

# Alfonso und Estrella.

Oper in drei Akten von Fr. von Schober.

Schubert's Werke.

Musik von

Serie 15. Band 5.

## FRANZ SCHUBERT.

### AKT I.

#### Nº 1. Introduction.

Allegro giusto. M.M. ♩ = 144.

(20. September 1821.)

Flauto I.

Flauto II.

Oboe I.

Oboe II.

Clarinetto I in B.

Clarinetto II in B.

Fagotto I.

Fagotto II.

Corni in B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Chor der Landleute.

Violoncello.

Basso.

The musical score is written for a full orchestra and vocal ensemble. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro giusto' with a metronome marking of 144 beats per minute. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II in B-flat, Bassoon I and II, Horns in B-flat, Violin I and II, Viola, Cello, Double Bass, and a vocal ensemble consisting of Soprano, Alto, Tenor, and Bass. A chorus of 'Landleute' (country folk) is also indicated. The string parts (Violins, Viola, Cello, and Double Bass) feature a rhythmic pattern of eighth and sixteenth notes, often with trills and accents. Dynamics range from piano (pp) to mezzo-forte (mf). The vocal parts are currently silent, indicated by rests.

The musical score consists of several systems. The first system includes piano accompaniment in the right and left hands, with a vocal line in the soprano register. The piano part features a trill (tr.) in the right hand and a melodic line in the left hand. Dynamic markings include *pp* and *dim.*. The second system continues the piano accompaniment and includes a vocal line in the alto register. The third system features a vocal line in the tenor register. The fourth system includes a vocal line in the bass register. The fifth system contains the lyrics: "Still noch de - cket uns die Nacht, still noch decket uns die Nacht, still noch". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The score concludes with a final piano accompaniment system.

The musical score consists of several systems of staves. The upper systems are for the piano accompaniment, including the right and left hands. The lower systems are for the voice, with lyrics in German. Dynamics such as *fp* (fortissimo piano) and *pp* (pianissimo) are indicated throughout. Trills (*tr.*) are used in several places, particularly in the piano accompaniment and the voice line. The lyrics are: "de - cket uns die Nacht. Schaffet hur - tig, ge - het lei - se," repeated for two different voices.

The image shows a page of a musical score, page 4, numbered '4' in the top left corner. The score is written for piano and voice. It consists of 12 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The next six staves are for the voice, with the upper three staves for the soprano/contralto and the lower three for the tenor/bass. The bottom two staves are for the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key, indicated by three flats in the key signature. The time signature is 4/4. The lyrics are: "dass der Va - ter nicht er - wacht, ge - het lei - se, dass der Va - ter nicht er - wacht,". The lyrics are written below the voice staves. The piano part features various musical ornaments, including trills (tr.) and grace notes. The score is printed in black ink on a white background.

es ver-dient der Gu - te, Weise, dass ihm Lust und Wonne lacht, es ver-dient der Gu - te,  
 es ver-dient der Gu - te, Wei-se, dass ihm Lust und Wonne lacht, es ver-dient der Gu - te,  
 es ver-dient der Gu - te, Wei-se, dass ihm Lust und Wonne lacht, es ver-dient der Gu - te,

*fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr*

dass der Va - ter nicht er - wacht, ge - het lei - se, dass der Va - ter nicht er - wacht,  
 dass der Va - ter nicht er - wacht, ge - het lei - se, dass der Va - ter nicht er - wacht,

es ver-dient der Gu - te, Weise, dass ihm Lust und Wonne lacht, es ver-dient der Gu - te,

es ver-dient der Gu - te, Wei - se, dass ihm Lust und Wonne lacht, es ver-dient der Gu - te,

*fp* *fp* *fp* *fp* *fp* *fp*

Wei-se, dass ihm Lust und Wonne lacht,      dass ihm Lust      und Won-ne lacht.

Wei-se, dass ihm Lust und Wonne lacht,      dass ihm Lust      und Won-ne lacht.

*fp*





The musical score consists of several systems. The first system shows piano accompaniment for the right hand with eighth-note patterns and the left hand with chords. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics: "Fest zu be-rei-ten, seid ei-lig, seid munter, lasst rei-cher und bunter das Haus uns umklei-den mit Blumen und Grün." The vocal line is marked "Seid TUTTI". The fourth system shows the vocal line continuing with the lyrics "Seid". The fifth system features a piano accompaniment for the right hand with a melodic line marked "fp" (fortissimo) and the left hand with chords.

Seid  
TUTTI

Fest zu be-rei-ten, seid ei-lig, seid munter, lasst rei-cher und bunter das Haus uns umklei-den mit Blumen und Grün.

Seid

*fp* *fp* *fp* *fp*

ei - lig, seid mun - ter, lasst rei - cher und bun - ter das Haus uns um - klei - den mit Blu - men und Grün.

ei - lig, seid mun - ter, lasst rei - cher und bun - ter das Haus uns um - klei - den mit Blu - men und Grün.

The musical score is arranged in two systems. The first system contains the piano accompaniment, consisting of a grand staff (treble and bass clefs) and a separate bass line. The piano part features intricate arpeggiated figures in the right hand and sustained chords in the left hand. The second system introduces a vocal line in the treble clef, which begins with the lyrics "Und wenn er erwach - te und". The vocal line is marked "SOLO" and includes dynamic markings such as *fp* (fortissimo piano). The piano accompaniment continues to support the vocal line with rhythmic patterns and chordal textures.

The musical score is arranged in two systems. The first system contains piano accompaniment for the right and left hands, with the right hand playing a melodic line of eighth notes and the left hand providing harmonic support with chords and bass notes. The second system features a vocal line in a lower register, with lyrics in German. The lyrics are: "Und tritt auf die Schwel-le, so sie-het er schnelle, was Lie-be ihm brach-te, was Lie-be ihm brach-te und freundlicher Sinn. Und". The vocal line is marked with a forte piano (*fp*) dynamic. The piano accompaniment in the second system also includes *fp* markings and features a melodic line with slurs and accents. The score concludes with a **TUTTI** marking.

The musical score consists of two systems. The first system is a piano accompaniment with a grand staff (treble and bass clefs) and a right-hand part with a treble clef. The second system contains three vocal parts (Soprano, Alto, and Bass) with German lyrics. The lyrics are: "wenn er erwach-te, so sie-het er schnelle, was Lie-be ihm brach-te und freundlicher Sinn." The music is in a minor key and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

wenn er erwach-te, so sie-het er schnelle, was Lie-be ihm brach-te und freundlicher Sinn.

wenn er erwach-te, so sie-het er schnelle, was Lie-be ihm brach-te und freundlicher Sinn.



The musical score consists of several systems. The top system shows the piano accompaniment with a treble clef staff containing a melodic line with trills and a bass clef staff with chords. The second system is a vocal line with lyrics: "ge-het lei-se, dass der Va-ter nicht er-wacht, es ver-dient der Gu-te,". The third system is another vocal line with the same lyrics. The bottom system returns to the piano accompaniment, featuring a bass clef staff with a melodic line and a bass clef staff with chords, both marked with *fp* (fortissimo piano) and trills.

ge-het lei-se, dass der Va-ter nicht er-wacht, es ver-dient der Gu-te,  
 ge-het lei-se, dass der Va-ter nicht er-wacht, es ver-dient der Gu-te,  
*fp* *fp*



Wei-se, dass ihm Glück und Wonne lacht, es ver-dient der Gu-te, Wei-se, dass ihm Glück und Wonne lacht,

Wei-se, dass ihm Glück und Wonne lacht, es ver-dient der Gu-te, Wei-se, dass ihm Glück und Wonne lacht,

*fp* *fp* *fp* *fp*

dass ihm Glück und Won - ne lacht, dass ihm Glück — und  
 dass ihm Glück und Won - ne lacht, dass ihm Glück — und

The musical score consists of 16 staves. The top two staves are for the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The next six staves are for the vocal line, with lyrics written below. The bottom two staves are for the piano accompaniment, featuring trills and other decorative elements. The key signature is one flat (B-flat), and the time signature is 4/4.

Won - ne lacht.

Won - ne lacht.

*tr*

*arco*

# Nº 2. Arie.

*Andante molto. M.M. ♩ = 76.*

The score includes the following parts and markings:

- Flauti.** (Flutes)
- Oboi.** (Oboes)
- Clarineti in B.** (Clarinets in B)
- Fagotti.** (Bassoons)
- Corni in Es.** (Horns in E-flat)
- Trombone Basso.** (Bass Trombone)
- Violino I.** (Violin I)
- Violino II.** (Violin II)
- Viola.** (Viola)
- Troila.** (Violoncello - Cello)
- Violoncello.** (Cello)
- Basso.** (Bass)

Dynamic markings include *pp*, *p*, *f*, *ff*, *cresc.*, *all.*, and *pp*. Performance instructions include *pizz.*, *arco*, and *a.2.*

Vocal lyrics: *Sei mir gegrüsst, o Son - - ne, all.*

Musical score for the first system, including vocal line and piano accompaniment. The score is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The vocal line is written in a soprano clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are:

täglich neue Won.ne giesst du in dieses Herz, o Son.ne giesst du in die.ses Herz. Es

The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). There are also trills (*tr*) and accents (*>*) indicated above certain notes. The piano part features a steady accompaniment with eighth and sixteenth notes.

Musical score for the second system, including vocal line and piano accompaniment. The score continues from the first system. The vocal line is written in a soprano clef. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are:

sau.gen dei.ne Strah.len aus je.der Brust die Qua.len und hei.len je-den Schmerz, es sau.gen dei.ne Strah.len aus

The score includes dynamic markings such as *pp* (pianissimo). The piano part features a steady accompaniment with eighth and sixteenth notes.

je-der Brust die Qualen und hei-len je-den Schmerz. Sei mir gegrüsst, o Son - ne, all-täglich neu-e

Won - ne giesst du in die - ses Herz o Son - ne, giesst du in die - ses Herz.

Musical score for voice and piano, page 20. The score is in B-flat major and 4/4 time. It features a vocal line with German lyrics and a piano accompaniment with various dynamics and articulations.

Allegro.

Recitativ.

Einst schmückten wohl die Strahlen der Krone dieses Haupt,

Andante.

da ward von bittern Qualen mir alle Ruh' ge-raubt.

Larghetto. M.M. ♩ = 108.

con Sord.  
*pp*  
 con Sord.  
*pp*  
 con Sord.  
*pp*

Hier in die - sen stil - len Grün - den, wo ich Ruh' und Glück ge - fun - den, von der Sor - gen - last ent -

*p*

bun - den, mussten al - le Schmerzen schwin - den, muss - ten al - le Schmerzen schwinden, von der Sor - gen - last ent -



musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes.

bun - den, muss - ten al - le Schmer - zen schwin - den.

piano accompaniment for the first system, showing the left and right hand parts. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *pp*.

musical score for the second system, including vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern.

Für des Ra - thes leich - te Ga - be - wird mir tau - sendfa - cher Se - gen, Lie - be kommt mir rings ent -

piano accompaniment for the second system, showing the left and right hand parts. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *p*.

ge - gen und versüsst die klei - ne Ha - be, und ver - süsst die klei - ne Ha - be, Lie - be kommt mir rings ent -

ge - gen und ver - süsst die klei - ne Ha - be.

Flauti.  
 Oboi.  
 Clarinetti in B.  
 Fagotti.  
 Corni in Es.  
 Trombe in Es.  
 Trombone Basso.  
 Timpani in Es.B.  
 Violino I.  
 Violino II.  
 Viola.  
 Troila.  
 Violoncello e Basso.

Doch

soll mein kühner Sohn in die sen Fel-sen-mau-ern sein Leben nicht ver-trau-ern. Ihm

Violoncello.  
 Basso.

winkt der Vä-terThron, ihmwinkt der Vä-terThron, ihmwinkt der Vä-terThron, der Vä-ter Thron.

Vel. e Basso.

Der Tha-ten sich bewusst ruhtwohl das Al-ter ger-ne, al-lein in wei-te Fer- - nestrebt ra-sche Ju-gend-

lust, es ruht, es ruht das Al-ter ger-ne, al-lein in weite Fer- - nestrebt ra-sche Ju-gend.

lust. Es soll mein kühner Sohn in die-sen Fel-sen-mau-ern sein Le- - bennicht ver-trau- - ern, ihm

winkt der Vä - terThron, ihm winkt der Vä - terThron, der Vä - ter Thron. Der

Tha - ten sich be - wusst ruht wohl das Al - ter ger - ne, al - lein in wei - te Fer - ne strebt ra - sche Ju - gend - lust,

es ruht, es ruht das Al-ter ger-ne, al-lein in wei-te Fer- - ne strebt ra - sche Ju - gend -

lust. Es soll mein kühner Sohn in die - - sen Felsenmau - ern sein Le - bennicht ver - trau - ern, ihm

winkt der Vä - - - ter Thron, es soll meinkühner Sohn in die - - - sen Felsen.

mau - - ern sein Le - ben nicht ver - trau - - ern, sein Le - ben nicht ver - trau - - ern, ihm winkt, ihm



winkt der Vä - - ter Thron, ihm winkt, ihm winkt der Vä - - ter Thron, ihm winkt der Vä - ter

Thron, ihm winkt der Vä - ter Thron, ihm winkt, ihm winkt der Vä ter Thron.

### Nº 3. Chor und Ensemble.

Allegro. M.M.  $\text{♩} = 72$ .

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in G.

Trombe in D.

Timpani in G.

Violino I.

Violino II.

Viola.

Troila.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

The musical score is written for a full orchestra and choir. The tempo is Allegro, marked with a metronome of 72 quarter notes per minute. The key signature is one sharp (F#) and the time signature is 3/4. The instruments listed are Flutes, Oboes, Clarinets in C, Bassoons, Horns in G, Trumpets in D, Timpani in G, Violin I, Violin II, Viola, Trombone, Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The score shows the first few measures of the piece, with various instruments and voices having rests or playing specific rhythmic patterns. The woodwinds and strings play triplets, while the brass instruments have rests. The vocal parts (Soprano, Alto, Tenor, Bass) also have rests. The Cello/Double Bass part starts with a triplet of eighth notes.

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Ver - sam - melt euch, Brüder, singt fröh - li - che

Ver - sam - melt euch, Brüder, singt fröh - li - che

*mf*

The first system of the score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features intricate rhythmic patterns, including sixteenth-note runs and triplets. The first six staves are primarily melodic and harmonic accompaniment, while the last two staves provide a steady bass line.

The second system of the score shows the vocal entries for two voices. The lyrics are: "Lie - der, er keh - ret uns wie - der, der fröh - li - che Tag, er". The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are written in treble clefs, and the piano accompaniment is in bass clefs. The lyrics are printed below the vocal staves.

Lie - der, er keh - ret uns wie - der, der fröh - li - che Tag, er

Lie - der, er keh - ret uns wie - der, der fröh - li - che Tag, er

The first system of the score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time and features a key signature of one sharp (F#). The accompaniment includes various rhythmic figures, including triplets and sixteenth-note runs. Dynamic markings such as *fz* (forzando) and *f* (forte) are used throughout. The piece concludes with a double bar line and a key signature change to one sharp.

The second system of the score features a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and includes the following German lyrics: *keh - - ret uns wie - - der, der fest - li-che Tag; lasst laut ihn zu fei-ern die*. The piano accompaniment consists of two staves (treble and bass clefs) and includes dynamic markings such as *fz* and *f*. The music is in 3/4 time and features a key signature of one sharp. The system concludes with a double bar line and a key signature change to one sharp.

The musical score consists of two systems. The first system features a piano accompaniment with multiple staves. The right hand includes a treble clef staff with a melodic line and a grand staff with a treble clef staff containing chords and triplets. The left hand includes a bass clef staff with a melodic line and a grand staff with a bass clef staff containing chords and triplets. Dynamics include *p* and *f*. The second system features a vocal line with two staves (soprano and alto) and a bass clef staff. The lyrics are: "Hörner er - schallen, lasst laut ihn zu fei - ern die Hörner er - schallen, er hat uns ja". Dynamics include *p*.

The first system of the score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* are present throughout the system.

The second system of the score includes vocal lines and piano accompaniment. The lyrics are: "al - len den Va - ter ge - bracht, er hat uns ja al - len den Va - ter ge - bracht; lasst laut ihn zu". The music is in treble and bass clefs, with dynamic markings such as *ff* and *f*.

al - len den Va - ter ge - bracht, er hat uns ja al - len den Va - ter ge - bracht; lasst laut ihn zu

al - len den Va - ter ge - bracht, er hat uns ja al - len den Va - ter ge - bracht; lasst laut ihn zu

fei\_ern die Hörner er\_ \_ schallen, lasst laut ihn zu fei\_ern die Hörner er\_ \_ schallen, er  
 fei\_ern die Hörner er\_ \_ schallen, lasst laut ihn zu fei\_ern die Hörner er\_ \_ schallen, er



Musical score for piano and voice, measures 1-7. The score is in G major (one sharp) and 4/4 time. It features a vocal line with triplets and a piano accompaniment with chords and triplets. The piano part includes a bass line with chords and a treble line with chords and triplets. The piano part is marked *p* (piano).

hat uns ja al - len den Va - ter ge - bracht, er hat uns ja al - len den Va - ter ge - bracht.

hat uns ja al - len den Va - ter ge - bracht, er hat uns ja al - len den Va - ter ge - bracht.

Ver. sam. melt euch, Brüder, singt fest - li - che Lie. der, er keh - ret uns wie - der, der fest - li. che Tag.

Ver. sam. melt euch, Brüder, singt fest - li - che Lie. der, er keh - ret uns wie - der, der fest - li. che Tag.

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (right and left hand) and orchestra (strings and woodwinds). Dynamics include *f* and *p*.

er keh - ret uns wie - der, der fest - li - che Tag.  
 er keh - ret uns wie - der, der fest - li - che Tag.

Ob.  
 Fag.  
 Cor.  
 in Es.

Andantino. M.M. ♩ = 100.

Fl. *p*

Ob.

Clar. in B.

Fag.

Cor. *p*

Viol. I.

Viol. II. *p*

Viola.

Troila. *p*

Ein Mädchen. (Sopran.)

Ein Jüngling. (Tenor) Lass dir dan - ken für die Ga - ben, die man nicht ver - gel - ten kann,

Vel. e Basso. *p*

was wir kön - nen, was wir ha - ben, sieh es als das dei - ne an, sieh es als das

dei - ne - an, die - se Fruch - te, die - se Blü - then, die wir als Geschen - ke dir bie - ten, sie sind

*pizz.*  
*pp*

wun - der - bar ge - weiht. Je - de Frucht und je - de Blume spross - te in dem Heilig - thum rei - - - - - ner

Lieb und Dankbarkeit. Lass dir dan - ken für die Ga - ben,  
Lass dir dan - ken für die Ga - ben,  
*arco*

die man nicht ver - gel - ten kann, was wir kön - nen, was wir ha - ben, sieh es als - das  
 die man nicht ver - gel - ten kann, was wir kön - nen, was wir ha - ben, sieh es als das

The first system of the musical score consists of seven staves. The top two staves are vocal lines in G major, with the upper staff containing a treble clef and the lower staff a bass clef. The piano accompaniment is spread across five staves, including a grand staff (treble and bass clefs) and three additional staves. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamic markings include *pp* (pianissimo) in the lower right of the piano part.

dei - ne an, sieh es als das dei - ne an.  
 dei - ne an, sieh es als das dei - ne an. Wenn dein Wort uns sanft gemeistert, wenn uns dein Gesang begeistert,  
*pizz.*  
*pp*

The second system contains the vocal lines and piano accompaniment for the first two phrases of the text. The piano part includes a *pizz.* (pizzicato) marking and a *pp* (pianissimo) dynamic marking.

The second system of the musical score consists of seven staves, continuing the vocal and piano parts from the first system. The piano accompaniment continues with its intricate rhythmic patterns, including many triplets. The vocal lines are in G major and follow the melody of the first system.

wur - den wir dir un - ter - than, dass wir dei - ne Macht erkennen, gern dich Herr und Vater nennen, zei - - gen

The third system contains the vocal lines and piano accompaniment for the final phrase of the text. The piano part continues with its complex rhythmic accompaniment.

Für die-se gro- -sse Lie-be wie dank' ich Freun-de euch, wenn  
 dir Geschenke an- arco  
 sonst mir gar nichts blie-be, ich wä- - -re e- -wig, e- -wig reich.



The first system of the musical score features a vocal line at the top and piano accompaniment below. The piano part includes a right-hand line with a flowing eighth-note pattern and a left-hand line with block chords. The tempo and dynamics are marked *mf* (mezzo-forte).

Rüh - met nicht die klei - ne Ga - be, die man nicht ver - wei - gern kann, was ich kann und

Lass dir dan - ken für die Ga - ben, die man nicht ver - gel - ten kann, was wir kön - nen,

Lass dir dan - ken für die Ga - ben, die man nicht ver - gel - ten kann, was wir kön - nen,

The second system continues the musical score with the same vocal and piano parts. The piano accompaniment maintains its rhythmic and harmonic structure, supporting the vocal melody.

was ich ha - be, euch ge - hört es e - wig an, euch ge - hört es e - wig an.

was wir ha - ben, sieh es als - das dei - ne - an, sieh es - als - das dei - ne - an.

was wir ha - ben, sieh es als das dei - ne an, sieh es als das dei - ne an.

Schon zwanzig Jah - re schwanden, seit ich dies Thal er - blickt und al - le, al - le

fan - den durch euch, durch euch mich hoch, ja hoch be - glückt.

fan - den durch euch, durch euch mich hoch, ja hoch be - glückt.

The first system of the musical score consists of eight staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing harmonic support. The next two staves are for the vocal parts, with the upper staff for the soprano and the lower staff for the bass. The bottom two staves are for the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Ihr habt al - les mir ge - ge - ben, was mich hier so sehr er - freut, Freun - de, ja mein gan - zes Le - ben

The second system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support. The next two staves are for the vocal parts, with the upper staff for the soprano and the lower staff for the bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Du hast al - les uns ge - ge - ben, was uns nun so sehr er - freut, Va - ter, un - ser gan - zes Le - ben

**Chor.**

The third system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support. The next two staves are for the vocal parts, with the upper staff for the soprano and the lower staff for the bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Du hast al - les uns ge - ge - ben, was uns nun so sehr er - freut, Va - ter, un - ser gan - zes Le - ben

The fourth system of the musical score consists of four staves. The top two staves are for the piano accompaniment, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support. The next two staves are for the vocal parts, with the upper staff for the soprano and the lower staff for the bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a complex texture with triplets and sixteenth-note patterns. The vocal line begins with a fermata and an 'a 2.' marking. The second system continues the vocal and piano parts, with the piano part featuring triplets and sixteenth-note patterns. The third system contains the first line of German lyrics: "sei in Lie - be euch geweiht, mein gan - zes Leben sei euch geweiht. Ihr habt alles mir ge - ge - ben,". The fourth system contains the second line of lyrics: "sei in Lie - be dir ge - weiht, sei in Lie - be dir ge - weiht. Un - ser gan - zes Le - ben". The fifth system contains the third line of lyrics: "sei in Lie - be dir ge - weiht, sei in Lie - be dir ge - weiht. Un - ser gan - zes Le - ben". The piano accompaniment continues throughout, with various dynamics and articulations like 'pizz.' and 'pp'.

The musical score consists of several systems. The first system includes a piano introduction with a treble clef and a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with the lyrics: "was mich hier so sehr erfreut, Freun - de, mein gan - zes - Leben sei in Lie - be euch ge - weiht, sei in". The second system continues the piano accompaniment and the vocal line with the lyrics: "sei in Lie - be dir geweiht, Va - ter, un - ser gan - zes Le - ben sei in Lie - be". The third system shows the piano accompaniment and the vocal line with the lyrics: "sei in Lie - be dir geweiht, Va - ter, un - ser gan - zes Le - ben sei in Lie - be". The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like *fp* (fortissimo piano).

1. 2.

The musical score consists of multiple staves. The top staves are for the orchestra, including strings, woodwinds, and piano. The bottom staves are for the voice and bass. The score is divided into two measures, 1 and 2, by a double bar line. The key signature is B-flat major. The time signature is 2/4. The score includes various musical notations such as dynamics (f, ff), articulation (accents), and performance instructions (arco, a. 2.).

Lie - be euch ge - weicht. weicht, mein gan - zes Le - ben sei euch ge -  
Lie - be dir ge - weicht. weicht, un - ser gan - zes Le - ben sei in Lie - be dir ge -  
Lie - be dir ge - weicht. weicht, un - ser gan - zes Le - ben sei in Lie - be dir ge -

arco  
arco  
ff

1. 2.

The musical score is arranged in systems. The piano accompaniment features several passages with triplets and sixteenth-note runs, marked with dynamic levels such as *p*, *pp*, and *f*. The vocal lines are written in a lower register and include the following lyrics:

weih, mein gan - zes Le - - - - - ben sei in  
weih, sei dir ge - - weih, sei  
weih, sei dir ge - - weih, sei

The piano part concludes with a series of chords marked with *fp* and *pp >*.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment includes a complex, flowing arpeggiated figure in the right hand and a steady eighth-note accompaniment in the left hand. The vocal line consists of three phrases, each beginning with a long note followed by a series of eighth notes. The first phrase is "Lie - be euch ge - weiht.", the second is "dir ge - weiht.", and the third is "dir ge - weiht.". The piano part includes dynamic markings such as *ppp* and *f*. The score concludes with a double bar line and repeat signs.



**Recitativo.**

Viol. I.  
Viol. II.  
Viola.  
Der Jüngling.  
Vel. e Bassò.

Es hat in allen Spielen des Krieges und des Liedes, die du uns anbe-fohlen, Alfons dein Sohn ge-siegt, drum

**Andante maestoso.**  
M. M. ♩ = 52.

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

gib der Herrschaft Zeichen, die Macht in diesem Jahre uns allen zu gebieten, gib sie in seine Hand.

Fl. Ob. Clar. Fag. Cor. Trbe. in D.

$fp >$   
 $fp >$   
 $fp >$

*Troila.*

Empfang' das Horn des Ru-fers, das Be-ste zu be - ra-then, versamm-le du die Schaar,

$fp >$

Detailed description of the first system: This system contains the beginning of a musical piece. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpets in D (Trbe. in D.). The woodwinds are mostly silent in the first two measures. The vocal parts, including a bass line, enter with the lyrics 'Troila. Empfang' das Horn des Ru-fers, das Be-ste zu be - ra-then, versamm-le du die Schaar,'. Dynamics include *fp* and *f*. A second ending ('a 2.') is marked for the woodwinds starting in the third measure.

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

$fp >$   
 $fp >$   
 $fp >$

empfang' das Schwert des Führers, zu lau-ter edlen Thaten füh'r-dei-ne Freunde an.

$fp >$

Detailed description of the second system: This system continues the musical piece. The woodwinds and brass instruments have more active parts, including timpani (Timp.). The vocal parts continue with the lyrics 'empfang' das Schwert des Führers, zu lau-ter edlen Thaten füh'r-dei-ne Freunde an.'. Dynamics include *fp*, *fz*, and *f*. A section marked 'Nº 3 von Anfang bis % da capo.' is indicated on the right side of the score. The system ends with a double bar line and repeat signs.

Nº 4. Duett.

Andante. M.M.  $\text{♩} = 58.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in D.

Violino I.

Violino II.

Viola.

Alfonso.

Troila.

Violoncello.

Basso.

The first system of the score includes parts for Flauti, Oboi, Clarineti in C, Fagotti, Corni in D, Violino I, Violino II, Viola, Alfonso, Troila, Violoncello, and Basso. The Flauti and Oboi parts feature a melodic line with triplets and a trill, marked with a piano (*p*) dynamic. The Violino I and II parts play a rhythmic accompaniment of eighth notes, marked with a pianissimo (*pp*) dynamic. The Viola, Violoncello, and Basso parts provide harmonic support with sustained notes and rhythmic patterns, also marked with *pp*. The Alfonso and Troila parts are currently silent.

The second system continues the musical score. The Flauti and Oboi parts continue their melodic line, with the Flauti part including a trill (*tr*) in the fourth measure. The Violino I and II parts maintain their rhythmic accompaniment. The Viola, Violoncello, and Basso parts continue their harmonic support. The Alfonso and Troila parts remain silent. Dynamics include *p* for the woodwinds and *pp* for the strings. The system concludes with the word "Ge -" written above the strings.

This system contains the first five measures of the piece. It features a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The piano part includes a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are:

schmückt von Glanz und Sie - - gen sinkt trau - rig doch dein Blick, ge - schmückt von Glanz und

This system contains the next five measures. The vocal line continues with the lyrics:

Sie - gen sinkt trau - rig doch dein Blick. Nie wird es mir ge - nü - gen, o -

The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *pp* and *p*.

Va - ter, die - ses Glück, nie wird es mir ge - nü - gen, o - Va - ter, die - ses Glück, nie  
 Ge -

wird es mir ge - nü - gen, o Va - ter, die - ses Glück, nie wird es mir ge -  
 schmückt von Glanz und Sie - gen sinkt trau - rig doch sein Blick, ge - schmückt von Glanz und

nü - gen, o Va - ter, die - ses Glück, o Va - ter, die - ses Glück.

Sie - gen sinkt trau - rig doch sein Blick, sinkt trau - rig doch sein Blick. Was kann dir Theu - rer

Dir kann ich nichts ver - heh - len, dich

feh - len, von Lust bist du um - ringt,

This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics "lieb' ich un - be - dingt, dich lieb' ich un - be - dingt; dir kann ich nichts ver - heh - len, dich". The piano accompaniment features a delicate texture with a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

lieb' ich un - be - dingt, dich lieb' ich un - be - dingt; dir kann ich nichts ver - heh - len, dich  
 was kann dir Theu - rer feh - len, von

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "lieb' ich un - be - dingt. Nie wird es mir ge - nü - gen, o Va - - ter, dieses Lust bist du um - ringt. Ge - schmückt von Glanz und Sie - gen, sinkt trau - rig doch dein Blick, ge -". The piano accompaniment continues with a similar texture, marked with *pp* (pianissimo).

lieb' ich un - be - dingt. Nie wird es mir ge - nü - gen, o Va - - ter, dieses  
 Lust bist du um - ringt. Ge - schmückt von Glanz und Sie - gen, sinkt trau - rig doch dein Blick, ge -

Glück, nie wird es mir ge - nü - gen die - ses Glück, dir kann ich nichts ver - heh - len, dich  
 schmückt von Glanz und Sie - gen sinkt trau - rig doch dein Blick, was kann dir Theu - rer feh - len, von

*p* *p* *mf* *mf* *mf*

lieb' ich un - be - dingt, dir kann ich nichts ver - heh - len, dich lieb' ich un - be - dingt, dich lieb' ich un - be - dingt.  
 Lust bist du um - ringt, was kann dir Theurer feh - len, von Lust bist du um - ringt, von Lust bist du um - ringt.

*pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*



Più mosso. M.M.  $\text{♩} = 76$ .

in A.

Durch freundliches Ver - trau - en wird je - der Schmerz be - siegt, — du sollst ins Herz mir schau - en und  
 Durch freundliches Ver - trau - en wird je - der Schmerz be - siegt, — lass in dein Herz mich schau - en und

se - hen, was mich drückt, durch freundliches Ver - trau - en wird je - der Schmerz be - siegt, — du  
 se - hen, was dich drückt, durch freundliches Ver - trau - en wird je - der Schmerz be - siegt, — lass

sollst in's Herz mir schau - en und se - hen, was mich drückt, du sollst in's Herz mir schau - en und  
in dein Herz mich schau - en und se - hen, was dich drückt,

se - hen, was mich drückt, du  
lass in dein Herz mich schau - en und se - hen, was dich drückt, lass

*colla parte a tempo*

Sollst ins Herz mir schauen und sehen, was mich drückt, was mich drückt, was mich drückt. Durch freundliches Ver-  
 in dein Herz mich schauen und sehen, was dich drückt, was dich drückt, was dich drückt. Durch freundliches Ver-

trauen wird jeder Schmerz besiegt, du sollst ins Herz mir schauen und sehen, was mich drückt, du  
 trauen wird jeder Schmerz besiegt, lass in dein Herz mich schauen und sehen, was dich drückt, lass

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

sollst ins Herz mir schau - en und se - hen, was mich drückt, und se - hen, was mich drückt, und  
in dein Herz mich schau en und se - hen, was dich drückt, und se - hen, was dich drückt, und

*cresc.*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*a 2.*

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

se - hen, was mich drückt, und se - - - hen, was mich drückt.  
se - hen, was dich drückt, und se - - - hen, was dich drückt.

*ff* *p* *pp*

Nº 5. Recitativ und Arie.

Recitativ.

Allegro ma non troppo. M.M. ♩ = 126.

Flauti.  
Oboi.  
Clarineti in A.  
Fagotti.  
Corni in B.  
Violino I.  
Violino II.  
Viola.  
Alfonso.  
Violoncello.  
Basso.

Troila.  
Thale mich nicht entfernen soll. So lautet das Ge\_setz und noch muss es be\_stehn.

Alfonso.

Ach länger kann ich nicht die Schranken mehr ertragen, es liegen diese Berge mir lastend auf der Seele.

*f* *fz* *pp*

## Moderato.

Troila.

Wohl fühl' ich deinen Schmerz, doch darf ich ihn nicht lindern.

Arie.  
Larghetto.

in B. *pp*

Alfonso.

*pp*

*pp*

Schon, wenn es beginnt zu ta - gen, wird in mir die Sehnsucht wach; — Vö - gel flie - gen, Wol - ken

*pp*

ja - gen und mein Herz — will ih - nen nach, Wol - ken ja - gen und mein

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent eighth-note pattern in the left hand and various chordal textures in the right hand. A *pp* dynamic marking is present in the upper right.

*pp*

Herz — will ih - nen nach.

*pp*

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic patterns. A *pp* dynamic marking is present in the upper right, and another *pp* marking is located in the lower right.



Mit tags lieg' ich an der Quel - le an dem hel - len Sil - ber -

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

bach, Wel - le sendet er auf Wel - le und mein Herz eilt je - der nach, und mein

*pp*

Herz eilt je - der nach, eilt je - der nach. — Seh' ich dann den Abend glü - hen und das Licht stirbt allge -

*dim.*

mach, — möcht' ich mit der Son - ne zie - hen ih - ren gold - nen Strahlen nach,

möcht' ich mit der Sonne zie - hen, ih - ren gold - nen Strah - len nach.

Nachts erglänzen tau - send

Ster - ne an des Himmels blauem Dach, mäch - tig zieht's mich in die Fer - ne ih - rem

sü - ssen Schimmer nach, mäch - tig zieht's mich in die Fer - ne ih - rem sü - ssen Schimmer nach.

*pp*

Und dann lispel' ich in die Sai - ten still ein Schmerz erpresstes Ach, — schnell ent - flicht's in al - le

Wei - - ten und mein Her - - ze will ihm nach, schnell ent - flicht's in al - le

Wei - - ten und mein Her - - - ze will ihm nach.

The first system of the musical score consists of ten staves. The top staff is a vocal line in G major, with lyrics 'Wei - - ten und mein Her - - - ze will ihm nach.' The piano accompaniment is in 4/4 time, featuring a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The system concludes with a double bar line.

The second system of the musical score continues from the first system. It consists of ten staves. The vocal line continues with the same melody. The piano accompaniment features a consistent eighth-note bass line and a melodic right-hand part. The system ends with a double bar line and a key signature change to E major, indicated by two sharps.

# Nº 6. Recitativ und Duett.

Recitativ.  
Moderato.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alfonso.

Troila.  
Du rührst mich Theurer sehr, doch kann ich nichts ver - ändern,

Violoncello. *p*

Basso. *p*

Allegro.

*fz*

*fz*

*fz*

*fz*

es herrscht in je - nem Land, das an das un - sre gränzt, ein grau - - - sa - mer Ty -

*fz*

*fz*

Moderato.

*fp*

*fp*

*fp*

*fp*

*p*

*p*

*p*

Doch leb - ten wir bis - her in un - gestör - ter Ru - he.

rann. Vor sei - nem kü - hen

*fp*

*fp*

*p*

*p*

## Allegro.

## Più presto.

Schwert schützt uns der Fel-sen-wall und un-ser stil-les Le-ben. So lass mich zu ihm

zie-hen und ihn zum Kampfe fordern. O zäh-me, lie-ber Sohn, den Muth in küh-ner

Brust, noch ist die Zeit nicht da, doch bald, bald wird sie er-scheinen.



Duett.  
Allegro moderato. M.M. ♩ = 100.

Flauti. *fp* *a 2.*

Oboi. *fp* *a 2.*

Clarineti in A.

Fagotti. *fp* *a 2.*

Corni in A. *fp*

Trombe in A. *fp*

Trombone basso. *fp*

Timpani in A. *fp*

Violino I. *fp* *pp*

Violino II. *fp* *pp*

Viola. *fp* *pp*

Alfonso.

Troila.

Violoncello. *fp* *pp*

Basso. *fp* *pp*

Schon schleichen meine Spä - her auf

sich rer Fein - desspur, die Ra - cheschreitet nä - her und dringt zur stil - len Flur, die Ket - ten werden fal - len, die

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tromb.

*p* *cresc.* *f*

*p* *cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

dich so lang gedrückt, im Lich - te wirst du wal - len, im Lich - te wirst du wal - len, be - wun - dert und — be -  
 Vele Basso  
*cresc.* *f*

**Più mosso.**

Fl.  
Ob.  
Clar.  
Fag.  
Tromb.

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

Alfonso.  
 Noch kann ich nicht ver - ste - hen, was dei - ne Lip - pe spricht.  
 glückt. Viel Din - ge wirst du se - hen, noch

noch kann ich nicht ver - ste.hen, was dei - ne Lip - pe spricht.  
 ahn - test du sie nicht, viel Din - ge wirst du se.hen, noch ahn - test du sie nicht.

Fl. Più presto. M.M.  $\text{♩} = 104$ .

Ob.

Troila.

Doch glaub', dass ich dich ret - te aus die - sem dü - stern Ort, em -

Fl.

Ob.

Fag.

Cor.

*f*

*fp*

*f*

*p*

*f*

*p*

*f*

*p*

**Alfonso.**

O Va - ter, ja er -

pfan - ge die - se Ket - - te zum Pfan - de für mein Wort; ja glaub', dass ich dich

*f*

*p*

Fl.

Clar.

*p*

*p*

ret - - te mich aus dem dü - stern Ort, ich neh - me die - se Ket - - te zum

ret - - te aus die - sem dü - stern Ort, em - pfan - ge die - se Ket - - te zum

Pfan - de für dein Wort, zum Pfan - de für dein Wort.  
 Pfan - de für mein Wort, zum Pfan - de für mein Wort. Es knüpft an dies Ge -

schmei - de das Schick - sal dei - ne Bahn, es sei in je - dem Lei - de dein Hort, dein Ta - lis -

Alfonso.

Es leuch - te dies Ge - schmei - de als Stern auf meiner Bahn, es sei in je - dem Lei - de mein  
 man, es knüpft an dies Ge - schmei - de das Schick - sal dei - ne Bahn, es sei in je - dem Lei - de dein

Fl.

Clar.

Fag.

Cor.

Hort, mein Ta - lis - man, es leuch - te dies Ge - schmei - de als Stern auf mei - ner Bahn, es sei in je - dem  
 Hort, dein Ta - lis - man, es knüpft an dies Ge - schmei - de das Schick - sal dei - ne Bahn, es sei in je - dem

Musical score for voice and piano, page 85. The score features a piano introduction with triplets and quintuplets in the right hand and a steady bass line in the left hand. The vocal entry includes German lyrics:

Lei - de mein Hort, mein Ta - lis - man, mein Hort, mein Ta - lis - man, mein  
 Lei - de dein Hort, dein Ta - lis - man, dein Hort, dein Ta - lis - man, dein

Musical score for a piece in G major, featuring piano accompaniment and vocal lines. The piano part includes multiple staves for strings and piano, with dynamic markings of *ff*. The vocal part includes two lines of lyrics: "Hort, mein Ta - - - lis - man." and "Hort, dein Ta - - - lis - man."



Nº 7. Chor und Arie.

Allegro. M.M.  $\text{♩} = 120.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni I. II. in C.

Corni III. IV. in C.

Violino I.

Violino II.

Viola.

Estrella.

Soprano I.

Soprano II.

Alto I.

Alto II.

Chor der Frauen.

Violoncello.

Basso.

The musical score is arranged in a standard orchestral layout. It includes staves for Flauti, Oboi, Clarineti in C, Fagotti, Corni I. II. in C, Corni III. IV. in C, Violino I, Violino II, Viola, Estrella, Soprano I, Soprano II, Alto I, Alto II, Chor der Frauen, Violoncello, and Basso. The score is in 6/8 time and begins with a tempo marking of Allegro. The first violin part starts with a piano (*p*) dynamic, while the second violin and viola parts start with a fortissimo (*fp*) dynamic. The cello and bass parts also feature *fp* and *p* dynamics. The vocal parts (Soprano I, Soprano II, Alto I, Alto II, and Chor der Frauen) are currently silent, indicated by rests.

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

The first system of the score consists of seven staves. The top staff is a treble clef with a forte (*f*) dynamic. The second and third staves are bass clefs, with the second staff starting at *f* and the third at *p*. The fourth staff is a bass clef starting at *f*. The fifth and sixth staves are treble clefs, both starting at *f*. The seventh staff is a bass clef starting at *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the score features four vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a soprano, alto, tenor, and bass clef. The lyrics are: "Jagd, zur Jagd! Die luftigen Räume, die rauschenden Bäume, die rauschenden Bäume er -". The piano accompaniment consists of two staves in bass clef, with dynamics *f* and *p*. The music includes various rhythmic patterns and rests.

füllen die Brust mit se-li-ger Lust, er-füllen die Brust mit se-li-ger Lust, mit se-li-ger  
 füllen die Brust mit se-li-ger Lust, er-füllen die Brust mit se-li-ger Lust, mit se-li-ger  
 füllen die Brust mit se-li-ger Lust, er-füllen die Brust mit se-li-ger Lust, mit se-li-ger  
 me er-füllen die Brust mit se-li-ger Lust, er-füllen die Brust mit se-li-ger Lust, mit se-li-ger

Lust! Die luf-ti-gen Räu-me, die rauschenden Bäu-me er-

Lust! Die luf-ti-gen Räu-me, die rauschenden Bäu-me, die luf-ti-gen Räu-me, die rauschenden Bäu-me er-

Lust! Die luf-ti-gen Räu-me, die rauschenden Bäu-me, die luf-ti-gen Räu-me, die rauschenden Bäu-me er-

Lust! Die luf-ti-gen Räu-me, die rauschenden Bäu-me er-

*cresc.*

*cresc.*

*cresc.*

*f*

*fz*

*f*

*fz*

*f*

*fz*

*f*

*fz*

*f*

*fz*

*f*

*fz*

*f*

*fz*

*cresc.*

*f*

*fz*

füllen die Brust mit se-li-ger Lust, er - füllen die Brust mit se - li-ger Lust, mit se - li-ger

füllen die Brust mit se-li-ger Lust, er - fül - - len die Brust mit se - li-ger Lust, mit se - li-ger

füllen die Brust mit se-li-ger Lust, er - fül - - len die Brust mit se - li-ger Lust, mit se - li-ger

me er - füllen die Brust mit se-li-ger Lust, er - füllen die Brust mit se - li-ger Lust, mit se - li-ger

*cresc.*

*f*

*fz*

*f*

*fz*

musical score for piano and strings, measures 1-15. The score includes a piano part with a treble and bass clef, and a string quartet part with four staves. Dynamics include *p*, *cresc.*, and *f*. A second ending is marked *a 2.* in the bass line.

Vocal and piano accompaniment for the lyrics "Lust! Zur Jagd, zur". The vocal part consists of four staves, each with the lyrics "Lust!" and "Zur Jagd, zur". The piano accompaniment is in the bass clef, with dynamics *p*, *cresc.*, and *f*.

*p*  
*p*  
*p*  
*p*  
*p*  
*fp*  
*fp*

*p*  
*p*

13 Jagd! — Mit flüch-ti-gen Pfei - - - len das Wild zu er - ei - - - len, berg-  
 13 Jagd! — Mit flüch-ti-gen Pfei-len das Wild zu er - ei-len, das Wild zu er - ei - len, das Wild zu er - ei-len, berg-  
 13 Jagd! — Mit flüch-ti-gen Pfei-len das Wild zu er - ei-len, das Wild zu er - ei - len, das Wild zu er - ei-len, berg-  
 13 Jagd! — Mit flüch-ti-gen Pfei - - - len das Wild zu er - ei - - -



auf und waldein, wir ho-len es ein, berg-auf und waldein, wir ho-len es ein, wir ho-len es  
 auf und waldein, wir ho-len es ein, berg-auf und waldein, wir ho- - len es ein, wir ho-len es  
 auf und waldein, wir ho-len es ein, berg-auf und waldein, wir ho- - len es ein, wir ho-len es  
 len, bergauf und wald.ein, wir ho-len es ein, bergauf und wald.ein, wir ho-len es ein, wir ho-len es

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

ein, mit flüch.ti.gen Pfei - - - len das Wild zu er - ei - - - len, berg-  
 ein, mit flüch.ti.gen Pfeilen das Wild zu er - ei - len, das Wild zu er - ei - len, das Wild zu er - ei - len, berg-  
 ein, mit flüch.ti.gen Pfeilen das Wild zu er - ei - len, das Wild zu er - ei - len, das Wild zu er - ei - len, berg-  
 ein. mit flüch.ti.gen Pfei - - - len das Wild zu er - ei - - -

*p*  
*p*

This section of the score is for piano accompaniment. It consists of eight staves. The first three staves are in treble clef, and the last five are in bass clef. The music features a steady rhythmic accompaniment with various chordal textures. Dynamic markings include 'cresc.' (crescendo) and 'fz' (forzando) throughout the section.

This section contains the vocal parts and piano accompaniment. It features five vocal staves with lyrics in German and a piano accompaniment at the bottom. The lyrics are:
   
auf und waldein, wir ho-len es ein, wir ho-len es ein, wir ho-len es ein, wir ho-len es
   
auf und waldein, wir ho-len es ein, wir ho-len es ein, wir ho-len es ein, wir ho-len es
   
auf und waldein, wir ho-len es ein, wir ho-len es ein, wir ho-len es ein, wir ho-len es
   
len, bergauf und wald ein, wir ho-len es ein, wir ho-len es ein, wir ho-len es ein, wir ho-len es
   
The piano accompaniment continues with 'cresc.' and 'fz' markings.

This musical score is for a piano and voice piece. It consists of 12 systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line starting with a forte (*fp*) dynamic. The vocal line begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) instruction. The second system continues the piano accompaniment with *dim.* markings in several voices. The third system introduces the vocal line with the lyrics "ein!". The fourth system continues the vocal line with "ein!". The fifth system continues the vocal line with "ein!". The sixth system continues the vocal line with "ein!". The seventh system continues the piano accompaniment with *p* and *dim.* markings. The eighth system continues the piano accompaniment with *dim.* markings. The ninth system continues the piano accompaniment with *dim.* markings. The tenth system continues the piano accompaniment with *dim.* markings. The eleventh system continues the piano accompaniment with *dim.* markings. The twelfth system concludes the piece with the vocal line and piano accompaniment.

Allegro moderato. M.M.  $\text{♩} = 120.$

Flauti.  
Oboi.  
Clarineti in C.  
Fagotti.  
Corni in A.  
Violino I.  
Violino II.  
Viola.  
Estrella.  
Soprano.  
Alto.  
Violoncello e Basso.

schmückt die wei - ten Sä - - - le des Gol - des eit - - le Pracht, doch

pizz.

mei - ne ban - ge See - - - le um - hül - - - let dü - stre Nacht, -

arco

um hül - - - let, um - hül - let dü - stre Nacht.

*cresc.*, *mf*, *f*, *3*, *a. 2.*, *p*, *f*, *cresc.*

Musical score for the first system, featuring piano and guitar parts. The piano part includes dynamics such as *p*, *cresc.*, and *mf*. The guitar part includes dynamics such as *p* and *cresc.*. The system consists of seven staves.

Vocal line with German lyrics: "Zur Jagd, zur Jagd! Die fro - he Jagd be - freit die Brust, die fro - he Jagd be -". The lyrics are written across two staves.

Musical score for the second system, featuring piano and guitar parts. The piano part includes dynamics such as *f*, *pp*, and *f*. The guitar part includes dynamics such as *f*, *pp*, and *f*. The system consists of seven staves.

Vocal line with German lyrics: "Guit - tar - ren - tö - - ne hal - - - len, der Blu - men Fül - - le". The lyrics are written across two staves.

lacht, und Bal - sam - düf - te wal - - - len, mein Herz um -

hüllt die - Nacht, - mein Herz um - hüllt die

arco

cresc. F. S. 188.



Musical score for the first system, featuring piano accompaniment. The score includes multiple staves with various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo). There are also articulations like *tr* (trill) and *acc.* (accents). The key signature has one sharp (F#) and the time signature is 2/4.

Nacht.

Zur Jagd, zur Jagd! Die fro - he Jagd be - freit die Brust, die

Vocal line for the first system with lyrics. The lyrics are: "Nacht. Zur Jagd, zur Jagd! Die fro - he Jagd be - freit die Brust, die". The music is in a major key with one sharp and 2/4 time.

Musical score for the second system, featuring piano accompaniment. The score includes multiple staves with various dynamics such as *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *cresc.* (crescendo) and *pizz.* (pizzicato). The key signature has one sharp (F#) and the time signature is 2/4.

Ach, was mein Herz be - geh - - - ret, ist

fro - he Jagd be - freit die Brust.

Vocal line for the second system with lyrics. The lyrics are: "Ach, was mein Herz be - geh - - - ret, ist fro - he Jagd be - freit die Brust." The music is in a major key with one sharp and 2/4 time.

Freundlich zart und still, nie wird es mir ge- wä-

ret im blen- den- den- Ge- wühl, nie wird es mir ge-

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f*, *p*, and *f*. The violin part includes dynamics such as *f* and *p*. There are also markings for *f* and *p* in the lower staves.

wäh - ret im - blen - denden Ge - wühl.

Zur Jagd, zur Jagd! Die fro - he

Vocal line with lyrics and piano accompaniment for the first system. The lyrics are: "wäh - ret im - blen - denden Ge - wühl." and "Zur Jagd, zur Jagd! Die fro - he".

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamics such as *p*, *cresc.*, *m*, and *f*. The violin part includes dynamics such as *f* and *cresc.*.

Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust.

Vocal line with lyrics and piano accompaniment for the second system. The lyrics are: "Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust."

Nº 8. Recitativ und Arie.

Allegro. M.M. ♩ = 106.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Trombone basso.

Violino I.

Violino II.

Viola.

Estrella.

Adolfo.

Violoncello e Basso.

Ver-wei-le, o Prin.

Fl.

Clar.

Fag. b

Tromb.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

zessin,

der König wird er-scheinen, dass ich der Mohren Fahnen zu seinen Füßen

Fag. Andante.

Tromb.

Estrella.

lege, denn aus dem Felde komm' ich mit Ruhm gekrönt zu rück. Sei Feldherr mir gegrüsst.

Detailed description: This system contains the beginning of a musical piece. It features a woodwind section with Flute (Fag.), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Tromb.). The vocal line is for Estrella. The tempo is marked 'Andante'. The key signature has three flats. The music includes various dynamics such as *p* (piano) and *f* (forte). The lyrics are: 'lege, denn aus dem Felde komm' ich mit Ruhm gekrönt zu rück. Sei Feldherr mir gegrüsst.'

Allegro giusto. M. M. ♩ = 160.

Adolfo.

Doch im Getümmel der

F. S. 188.

Detailed description: This system continues the musical piece with a faster tempo of 'Allegro giusto' (M.M. ♩ = 160). It features a full orchestral arrangement with strings, woodwinds, and brass. The vocal line is for Adolfo. The music is characterized by frequent trills (tr.) and dynamic markings such as *f* (forte), *fz* (forzando), and *fp* (forzando piano). The lyrics are: 'Doch im Getümmel der'.

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

*fp*

*fp*

*fp*

*fp*

*fp*

Schlacht, um - run - gen vom Gräu - el und Blut, doch im Getüm - mel der Schlacht, um -

*fp*

*fp*

*fp*

*fp*

*fp*

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

run - gen vom Gräu - el und Blut, gab mir nicht Eh - re und Macht zu sie - gen den bli - tzenden

*fp*

*fp*

*fp*

*fp*

*fp*

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

Muth, gab mir nicht Macht, zu sie - gen den bli - tzenden Muth.

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

Clar.

Fag.

*pp pp pp*

Nur deine sü - sseGe - stalt, die mir im Kam - pfe er - schien, zog mich mit Himmelsge -

*pp*

Clar.

Fag.

Cor.

walt durch die dro\_henden Fein\_de da - hin, zog mich mit Himmelsge - walt durch die

dro\_henden Fein\_de da - hin.



Ob.  
Clar.  
Fag.  
Cor.

Nur dein lächelnder Blick — gab mir die Stärke, den Sieg, nur dein liebender

pp

Blick gibt mir Be-lohnung und Glück, — gibt mir Be-lohnung und Glück;

f fp

FL. *fp*  
 Ob. *fp*  
 Clar. *fp*  
 Fag. *fp*

ja im Getüm-mel der Schlacht, um-run-gen vom Gräu-el und Blut, gab mir nicht Eh-re und

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*  
*fp* *fp* *cresc.* *f*

Macht, zu sie-gen den bli-tzen-den Muth.

*fp* *fp* *cresc.* *f*

Clar.

Fag.

*pp*

*pp*

*pp*

*pp*

Nur dein lächelnder Blick gab mir die Stärke, den Sieg, nur dein lie-bender

*pp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Blick gibt mir Be-lohnung und Glück, gibt mir Be-lohnung und Glück,

*f*

*pp* *f* *p*  
*pp* *f* *p*  
*pp* *f* *p*  
*pp* *f* *p*  
*pp* *f* *p*  
*pp* *f* *p*

nur — dein lie — bender Blick      gibt mir Be — lohnung und Glück,      nur — dein lie — bender

The image shows a page of a musical score, page 115, featuring a voice part and a piano accompaniment. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and several individual staves for different instruments or textures. The music is marked with a forte dynamic (*ff*) throughout. The vocal line is positioned above the piano accompaniment and includes the lyrics: "Blick gibt mir Be-loh-nung und Glück." The lyrics are written in German. The score includes various musical notations such as notes, rests, and dynamic markings. A first ending bracket labeled "a 2." is present in the piano part. The page number "115" is located in the top right corner.

Nº 9. Duett.

Andantino. M.M.  $\text{♩} = 88.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Trombone basso.

Timpani in G.

Violino I.

Violino II.

Viola.

Estrella.

Adolfo.

Violoncello e Basso.

Ja gib, vernimm mein Flehen, gib dei ne Lie-be mir, ja gib, vernimm mein Fle-hen, gib

Detailed description: This block contains the first system of the musical score. It features 14 staves for various instruments and voices. The instruments listed are Flauti, Oboi, Clarineti in C, Fagotti, Corni in C, Trombe in C, Trombone basso, Timpani in G, Violino I, Violino II, Viola, Estrella, and Violoncello e Basso. The score includes dynamic markings such as *ff*, *fz*, *p*, and *pp*. The vocal line for Adolfo is written in a bass clef with lyrics in German. The tempo is marked 'Andantino' and the metronome marking is 'M.M. ♩ = 88'. The key signature has one sharp (F#) and the time signature is 3/4.

Fl.

Ob.

Clar.

Fag.

dei - ne Lie-be mir, vernimm mein Fle-hen, gib dei - ne Lie - be mir,

Detailed description: This block contains the second system of the musical score. It features 10 staves. The instruments listed are Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), and Fag. (Bassoon). The vocal line continues with the lyrics 'dei - ne Lie-be mir, vernimm mein Fle-hen, gib dei - ne Lie - be mir,'. The score includes a *simili* marking and a triplet of eighth notes. The tempo and key signature remain the same as in the first system.

simili  
simili

Estrella.

lass, A.dolfo, ab mich fre - ventlich zu  
ver - nimm mein Fle - hen, gib dei - ne Lie - be mir.

Ob.  
Clar.  
Fag.

krän - ken, ich kann dir Ach - tung schenken, doch Lie - be for - dre nicht, ich kann dir Achtung

Ob.  
Clar.  
Fag.  
Cor.  
Tromb.

*f* *fx* *fx* *p*

*f* *fx* *fx* *p*

*f* *fx* *fx* *p*

*f* *fx* *fx* *p*

*f* *fx* *fx* *p*

*f* *fx* *fx* *p*

schen - ken, doch Lie - be for - - dre nicht. O lass, A - dol - fo,  
Adolfo.  
So öff - ne dich, mein Grab, ver - lösche, Le - bens - licht, so öff - ne dich, mein

*f* *fx* *fx* *p*

Ob.  
Clar.  
Fag.  
Tromb.

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

ab und for - dre Lie - be nicht, o - - lass, A - dol - fo, ab, und for - dre Lie - be  
Grab, ver - lö - sche, Le - bens - licht, so öff - ne dich, mein Grab, ver - lö - sche, Le - bens -

*cresc.*



Musical score for vocal and piano parts. The vocal line includes the lyrics: "nicht, o lass, A.dol - fo, ab. licht, so öff - ne dich, mein Grab. O hö - re noch mein Fle - hen,". The piano accompaniment features complex rhythmic patterns and dynamic markings such as *f*, *cresc.*, *ff*, and *p*.

Musical score for woodwind and string parts. The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The string section includes parts for Horns (Cor.) and Cello/Double Bass (Vcllo/Bass). Dynamic markings include *pp* and *p*.

Estrella. Adolfo. Estrella.  
 tief kannst du mich krän\_ken, dies Herz kannst du ver.schmähen, so tief kannst du mich krän\_ken, ich

Ob.  
Clar.  
Fag.

will dir Ach - tung schenken, ich will dir Ach - tung schenken,  
dies Herz kannst du ver - schmähen, dies

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tromb.

so tief kannst du mich kränken, o lass, A - dol - fo, ab, so  
Herz, dies Herz kannst du ver - schmähen, du

Fl. *a. 2.*

Ob. *a. 2.*

Clar.

Fag. *b<sub>2</sub>*

Tromb.

tief kannst du mich kränken, o lass, A - dol - fo, ab, ich will dir Achtung schenken, doch Lie - be for - dre  
hö - rest nicht mein Flehen, so öff - ne dich, mein Grab, dies Herz kannst du verschmä - hen, ver - lisch, o Le - bens.

nicht, ich will dir Ach - - tung schen - ken, doch Lie - - be for - - dre nicht.  
licht, dies Herz kannst du verschmä - hen, ver - lö - sche, ver - lö - sche, Le - - - benslicht.

Allegro. M.M. ♩ = 160.

Fl. *fz*

Ob. *a 2. fz*

Clar. *fz*

Fug. *a 2. fz*

Cor. *fz*

Trombe *fz*

Tromb. *fz*

Timp. *fz*

*fp*

*fp*

Estrella.

Nimmer, nimmer,

Adolfo.

Ha, du wirst es noch be-reuen, o gewiss, du wirst es noch be-

Violoncello *fz*

Basso *fz*

*fz* *fz* *fz fz fz fz* *fz fz fz fz* *p*  
*fz* *fz* *ff* *ff* *p*  
*ff* *ff* *p*  
*fz* *fz* *ff* *ff* *p*  
*f* *f* *f*  
*fz* *fz* *fz fz fz fz* *fz fz fz fz* *p*  
*fp* *ff* *ff* *ff* *p*  
*ff* *ff* *ff* *ff* *p*  
 nimmer, nimmer, nim - - - mer.  
 reuen, o ge - wiss, du wirst es noch ge - wiss be - - reuen.  
*fz* *ff* *ff* *ff*

Fl. *fp*

Ob. *fp*

Clar.

Fag.

Cor.

*fp* *fp* *fp*

So wird nur mein Hass ge - stei - gert,

Was du mir in Huld ge - wei - gert, werd' ich mit Ge - walt er - ringen, mit Ge - walt er - rin - gen.

Vol. e Basso *fp stacc.*

Fl. *stacc.*

Ob. *stacc.*

*fp* *fp* *fp*

Lie - be lässt sich nicht er - zwingen, lässt sich nicht er - zwin - gen. So wird nur mein

Was du mir in Huld ge - wei - gert, werd' ich mit Ge -

*p* *fp* *fp*

Fl. Ob. Clar. Fag. Cor. Trombe Tromb. Timp.

Hass ge - stei - gert, Lie - be lässt sich nicht er - zwin - gen, lässt sich nicht erzwin - gen, nicht erzwin - gen.  
 walt er - rin - gen, werd' ich mit Ge - walt er - rin - gen, werd' ich er - rin - gen, er - rin - gen.

Fl. Clar. Fag.

Vor dir, fre - velnder Ty - rann, wird mein Va - ter mich be -  
 Lie - be - war ein kurzer Wahn, dei - ne - Hand will ich be - sitzen,

The musical score is arranged in a system of staves. At the top, there are five empty staves for vocal parts. Below them is a grand staff for piano, consisting of a right-hand staff (treble clef) and a left-hand staff (bass clef). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fp* and *cresc.*. The vocal line is written in a single staff with a bass clef and includes German lyrics. The lyrics are: "schützen, vor dir, frevelnder Tyrann, wird mein Vater mich beschützen, vor dir, frevelnder Ty- Lie.be war ein kurzer Wahn, dei.ne Hand will ich be.sitzen, Lie.be war ein kur.zer Wahn, dei.ne". The score concludes with a *cresc.* marking in the piano part.



rann, wird mein Va - ter mich beschüt - zen, vor dir, frevelnder Ty - rann,  
 Hand, deine Hand will ich be - sit - zen, was du mir in - Huld ge - wei - gert, werd' ich mit Gewalt er -

The musical score is arranged in two systems. The first system consists of ten staves: five for the piano accompaniment (treble and bass clefs) and five for the vocal line (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fz* (forzando) and *fp* (for piano). The vocal line includes a melodic line with lyrics and a bass line. The lyrics are: "wird mein Va - ter mich beschüt - zen. rin - gen, mit Ge - walt er - rin - gen. Mir verbürgt seine igner Schwur je - de Gunst, die ich begehre,". The second system continues the piano accompaniment and vocal line. The piano part has dynamic markings of *fz* and *fp*. The vocal line continues the melody. The score is in a key signature of two flats and a 2/4 time signature. There are several "a2." markings above the vocal line, indicating a second ending or a specific performance instruction. The piano part has a consistent rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fz* and *fp*.

Fl. *fz* *ff* *p*

Ob. *fz* *ff* *p*

Clar. *fz* *ff* *p*

Fag. *ff* *p*

Cor. *ff* *p*

Trombe *fz* *ff* *p*

Tromb. *fz* *ff* *p*

Timp. *ff* *p*

*ff* *p*

O so kann der Him - mel nur gü - tig mein Ge - bet er - hö - ren,  
 mir verbürgt sein eigener Schwur, mir verbürgt sein eig - ner Schwur je - de Gunst, die ich be - geh - re,

Vcl. e Basso *ff* *p*

**Più mosso. M.M.  $\text{♩} = 126.$**

*pp* *p*

mein Ge - bet er - hö - ren. Ja, hö - re du mein  
 je - de Gunst, die ich be - geh - re. Du konntest mich ver -

Vcl. *pp* *p*

Fl.

Clar.

Fag.

Cor.

Fle - hen, nur du kannst mich er - ret - ten, sonst muss ich un - ter - ge - hen in  
schmä - hen, da ich dich sanft ge - be - ten, nun sollst die Macht du se - hen und

Fl.

Ob.

Clar.

Fag.

Cor.

die - sen grausen Nö - - - then. Ja, hö - re du mein Fle - hen,  
nichts kann dich er - ret - - - ten. Du konntest mich ver - schmä - hen,

Fl.  
Clar.  
Fag.  
Cor.

sonst muss ich un - ter - ge - hen in die - sen grausen Nö - - - then, ja,  
nun sollst die Macht du se - - hen und nichts kann dich er - ret - - - ten, du konn - test mich verschmähen, als

Clar.  
Fag.

stacc.  
stacc.

hö - re du mein Fle - hen, nur du kannst mich er - ret - ten, ja, hö - re du mein Fle - hen, sonst muss ich un - ter -  
ich dich sanft ge - be - ten, nun sollst die Macht du se - hen und nichts kann dich er - ret - ten, nun sollst die Macht du

stacc.

Fl.

Ob.

Clar.

Fag.

ge - hen in die - sen grau - sen Nö - then, in die - sen grausen Nö - then, ja, hö - re du mein Fle - hen, nur  
ret - ten und nichts kann dich er - ret - ten, und nichts kann dich er - ret - ten, du

Ob.

Clar.

Fag.

du kannst mich er - ret - ten, sonst muss ich un - ter - ge - hen, nur du kannst mich er -  
konn - test mich ver - schmähen, als ich dich sanft ge - be - ten, nun sollst die Macht du se - hen und nichts kann dich er -

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

ret - ten in die - sen grausen Nö - then. Ja, hö - re du mein Fle - hen, nur  
ret - ten, und nicht kann dich er - ret - ten. Du konntest mich ver - schmä - hen, als

*fp*

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tromb.

du kannst mich er - ret - ten, sonst muss ich un - ter - ge - hen in die - sen grausen Nö -  
ich dich sanft ge - be - ten, nur sollst die Macht du se - hen und nicht kann dich er - ret -

*f*

The musical score consists of several staves. The top section includes vocal lines and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line and a dense chordal accompaniment. Dynamics range from *p* (piano) to *fz* (fortissimo). The score includes markings for *cresc.* (crescendo) and *fz* (fortissimo). The key signature is D major, and the time signature is 4/4. The lyrics are in German and describe a plea for help.

then, ja, hö - re mein Flehen, sonst muss ich un - ter - gehen in die - sen grau - sen Nö - -  
ten, du kannst mich ver - schmähen, nun sollst die Macht du sehen und nichts kann dich er - ret - -

Vel.  
Basso



The musical score consists of 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 a separate staff for the right hand. The vocal line is in a single staff with German lyrics. The score is marked with various dynamics: *fz* (forzando), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The lyrics are: "then, er - hö - re mein Fle - hen, sonst muss ich un - ter - ge - hen in die - sen grausen Nö - then, in die - sen Nö - ten, du kannst mich ver - schmä - hen, nun sollst die Macht du se - hen und nichts kann dich er - retten, nun dich er - ret -".

then, ja, hö - re du mein Fle - hen,sonstmuss ich un - ter - ge - hen in die - sen grausen Nö - - -

ten, du konntest mich ver - schmä - hen,nun sollst die Macht du se - hen und nichts kann dich er - ret - ten, er - ret - -

The musical score consists of 12 staves. The first six staves are for the piano accompaniment, and the last six are for the voice. The piano part includes a complex texture with many sixteenth-note passages. The voice part has lyrics in German. The score is marked with 'fz' (forzando) throughout. There are various dynamic markings and articulation symbols.

The main musical score consists of ten staves. The first six staves are arranged in two systems of three staves each. The first system includes a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The second system also includes a treble clef staff, a bass clef staff, and a grand staff. The remaining four staves are a grand staff. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *ffz* is present on every staff throughout the section. The notation includes many slurs and ties, indicating a continuous melodic or harmonic flow.

**B** then.

This section consists of two staves, a treble clef staff and a bass clef staff. The notation is sparse, with many rests, indicating a transition or a change in texture. The dynamic marking *ffz* is present at the beginning of the section.

ten.

This section consists of two staves, a treble clef staff and a bass clef staff. The notation is more active than the previous section, featuring rhythmic patterns in both hands. The dynamic marking *ffz* is present throughout the section.

Nº 10. Finale.

Tempo di Marcia. M. M.  $\text{♩} = 132.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Trombe in A.

Tromboni I. II.

Trombone III.

Timpani in A.

Violino I.

Violino II.

Viola.

Estrella.

Mauregato.

Adolfo.

Soprani.

Alti.

Tenore.

Bassi.

Violoncello.

Basso.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Vcl. e Basso

This section of the score features five staves for woodwinds and strings. The Flute (Fl.) and Oboe (Ob.) parts are in the upper register, playing a melodic line with eighth-note patterns. The Clarinet (Clar.) part is mostly silent. The Bassoon (Fag.) part plays a rhythmic accompaniment of eighth notes. The Horns (Cor.) play a similar rhythmic pattern. The Violins and Basses (Vcl. e Basso) are also silent in this section. Dynamics include accents and *mf*.

Clar.  
Fag.  
Cor.  
Chor der Krieger.

Glänzen . de Waf . fe den Krieger erfreut, glänzen . de Waf . fe und schimmerndes Kleid, a - ber im Bu - sen,

This section continues the woodwind parts and introduces the Chorus. The Clarinet (Clar.) and Bassoon (Fag.) parts continue their melodic and rhythmic lines. The Horn (Cor.) part has a *mf* dynamic and includes a *a 2.* marking. The Chorus (Chor der Krieger) enters with a vocal line in German. The Violins and Basses (Vcl. e Basso) continue their accompaniment. Dynamics include accents and *mf*.

den er umhüllt, a - ber im Bu - sen to - bet er wild, glänzen - de Waf - fe den Krieger erfreut,

glänzen - de Waf - fe den Krieger erfreut. Die Schlacht, die Schlacht, die wil - de Schlacht gibt

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.

Tromb. I. II.

Tromb. III.

Timp.

Sie - gestlust, die Schlacht, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust. Doch ihm entsproset aus

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

Grauen und Blut, doch ihm ent.sproset das höchste Gut, die glän.zen.de Eh.re und dau.ernder Ruhm, die



glän - zen.de Eh - re, sein Ei - gen.thum, doch ihm entsproset aus Grauen und Blut, doch ihm entsproset das

höch - ste Gut. Die Schlacht, die Schlacht, die wil - de Schlacht gibt Sie - gestlust, die

Schlacht, die Schlacht, die wil - - de Schlacht gibt Sie - - ges - - lust.

So werd' ich je - den Feind dir bald zu Füßen le - gen, der mäch - tig und ver - we - gen

*fp*

dich zu ver - der - ben meint. Schon schwingt kein Haide mehr sein Schwert in diesem Lande, zer -

*f* *ff*

Ob.  
Clar.  
Fag.

brochen sind die Bande, zerschla-gen ist ihr Heer.

Vcl.  
Basso

Fl.  
Ob.  
Fag.

Più moto. M.M. ♩ = 138.

Estrella.

Mauregato. Adolfo. Weh' mir!

Ich danke dir für deine Treue, wie könnt'ich wür-dig sie be- . lohnen? Du kannst es, Herr.

Vcl. e Basso

Fl.   
 Ob.   
 Fag.   
 Tromb. I. II.   
 Tromb. III.   
  
  
  
 er wird nicht schonen. **Maur.** **Adolfo.**   
 Ver-lan-ge frei! Darf sich der Knecht er-kühnen?

Fag.   
 Tromb. I. II.   
 Tromb. III.   
  
  
  
**Maur.**   
 Weh' mir, er schwur, ge - fal - len ist mein Loos.   
 Mein Schwur ist der Er-hö-rung Un-ter-pfand.

Adolfo.  
O Herrscher zür - ne nicht, es ist die Bit - te gross, es ist E - strellens dei - ner Toch - ter

Moderato.  
a tempo

Fag. *fp*  
*fp*  
*fp*  
*fp*  
Estrella.  
Maur. Die Stunde mei - nes Unglücks ist ge - kommen. Adolfo.  
Hand. E - stel - la sprich, du hast sein Wort ver - nommen. Nun  
Vcl. *fp*  
Basso *fp*

Fl. *pp*  
Clar. in C. *pp*  
Fag. *pp*  
Cor. *pp*  
Maur. wird der eit - le Trotz ihr nicht mehr frommen. So sprich, E - stel - la.

pp  
pizz.  
pp  
pp  
pp  
Estrella.  
pizz. O wenn ich je dir werth ge - we - sen, so fleh' ich dich, dein ar - mes Kind, von die - sem Man - ne zu er -

Cor.  
arco  
pp  
arco  
pp  
lö - sen, der schrecklich mir und rauh gesinnt, gewohnt nur in den Streit zu ge - hen, umrun - gen stets vom Kampfge -

Clar. pp  
Cor.  
pp  
pizz.  
pizz.  
wühl, umrun - gen stets vom Kampfge - wühl wird nie sein kal - tes Herz ver -



Fl.

Clar.

Cor.

ste - hen, was zar - te Lie - be wünsch - t und will, wird nie sein Herz ver - ste - hen, was zar - te Lie - be wünsch - t und

will.

Vcl. arco

Basso arco

Adagio. M. M.  $\text{♩} = 72$ .

pizz.

pp

pizz.

pp

pizz.

pp

Maur.

Was werd' ich nun be - gin - nen, wie schreck - lich ist — die Wahl, will ich ihr dort ent - rin - nen. so fasst mich hier die

Vcl. e Basso pizz.

pp

Clar.

Fag.

Cor. in F.

arco

pizz.

arco

pizz.

arco

pizz.

**Estrella.**

Was wird er nun be - gin - nen, wie lenkt er sei - ne

Qual, so fasst mich hier die Qual. Was werd' ich nun be - gin - nen, wie schrecklich ist die

arco

pizz.

Fl.

Ob.

Clar.

Fag.

arco

arco

arco

Wahl, es schwimmt vor mei - nen Sin - nen, mein Herz ver - zehrt die Qual, mein Herz ver - zehrt die Qual.

Wahl, will ich ihr dort ent - rin - nen, so fasst mich hier die Qual, so fasst mich hier die Qual.

arco

Was wird er nun be - gin - - nen, wie lenkt er sei - ne Wahl,  
 Was werd' ich nun be - gin - - nen, wie schreck - lich ist die Wahl, wieschrecklich ist die  
**Adolfo.**  
 Nun Za - genfahr' von hin - - nen, mein Herz um-gür - te Stahl, sie

es schwimmt mir vor den Sin - - nen, mein Herz verzehrt die Qual, mein Herz verzehrt die  
 Wahl, will ich ent - rin - - nen, so fasst mich hier die Qual, so fasst mich hier die  
 kann mir nicht ent - rin - - nen, es bleibt ihm kei - ne Wahl, es bleibt ihm keine

Qual, was wird er nun be - gin - - - nen, wie lenkt er sei - ne Wahl, es  
Qual, was werd' ich nun be - gin - - - nen, wie schreck - - - lich ist die Wahl, will  
Wahl, nun Za - - - gen fahr' von hin - - - nen, mein Herz - - - um - gür - te Stahl, sie  
O fre - velndes Be - gin - nen, o grau - en - vol - le Wahl, o fre - velndes Be - gin - nen, o grau - en - vol - le  
O fre - velndes Be - gin - nen, o grau - en - vol - le Wahl, o fre - velndes Be - gin - nen, o grau - en - vol - le

schwimmt vor mei-nen Sin-nen, mein Herz verzehrt die Qual, wie lenkt er sei-ne Wahl, mein Herz, mein  
 ich ihr hier ent-rin-nen so fasst mich hier die Qual, wie schrecklich ist die Wahl, wie schreck-lich,  
 kann mir nicht ent-rin-nen, es bleibt ihm kei-ne Wahl, mein Herz um-gür-te Stahl, es bleibt ihm  
 Wahl, o fre-veln-des Be-gin-nen, o fre-veln-des Be-gin-nen, o  
 Wahl, o fre-veln-des Be-gin-nen, o fre-veln-des Be-gin-nen, o

Herz ver - zehrt die Qual, ver - zehrt die Qual, verzehrt die Qual.  
 schreck - lich ist die Wahl, wie schrecklich ist, ist mei - ne Wahl.  
 kei - ne, kei - ne Wahl, es bleibt ihm, ihm kei - ne Wahl.  
 grau.en.vol - le Wahl, o grauen.vol - le Wahl, o grauen.vol - le Wahl!  
 grau.en.vol - le Wahl, o grauen.vol - le Wahl, o grauen.vol - le Wahl!

## Recitativ.

Allegro assai. M.M.  $\text{♩} = 116$ .

Tromb. III.

Mauregato. Adolfo.

Zu kühner Mann steh ab von dem Begehren, Du gabst den Königsschwur, nun

Maur.

hal-te ihn. Nimm al-le Schätze, meine Krone hin, nur die-ses Kleinod

Adolfo.

kann ich nicht ent-behren. Ich fordre nichts, ich fordre nichts als deiner Tochter

Tempo I.

Fl. *fp* *pp*

Ob. *fp* *pp*

Cor. in E.

Tromb. III. *fp*

Estrella.

Hand. *fp* *pp*

Maur. Ich se - he sie er - blas - sen, ich

schwe - rem To - des - bängen so muss ich denn er - blas - sen, von

fühl' das Herz mir bängen, doch muss ich bald mich fa - ssen, doch

Adolfo Schon seh ich sie er - blassen, es glüh'n des Kö - nigs Wan - gen, doch



The musical score is arranged in several systems. The first system consists of six staves for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a series of chords and rhythmic patterns, marked with *ff* (fortissimo) and *fz* (forzando). The second system contains vocal lines for a soloist, with lyrics in German. The lyrics are: "al - len ganz ver - lassen, wo kann ich Heil er - lan - gen? von al - len muss ich bald mich fassen, mich hält der Schwur ge - fan - gen, doch muss ich muss er bald sich fassen, ihn hält der Schwur ge - fan - gen, doch muss er". The third system features two choruses: "Chor der Frauen." and "Chor der Krieger.", both with the lyrics "Welch fre - velndes Be - gin - nen, o". The piano accompaniment continues throughout, with dynamic markings like *ff* and *fz* indicating intensity.

The musical score consists of several systems. The top system features piano accompaniment with dynamic markings *pp* and *fz*. The middle system contains vocal lines with lyrics in German. The bottom system includes parts for Violin (Vol.) and Bassoon (Basso) with dynamic markings *fz* and *pp*.

**Lyrics:**

ganz ver - las - sen, wo kann ich Heil er - lan - gen  
 bald mich fa - ssen, mich hält der Schwur ge - fan - gen,  
 bald sich fa - ssen, ihn hält der Schwur ge - fan - gen,  
 grau - en - vol - le Wahl, o fre - velndes Be - gin - nen, o grau - en - vol - le Wahl, o  
 grau - en - vol - le Wahl, o fre - velndes Be - gin - nen, o grau - en - vol - le Wahl, o

Fl.  
Ob.  
Clar.  
Cor.

*pp*

wo kann ich Heil er-lan-gen?  
mich hält mein Schwur ge-fan-gen.  
ihn hält sein Schwur ge-fan-gen.  
fre-velndes Be-gin-nen, o grau-en-vo-le Wahl!  
fre-velndes Be-gin-nen, o grau-en-vo-le Wahl!

Vel.  
Basso.

Fl. *Un poco più moto.*  
Clar. *pp*  
*pp*  
*pp*  
*pp*  
Estrella.  
Vel. e Basso. *pp*

Was mag der Va-ter sin-nen?

*a 2.*  
*cresc.*

*a 2.*  
*cresc.*

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

**Adolfo.**  
Was mag der König sin - nen?

Was mag der König sin -

Was mag der König sin -

*tr*  
*cresc.*

Recitativ.

The musical score consists of several systems of staves. The first system includes five staves with complex rhythmic patterns and dynamics such as *cresc.* and *ff*. The second system features a vocal line with the lyrics "Ein Mit . tel noch, es mag uns Heil ge -" and a piano accompaniment. The third system includes vocal lines with the lyrics "nen?" and a piano accompaniment. The fourth system shows a piano accompaniment with a *cresc.* dynamic. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

Allegro moderato.

The musical score is written in A major (three sharps) and 4/4 time. The tempo is marked 'Allegro moderato'. The score consists of several systems of staves. The first system includes a piano accompaniment with multiple staves (strings and woodwinds) and a vocal line in the bass clef. The piano part features a complex texture with multiple staves. The vocal line is in the bass clef. The lyrics are: 'winnen, dir sei die Hand Estrellens nicht ver. sagt, allein ein heil'ger Spruch hat sie bedingt: nur'. The score includes various musical notations such as dynamics (ff, ff a 2.), articulation (accents), and phrasing slurs. The key signature changes to B major (two sharps) in the final system.

Andante.

Piano accompaniment for the first section, consisting of ten staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a variety of chordal textures and rests across the different staves.

Maur.

wer die Kette Eurichs wieder bringt, die noch vom alten Königsstamme fehlt, wird mit E-strel-len fei-erlich vermählt.

Allegro moderato. M. M.  $\text{♩} = 116.$

Piano accompaniment for the second section. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment with staccato markings. The tempo is marked as Allegro moderato with a metronome marking of quarter note = 116.

Estrella.

Der Hoff-nung süß Ge - fühl will mich auf's neu be - gli - cken, der

Adolfo.

Ich se - he, was er will mit die - sen ar - gen Tü - cken, die

Clar.

Fag.

Hoff - nung Ge - fühl will mich auf's neu be - glü - - - cken.  
 Maur. Zer - stö - ret ist sein Spiel, ge -  
 mir das na - he Ziel in wei - te Fer - ne rü - - - cken, ich se - he, was er will mit

Fl.

Ob.

Clar.

Fag.

Cor. in A. a 2.

Tromb. III.

Der  
 schei - tert sei - ne Tü - cke, ge - schei - tert sei - ne Tü - cke, zer - stö - ret ist sein Spiel, der  
 sei - nen ar - gen Tü - cken, in wei - te Fer - ne rü - cken sie mir das na - he Ziel, ich



Hoffnung süß Ge - fühl will uns auf's neu be - glü - cken, der Hoff - nung Ge - fühl will uns auf's neu be -  
 Hoffnung süß Ge - fühl will uns auf's neu be - glü - cken, der Hoff - nung Ge - fühl will uns auf's neu be -  
 se - he, was er will mit sei - nen ar - gen Tü - cken, die mir das na - he Ziel in wei - te Fer - ne

Fl. *p* *cresc.*  
 Ob. *p* *cresc.*  
 Clar. *f*  
 Fag. *p* *a 2.*  
 Cor. *f*  
 Tromb. III. *f*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
 glü - - - cken, will uns auf's neu be - glü - - - cken.  
 glü - - - cken, will uns auf's neu be - glü - - - cken.  
 rü - - - cken, in wei - te Fer - ne rü - - - cken.  
*p* *cresc.* *f* *ff*

Fl.  
Ob. *fz*  
Clar. *fz*  
Fag. *fz*  
Cor. *fz*  
Tr. *fz*  
Tromb. I. II. *fz*  
Tromb. III. *fz*  
Timp. *fz*

*fz* *fz* *fz* *fz*  
*decresc.*  
*decresc.*  
*decresc.*  
*p*

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

Estrella. *fz* *fz* *fz* *fz*  
*p*

O lass mich

Clar.  
Fag.  
Cor.

him - mel - wärts - den trunk - nen Geist er - he - ben,  
Mauregato. O lass mich him - mel - wärts - den trunk - nen  
Adolfo. Ihr büsset mir den Schmerz, kühn werd' ich mich er -

Clar.  
Fag.  
Cor.  
cresc.  
cresc.  
cresc.  
cresc.

es schwin - det je - der Schmerz, da ich dir neu - ge -  
Geist er - he - ben, es schwin - det je - der Schmerz, da  
he - ben, vor Ra - che glüht mein Herz, ihr sollt vor mir er - be - ben, ihr büsset mir den Schmerz, kühn  
cresc.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tromb. III.  
f  
a 2.  
f  
f

ge - ben, es schwin - det je - der Schmerz, da  
du mir neu - ge - ge - ben. es schwin - det je - der Schmerz, da  
werd'ich mich er - he - ben, vor Ra - che glüht mein Herz, ihr sollt vor mir er -

The musical score is written for voice and piano. It features a complex arrangement with multiple staves. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The vocal line is in the bass clef. The score is marked with dynamic instructions such as *fz*, *p*, *cresc.*, *f*, and *ff*. The lyrics are in German and are written below the vocal line.

ich dir neu ge - ge - ben, da ich dir neu ge - ge - - - ben,  
du mir neu ge - ge - ben, da du mir neu ge - ge - - - - ben,  
be - ben, er - be - - - ben, vor Rache glüht mein Herz, vor Rache glüht mein Herz, ihr sollt vor mir er -

Più moto. M.M.  $\text{♩} = 152.$

Musical score for piano and orchestra, measures 1-12. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *f*, *fp*, and *p*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

schwindet je - der Schmerz.

schwin-det je - der Schmerz.

be - ben, er - be - ben.

The musical score is arranged in a system of staves. At the top, there are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Below them are piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *fz* (forzando), *f* (forte), and *a. 2.* (second ending). The lyrics are: "Zur Schlacht, zur Schlacht! Das blan - ke Erz wird neu.eKraft mir" and "Zur Schlacht, zur Schlacht!".

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are also markings for *a. 2.* (second ending). The vocal lines contain German lyrics. The bottom system continues the vocal and piano parts, ending with a *pp* marking.

Zur Jagd, zur Jagd! Die soll mein  
 O möge Freud' und  
 ge - ben. Die Schlacht gibt Sie - ges - lust.

Zur Jagd, zur Jagd!

Die wil - de Schlacht gibt Sie - ges - lust.

Herz mit neu-er Lust be - le - ben, die soll mein Herz be - le - ben. Zur  
 Scherz die Ru - he wie - der ge - ben, ja Scherz die Ru - he ge - ben.  
 Zur Schlacht, zur Schlacht!  
 Die fro - he Jagd be - freit die Brust. Zur  
 Zur Schlacht, zur Schlacht!



*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

Jagd, zur Jagd! die soll mein Herz mit neuer Lust be - le - ben, sie soll mein Herz mit Lust be - le -

O möge Freud' und Scherz die Ru - he wie - der ge - ben, ja Freud' und Scherz die Ru - he ge -

Die wil - - de Schlacht gibt Sie - - ges - lust, die wil - - de Schlacht gibt Sie - - ges -

Jagd, zur Jagd! die fro - - he Jagd be - freit - die Brust, - die fro - - he Jagd be - freit - die

Die wil - - de Schlacht gibt Sie - - ges - lust, die wil - - de Schlacht gibt Sie - - ges -

*p*

Musical score for a vocal and piano piece, page 176. The score includes piano accompaniment and vocal lines with lyrics in German. Dynamics include *ff* and *fz*.

ben. Zur Jagd, zur Jagd, die fro - he Jagd be-  
 ben. Zur Jagd, zur Jagd, sie be-  
 lust, die Schlacht, die Schlacht gibt Sie - ges - lust,  
 Brust, zur Jagd, zur Jagd, die fro - he Jagd be-  
 lust, zur Schlacht, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust,

The musical score consists of several systems. The top systems are instrumental, featuring piano accompaniment with various textures and dynamics. The lower systems include vocal lines with German lyrics. The lyrics are: "freit die Brust, zur Jagd, zur Jagd, die", "freit deine Brust, zur Jagd, zur", "die Schlacht, die Schlacht gibt Siegeslust,", "freit die Brust, zur Jagd, zur Jagd, die", and "zur Schlacht, die Schlacht, die wilde Schlacht gibt Siegeslust,". The score includes dynamic markings such as *fz* and *fz*.

fro - he Jagd befreit die Brust, die fro - he Jagd befreit die Brust,  
 Jagd, sie befreit dei - ne Brust, die fro - he Jagd befreit dei - ne Brust,  
 die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt

fro - he Jagd befreit die Brust, die fro - he Jagd befreit die Brust,  
 die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt

Più stretto.

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 texture with multiple voices, including a prominent right-hand melody and a dense left-hand accompaniment. The vocal line is in a high register and features a melodic line with lyrics. The lyrics are: "die fro - he Jagd be.freit die Brust, die fro - he Jagd be.freit die Brust, die fro - he Jagd be - die fro - he Jagd be.freit dei - ne Brust, die fro - he Jagd be.freit deine Brust, die fro - he Jagd be - Sie.ges - lust, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt die fro - he Jagd be.freit die Brust, die fro - he Jagd be.freit die Brust, die fro - he Jagd be - Sie.ges - lust, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt". The score is marked with dynamic accents like *fz* and includes various musical notations such as slurs, ties, and articulation marks.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "freit die Brust, die fro - he Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust, be - freit die Brust, die fro - he Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust, be -". The second system continues the lyrics: "freit die Brust, die fro - he Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust, be -". The third system includes the lyrics: "Sie - ges - lust, die wil - de Schlacht gibt Sie - ges - lust, die Schlacht gibt Sie - ges - lust, die Schlacht gibt". The fourth system repeats the lyrics: "freit die Brust, die fro - he Jagd be - freit die Brust, die fro - he Jagd be - freit die Brust, be -". The fifth system includes the lyrics: "Sie - ges - lust, die wil - de Schlacht gibt Sie - ges - lust, die Schlacht gibt Sie - ges - lust, die Schlacht gibt". The score features various musical notations, including notes, rests, and dynamic markings such as *fz* and *a2.*

Musical score for piano and orchestra, measures 1-18. The score includes staves for strings, woodwinds, brass, and piano. Dynamics are marked 'fz' (forzando) throughout. The key signature is one sharp (F#) and the time signature is 2/4.

19 freit die Brust, be - freit die Brust.

freit dei - ne Brust, be - freit dei - ne Brust.

Sie - ges - lust, gibt Sie - ges - lust.

19 freit die Brust, be - freit die Brust.

freit dei - ne Brust, be - freit dei - ne Brust.

Sie - ges - lust, gibt Sie - ges - lust.

19 freit die Brust, be - freit die Brust.

freit dei - ne Brust, be - freit dei - ne Brust.

Sie - ges - lust, gibt Sie - ges - lust.

The image displays a page of a musical score, page 182, for the end of Act I. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It consists of multiple staves, including vocal lines and piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fz* (forzando). A section of the score is marked *a. 2.* (allegretto). The score concludes with the text "Ende des I. Aktes" and the date "(16. Oktob. 1821.)".