

## II. AKT.

## Nº 11. Recitativ und Arie.

(18. Oktober 1821.)

Andante con moto. M.M. ♩ = 66.

Flauto I. *p*

Flauto II.

Oboi.

Clarineti in C. *p*

Fagotti.

Corni in G.

Trombone Basso.

Arpa. *p*

Violino I. *p*

Violino II. *pp*

Viola. *pp*

Alfonso.

Troila.

Violoncello. *pp*

Basso. *pp*

This musical score is arranged in three systems. The first system contains six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The vocal lines feature melodic phrases with various note values and rests. The piano accompaniment includes rhythmic patterns and melodic lines. The second system features a grand staff (treble and bass clefs) for the piano accompaniment, with dynamic markings of *pp* (pianissimo) in the right and left hand parts. The third system continues the piano accompaniment with melodic lines in both hands and a bass line.

This musical score, identified as F.S.188, is a complex arrangement for multiple instruments. It is organized into three systems, each containing several staves. The first system consists of seven staves, with the top two staves in treble clef and the bottom five in bass clef. The second system has five staves, with the top two in treble clef and the bottom three in bass clef. The third system has four staves, with the top two in treble clef and the bottom two in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Key signatures change throughout the piece, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The notation includes slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat dots at the end of each system.

186 Recitativo.

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

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

Vel. e Basso

Detailed description: This block contains the first system of the musical score. It features six staves for woodwinds (Flute I, Flute II, Oboe, Clarinet, Bassoon, and Cor Anglais) and two staves for strings (Violin and Viola). The woodwinds and strings are mostly silent in this section. Below the woodwinds, there are vocal lines for Alfonso and Troila. Alfonso's line begins with the lyrics "Alfonso. Troila. O sing' mir, Va - ter, noch ein-mal das schö-ne Lied vom Wol-ken-mäd-chen." Troila's line continues with "Schon solltest du es". A Violoncello and Bass (Vel. e Basso) line is also present at the bottom of the system.

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

*fp* *f*

Detailed description: This block contains the second system of the musical score. It features a grand piano accompaniment with four staves (treble and bass clefs) and a vocal solo line. The piano accompaniment includes dynamic markings of *fp* (fortissimo piano) and *f* (forte). The vocal solo line has the lyrics "Wohl weiss ich es, doch fehlt mir noch die Kraft und deine see-len.vol-le Wei-se. selber singen. So horchedenn!". The system concludes with a double bar line and a repeat sign.

This system contains the piano accompaniment for the first system of music. It features a grand staff with treble and bass clefs. The music is in 18/8 time and G major. Dynamics include *p* (piano) and *pp* (pianissimo). The right hand plays a melodic line with eighth notes and rests, while the left hand provides harmonic support with chords and moving lines.

This system shows the vocal line for the Basso (Bass) part. The lyrics are "Der". The music is in 18/8 time and G major. The dynamic marking is *pp* (pianissimo). The vocal line consists of long, sustained notes with some melodic movement.

This system contains the musical notation for the Flute I (Fl. I.) and Oboe (Ob.) parts. Both parts are in 18/8 time and G major. The Fl. I. part has a melodic line with eighth notes and rests. The Ob. part has a similar melodic line.

This system contains the piano accompaniment for the second system of music. It features a grand staff with treble and bass clefs. The music is in 18/8 time and G major. Dynamics include *p* (piano) and *pp* (pianissimo). The right hand plays a melodic line with eighth notes and rests, while the left hand provides harmonic support with chords and moving lines.

This system contains the piano accompaniment for the third system of music. It features a grand staff with treble and bass clefs. The music is in 18/8 time and G major. Dynamics include *p* (piano) and *pp* (pianissimo). The right hand plays a melodic line with eighth notes and rests, while the left hand provides harmonic support with chords and moving lines.

This system shows the vocal line with the lyrics: "Jä - ger ruh - te hin - gegos - sen ge - dan - kenvoll - im Wie - sen - grün, ge." The music is in 18/8 time and G major. The dynamic marking is *pp* (pianissimo). The vocal line consists of long, sustained notes with some melodic movement.





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

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

Fl. I.  
Fl. II.

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



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

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

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

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

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

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

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

*fp*

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

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

Fag. a2.

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

*fp simile fp fp fp fp fp fp*



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

*dimin.*

*dimin.*

*dimin.*

*dimin.*

**Allegro.**

Ob. *ff*

Clar. *ff*

Fag. *ff*

Cor. *ff*

Trb. B. *ff*

*ff* *fz* *ffz*

*ff* *fz* *ffz*

*ff* *fz* *ffz*

*ff* *fz* *ffz*

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

*ff* *fz* *ffz*

Tempo I.

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

pp fp

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

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

pp fp *dimin.* *dimin.*

## Nº 12. Recitativ und Duett.

## Recitativo.

Flauti.

Oboi.

Clarinetti in B.

Violino I.

Violino II.

Viola.

Alfonso.

Troila.

Violoncello.

Basso.

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

Felsenklüfte und den Wald auf einmal neu und wunderbar.

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

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

Fl.  
 Clar.

*p rit.*

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

Ob.  
 Clar.

*f* *p* *pp*

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



Andantino. M.M. ♩ = 116.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Estrella.

Alfonso.

Violoncello.

Basso.

Von

F.S.188.

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

*p* *cresc.* *cresc.* *p*  
*cresc.* *cresc.* *p*  
*cresc.* *cresc.* *p*  
 wer zeigt die Pfad mir, wer zeigt die Pfa - de mir, wer ? Von Fels und Wald um -

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

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

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

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

Was

*pp*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Ein Jüng-ling, soll ich fliehen?

O

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

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



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

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

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

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





*f* Hoff - nung ein.  
*f* Wahr - heit sein.

Nº 13. Recitativ und Arie.

*Un poco più moto.*

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Estrella.

Alfonso.

Violoncello.

Basso.

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

*pp*  
*fpp*  
*fpp*

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

Vcl.

*fpp*

*fp*  
*fp*  
*fp*

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

*fp*

## Andante.

*mf*  
*mf*  
*mf*  
*pp*  
*pp*  
*pp*

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

*pp*

Ob.

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

*fp* *p*

Andante.

Alfonso.

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

*con sord.*  
*pp*  
*pp*  
*pp pizz.*

Clar.

Fag.

Cor.

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

Ob.

Clar.

Fag.

Cor.

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

arco

Ob.

Clar.

Fag.

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

Ob.  
Clar.  
Fag.  
Cor.

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

pizz.

Detailed description: This system contains the first four staves of the score. The woodwinds (Ob., Clar., Fag., Cor.) play various rhythmic patterns. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The vocal line is positioned between the piano staves.

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

Detailed description: This system contains the next four staves of the score. The woodwinds continue their parts. The piano accompaniment maintains its rhythmic texture. The vocal line continues with the lyrics.

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

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

### Nº 14. Duett.

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

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

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

Musical score for the first system. It includes piano accompaniment (piano, violin, and cello) and vocal lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a lower register and includes the lyrics:

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

Musical score for the second system. It continues the piano accompaniment and vocal lines. The piano part maintains the same accompaniment pattern. The vocal line includes the lyrics:

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

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

*pp*

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

*p*



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

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

Lust! A - ber Freund, nun lass uns  
 Lust!

*p* *pp*

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a prominent sixteenth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in a lower register.

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

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

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features a consistent sixteenth-note pattern. The vocal line continues with the same melody.

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

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

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

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

*f* *ff* *mf*

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

# Nº 15. Arie.

Andantino. M. M. ♩ = 120.

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

grün, ungetrübte Stunden eilen selig euch und schnell dahin, könnt'ich

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

pp  
pp  
pp

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

pp

3

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

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

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



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

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

*pp*

muss ich dort und trauern und mein Herz bleibt stumm und kalt. Ach und dennoch muss ich

scheiden, eure stillen Hütten flieh'n, diese schönen Blumen meiden und zur

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

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

zieh'n.

This system contains the second vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "zieh'n.". The piano accompaniment features several triplet markings.

Nº 16. Duett.

Allegro moderato. M.M. ♩ = 138.

Flauti. *f*

Oboi. *f*

Clarineti in A. *f*

Fagotti. *f* a 2.

Corni in E. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Estrella. *f*

Alfonso. *f*

Violoncello. *f*

Basso. *f*

*pp*

*pp*

*fp* *pp*

*fp* *pp*

*fp* *pp*

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

*fz* *pp*

*fz* *pp*

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

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



Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including notes, rests, and dynamic markings such as *cresc.* (crescendo). The lyrics are:

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

Musical score for the second system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including notes, rests, and dynamic markings such as *fz* (forzando) and *pp* (pianissimo). The lyrics are:

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

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

**Allegro giusto. M. M. ♩ = 126.**

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











Nº 17. Chor und Ensemble.

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

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

Oboi. *mf*

Clarineti in A. *mf*

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

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

Corni in D.

Trombe in B.

Tromboni I. II.

Trombone III.

Timpani in F. C.

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

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

Viola. *pp* *mf* *pp*

Adolfo.

Tenori. Chor I.

Bassi. Chor I.

**Verschworene.**

Tenori. Chor II.

Bassi. Chor II.

Violoncello. *pp* *mf* *pp*

Basso. *pp* *mf*

Fl.

Ob. *pp*

Clar.

Fag. *pp*

Cor. I. II. *pp*

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

Vcl. e Basso. *pizz.*

Fl. a 2.

Ob. a 2.

Clar.

Fag.

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

Clar. *a 2.*

Fag. *a 2.*

Cor. *a 2.*

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

Fl. *a 2.*

Ob.

Clar.

Fag. *a 2.*

Cor. *a 2.*

Tromb. III.

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

Stil - le, Freun - de,

*p* *fp* *fp*

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



Fl. a 2. *pp*

Ob. *pp*

Clar. a 2.

Fag. *pp*

Cor.

Tromb. I. II.

Tromb. III. *pp*

*pp*

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

*pp*

Ob. a 2. *fp*

Fag. *fp*

Cor. *pp* a 2. *fp*

Tromb. III. *fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

arco *fp*

schärft das Ohr. (Es wird geklopft.)

*fp*

*fp*

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

Hört das Klopfen,

wer mag's sein?

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

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

Chor I. Wer ist au-ssen?

Eu-re Lo-sung.

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

*pp* *cresc.*



Fl. a 2.

Ob.

Clar. a 2.

Fag.

Cor.

Chor I. u. II.

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

Ob. a 2.

Clar. a 2.

Fag. a 2.

Cor. a 2.

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

Fl. *a 2.*

Clar.

Fag. *a 2.*

Cor.

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

Fl. *v*

Ob. *v*

Clar. *v*

Fag. *v*

Cor. *a 2.*

Tromb. I. II. *pp*

Tromb. III. *pp*

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

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

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

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

Fag. *fp*

Cor. *fp*

*fp*

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

*fp*

Fag. *fp*

Cor. *fp*

Tromb. III. *fp*

*fp*

*a 2.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

*fp*

*fp*

*fp*

*cresc.*





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

Orchestral score for strings and woodwinds. The score consists of 12 staves. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for Flutes, Clarinets, Bassoons, and Contrabassoons. The music is in 3/4 time and features a variety of dynamics including *ff* (fortissimo) and *ffz* (fortissimo crescendo). The woodwind parts include sixteenth-note passages and sustained notes.

Adolfo.

Ihr Treu-en, seid Ihr schon ver-

scheint.

scheint.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "eint, seid Ihr der Lo - - sung ein - - ge - - denk?". The score features various dynamics such as *fz* (forzando) and *ff* (fortissimo). There are also markings like "a 2." and "Ra -" above the vocal lines. The piano part includes complex chordal textures and melodic lines.

The musical score consists of 15 staves. The first 14 staves are instrumental, with dynamics marked *fz* (forzando) and *ff* (fortissimo). The 15th staff contains the vocal line with lyrics: "che, Ra - che,". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is characterized by long, sustained notes, particularly in the second measure where the word "Ra" is held.

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

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

Fag. a 2.

Cor. *f*

Tromb. I. II. *fz*

Tromb. III. *fz*

Adolfo.

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

Vel.

Basso.

Fl.

Ob.

Clar.

Fag.

Cor.

Tromb. III.

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

Fl.

Ob.

Clar.

Fag.

Cor.

Tromb. I. II.

Tromb. III.

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

Fag.  $b_2$ .

Tromb. I. II.  $fp$

Tromb. III.  $fp$

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





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

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

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

Fl.  
Ob.  
Fag.  
Cor.

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

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

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



Musical score for a piano and voice piece, page 258. The score features multiple staves for piano accompaniment and a vocal line. The piano part includes complex rhythmic patterns and dynamic markings such as *fp*, *f*, *f<sub>2</sub>*, and *a 2.* The vocal line has lyrics in German:

gat, — dustolzer, fre - cher Mau - re - gat, und deinen Scep - ter will ich tra - gen in die - ser

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

Fl. *a 2.*

Ob. *a 2.*

Clar. *a 2.*

Fag. *a 2.*

Cor. *fz*

Tr. *fz*

Tromb. I. II.

Tromb. III. *fz*

Timp. *fz*

*fz* *p*

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

Vel. e Basso. *fz* *p*

Fag. *a 2.*

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

*fp*

Fl.  
Ob.  
Fag.

weiht.

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

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

*fp* *p* *fp*

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

Ob.

Fag.

Tromb. I. II.

Tromb. III.

*fp*

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

Fl.

Ob.

Fag.

Tromb. I. II.

Tromb. III.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

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



Fl.

Fag. >

Tromb. I. II.

Tromb. III.

*pp*

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

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*

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

*cresc.* *pp*

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

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



The musical score is arranged in a multi-stem format. It includes the following parts and markings:

- Piano:** Four staves (treble and bass clefs). Dynamics include *fz*, *ff*, *fz*, *fzp*, and *mfz*.
- Strings:** Four staves (treble and bass clefs). Dynamics include *fz*, *ff*, *fz*, and *mfz*.
- Cornets:** One staff labeled "Corni III. IV in D." with dynamics *ff*, *fz*, and *fzp*.
- Chorus:** Two staves (treble and bass clefs). The vocal line includes the lyrics: "nen. Wer führte seine Schlachten? Du! Zu unserm Heil bist du erschienen." Dynamics include *fz*, *ff*, *fz*, *fzp*, *mf*, and *mfz*.

The musical score is arranged in a system of staves. The top section consists of five staves for piano accompaniment, followed by two staves for the vocal line. The piano part features complex textures with chords and moving lines, marked with dynamics such as *mfz* and *fx*. The vocal line includes lyrics in German. The bottom section continues the piano accompaniment with a melodic line in the bass clef.

Lyrics:  
Wer führ-te sei-ne Schlach-ten?  
Du!

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

The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a forte (*fz*) dynamic and a melodic line in the right hand. The vocal line includes the lyrics: "Wer lenkte sei-nen Rath? Ja mein ist al - le". Below this, there is a section for the voice with the lyrics "Du!". The score is written in a key signature of one sharp (F#) and a common time signature (C). Dynamics include *fz* and *f*. There are also markings for *a2.* (second ending).

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

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

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

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

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

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

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





The musical score is arranged in a system of staves. The top two staves are for the vocal line, with dynamics *fz* and *f*. The next two staves are for the piano accompaniment, with dynamics *fz*, *mf*, and *f*. The bottom two staves are for the piano accompaniment, with dynamics *fz* and *f*. The lyrics are written below the vocal line: führt! Ich sollte schmachvoll un-ter - ge - hen, in - dess der Stol - ze tri - um - phirt!

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

Er



The musical score consists of several systems of staves. The top system includes four staves with complex rhythmic patterns and dynamics marked *fp*. The second system features a vocal line with lyrics, a piano accompaniment, and dynamics *fp* and *a2.*. The third system shows piano accompaniment with dynamics *fp*. The fourth system includes a vocal line with lyrics and piano accompaniment with dynamics *fp*. The fifth system shows piano accompaniment with dynamics *fp*. The sixth system includes a vocal line with lyrics and piano accompaniment with dynamics *fp*.

The lyrics are:

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



*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*  
*fp* *fp* *ff* *fz*

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

*fp* *fp* *fp* *fp* *ff* *fz*  
*fp* *fp* *fp* *fp* *ff* *fz*  
*fp* *fp* *fp* *fp* *ff* *fz*  
*fp* *fp* *fp* *fp* *ff* *fz*  
*fp* *fp* *fp* *fp* *ff* *fz*  
*fp* *fp* *fp* *fp* *ff* *fz*

Es fal - - - le, es









Der Bund ist nun ge-schlos-sen, wir schrei-ten, wir schrei-ten  
 fal-le Maure-gat! Der Bund ist nun ge-schlos-sen, wir schreiten rasch zur That! Es sei sein Blut ver-gos-sen, es

The musical score consists of 14 staves. The top two staves are vocal lines (Soprano and Alto/Tenor). The next six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass clef staves. The bottom two staves are for a cello and double bass. The score includes dynamic markings such as *fz* and *a2.*. The lyrics are written below the vocal staves.

Lyrics:  
 rasch zur That! Es fal-le, es fal-le Mau-re - gat! Es fal-le, es fal-le Mau-re -  
 fal - le Mau-re - gat! Es fal - le, es fal - le Mau - re - gat! Es fal - le, es fal - le Mau - re -

The musical score is arranged in a system of staves. At the top, there are two vocal staves (Soprano and Alto) with lyrics: "gat, er fal - - le, er fal - - le, er fal - - - - - le!". Below the vocal staves are several piano accompaniment staves. The piano part features a complex texture with many sixteenth-note passages and chords. Dynamics are marked frequently as *fz* (forzando). There are also articulation marks (acc) and repeat signs (a2.) throughout the score. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

This musical score page, numbered 283, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems include staves for woodwinds and strings, with various rhythmic patterns and sustained notes. The lower systems are primarily for the piano, featuring dense sixteenth-note passages in both hands, marked with a forte *fz* dynamic. There are also staves for other instruments, some of which are mostly silent. The score includes dynamic markings such as *fz* and *a2.* (likely *acc2.* for accents). The notation is detailed, with many notes beamed together and some notes held across measures.

Nº 18. Chor und Arie.

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

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Tromboni I. II.

Trombone III.

Violino I.

Violino II.

Viola.

Maregato.

Tenori.

Chor.

Bassi.

Violoncello.

Basso.

Fl.

Ob.

Fag.

Vel. e Basso.

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

Wir konn . ten sie nicht fin - den.

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Fag.

Cor. *cresc.*

Tromb.

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

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

*cresc.*

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

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

Ver - trau - e, sie

Fl. Ob. Fag. Tromb. 3.

ge - bens sucht dich mein Blick. O sagt, ist zurück sie ge - kommen?

keh - ret zu - rück. (Es kommen einige.) Kein Su - chen woll - te

Vcl. e Basso.



*cresc.* *f* *p*

*cresc.* *f* *p*

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

*f* *p*

*f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

So fühlt meines Zornes Gewicht, so fühlt meines Zornes Gewicht!

from - men. O Kö - nig, zür - ne nicht! Ver -

*cresc.* *f* *p*

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking. The second system continues the vocal and piano parts, with *pp* markings in the piano accompaniment. The third system contains the vocal line with the following lyrics: "O meine Toch - ter, o — mein Glück, o keh - redem Va - ter zu - rück!" The fourth system continues the vocal line with lyrics: "trau - e, sie kehrt dir zu - rück! Zü - ne nicht, ver - trau - e, sie kehrt dir zu - rück, o". The piano accompaniment continues throughout, with *pp* markings in the final measures.

Fl. *pp*

Ob.

Clar.

Fag. *pp*

Cor. *pp*

Tromb. III. *pp*

*fp*

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

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

*fp* *pp*

Fag.

Cor.

*pp*

*pp*

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

Fl.  
Ob.  
Fag.

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

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

Tromb. I. II.

Tromb. III.

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

drückt, — diemein Herz im Stil . len drückt.

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

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

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

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

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

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

Fl.  
Ob.  
Fag.

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

*pp*

*pp*

*pp*

*pp*

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

*pp*

Fl.   
 Ob.   
 Clar.   
 Fag.

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

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

Fl. Ob. Clar. Fag. Cor.

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

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

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

Vcl. e Basso



The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef, with various notes and rests. The next two staves are piano accompaniment in bass clef, featuring chords and melodic lines. The bottom two staves are piano accompaniment in bass clef, with a more rhythmic and harmonic texture. Dynamics markings such as *f* (forte) and *p* (piano) are present throughout the system.

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

haben vergebens gesucht.

Vel. e Basso



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

Più mosso.

The musical score consists of several systems. The top system features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics in German. The score includes dynamic markings such as 'cresc.' and 'p'. The key signature changes from one flat to two flats. The tempo is marked 'Più mosso.'.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

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

*cresc.*

*cresc.*

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

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



The musical score consists of several systems. The first system includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts are marked with a forte dynamic (*fz*). The second system contains the vocal line with the lyrics: "flucht! O wiescherzen die - se Wun - - den!". The third system continues the vocal line with the lyrics: "dei - nes Zor - nes Wuth, dei - nes Zor - nes Wuth!". The piano accompaniment continues with similar rhythmic patterns. The score concludes with a final cadence in the piano part.

Nº 19. Ensemble.

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

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Trombe in A.

Timpani in A.

Violino I.

Violino II.

Viola.

Estrella.

Maregato.

Tenori.

Chor.

Bassi.

Violoncello.

Basso.

The musical score is arranged in a system of staves. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clarineti in A (Clarinets in A), Fagotti (Bassoons), Corni in A (Horns in A), Trombe in A (Trumpets in A), Timpani in A (Timpani in A), Violino I (Violin I), Violino II (Violin II), Viola (Viola), Estrella (Cello), Maregato (Double Bass), Tenori (Tenors), Chor (Chorus), Bassi (Basses), Violoncello (Cello), and Basso (Double Bass). The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro molto' with a metronome marking of quarter note = 112. The dynamic markings include *fp* (fortissimo piano) and *cresc.* (crescendo). The Flute, Oboe, Clarinet, Horn, and Viola parts have rests for the first three measures, then enter in the fourth measure with a *p* (piano) dynamic. The Violin I and II parts enter in the first measure with a *fp* dynamic. The Cello and Double Bass parts enter in the first measure with a *fp* dynamic. The Tenor, Chorus, and Bass parts have rests for the first three measures, then enter in the fourth measure with a *p* dynamic. The Estrella and Maregato parts have rests for the first three measures, then enter in the fourth measure with a *p* dynamic. The score is divided into five measures, with the final measure marked with a *cresc.* dynamic.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower bass line. Dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are used throughout. The vocal line has lyrics in German. The bottom system continues the piano accompaniment and includes more vocal lines with lyrics.

Die Prin\_zes - sin? sie ist er -

Die Prin\_zes - sin ist er - schie - nen! Die Prin\_zes - sin,



Musical score for piano accompaniment, measures 1-15. The score consists of five systems of staves. The first system has four staves (treble, bass, and two grand staff staves). The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. Dynamics include 'f' and 'cresc.'.

schie - nen? sie ist er - schie - nen? sie kommt —

ja sie ist er - schie - nen. Sie kommt zum Palast her - an, sie kommt zum Palast her -

Musical score for piano accompaniment, measures 16-20. The score consists of two systems of staves. The first system has two staves (treble and bass). The second system has two staves. Dynamics include 'cresc.'.

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

an, sie kommt - her - an!

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

Ich

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

The musical score consists of several systems. The top system features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The vocal parts enter in the first measure with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal and piano parts. The third system shows the vocal parts with lyrics and the piano accompaniment. The fourth system concludes the piece with a final cadence. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

The musical score is written for voice and piano. It features a vocal line with lyrics in German and a piano accompaniment. The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The lyrics are: Aug' die Theu-re sah. Al-le Wunden werden hei-len, wenn mein Aug' die Theu-re sah, al-le Sie ist schon nah,.

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

Sie ist schon nah,

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

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

The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment, with dynamic markings *ff* and *fz*. The second system includes five staves for piano accompaniment, with dynamic markings *ff* and *fz*, and a vocal line with the lyrics "wenn mein Aug' die Theu - re sah." and "O Va - ter!". The third system includes five staves for piano accompaniment, with dynamic markings *ff* and *fz*, and a vocal line with the lyrics "nah, sie ist schon nah." and "O E - stella!". The bottom system includes five staves for piano accompaniment, with dynamic markings *ff* and *fz*. The score is written in a key signature of two sharps (F# and C#) and a time signature of 2/4. The lyrics are in German and Latin.



# Nº 20. Duett und Chor.

Un poco più lento. M. M. ♩ = 160.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Tromboni I. II.

Trombone III.

Timpani in C.

Violino I.

Violino II.

Viola.

Estrella.

Mauregato.

Tenori.

Chor.

Bassi.

Violoncello e Basso.

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

Komm an die Va - ter.brust!

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

Fl.  
Ob.  
Fag.  
Cor.

pp  
pp  
p

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

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

f  
f  
f  
f  
f  
f

fz  
fz  
fz  
fz  
fz  
fz

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

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

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

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

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

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

F. S. 188.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

Tr. *mf*

Timp. *mf*

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

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

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

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

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

fehlt! Ach wirst du mir ver - zeih - en? ach

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

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

*cresc.* *fz* *p*

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

*cresc.* *fz* *p*

Fl.  
Ob.  
Clar.  
Fag.  
Cor.

*cresc.* *f* *p*

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

*cresc.* *f* *p*

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

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

The musical score consists of several systems of staves. The top system includes five staves with various musical notations, including treble and bass clefs, and dynamic markings such as *p*, *f*, *ff*, and *fp*. The middle system features two vocal parts with German lyrics. The bottom system includes two staves with further musical notation and dynamic markings.

## Un poco più lento.

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
p  
fz  
decresc.  
pp

## Recitativ.

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

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



Fl.  $\text{♩} = 160.$

Ob.

Fag.

Cor. in D.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

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

will. Wie wird

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

Wel.che Hoff - - nung, wel.che

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

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

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

*fz* *cresc.* *fz*

*fz* *cresc.* *fz*

*cresc.*

*fz* *cresc.* *fz*

Fl. *f cresc.*

Ob. *f cresc.*

Fag. *f cresc.*

Cor. *f cresc.*

Tromb. I. II. *f cresc.*

Tromb. III. *f cresc.*

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

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

Spruch er - füllt!

*Più moderato.*

Fl. *p*

Ob. *a 2.*

Fag. *p*

Cor. *p*

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

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

**Estrella.**

Vcl. e Basso Den Namen weissich nicht, allein sein schönes Bild es le - bet stets in mir.

*fp* *f*

Nº 21. Arie.

Andantino. M.M. ♩ = 80.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Violino I.

Violino II.

Viola.

Estrella.

Violoncello e Basso.

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

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

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

fp fp fp

div.

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

pp pp pp

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

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

*pp* *pp* *pp* *div.*

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

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

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



Musical score for the first system, including piano accompaniment and vocal line. The piano part features a complex texture with multiple staves, including a prominent bass line with a steady eighth-note pattern. The vocal line is in a high register, with lyrics: "ü - berall seh ich sein Bild licht - umflos-sen zu mir schwe - ben." The score includes dynamic markings such as *fp* and various articulation marks.

Musical score for the second system, including piano accompaniment and vocal line. The piano part continues with intricate textures and a consistent bass line. The vocal line features a melodic phrase with a fermata. The score includes dynamic markings such as *fp* and various articulation marks.

Nº 22. Finale.

Allegro. M.M.♩ = 88.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Tromboni I. II.

Trombone III.

Timpani in D.

Gran Cassa e Piatti.

Violino I.

Violino II.

Viola.

Estrella.

Mauregato. **Recitativ.**

Sag', wo ist er hin gekommen, den dein Mund so feurig preist?

Ein Anführer der Leibwache.

Soprani. **Chor der Frauen.**

Alti.

Tenori. **Chor der Männer.**

Bassi.

Violoncello e Basso.





The musical score consists of several systems. The top system features a vocal line with a first ending marked 'a.2.' and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The second system continues the vocal and piano parts, with the piano part showing a dense texture of chords and arpeggios. The third system introduces the vocal line with the lyrics: "grässlichste Empörung stürmt durch Ovide's Straßen zu deinem Palast her." The piano accompaniment continues with a similar rhythmic and harmonic structure. The score concludes with a final vocal line and piano accompaniment.

Musical score for a symphony with vocal soloist. The score includes multiple staves for strings, woodwinds, brass, and a vocal line. The vocal line has lyrics in German. The music features dynamic markings such as *f*, *ff*, and *p*, and various musical notations including slurs and accents.

Lyrics:  
 an. A - dol - fo ist ihr Haupt.  
 Adol - fo? nimmer mehr! Du

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





The musical score is arranged in a system of staves. At the top, there are five staves for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), each with a key signature of one flat and a dynamic marking of *p*. Below these are five staves for strings (violin I, violin II, viola, cello, and double bass), each with a dynamic marking of *fz*. The next section contains two staves for piano and two for bassoon, with alternating dynamic markings of *fz* and *p*. The vocal line follows, with lyrics: "sein! Du A - dol - - fo un - - ge - sei." The vocal part is in a lower register with a key signature of one flat. Below the vocal line are several empty staves for other instruments. At the bottom, there are two staves for piano and two for bassoon, with alternating dynamic markings of *fz* and *p*.

The musical score consists of multiple staves. The upper staves feature piano accompaniment with various dynamics such as *fz* and *f*. The lower staves contain the vocal line with German lyrics. The lyrics are: "treu? du un - - ge - treu? Schänd - - li - che Ver - Schänd - - li - che Ver -". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

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

Cor. *a 2.*

*p*

*p*

*Mauregato.*

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

Fl.

Ob.

Clar.

Fag.

Cor. *a 2.*

*Estrella.*

Va - ter, gib dich nicht zum Rau - be

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

*Anführer.*

Kö - nig, gib dich nicht zum Rau - be

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

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

Wahn.

Wahn.

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

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

*mf*

*mf*

*mf*

F.S.188.

The musical score consists of several systems of staves. The upper systems include piano accompaniment with various rhythmic patterns and dynamic markings such as *fp* (fortissimo piano). The lower systems feature a vocal line with lyrics in German. The lyrics are: "bei? ach, wer steht uns Ar - men ja e - - wig, e - - wig blei - ben wir dir treu." The score concludes with the publisher's mark "F.S.188." and further dynamic markings.

bei?

ach, wer steht uns Ar - men

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

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

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

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

Fag.  
Cor. a 2.

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



The musical score consists of several systems. The top system features vocal staves with lyrics and piano accompaniment. The lyrics are: "ret - ten, flieht, o flieht, noch ist es Zeit." and "Uns' re Treu - - e soll dich ret - ten, sich zum". The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is written in a key signature of one flat and a time signature of 3/4. The lyrics are in German and appear to be a religious or moralistic text.

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

Vel.  
 Basso.



fp

p

decresc.

p

pfe, zum Kampfe sieh uns, sieh uns be-reit! Va - ter, ja an deiner Sei - te will ich dir zum Schutze

- dem Tod sind wir, sind wir geweiht.

pfe, zum Kampfe sieh uns, sieh uns be-reit!

Vel. e Basso.

fz

decreso.

p

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

Nein, du wärest des To - des Beu - te, in den Streit darfst du nicht geh'n. —

Lie - begibt uns Kraft zum

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

*fp* *fp* *fp*

The musical score consists of several systems of staves. The top system includes five staves: two vocal staves (Soprano and Alto/Tenor) and three piano accompaniment staves. The vocal staves have lyrics: "Strei - te, theu - rer Va - ter, lass mich gehn, o lass mich gehn! nicht, o wol - le nicht zum Strei - te gehn!". The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamics such as *cresc.*, *f*, and *ff* are indicated throughout. The bottom system features a single bass line with dynamics *fp*, *f*, and *ff*.





The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) feature complex rhythmic patterns with frequent accents and dynamic markings of *fz*. The fifth and sixth staves (treble and bass clefs) are simpler, with dynamic markings of *fz* and some *a 2.* markings. The seventh and eighth staves (treble and bass clefs) continue the complex rhythmic patterns. The ninth and tenth staves (treble and bass clefs) are simpler, with dynamic markings of *fz*. The key signature is three sharps (F#, C#, G#).

The second system of the musical score features vocal lines and piano accompaniment. The lyrics are in German. The key signature remains three sharps (F#, C#, G#).

in H. Fis.

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

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

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

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



Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

Timp. *p*

Maur.

Chor der Verschwornen von aussen.

Freun - de, ja - ich will euch führen!

Ra - - che! Ra - - che!

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

Hört ihr die Ver - rä - ther nah'n? Ja, wir wer - den tri - umphi - ren, Muth und Lie - be weht uns an.

*fp* *fp* *ff* *fp* *fp* *ff*  
*fp* *fp* *ff* *fp* *fp* *ff*  
*fp* *fp* *ff* *fp* *fp* *ff*  
*fp* *fp* *ff* *fp* *fp* *ff*  
*fp* *fp* *ff* *fp* *fp* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff*  
*ff*  
*ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff*  
 Eu - er Kö - nig wird euch führen, ja, ihr wer - det tri - umphi - ren!  
 Eu - er Kö - nig wird euch führen, ja, ihr wer - det tri - umphi - ren!  
 Män - ner schreien, Schwer - ter klirren, ach wem nimmt sich un - ser an?  
 Chor von aussen. Chor auf der Bühne. Chor von aussen. Chor auf der Bühne.  
 Ra - che! Ra - che! Un - ser Kö - nig wird uns führen, Ra - che! Ra - che! ja wir wer - den tri - umphi - ren!  
*fp* *fp* *ff* *fp* *fp* *ff*

Più mosso.

a 2.

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

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



Kö - nig wird euch füh - ren, ja wir wer - den tri - um - phi - ren,  
 Kö - nig wird euch füh - ren, ja wir wer - den tri - um - phi - ren,  
 schrei - en, Schwer - ter klir - ren, seht uns in Ver - zweif - lung ir - ren,  
 Kö - nig wird uns füh - ren, ja wir wer - den tri - um - phi - ren,

F. S. 188.

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

Musical score for orchestra and choir, measures 1-12. The score includes staves for strings, woodwinds, brass, and choir. Dynamics include *f*, *a 2.*, *p*, and *mf*. The key signature has three sharps (F#, C#, G#).

Lie - be weht uns an.

Lie - be weht uns an.

un - ser an.

Lie - be weht uns an.

Ende des II. Aktes.