

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 major or D-flat minor) and a 2/4 time signature. The tempo is marked 'Allegro giusto' with a metronome marking of 144 beats per minute. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Bassoons I and II, Horns in B-flat, Violins I and II, Viola, Violoncello, Double Bass, and a vocal ensemble consisting of Soprano, Alto, Tenor, and Bass. The vocal ensemble is labeled 'Chor der Landleute'. The score features various musical notations including trills, accents, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The introduction consists of 12 measures.

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, with treble and bass clefs. The lower systems include vocal lines with lyrics. Performance markings include *fp* (for piano), *pp* (pianissimo), and *tr* (trills). The lyrics are in German and appear in two parts.

de - cket uns die Nacht. _____ Schaffet hur - tig, ge - het lei - se,

de - cket uns die Nacht. _____ Schaffet hur - tig, ge - het lei - se,

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 several staves. The top two staves are for the piano's right and left hands, featuring intricate melodic lines with trills and slurs. The middle section contains two vocal staves with lyrics in German: "dass der Va - ter nicht er - wacht, ge - het lei - se, dass der Va - ter nicht er - wacht,". The piano accompaniment continues below the vocal staves, with the left hand playing a steady bass line and the right hand providing harmonic support. The score is in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are printed below the vocal staves, with hyphens indicating syllables across measures.

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*

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

This musical score is for a piano and voice piece. It consists of 14 staves. The first 10 staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features various ornaments, including trills and grace notes. The voice part begins at the 11th staff with the lyrics "Seid ei - lig, seid munter, das". The word "SOLO" is written above the first measure of the voice line. The piano accompaniment continues with chords and some melodic fragments. The score concludes with a trill in the piano's right hand and a fortissimo (*fp*) dynamic marking.

The musical score consists of several systems. The first system shows piano accompaniment for the right and left hands. 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 continues the vocal line. The fifth system shows the piano accompaniment for the right and left hands, with the left hand marked "fp" (fortissimo piano).

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 textures with arpeggiated figures and sustained chords. The second system contains the vocal line, starting with the instruction "SOLO" and the lyrics "Und wenn er erwach - te und". The vocal line is written in a single staff with a treble clef. Dynamics include "fp" (fortissimo piano) in the piano accompaniment.

The musical score is arranged in two systems. The first system consists of a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand with slurs and accents, and a harmonic accompaniment in the left hand. The second system includes vocal lines. The vocal part begins with the word "Und" and then "TUTTI" in all caps. The lyrics are: "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 piano accompaniment continues below the vocal lines, with dynamic markings of *fp* (fortissimo piano) and slurs.

The musical score consists of two systems. The first system is a piano accompaniment with multiple staves. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides harmonic support with chords and arpeggiated figures. 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 vocal lines are written in a simple, rhythmic style, with the lyrics placed below the notes.

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 first system includes a grand staff with piano accompaniment in the upper and lower staves, and a vocal line in the middle. The piano accompaniment features intricate sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal line begins with a trill. The second system continues the piano accompaniment and includes the first vocal line with the lyrics: "Schaffet hur - tig, ge - het lei - se, dass der Va - ter nicht er - wacht,". The third system continues the piano accompaniment and includes the second vocal line with the same lyrics. The fourth system continues the piano accompaniment and includes a final vocal line with trills.

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 middle system contains two vocal staves (soprano and alto) with lyrics: "ge-het lei-se, dass der Va-ter nicht er-wacht, es ver-dient der Gu-te,". The bottom system continues the piano accompaniment with trills and dynamic markings *fp*.

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 *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *fp* *tr* *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 in the right hand and a steady bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4.

Won - ne lacht.

Won - ne lacht.

arco

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 features lyrics in German. The piano accompaniment includes a right-hand part with a trill (tr) and a left-hand part with a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

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

Musical score for the second system, including vocal line and piano accompaniment. The score continues from the first system. The piano accompaniment is marked *pp* (pianissimo). The vocal line continues with lyrics. Dynamics include *pp*.

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

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 G minor (three flats) and 3/4 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 Kro-ne die-ses Haupt,
 Einst schmückten wohl die Strahlen der Kro-ne die-ses Haupt,
 Einst schmückten wohl die Strahlen der Kro-ne die-ses Haupt,

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

Andante.

da ward von bitterm Qualen mir al-le Ruh' ge-raubt.
 da ward von bitterm Qualen mir al-le Ruh' ge-raubt.

fz *p* *pp* *fz* *fz* *fz* *p* *accelerando*

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. It features a vocal line at the top and piano accompaniment below. The piano part includes a prominent sixteenth-note arpeggiated pattern in the right hand. The lyrics are:

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

Piano accompaniment for the first system, showing the right and left hand parts. The right hand continues the arpeggiated pattern, while the left hand provides a steady bass line. Dynamics include *pp*.

Musical score for the second system. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment continues with the arpeggiated pattern. The lyrics are:

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 right and left hand parts. The right hand continues the arpeggiated pattern, while the left hand provides a steady bass line. 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.

pp

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

cresc. *f* *a2.* *f* *f* *f*

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, Cello, and Double Bass. The vocal parts include Soprano, Alto, Tenor, and Bass. The score shows the first few measures of the piece, with various instruments and voices entering at different points. The woodwinds and strings play triplets, while the brass instruments play sustained notes. The vocal parts are mostly silent in the first few measures.

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 contain the main accompaniment, while the last two staves appear to be for a second instrument or a different part of the piano.

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 written 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 two sharps (F# and C#).

The second system of the score features a vocal line with German lyrics and piano accompaniment. The vocal line is written in a soprano or alto clef (C4-C5) and includes the following lyrics: "keh - - ret uns wie - - der, der fest - li-che Tag; lasst laut ihn zu fei-ern die". The piano accompaniment continues with rhythmic patterns and dynamic markings like *fz* and *f*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Hörner er - schallen, lasst laut ihn zu fei - ern die Hörner er - schallen, er hat uns ja

Hörner er - schallen, lasst laut ihn zu fei - ern die Hörner er - schallen, er hat uns ja

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 is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present throughout the system. The key signature is one sharp (F#).

The second system of the score features vocal lines and piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are in German and are repeated across the vocal staves. The piano accompaniment continues with rhythmic patterns and triplets. Dynamic markings such as *ff* are used. The key signature remains one sharp (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

ff *p* *p* *p*

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 right-hand 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 strings and woodwinds, measures 1-10. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Trombone (Trom.). Dynamics include *f* (forte) and *p* (piano). The key signature is one sharp (F#).

Vocal score with lyrics, measures 1-10. The lyrics are: "er keh - ret uns wie - der, der fest - li - che Tag." The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Dynamics include *f* (forte) and *p* (piano).

Musical score for woodwinds, measures 1-10. The score includes parts for Oboe (Ob.), Bassoon (Fag.), and Cor Anglais (Cor.). The Cor Anglais part is marked "in Es." (in E-flat). Dynamics include *f* (forte) and *p* (piano).

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 piano staves.

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 continues the vocal and piano parts. It includes the same vocal lines and piano accompaniment as the first system. The lyrics are written below the vocal staves. The piano part continues with its intricate rhythmic texture. Dynamic markings *pp* and *pizz.* are present.

The second system of the musical score consists of seven staves, continuing the vocal and piano parts from the first system. The vocal lines and piano accompaniment maintain the same structure and complexity. The piano part continues with its intricate rhythmic texture. Dynamic markings *pp* and *pizz.* are present.

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

The third system continues the vocal and piano parts. It includes the same vocal lines and piano accompaniment as the first system. The lyrics are written below the vocal staves. The piano part continues with its intricate rhythmic texture. Dynamic markings *pp* and *pizz.* are present.

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 melody and a left-hand bass line. 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 features a consistent rhythmic pattern in the right hand and a supporting bass line in the left hand.

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 two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. 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 two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. 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 two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. 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 piano accompaniment for the right and left hands, with dynamic markings *fp* and *fp* accents. The second system features vocal lines with German lyrics: "was mich hier so sehr erfreut, Freun - de, mein gan - zes - Leben sei in Lie - be euch ge - weiht, sei in". The third system continues the vocal lines with lyrics: "sei in Lie - be dir geweiht, Va - ter, un - ser gan - zes Le - ben sei in Lie - be". The fourth system shows piano accompaniment with dynamic markings *fp* and *fp* accents.

The musical score is arranged in a system of staves. The top section features piano accompaniment with several staves. The first staff has a melody starting with a *p* dynamic. The second staff contains triplets of eighth notes. The third staff has a melodic line with a *pp* dynamic. The fourth staff continues the piano accompaniment. The fifth staff features a complex sixteenth-note passage with a *f* dynamic. The sixth staff has a rhythmic accompaniment of eighth notes with a *p* dynamic. The seventh staff continues the piano accompaniment. The eighth staff is the vocal line, starting with the lyrics "weiht, mein gan - zes Le - - - ben sei in". The bottom section of the score consists of three staves for the piano accompaniment, with dynamics *fp*, *pp*, and *pp* respectively.

weiht, mein gan - zes Le - - - ben sei in

weiht, sei dir ge - - weiht, sei

weiht, sei dir ge - - weiht, sei

The musical score consists of several staves. The top five staves are for the piano accompaniment, including a grand staff with treble and bass clefs. The sixth staff is for the voice, with German lyrics: "Lie - be euch ge - weihet." The seventh and eighth staves are for a second voice part, with lyrics: "dir ge - weihet." The bottom two staves are for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *f*. The key signature has two flats, and the time signature is common time.

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.

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 woodwinds (Flauti and Oboi) play a melodic line with triplets, starting with a *p* dynamic. The strings (Violino I, Violino II, Viola, Violoncello, and Basso) play a rhythmic accompaniment of eighth notes, with Violino I and II marked *pp* and the lower strings marked *pp*. The vocalists (Alfonso and Troila) have rests in this system.

The second system continues the musical score. The woodwinds (Flauti and Oboi) continue their melodic line, with the Oboe part featuring a trill (*tr*) in the fourth measure. The strings maintain their accompaniment. The vocalists (Alfonso and Troila) enter in this system with a vocal line. The lyrics "Ge -" are visible at the end of the system. Dynamics include *p* for the woodwinds and *pp* for the strings and vocalists.

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. 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 consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a steady bass line.

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 and piano parts. The vocal line continues with 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 features a more active right-hand part with sixteenth-note patterns and a consistent left-hand bass line.

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 schau - en und se - hen, was mich drückt, was mich drückt, was mich drückt. Durch freund - liches Ver -
 in dein Herz mich schau - en und se - hen, was dich drückt, was dich drückt, was dich drückt. — Durch freund - liches Ver -

trau - en wird je - der Schmerz be - siegt, — du sollst ins Herz mir schau - en und se - hen, was mich drückt, du
 trau - en wird je - der Schmerz be - siegt, — lass in dein Herz mich schau - en und se - hen, was dich drückt, lass

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.

Es ist dein streng Ge.bot, dass ich aus diesem

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.

f *fz* *pp*

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

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

pp

Detailed description: 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 treble and bass staff with various rhythmic patterns, including a prominent eighth-note accompaniment in the bass. A *pp* dynamic marking is present in the second measure.

Herz — will ih - nen nach.

pp

pp

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. A *pp* dynamic marking is present in the second measure of the vocal line and the first measure of the piano accompaniment.

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

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 the left hand, featuring a rhythmic pattern of eighth and sixteenth notes. The right hand of the piano accompaniment has a more melodic line with some grace notes. 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 lyrics. The piano accompaniment maintains its rhythmic and melodic patterns. The system concludes with a double bar line and a key signature change to E major, indicated by two sharps (F# and C#).

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 zumKampfe 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*

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.

Più presto. M.M. $\text{♩} = 104$.

Fl.

Ob.

Troila.

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

Fl.
Ob.
Fag.
Cor.

f
fp
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

The musical score consists of several staves. The top section is a piano accompaniment with three treble clefs and two bass clefs. It features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *f* and *ff*. The key signature is two sharps (F# and C#).

The vocal lines are positioned below the piano accompaniment. The upper vocal line is in a soprano or alto register, and the lower vocal line is in a bass register. Both lines contain German lyrics. The lyrics are:

 Upper line: Lei - de mein Hort, mein Ta - lis - man, mein Hort, mein Ta - lis - man, mein

 Lower line: Lei - de dein Hort, dein Ta - lis - man, dein Hort, dein Ta - lis - man, dein

 The piano accompaniment continues below the vocal lines, providing harmonic support and rhythmic accompaniment.

The musical score consists of several staves. The upper section features a piano accompaniment with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part is marked with a forte dynamic (*ff*) and includes complex rhythmic patterns and chordal textures. The lower section contains two vocal staves, one for the soprano and one for the bass. The lyrics are: "Hort, mein Ta - - lis - man." and "Hort, dein Ta - - lis - man." The vocal lines are marked with a forte dynamic (*ff*) and feature a melodic line with some chromaticism. The score is set in a key with two sharps (D major or F# minor) and a 3/4 time signature.

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.

fp *p* *p*

Detailed description: This is a page of a musical score for a choir and orchestra. The tempo is marked 'Allegro. M.M. ♩ = 120.' The key signature is one flat (B-flat) and the time signature is 6/8. The score includes parts 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, Violoncello, and Basso. The choir part is labeled 'Chor der Frauen.' The Violino II and Viola parts are marked with *fp* (fortissimo piano) at the beginning. The Violoncello and Basso parts are marked with *fp* and *p* (piano) at different points. The Flauti, Oboi, and Estrella parts are mostly silent in this section. The Clarineti, Corni, and Violino I parts have melodic lines starting in the later measures. The Soprano and Alto parts are also silent.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano), *cresc.* (crescendo), and *a 2.* (second ending). The lower systems show four staves with the word "Zur" written at the end of each line. The bottom system includes a bass line with a *cresc.* marking.

The first system of the score consists of seven staves. The top staff is the right-hand piano part, starting with a forte (*f*) dynamic. The second and third staves are the left-hand piano part, also starting with *f*. The fourth staff is a bass line, starting with *f* and then moving to piano (*p*). The fifth and sixth staves are the right-hand piano part, starting with *f* and then moving to *p*. The seventh staff is the left-hand piano part, starting with *f* and then moving to *fp*. The system concludes with a double bar line.

The second system of the score consists of seven staves. The top staff is the vocal line, with lyrics: "Jagd, zur Jagd! Die luftigen Räume, die rauschenden Bäume er -". The second and third staves are the vocal line, with lyrics: "Jagd, zur Jagd! Die luftigen Räume, die rauschenden Bäume, die rauschenden Bäume, die rauschenden Bäume er -". The fourth and fifth staves are the vocal line, with lyrics: "Jagd, zur Jagd! Die luftigen Räume, die rauschenden Bäume, die rauschenden Bäume, die rauschenden Bäume er -". The sixth and seventh staves are the piano accompaniment, starting with *f* and then moving to *p*. The system concludes with a double bar line.

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

The musical score consists of piano accompaniment and four vocal parts. The piano part includes a bass line with a steady eighth-note accompaniment and several treble staves with chords and melodic lines. Dynamic markings such as *p* and *p>* are used throughout. The vocal parts are arranged in four staves, each with a clef and lyrics in German. The lyrics are: "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

f

fz

cresc.

f

fz

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 - ful - - len die Brust mit se - li-ger Lust, mit se - li-ger

füllen die Brust mit se-li-ger Lust, er - ful - - 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 piano (p), crescendo (cresc.), and forte (f) markings. The piano part features a melodic line with a crescendo and a second ending (a 2.) starting at measure 10. The string parts provide harmonic support with various textures and dynamics.

Vocal score and piano accompaniment, measures 16-20. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Lust! Zur Jagd, zur". The piano accompaniment continues with a melodic line and harmonic support, including piano (p), crescendo (cresc.), and forte (f) markings.

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

The first system of the musical score consists of seven staves. The top three staves are vocal parts, and the bottom four are piano accompaniment. The piano part includes a bass line and a grand staff (treble and bass clefs). Dynamics include *p* (piano) and *p* with an accent (>). The music is in a common time signature.

The second system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics, and the bottom four are piano accompaniment. The piano part includes a bass line and a grand staff. Dynamics include *p* (piano) and *p* with an accent (>). The lyrics are: "ein, mit flüch.ti.gen Pfei - - - len das Wild zu er - ei - - - len, berg-".

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 - - -

This section of the score is for the 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) on the first three staves and 'f' (forte) and 'fz' (forzando) on the remaining staves.

This section contains the vocal parts and piano accompaniment. It features five vocal staves in bass clef and two piano accompaniment staves in bass clef. 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 15 staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano), *fp* (fortissimo piano), and *dim.* (diminuendo). The voice part is on the bottom staff, with lyrics "ein!" repeated four times and "Es" at the end. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 two sharps (F# and C#), and the time signature is 2/4.

Nacht.

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

Vocal line and bass line for the first system. 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 two sharps 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 articulations like *cresc.* (crescendo), *mf* (mezzo-forte), and *pizz.* (pizzicato). The key signature has two sharps (F# and C#), and the time signature is 2/4.

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

fro - he Jagd be - freit die Brust.

Vocal line and bass line for the second system. 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 two sharps 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-

The first system of the musical score consists of seven staves. The top two staves are for the vocal line, and the remaining five are for the piano accompaniment. The piano part features complex textures with triplets and sixteenth-note patterns. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The key signature has two sharps (F# and C#).

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

Zur Jagd, zur Jagd! Die fro - he

The second system continues the musical score with two vocal staves and five piano accompaniment staves. The vocal lines contain the lyrics "Zur Jagd, zur Jagd! Die fro - he". The piano accompaniment maintains its intricate texture with various dynamic markings such as *f*, *p*, and *cresc.*

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

The third system of the musical score consists of seven staves. The top two staves are for the vocal line, and the remaining five are for the piano accompaniment. The piano part features complex textures with triplets and sixteenth-note patterns. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). The key signature has two sharps (F# and C#).

Nº 8. Recitativ und Arie.

Allegro. M.M. $\text{♩} = 106.$

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.

Fag. Andante.

Tromb.

Estrella.

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

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

fp

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

fp

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

fp

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

fp

Musical score for the first system, featuring multiple staves with piano accompaniment and vocal lines. The score includes dynamic markings such as *f* and *ffz*. The vocal line includes the lyrics: "Muth, gab mir nicht Macht, zu sie - gen den bli - tzenden Muth."

Musical score for the second system, including parts for Clarinet (Clar.) and Bassoon (Fag.), piano accompaniment, and vocal lines. The Clarinet and Bassoon parts are marked *pp*. The piano accompaniment features intricate rhythmic patterns. The vocal line includes the lyrics: "Nur deine sü - sseGe - stalt, die mir im Kam - pfe er - schien, zog mich mit Himmelsge -".

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

pp

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

pp

f

f

f

f

f

f

f

f

f

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

f

The musical score consists of 11 staves. The top two staves are for the vocal line, with lyrics written below. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics such as *pp*, *f*, and *p* are indicated throughout the score. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

pp *f* *p*

pp *f* *p*

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

pp *f* *p*

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. There is a section marked "a 2." 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 bottom two staves of this system show the beginning of the vocal line with lyrics: "Ja gib, vernimm mein Flehen, gib dei ne Lie-be mir, ja gib, vernimm mein Fle-hen, gib".

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 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 bottom two staves show the vocal line with lyrics: "dei - ne Lie-be mir, vernimm mein Fle-hen, gib dei - ne Lie - be mir,".

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* *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* *p*

Ob.
Clar.
Fag.
Tromb.

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.

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. *b₂*

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.

f *p*

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.

f *p* *pp* *dim.* *pp*

Allegro. M.M. ♩ = 160.

Fl. *fz*

Ob. *a2. fz*

Clar. *fz*

Fug. *a2. fz*

Cor. *fz*

Trombe *fz*

Tromb. *fz*

Timp. *fz*

fp

fp

Estrella. *fz*

Nimmer, nimmer,

Adolfo. *fz*

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

Violoncello *fz*

Basso *fz*

The musical score consists of several systems. The upper systems are for piano accompaniment, including treble and bass clefs. The lower systems include a vocal line with lyrics and piano accompaniment. Dynamic markings such as *fz*, *ff*, *f*, and *p* are used throughout. The lyrics are in German and appear to be a dramatic or religious text.

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

fz *fz* *ff* *ff* *p*

fz *fz* *ff* *ff* *p*

fz *fz* *ff* *ff* *p*

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

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

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

fp *ff* *ff* *ff* *p*

fp *ff* *ff* *ff* *p*

nimmer, nimmer, nim - - - - mer.

reuen, o ge - wiss, du wirst es noch ge - wiss be - - reuen.

fz *ff* *ff* *ff* *p*

fz *ff* *ff* *ff* *p*

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 consists of several staves. At the top, there are five empty staves for vocal parts. Below them is a grand staff for piano, with a treble clef on the left and a bass clef on the right. The piano part includes dynamic markings such as *fp* and *cresc.*. The vocal part includes German lyrics: "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 is written in a key signature of two flats and a common time signature.

The musical score consists of several staves. The top section features vocal lines with dynamics ranging from *ff* to *mf cresc.*. The piano accompaniment includes chords and arpeggiated figures with dynamics like *ff*, *fz*, *p*, and *cresc.*. The bottom section contains the vocal melody with German lyrics.

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 -

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

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,

fz fz fz fz fz *fz* *fz*
fz fz fz fz fz *fz* *fz*

Fl. *fz ff*

Ob. *fz ff*

Clar. *fz ff*

Fag. *ff*

Cor. *ff*

Trombe *fz ff*

Tromb. *fz ff*

Timp. *ff*

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*

Più mosso. M.M. $\text{♩} = 126.$

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*

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

p *f*

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,

p *f*

Fl.
Clar.
Fag.
Cor.

sonst muss ich un - ter - ge - hen in die - sen grausen Nö - - - then, ja,
nun sollst dieMacht du se - - henund 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 dichsanft ge - be - ten, nun sollst dieMacht du se - hen und nichts kann dich er - ret - ten, nun sollst dieMacht 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 nichtskann 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 nichtskann dich er - ret -

f

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 with a right-hand section of two staves and a left-hand section of two staves. The vocal line is written in a single staff with lyrics in German. The score includes various musical notations such as dynamics (p, cresc., ff, fz), articulation (accents), and phrasing slurs. 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 -".

The musical score consists of several systems. The upper systems are instrumental, featuring piano accompaniment with various textures including chords, arpeggios, and melodic lines. The lower systems include a vocal line with lyrics in German. The lyrics are: "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 score includes dynamic markings such as *fz* and *fz* throughout. The key signature changes from G major to B-flat major in the later part of the page.

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 *ff* (fortissimo) is present at the beginning of each measure on every staff.

B then.

This section consists of two staves, a treble clef staff and a bass clef staff. The notation is sparse, with many measures containing whole rests. The dynamic marking *ff* is present at the beginning of the first measure on both staves.

ten.

This section consists of two staves, a treble clef staff and a bass clef staff. The notation is more active than the 'then.' section, featuring rhythmic patterns of eighth and sixteenth notes. The dynamic marking *ff* is present at the beginning of the first measure on both staves.

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.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes, Oboes, Clarinets in A, and Bassoons. The brass section includes Horns in A, Trumpets in A, and Trombones I, II, and III. The percussion section features Timpani in A. The string section consists of Violins I and II, Viola, Violoncello, and Basso. The vocal section includes Estrella, Mauregato, Adolfo, Soprani, Alti, Tenore, and Bassi. The vocal parts are grouped into 'Chor der Frauen' (Soprani and Alti) and 'Chor der Krieger' (Tenore and Bassi). The score begins with a key signature of two sharps (D major) and a common time signature. The tempo is marked 'Tempo di Marcia' with a metronome marking of 132 beats per minute. The first staff shows the Flute part with a dynamic marking of *p* (piano) and a fermata. The Oboe part also starts with a *p* dynamic and a fermata. The Clarinet and Bassoon parts are mostly rests. The Horn and Trumpet parts have a *p* dynamic and a fermata. The Trombone parts are mostly rests. The Timpani part has a *p* dynamic and a fermata. The string parts are mostly rests. The vocal parts are mostly rests.

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 *mf* (mezzo-forte) and accents.

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 play a rhythmic accompaniment. The Horn (Cor.) part has a melodic line with a *a 2.* marking. The Chorus (Chor der Krieger) enters with a vocal line. The Violins and Basses (Vcl. e Basso) are also present, playing a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and accents.

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.sprosset 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

The musical score consists of 19 staves. The first 18 staves are for piano accompaniment, including five treble clefs, four bass clefs, and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is marked with a forte dynamic (*fz*) throughout. The piano part features a variety of textures, including chords, arpeggios, and rhythmic patterns. The 19th staff is a vocal line with lyrics in German. The lyrics are: "Schlacht, die Schlacht, die wil - de Schlacht gibt Sie - - ges - - lust." The vocal line is written in a soprano or alto clef and includes a fermata over the final note.

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

fp

Ob.
Clar.
Fag.
Cor.

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

f *ff*

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 zur 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-strel 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 strel la.

pp
pizz.
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

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.

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

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

Dynamics: *fp*, *fz*, *pp*

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

in A.

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

Chor der Frauen. Welch fre - velndes Be - gin - nen, o

Chor der Krieger. Welch fre - velndes Be - gin - nen, o

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

Vol. *fz* *pp*
 Basso *fz* *pp*

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?

The musical score consists of several systems of staves. The top system includes two vocal staves with lyrics and piano accompaniment. The piano part features a 'cresc.' (crescendo) marking. The second system continues the piano accompaniment with another 'cresc.' marking. The third system shows the vocal line for Adolfo, with the lyrics 'Adolfo. Was mag der König sin - nen?'. The piano accompaniment continues with 'cresc.' markings. The fourth system shows the vocal line for another character with the lyrics 'Was mag der König sin -'. The piano accompaniment continues with 'cresc.' markings. The fifth system shows the vocal line for a third character with the lyrics 'Was mag der König sin -'. The piano accompaniment continues with 'cresc.' markings and a 'tr' (trill) marking.

Recitativ.

The musical score is arranged in a system of staves. The top three staves (treble clef) and the fourth staff (bass clef) contain piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *cresc.* and *ff*. The organ part (staves 5-8) consists of chords and arpeggiated figures, also marked with *cresc.* and *ff*. The vocal part (staves 9-12) includes a recitative section for a male voice (Maur.) with the lyrics: "Ein Mit . tel noch, es mag uns Heil ge -". The vocal line is followed by a section with the word "nen?" on two staves. The bottom staff (bass clef) contains a final piano accompaniment line with a *cresc.* marking.

Allegro moderato.

winnen, dir sei die Hand Estrellens nicht ver. sagt, allein ein heil'ger Spruch hat sie bedingt: nur

Andante.

Piano accompaniment for the first section, consisting of ten staves with various musical notations including chords and melodic lines.

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, featuring a piano (*p*) dynamic and staccato markings for the right and left hands.

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*

The musical score is written for voice and piano. It features a complex arrangement with multiple staves. The piano accompaniment includes a dense texture of chords and arpeggiated figures. The vocal line is in German and consists of three parts. The score includes dynamic markings such as *fz*, *p*, *cresc.*, *f*, and *ff*. The lyrics are: "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 1-18. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *f*, *fp*, and *p*. The key signature has three sharps (F#, C#, G#).

schwindet je - der Schmerz.

schwin-det je - der Schmerz.

be - ben, er - be - ben.

The musical score is arranged in systems. The top system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The piano staff features a rhythmic accompaniment with dynamics *fz* and *f*, and an *acc.* marking. The vocal staves have lyrics: "Zur Schlacht, zur Schlacht!" and "Das blan - ke Erz wird neu.eKraft mir". The second system continues the piano accompaniment and includes the lyrics "Zur Schlacht, zur Schlacht!". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

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.

p
a. 2.
p
pp
pp
pp
pp

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*. The key signature has three sharps (F#, C#, G#).

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,

freit die Brust, zur Jagd, zur Jagd, die
 freit dei - ne Brust, zur Jagd, zur
 die Schlacht, die Schlacht gibt Sie - ges - lust,
 freit die Brust, zur Jagd, zur Jagd, die
 zur Schlacht, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust,

The musical score consists of several systems. The top system features piano accompaniment with multiple staves. The middle system contains the vocal line with lyrics: "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". The bottom system continues the piano accompaniment. Dynamic markings such as *fz* are placed throughout the score.

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 sixteenth-note figure in the right hand. The vocal line is in a high register and includes the lyrics: "die fro - he Jagd be.freit die Brust, die fro - he Jagd be.freit die Brust, die fro - he Jagd be -".

The second system continues the vocal and piano parts, with the vocal line singing: "die fro - he Jagd be.freit dei - ne Brust, die fro - he Jagd be.freit deine Brust, die fro - he Jagd be -".

The third system shows the vocal line singing: "Sie - ges - lust, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt".

The fourth system repeats the vocal line: "die fro - he Jagd be.freit die Brust, die fro - he Jagd be.freit die Brust, die fro - he Jagd be -".

The fifth system shows the vocal line singing: "Sie - ges - lust, die Schlacht, die wil - de Schlacht gibt Sie - ges - lust, die wil - de Schlacht gibt".

The piano accompaniment throughout the piece is marked with a forte dynamic (*fz*) and features intricate rhythmic patterns, particularly in the right hand.

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 continues 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.

This musical score page contains 18 staves of music. The top four staves are vocal parts, with dynamics marked *fz*. The fifth staff is a piano accompaniment with dynamics *fz* and a section marked *a 2.*. The sixth and seventh staves are piano accompaniment. The eighth and ninth staves are piano accompaniment. The tenth and eleventh staves are piano accompaniment. The twelfth and thirteenth staves are piano accompaniment. The fourteenth and fifteenth staves are piano accompaniment. The sixteenth and seventeenth staves are piano accompaniment. The eighteenth staff is a piano accompaniment with dynamics *fz*.