hairpin. The seventh and eighth staves have *ff*. The music features chords, triplets, and melodic lines. Dynamic markings *p* and *(cresc.)* are used in the later measures.

Fl. I.

Ob. *f (cresc.)* *ff*

Clar. *ff* *pp*

Cor. *f (cresc.)* *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

at - tri - buts de la va - leur! Ces - sez d'ex - ci - ter les a -
 Zeu - gen tap - fern Muths im Streit! Doch nicht sollt den Kampf ihr er -
 wit - ness - es of he - roes' fame! Yet not to re - new scenes of

Vcelli. e C.B. *ff* *pp* *pp*

Ob. I. *(pp)*

Clar. *pp*

lar - mes, Ces - sez d'ex - ci - ter les a - lar - mes! Pro - té -
 we - cken, doch nicht sollt den Kampf ihr er - we - cken! O be -
 hor - ror; guard love now from harm, and my thanks then ye shall

Fl. I. *pp*

Ob. *pp*

Fag. *pp*

gez _____ l'a - - mour, _____ le mal - heur! _____ Pro - té -
 schirmt _____ die Lie - - be vor dem Leid! _____ o be -
 claim _____ guard love _____ now from harm, _____ guard fond

pp

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar. *mf cresc.*

Fag. *mf cresc.*

gez _____ l'a - - mour, pro - - té - - gez le mal -
 schirmt, _____ schirmt und fond wahr die Lie - - be vor
 love, _____ guard fond love from harm, guard fond

cresc.

cresc.

cresc.

cresc.

19 Il tempo animato sin al $\text{♩} = 144.$

Fl. *a 2.*
f (*cresc.*) *ff* *f*

Ob. *a 2.*
f (*cresc.*) *ff* *f* *f*

Clar. *a 2.*
f (*cresc.*) *ff* *f*

Cor. (*mf cresc.*) *f* *f*

Fag. *a 2.*
f (*cresc.*) *ff* *f*

Tr. *f* *f* *f*

Timp. *f* *f* *f*

Cinelli. *f* *f* *f*

Il tempo animato sin al $\text{♩} = 144.$

heur!
Leid!
love!

Ve-nez, ve-nez, ter-
O komm, du Pan-zer-
Then come, thou ar-mour

f (*cresc.*) *ff* *f* *p*

f (*cresc.*) *ff* *f* *p*

f (*cresc.*) *ff* *f*

Vcelli. *f* (*cresc.*) *ff* *f*

C.B. *f* (*cresc.*) *ff* *f*

19 Il tempo animato sin al $\text{♩} = 144.$

I.
p
ff

I.
p
ff

I.
p
ff

ff

ff

ff

ff

ff

ff

ri - bles - ar - mes! Ve - nez, ve - nez, fiers at - tributs de la va - leur! Ces -
 kleid voll - Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch
 bright of - ter - ror; Ye wea - pons, come! wit - ness - es all of he - roes' fame. Yet

ff

ff

pp

p

ff

p

ff

The first system of the musical score consists of seven staves. The top staff is the vocal line, featuring a trill marked 'I. tr.' and dynamic markings of *pp* and *ff*. The second and third staves are piano accompaniment, with the second staff also featuring a trill and *pp* marking. The fourth through seventh staves are additional piano parts, with dynamic markings of *ff*. The key signature is three sharps (F#, C#, G#).

muta in A (La).

sez d'ex - ci - ter les a - lar - mes! Ces - sez d'ex - ci - ter les a - lar -
 nicht sollt den Kampf ihr er - we - cken! Doch nicht sollt den Kampf ihr er - we -
 not to re - new scenes of hor - ror; Yet not to re - new scenes of hor -

The second system of the musical score consists of five staves. The top staff is the vocal line with a trill and dynamic markings of *pp* and *ff*. The second and third staves are piano accompaniment, with the second staff featuring a trill and *pp* marking. The fourth and fifth staves are additional piano parts, with dynamic markings of *pp*, *ff*, and *f*. The key signature is three sharps (F#, C#, G#).

Fl.

Clar.

Fag.

mes! Pro-té-gez l'a-mour, pro-té-gez le mal-
 cken! Steht der Lie-be bei, o-be-schirmt sie vor
 ror, but to guard love from harm; guard, and pro-protect love from

pp

pp

pp

pp

pizz.

pp

Clar.

Fag.

heur! Pro-té-gez l'a-mour, l'a-
 Leid! Steht ihr-treu-lich bei, o-
 harm! Oh pro-protect fond love from

p

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

arco

cresc.

dim.

Fl. I. *p* *cresc.*

Ob. I. *p* *cresc.*

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

Fag. *p* *cresc.*

mour, le mal-heur! Pro-té-gez l'a-mour,
 schirmt sie vor Leid! Steht ihr treu-lich bei,
 per-il and harm! Guard and protect love

20

Fl. I. *f* *a 2.*

Ob. *f*

Clar. *f*

Fag. *f* *a 2.*

— l'a-mour, le mal-heur!
 — o-schirmt sie vor Leid!
 — from per-il and harm!

Prière. Gebet. Prayer.

Fl. *Largo.* (♩ = 60.)

Ob. *poco f*

Clar. *poco f*

Fag. *poco f*

Largo. (♩ = 60.)

Dieu des chré-tiens, toi que j'i-gno-re, Toi que j'ou-tra-geais au-tre-fois, Au-jourd'hui mon res-
 Gott sei-nes Volks! Du, den ich schmä-h-te, Du, der bit-tern Jam-mer mir schuf! Hör' mich heut, die zu
 God of his race! Thou, whom I scoff'd at; Whom the Christians love and a-dore. Hear the heath-en to

pp *poco f* *p* *pp*

Largo. (♩ = 60.)

Fl.

Ob. I. *pp*

Clar. *pp*

Fag. *pp*

pp *poco f* *p* *pp*

pect tim-plo-re. Daigne é-cou-ter ma fai-ble voix! Gui-de ta tremblante en-ne-
 Dir ich be-te! Gnä-dig ver-nimm der Schwa-chen Ruf! Mich, die Dei-ne Fein-din ge-
 thee now pleading, on bend-ed knee thine aid I im-plore: Lead me there where Tan-cred is

p *pizz.* *ppp*

p *pizz.* *ppp*

p *pizz.* *ppp*

p *pizz.* *ppp*

Fl. *sf*

Ob. *sf*

Clar. *cresc.* *f*

Fag. *sf*

f

mi - e Près de ton ven - geur gé - né - reux! Tu de - viens le Dieu d'Her - mi - ni - e,
 hei - ssen, lass mich dei - nen Rä - cher be - frei! Und gleich ihm will laut d'ich dich frei - sen
 waiting; Thine a - ven - ger I would set free! Let him know my love un - a - bat - ing

pizz. *(p)* *(ppp)* *(p)* *f* *arco* *f* *mf*

f *mf*

f *mf*

Fl. *sf*

Ob. *sf*

Clar. *(p)*

Fag. *sf*

f *p*

f *p*

f *p*

f *p*

pp *I.* *pp*

Si tu rends Tan - crè - de à mes vœux, Si tu rends Tan - crè - de à mes
 und Her - mi - nias Gott sollst du sein, und Her - mi - nias Gott sollst du
 and Er - mi - nias God Thou shalt be, and Er - mi - nias God Thou shalt

pizz. *(p)* *f* *arco* *f* *p*

(p) *f* *arco* *f* *p*

(p) *pizz.* *(p)* *f* *arco* *f* *p*

(p) *f* *arco* *f* *p*

(p) *f* *arco* *f* *p*

(p) *f* *arco* *f* *p*

Fl. 21

Ob. *poco f*

Clar. *poco f*

Fag. *poco f*

Timp. *p*
Baguette déponge.
Schwammklöppel.
Sponge-headed drum-sticks.
pp

voeux. sein! be! Dieu des chrétiens, Gott sei-nes Volks! God of his race! toi que j'i-gno-re, Du, den ich schmä-h-te, Thou whom I scoffed at, Toi que j'ou-tra-geais au-tre. Du, der bit-tern Jam-mer mir Whom the Christians love and a-

pizz. *p*

poco f arco *p*

poco f arco *p*

21

Fl.

Ob.

Clar.

Fag. *pp*

fois, schuf! dore; Aujourd' hui mon res-pect tim-plo-re. Daigne é-cou-ter ma fai-ble Hör'mich heut, die zu Dir ich be-te. gnä-dig ver-nimm der Schwa-chen Hear the heath-en to Thee now pleading, on bend-ed knee, thine aid I im-

pp

pp

pp div. *pp*

unis.

pp

Fl. Tempo I. più mosso. (♩ = 152.)

Ob. a 2. *f* *ff*

Clar.

Cor. I. II. in A (La) a 2. *ff*

Cor. III. IV. in E (Mi) *mf* *ff*

Fag. a 2. *mf* *ff*

Tr. *mf* *ff*

Timp.

Cinelli.

Tempo I. più mosso. (♩ = 152.)

voix! *arco* *mf* *cresc.* *ff*

Ruf! *arco* *mf* *cresc.* *ff*

plore. *mf* *cresc.* *ff*

Ve- nez, ve- nez, ter- ri- bles

O komm, du Pan- zer- kleid voll

Then come, thou armour bright of

Tempo I. più mosso. (♩ = 152.) *mf* *cresc.* *ff*

22

The first system of the musical score consists of ten staves. The top staff is a vocal line with dynamics *ff* and *p*. The second staff is a vocal line with dynamics *ff* and *p*. The third staff is a vocal line with dynamics *ff* and *ff*. The fourth staff is a vocal line with dynamics *ff* and *ff*. The fifth staff is a vocal line with dynamics *ff* and *ff*. The sixth staff is a vocal line with dynamics *ff* and *ff*. The seventh staff is a vocal line with dynamics *ff* and *ff*. The eighth staff is a vocal line with dynamics *ff* and *ff*. The ninth staff is a vocal line with dynamics *ff* and *ff*. The tenth staff is a vocal line with dynamics *ff* and *ff*. There are also some triplets in the eighth and ninth staves.

ar - - mes! Ve - nez, ve - nez, ter - ri - bles ar - - mes, ter -
 Schre - - cken! O komm, du Pan - zer - kleid voll Schre - - cken, voll
 ter - - ror! Oh come thou armour bright of ter - - ror! oh

The second system of the musical score consists of five staves. The top staff is a vocal line with dynamics *p*. The second staff is a vocal line with dynamics *p*. The third staff is a vocal line with dynamics *p*. The fourth staff is a vocal line with dynamics *p*. The fifth staff is a vocal line with dynamics *p*. There are also some triplets in the third and fourth staves.

22

Musical score for the first system, consisting of seven staves. The first two staves are treble clef, and the last two are bass clef. The middle three staves are part of a grand staff. The key signature is three sharps (F#, C#, G#). The first measure of the first staff has a dynamic marking *p*. The first measure of the second staff has a dynamic marking *p* and a first ending bracket labeled "I.". The first measure of the third staff has a dynamic marking *p* and a second ending bracket labeled "a 2.". The first measure of the fourth staff has a dynamic marking *p* and a first ending bracket labeled "I.". The first measure of the fifth staff has a dynamic marking *p*. The first measure of the sixth staff has a dynamic marking *p*. The first measure of the seventh staff has a dynamic marking *p*. The final measure of the first staff has a dynamic marking *ff*. The final measure of the second staff has a dynamic marking *ff*. The final measure of the third staff has a dynamic marking *ff*. The final measure of the fourth staff has a dynamic marking *ff*. The final measure of the fifth staff has a dynamic marking *ff*. The final measure of the sixth staff has a dynamic marking *ff*. The final measure of the seventh staff has a dynamic marking *ff*.

ri - bles - ar - mes! Ve - nez, ve - nez, fiers at - tri - buts de la va - leur! Ces -
 Graun und Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch
 come, ye - wea - pons, I'll don you now, wit - ness - es all of he - roes' fame! Yet

Musical score for the second system, consisting of five staves. The first staff is treble clef, and the last two are bass clef. The key signature is three sharps (F#, C#, G#). The first measure of the first staff has a dynamic marking *p*. The final measure of the first staff has a dynamic marking *ff*. The final measure of the second staff has a dynamic marking *ff*. The final measure of the third staff has a dynamic marking *ff*. The final measure of the fourth staff has a dynamic marking *ff*. The final measure of the fifth staff has a dynamic marking *ff*.

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p* and *pp*. The score is in three sharps (F#, C#, G#) and 4/4 time.

sez, ces - sez dex - ci - ter les a - lar - mes! Pro - té - gez
 nicht sollt lär - mend den Kampf ihr er - we - cken! Steht der Lie -
 not this time to re - new scenes of hor - ror; Guard fond love

Second system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p* and *pp*. The piano part features a complex rhythmic pattern.

Fl. Poco animato.

Ob. *p*

Clar. *p*

Cor. *ff*

Fag. *p*

Tr. *p*

Timp. *ff*

Poco animato.

ff *ff*

— l'a - mour, pro - té - gez — le mal - heur! Oui! Oui! Sous cette ar -
 - be bei, — schirmt sie vor Harm — und vor Leid! Ja! ja! in die - ser
 — from harm, and my thanks — ye shall claim! Yea! Yea! Clad in this

Vcelli. e C.B. *ff* *ff* *p*

Poco animato.

23

Fl. *f*

Ob. *f*

Clar. *f*

mure aux pé - rils con - sa - cré - e, Sous cette ar - mure aux pé - rils con - sa -
 Rii - stung, da will ich's voll - brin - gen, in die - ser Rii - stung, da will ich's voll -
 ar - mour, now forth I will ven - ture, Clad in this ar - mour now forth I will

Fl.
Ob.
Clar.
Fag.

cré - - - e, Du camp des chré - tiens je
brin - - - gen und heim - - - lich hin - ein ins
ven - - - ture, all per - - - ils I'll face, the

24

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

vais ten - ter l'en - tré - - e. Dieu des chrétiens, toi que j'i -
Christen - la - ger drin - - - gen! Gott sei - nes Volks! Du, den ich
Christian's camp to en - - - ter! God of his race, Thou whom I

Vcelli.
C. B.

24

Fag.

gno - re, Toi que j'ou - tra - geais au - tre - fois, Gui - de ta trem -
 schmäh - te, hör, o hör' in Huld mei - nen Ruf! Mich, die dei - ne
 scoffed at, whom the Christians love and a - dore, Lead me there where

pp

Ob.

Clar.

Cor. III. IV.

Fag.

III.

pp

blante en - ne - mi - - - e Près de ton vengeur gé - néreux! Tu de -
 Fein - din ge - hei - - - ssen, lass mich dei - nen Rü - cher be - frei! Und gleich
 Tan - cred is wait - - - ing, Thine a - ven - ger I would set free! Let him

Vcelli e C.B.

Ob.
Clar.
Cor. III.
Fag.

viens le Dieu d'Her-mi-ni - - e, Tu de viens le Dieu d'Her-mi-ni - -
 ihm will laut ich Dich frei - - sen, und gleich ihm will laut ich Dich frei - -
 know my love un - a - bat - - ing, let him know my love un - a - bat - -

cresc.

25

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

e, Si tu rends Tan - crè - de à mes vœux, Tan - crè - de à mes
 sen, und Her-mi-nias Gott sollst du sein, mein Gott sollst du
 ing, and Er-mi-nias God thou shalt be; my God thou shalt

ff

Fl.
Ob.
Clar.
Cor.
Fag.

vœux. sein! be!
Gui - de ta tremblan - teen - ne - mi - e
Mich, die dei - ne Fern - din ge - hei - ssen,
Lead me there where Tan - cred is wait - ing,
Près de ton ven. lass mich dei - nen
Thine à - veng - er.

pp

Fl.
Ob.
Clar.
Cor.
Fag.

geur gé - néreux!
Rä - cher befrein!
I would set free!

Tu de - viens le Dieu d'Her - mi - ni - e, Tu de -
Und gleich ihm will laut ich Dich frei - sen, und gleich
Let him know my love un - a - bat - ing, let him

I.

Fl. I. *p*

Ob. I. *p*

Clar. *p*

Fag. *p*

viens le Dieu d'Her - mi - ni - e, Si tu rends Tan - crè - de à mes
 ihm will laut ich Dich prei - sen, und Her - mi - nias Gott sollst du
 know my love un - a - bat - ing, and Er - mi - nias God thou shalt

cresc. sempre.

cresc. sempre.

cresc. sempre.

cresc. sempre.

Fl. *f cresc.*

Ob. *f cresc.*

Clar. *f cresc.*

Cor. *f cresc.*

Fag. *f cresc.*

Tr. *f cresc.*

Timp. *ff*

vœux, Tan - crè - de à mes vœux, Si tu rends
 sein, mein Gott sollst du sein, ja, mein Gott
 be; my God thou shalt be; yea, my God

f

f

ff

ff

ff

ff

ff

ff

f

f

f

f

Vcelli. *f*

C. B. *f*

Fl. *ff*

Ob. *ff*

Clar. a 2. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

—	Tan-	crède	à	mes vœux!
—	für-	wahr	sollst	du sein!
—	my	God	thou	shalt be!

ff

ff

ff

ff

ff

The image displays a musical score for a piece in A major, consisting of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with eighth and sixteenth notes, marked with a *dimin.* (diminuendo) dynamic. The piano accompaniment consists of several staves: a grand staff (treble and bass clefs) with a bass line marked *dimin.* and *p*, and a right-hand part with chords and arpeggiated figures. The second system continues the piano accompaniment with similar textures and dynamics, including a *pp* (pianissimo) marking. The score is presented in a clean, black-and-white format with standard musical notation.

Motif de la Prière.
Thema des Gebetes.
Motive of the Prayer.

Fl. I. *pp*

Clar. I. *pp*

Cor. III. IV. III. *pp*

Fag. *p* *dim. sin al fine*

p *dim. sin al fine*

p *dim. sin al fine*

p *dim. sin al fine*

p *dim. sin al fine*

p *dim. sin al fine*

p *dim. sin al fine*

Fl. *dim. sin al fine*

Clar. *dim. sin al fine*

Cor. III. *dim. sin al fine*

Fag. *perdendo* *dim. sin al fine*

perdendo *pp*

perdendo *pp*

perdendo *pp*

perdendo *pp*

perdendo *pp*

Fl.

Clar.

Cor. III.

Fag.

Fl.

Clar.

Fag.

Fl. *quasi niente*

Clar. *quasi niente*

Fag. *quasi niente*

The first system of the score consists of four staves. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), and the third for Bassoon (Fag.). The bottom two staves are for the Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Flute and Clarinet parts feature long, sustained notes with a hairpin crescendo leading to a dynamic marking of *quasi niente*. The Bassoon part has a rhythmic pattern of eighth notes. The Piano part is highly active with sixteenth-note patterns in both hands, also marked *quasi niente*.

Fl.

Clar.

ppp

ppp

ppp

pppp

The second system of the score consists of four staves. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), and the bottom two for the Piano. The key signature remains three sharps and the time signature is 2/4. The Flute and Clarinet parts have more active rhythmic patterns. The Piano part continues with complex sixteenth-note textures. Dynamic markings include *ppp* (pianissimo) and *pppp* (pianississimo) in the piano part.