

*G. Schirmer
Collection of
Operas*

FIDELIO

AN OPERA IN TWO ACTS

LIBRETTO BY JOSEPH SONNLEITHNER

WITH SUCCESSIVE REVISIONS BY

STEPHAN VON BREUNING AND FRIEDRICH TREITSCHKE

MUSIC BY LUDWIG VAN BEETHOVEN

VOCAL SCORE NEWLY REVISED BY

GUSTAV F. KOGEL

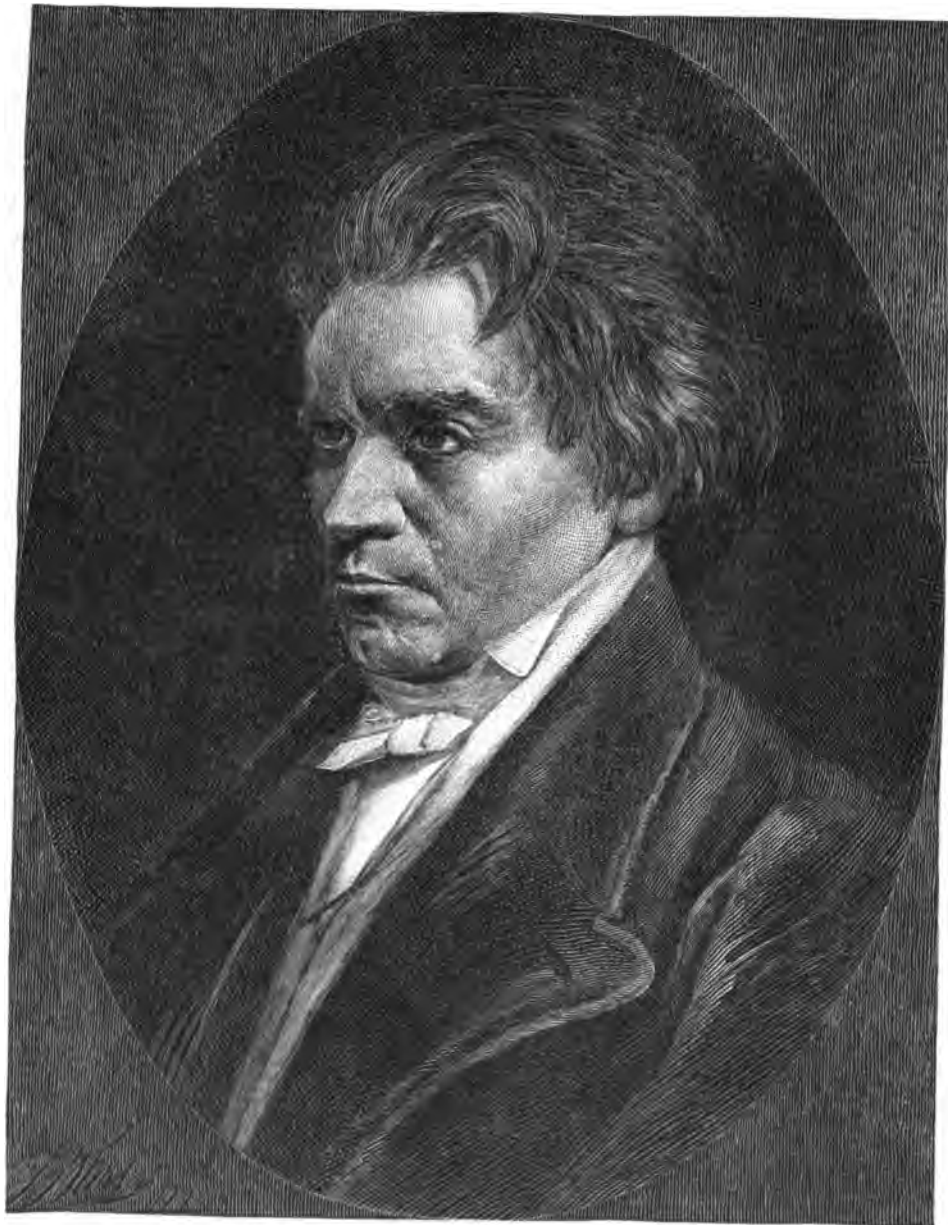
ENGLISH VERSION BY

DR. TH. BAKER

WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL

G. Schirmer : New York



Ludwig van Beethoven

17.1910.
S. 114
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FIDELIO
AN OPERA IN TWO ACTS

CHARACTERS OF THE DRAMA

MARCELLINE, the Jailer's daughter	<i>Soprano</i>
LEONORA, under the name of Fidelio	<i>Soprano</i>
FLORESTAN, prisoner of state, Leonora's husband	<i>Tenor</i>
JAQUINO, turnkey and porter	<i>Tenor</i>
PIZARRO, Overseer of the prison	<i>Baritone</i>
FERNANDO, Minister of State	<i>Bass</i>
ROCCO, the Jailer	<i>Bass</i>

Chorus of SOLDIERS, PRISONERS, and PEOPLE
The scene of the Opera is laid in Spain

K. auch k. k. pr. Schauspielh. a. d. Wien

NEUE OPER

HEUTE MITTWOCH DEN 20. NOVEMBER 1805

WIRD IN DEM K. AUCH K. K. PRIV. SCHAUSPIELHAUS AN DER WIEN GEGEBEN

ZUM ERSTENMAL

Fidelio

oder: Die eheliche Liebe

EINE OPER IN 3 AKTEN

FREY NACH DEM FRANZÖSISCHEN BEARBEITET [sic] VON JOSEPH SONNLEITNER

DIE MUSIK IST VON

LUDWIG VAN BEETHOVEN

PERSONEN

<i>Don Fernando, Minister</i>	Hr. WEINKOPF
<i>Don Pizarro, Gouverneur eines Staatsgefängnisses</i>	Hr. MEIER
<i>Florestan, ein Gefangener</i>	Hr. DEMMER
<i>Leonore, seine Gemahlinn unter dem Namen Fidelio</i>	Dlle. MILDER
<i>Rocco, Kerkermeister</i>	Hr. ROTHE
<i>Marzelline, seine Tochter</i>	Dlle. MÜLLER
<i>Faquino, Pförtner</i>	Hr. CACHÉ
<i>Wachehauptmann</i>	Hr. MEISTER
<i>Gefangene</i>	
<i>Wache. Volk</i>	

Die Handlung geht in einem Spanischen Staatsgefängnisse einige Meilen von Sevilla vor

DIE BÜCHER SIND AN DER KASSA FÜR 15 KR. ZU HABEN

PREISE DER PLÄTZE

	fl.	kr.
Grosse Loge	10	—
Kleine Loge	4	30
Erstes Parterre und erste Gallerie	—	42
Erstes Parterre und erste Gallerie ein gesperrter Sitz	—	55
Zweite Gallerie	—	30
Zweiten Gallerie ein gesperrter Sitz	—	42
Zweites Parterre und dritte Gallerie	—	24
Vierte Gallerie	—	12

DIE LOGEN UND GESPERRTEN SITZE SIND BEY DEM KASSIER DES
K. AUCH K. K. NATIONAL-THEATERS ZU HABEN

Der Anfang um halb 7 Uhr

23^{sten} May 1814

IM THEATER NÄCHST DEM KÄRNTNERTHOR

VON DEN K. K. HOF-OPERISTEN

ZUM VORTHEILE

DER HERREN SAAL, VOGL UND WEINMÜLLER

ZUM ERSTEN MAHL

Fidelio

EINE OPER IN ZWEY AUFZÜGEN

NACH DEM FRANZÜSISCHEN NEU BEARBEITET

DIE MUSIK IST VON

HRN. L. v. BEETHOVEN

PERSONEN

<i>Don Fernando, Minister</i>	Hr. SAAL
<i>Don Pizarro, Gouverneur eines Staatsgefängnisses</i>	Hr. VOGL
<i>Florestan, ein Gefangener</i>	Hr. RADICHI
<i>Leonore, seine Gemahlin, unter dem Namen Fidelio</i>	Mad. MILDER
<i>Rocco, Kerkermeister</i>	Hr. WEINMÜLLER
<i>Marzeline, seine Tochter</i>	Dlle. BONDRA D. J.
<i>Jaquino, Pfortner</i>	Hr. FRÜHWALD
<i>Staatsgefangene, Offiziere, Wachen, Volk</i>	

Die neuen Dekorationen sind von Herren ARRIGONI und SCHARRHAN, k. k. Hoftheatermahlern

•••

LOGEN UND GESPERRTE SITZE SIND AN DER K. K. HOF THEATERKASSE

ZU BEKOMMEN. DIE FREYBILLETEN SIND HEUTE UNGÜLTIG

Der Anfang ist um 7 Uhr

THE STORY OF BEETHOVEN'S OPERA

BEETHOVEN has been credited with saying that Mozart's "Zauberflöte" was the first really German opera. The reference, of course, went to the music rather than the libretto of that fantastic and puzzling composition; yet it is an interesting coincidence, if nothing more, that it was the author of the libretto of "Die Zauberflöte" who gave Beethoven the commission to produce "Fidelio," the work which to the majority of minds to-day seems the first repository in its field of the characteristically German musical virtues. Emmanuel Schikaneder—singer, actor, playwright and theatrical manager—has long been represented as a sad scalawag and ribald rogue, and it may well be true that he bore no greater burden of moral principles than many another adventurer in the theatrical world; but he had personal qualities which endeared him to Mozart, intellectual which won him a respectable place among the writers for the Viennese stage at the turn of the eighteenth century, and at least sufficient moral character to enable him to play a prominent managerial rôle in the Austrian capital for many years. The period was one marked by a careless gayety and an intellectual frivolity of which the Vienna of to-day knows nothing; but this fact serves only to accentuate the seeming anomaly that Schikaneder should have commissioned Beethoven to compose an opera for the Theater an der Wien, of which he was manager in 1803, and approved Beethoven's choice of such a subject as that of "Fidelio." Schikaneder and Beethoven stand as antitheses to each other in all things. Schikaneder it was who wrote the nonsense-verses in "Die Zauberflöte," who first acted the clown *Papageno* in that fantastic show-piece, who pestered Mozart to tickle the taste of the *hoi polloi* with his music, and to point the way whistled to him some of the melodies which Mozart brought into immortal conjunction with the grand and impressive strains of the rest of the score. *A time-server*. Beethoven was as severe a moralist in art as in life. That Mozart had been able to compose music to such libretti as those of "Don Giovanni" and "Cosi fan tutte" filled him with painful wonder. He had serious views of the dignity of music, of the uses to which it might be put in the drama, and more advanced notions than he has generally been credited with as to how music and the drama were to be consorted. It may have been merely worldly wisdom, shrewd self-interest, which suggested to Schikaneder the desire to have an opera from Beethoven's pen; but there must have been other considerations, and those of a praiseworthy character, which led him to make a generous proposal to Beethoven and to approve the choice of a subject so different from the subjects of the other operas, plays and spectacles with which his name is associated. Obviously, he never thought of asking Beethoven to write to

order, as Mozart had done for him. For that, at least, he deserves a kind remembrance.

It was early in the year 1803 that Schikaneder made an agreement with Beethoven for an opera. It is fair to presume that the success of Beethoven's oratorio which had been produced at the Theater an der Wien had much to do with the contract on both sides. It is possible that from the beginning Beethoven had his eye on the book which he eventually composed, though it is not plain what it can have been that directed his attention to it before the production of an opera in Italian on the subject in Dresden more than a year later. Some sketches which have been found, made in 1803, of music used in "Fidelio" throw no light on the subject either way. There was obvious sympathy between the story of sweet and abiding conjugal love celebrated in the story written by Bouilly and the nature and moral convictions of Beethoven. Public mention of the projected opera was made in June, 1803, but more than two months earlier Beethoven and his brother Caspar, who was looking after the composer's business affairs, took possession, under the agreement, of lodgings in the theatre-building. Summer and fall of 1803 were spent by Beethoven at Baden and Unter-Döbling, where the "Eroica" symphony occupied his mind chiefly. The next year, 1804, had scarcely begun when the theatre passed out of the hands of Schikaneder into those of Baron von Braun, and Beethoven was obliged to give up the lodgings which Schikaneder had provided for him in the hope, probably, that constant association with the theatre would keep his mind upon his work. The operatic project, however, suffered only a temporary check; Baron von Braun took Schikaneder into his service, and the contract with Beethoven was renewed. The libretto was placed in the hands of Beethoven for musical setting in the winter of 1804. It was a translation into German of a French libretto which had already done service twice—once in its original tongue, once in Italian. The first setting was made by Pierre Gaveaux (1761-1825), a composer of small but graceful gifts, who had been a tenor singer at the opera in Paris before he took up opera-writing. His opéra comique, "Léonore, ou l'Amour conjugal," was produced on February 19, 1798. On October 3, 1804, when Beethoven was already occupied with his operatic project for Schikaneder, Ferdinando Paër produced an Italian version of the same book at Dresden, called "Leonora, ossia l'Amore conjugale." Paër (1771-1839) was conductor of the opera at Dresden at the time; two years later he accompanied Bonaparte to Warsaw and Posen; he then went to Paris, where he became *maître de chapelle*, succeeded Spontini as Director of the Italian opera, shared the conductorship for a space with Rossini, and was forced to resign in 1827. The preparation of the German version of the book was entrusted to Joseph Sonnleithner (1765-1835), whose name looms large in the history of music in Vienna. He was one of Schubert's intimate

friends, founder of the Gesellschaft der Musikfreunde, successor, in 1804, of Kotzebue as secretary of the Austrian Court Theatres, manager, and many things besides. Also, he was an energetic champion of German, and the translator of opera-books for Gyrowetz, Weigl, and others, including Cherubini, whose "Faniska" and "Deux Journées" were given in Vienna in the course of the composer's sojourn in that city while Beethoven was at work on "Fidelio." It was at Sonnleithner's house that Beethoven met his great colleague, whom he revered and admired above all contemporary composers, and to whose influence he frankly yielded himself. It may have been "Les deux Journées" that suggested the melodrama which forms so impressive a moment in the grave-digging scene in "Fidelio." Certain it is that in one of the sketch-books owned by Joachim there are hints of "Fidelio" music in significant conjunction with excerpts from a trio in "Les deux Journées" and Mozart's "Zauberflöte." An understanding having been arrived at with Baron von Braun, Beethoven resumed his lodgings in the Theater an der Wien and began working energetically at his opera. As was his custom, the work was laid out in the form of sketches which Beethoven took to the country with him for elaboration. An idea can be gained of the zeal with which he applied himself to his task from the fact that when he went to Hetzendorf in the early summer he carried with him one sketch-book of 346 pages, sixteen staves on a page, completely filled with suggestions for the "Fidelio" music. Among the sketches are eighteen beginnings of *Florestan's* great air. The score was finished, including the orchestration, in the summer of 1805, and on his return to Vienna rehearsals were begun. It was the beginning of a series of trials which made the opera a child of sorrows to the composer. The style of the music was new to the singers, and they pronounced it unsingable. They begged the composer to make changes; but he was adamant. The rehearsals became a grievous labor to all concerned. The production was set down for November 20, and two days before the time Beethoven wrote: "Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried at the rehearsal as when I am close enough to hear my music so bungled. I really believe that it is done on purpose. Of the wind I will say nothing; but — All *pp*, *cresc.*, all *decresc.*, and all *f*, *ff*, may as well be struck out of my music, since not one of them is attended to. I shall lose all desire to write anything more if my music is to be so played. Altogether, it is the most distressing thing in the world." It is the familiar picture of the nervously irritated and always suspicious composer. The momentous 20th day of November came. It found Vienna occupied by the French troops, Bonaparte at Schönbrunn and the capital deserted by the Emperor, the nobility and most of the wealthy patrons of art. The opera was a failure. Besides the French occupation, two

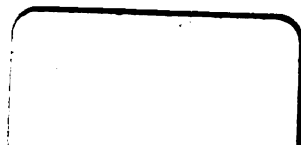
things were recognized as militating against its success: the music was not to the taste of the people, and the opera was too long. Repetitions followed on November 21 and 22, but they confirmed the decree of non-success.

Beethoven's distress over the failure was scarcely greater than that of his friends, though he was, perhaps, less willing than they to recognize such of the causes as lay in the work itself. A meeting was promptly held in the home of Prince Lichnowsky, and the opera taken in hand for revision. Number by number, it was played on the pianoforte, sung, discussed. Beethoven opposed vehemently nearly every suggestion made by his well-wishers to remedy the defects of the book and score, but yielded at last, and consented to the sacrifice of some of the music and a remodeling of the libretto for the sake of condensation. The principal musical numbers eliminated are said to have been an air for *Pizarro* with chorus, a duet between *Leonora* and *Marcelline*, and a trio for *Marcelline*, *Faquin* and *Rocco*. The book was put into the hands of Stephan von Breuning, who undertook the task of reducing its original three acts to two.* When once Beethoven had been brought to give his consent to the proposed changes, he accepted the result with the greatest good nature; it is noteworthy, however, that when the opera was put upon the stage again, on March 29, 1806, Beethoven had been so tardy with his musical corrections that there was time for only one orchestral rehearsal. In the curtailed form "Fidelio" (as the opera was still called, though Beethoven had fought strenuously from the beginning for a retention of the original title "Leonore"), made a distinctly better impression than it had four months before, and this grew deeper with the repetitions on April 10 and subsequently; but Beethoven quarrelled with Baron von Braun, and the opera was withdrawn. An attempt was made to secure a production in Berlin, but it failed, and the fate of "Fidelio" seemed sealed. It was left to slumber in silence for more than seven years; then, in the spring of 1814, it was taken up again. Naturally, another revision was the first thing thought of, but this time the work was entrusted to a more practised scribe than Beethoven's childhood friend. Georg Friedrich Treitschke (1776-1842) was manager and librettist for Baron von Braun, and he became Beethoven's collaborator. Although Treitschke was a scientist by profession—he was, in fact, an entomologist, and the National Museum at Prague was enriched by him with a collection of 2,582 butterflies—Beethoven appreciated his literary talents so highly that he applied to him for the text of a melodrama, and in 1814 and 1815 set two of his poems to music for the celebration of the fall of Paris and its occupation by the allied troops. The revision of the book was finished by March, 1814, and Beethoven wrote to Treitschke: "I have read your revision of

* As the opera is usually performed nowadays, it is in three acts; but this division is the work of the opera directors, who treat each of the three scenes as an act.

the opera with great satisfaction. It has decided me to rebuild the desolate ruins of an ancient fortress." Treitschke rewrote much of the libretto, and Beethoven made considerable changes in the music, restoring some of the pages that had been elided at the first overhauling. In its new form "Fidelio" was produced at the Theater am Kärnthnerthor on May 23, 1814. It was a successful reawakening. On July 18, the opera had a performance for Beethoven's benefit; Moscheles made a pianoforte score under the direction of the composer, who dedicated it to his august pupil, Archduke Rudolph, and it was published in August by Artaria. The history of the opera, interesting though it is in every one of its phases, need not be here pursued further than to chronicle its first performances in the English, French and American metropolises. London heard it first from Chelard's German company at the King's Theatre on May 18, 1832. It was first given in English at Covent Garden on June 12, 1835, with Malibran as *Leonora*, and in Italian at Her Majesty's on May 20, 1851, when the dialogue was sung in recitative written by Balfe. There has scarcely been a German opera company in New York whose repertory did not include "Fidelio," but the only performances known for many years were in the vernacular. A company of singers brought from England by Miss Inverarity to the Park Theatre produced it first on September 19, 1839. The parts were distributed as follows: *Leonora*, Mrs. Martyn (Miss Inverarity); *Marcelline*, Miss Poole; *Florestan*, Mr. Manvers; *Pizarro*, Mr. Giubilei; *Rocco*, Mr. Martyn. The opera was performed nightly for a fortnight, but lest that fact lead some one to rail against the decadent taste of this latter day as compared with the earlier, let it quickly be recorded that somewhere in the opera Mme. Giubilei danced a *pas de deux* with Paul Taglioni; and the ballet has never since been as popular in New York as it was in 1839.

Beethoven wrote four overtures to "Fidelio," and—so at least it would seem from some sketches made in 1806—at one time contemplated another which would have stood in relation to that known as "Leonore, No. 1," as "Leonore, No. 3" does to "Leonore, No. 2." The order of their composition is not indicated by the published numberings. "Leonore, No. 2" was composed for the original production in 1805. "Leonore, No. 3" is a revision of it made for reasons partly indicated in the preceding historical recital, and was written for the revival of 1806. For performances contemplated when German opera was introduced in Prague in 1806, after the Viennese revival, Beethoven wrote that which is now known as "Leonore, No. 1;" it was to be "easier" of performance. The Prague enterprise fell to the ground, however, and the overture remained unknown till after Beethoven's death. The manuscript formed part of his posthumous assets, and it was sold at public vendue with the rest of his property. Haslinger, the publisher, bought it, and brought it out in 1832 under the title "Char-



acteristic Overture, in C, Op. 138." For the revival of the opera in 1814 (if evidence adduced by Nottebohm be accepted as convincing) Beethoven for a time contemplated revising it and changing its key to E. Instead, he wrote the overture now generally played before the opera, and known in the books as "Overture to Fidelio." Unlike all its predecessors this overture, which is in the key of E, makes no use of melodic material employed in the opera; it is a "curtain-raiser" pure and simple. "Leonore, No. 1" makes beautiful use of the principal phrase of *Florestan's* air, "In des Lebens Frühlingstage," and is close in feeling to the drama, though not so near its warm, pulsating heart as Nos. 2 and 3, which contain the story of the play *in nuce*, the chief moments being the sufferings of the conjugal lovers, the dramatic episode of *Florestan's* rescue, and the frenetic rejoicings over their reunion. The climax in both is reached in the trumpet signal, which, in the drama, tells of the approach of the *Minister of Justice*. Apropos of this signal, though it is foreign to the uncritical character of these prefatory words, it may be said that the device adopted by the late Mr. Theodore Thomas and some other conductors, of having this call sounded louder the second time than the first, is without justification either from the dynamic markings of the composer or the dramatic situation from which it is borrowed. The trumpeter is supposed to be stationed on the ramparts of the prison, and there remains; he does not come nearer to the scene of action with the *Minister of Justice*, of whose approach he was instructed to give warning. Dr. Marx broke a lance in favor of the overture "Leonore, No. 1," in which he found a delineation of the state of happiness of the married lovers before the beginning of the tragedy, and which was therefore, he thought, an excellent introduction. Wagner's prose writings abound with allusions to the overture "Leonore, No. 3," which testify to a very high appreciation of it. In his "Kunstwerk der Zukunft," after asserting that the old-fashioned opera presented no form to the German musician comparable with the symphony, he says: "Fully to grasp my meaning, compare the broad and amply developed forms of a symphony by Beethoven with the music-pieces of his opera 'Fidelio.' You feel at once how cramped and hindered the master must have felt, almost nowhere able to reach the full unfolding of his power; wherefore, as if to launch forth all his fill of force at last, he threw himself with well-nigh desperate weight upon the overture, and made of it a music-piece of thitherto unheard-of significance and breadth." In his essay "On the Overture," he wrote: "Beethoven, who never got a fair opportunity to develop his tremendous dramatic instincts, seems to have sought to indemnify himself for the loss by throwing the whole weight of his genius into the field of the overture which lay at his disposal. This he did in order to create, in his own manner, out of pure tonal form, the drama which he so much desired, and which he now,

being emancipated from all the petty additions of the playwright, permitted to grow up anew out of his gigantically magnified germ. No other cause can be attributed for this wonderful overture 'Leonore.' Far from being a mere musical introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance."

There is little outward action in "Fidelio," and its plot may be quickly rehearsed. Two years before the opening of the drama *Florestan*, a Spanish gentleman who had incurred the hatred of *Don Pizarro*, has been torn from the arms of his devoted wife, *Leonora*, and secretly incarcerated in a dungeon in the State Prison of which *Don Pizarro* is Overseer. The wife's suspicions having been directed to the prison, she disguises herself in male attire, and under the name of *Fidelio* secures employment of the jailer, *Rocco*. An inconsequential by-plot develops out of the circumstance that *Rocco* has a daughter, *Marcelline*, who falls in love with *Fidelio* and, in the hope of marrying the supposed youth, discards Jaquino, the turnkey of the prison, who is perpetually pestering her with marriage proposals. *Rocco* is fond of *Fidelio* and looks with favor on his daughter's inclinations, much to the dismay of his young helper, who dares not betray the true state of affairs lest all hope of delivering *Florestan* be frustrated. She is eager to win the full confidence of the jailer, having learned of a secret dungeon-cell which only he is permitted to enter and in which an object of *Pizarro's* special hatred is confined. In honor of the name-day of the king *Rocco* permits all the minor prisoners to enjoy the freedom of the courtyard, and is severely rebuked by *Pizarro*, whose fears have been aroused by secret information received from Seville that *Don Fernando*, the Minister of Justice, is on his way to investigate the affairs of the prison. To avoid the discovery of his maladministration and his crime against *Florestan*, *Pizarro* resolves to accomplish the death of his secret prisoner at once. *Rocco*, whom he approaches with a bribe, refuses to commit the murder, which *Pizarro* thereupon undertakes to do, ordering *Rocco* to open a concealed cistern in the floor of the dungeon so that the body of his victim may be hidden therein. *Leonora* manages to get permission to help him in the work, and in the deep gloom of the cell discovers her husband. The cistern is opened; *Pizarro* enters to assassinate *Florestan*, but desiring to gloat for a last moment over him, discloses his identity. He is about to plunge his dagger into the helpless man, when *Leonora* throws herself as a shield in front of him with the cry: "First kill his wife!" *Pizarro* falls back, but only for a moment; again he advances with dagger drawn, but this time *Leonora* meets him with the muzzle of a pistol: "Say one more word, and you shall die!" At this instant a trumpet-signal is heard, which according to *Pizarro's* instruction was to be sounded if a carriage were seen approaching from the

direction of Seville. *Jaquino* enters with the announcement that *Don Fernando* is arrived, and *Rocco* shows the would-be murderer to the courtyard to receive punishment at the hands of the Minister of Justice. The reunited lovers pour out their hearts in an ecstasy of joy. In the square before the castle *Don Fernando* learns the story of Pizarro's crime, releases the prisoners, and joins the hands of the happy pair. All join in a chorus in praise of wifely fidelity and conjugal love.

H. E. KREHBIEL.

Blue Hill, Maine, August 15, 1906.

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Fidelio.

Overture.

L. van Beethoven.

PIANO.

Allegro. **Adagio.**

Tutti f sf sf *p dolce* *pdol.*

Horns Clar.

*Red. ** *Red. ** *Red. **

Allegro.

f Tutti sf sf

p Horns

*Red. ** *Red. ** *Red. **

Adagio.

Bssn. Clar. Ob. Strings, Ob. & Bssn.

p *p* *pp* *pp*

Horns

*Red. ** *Red. **

cresc.

Clar.

*Red. ** *Red. **

Horns

*Red. ** *Red. **

Fl. *ad.* *cresc.* *ad.* *

ff *tutti* *ad.* *

Viol. *p* Bssn. *p* Clar. & Fl. Viol. II. *ad.* *

Viol. I. Bssn. Viola *ad.* *

Fl., Clar. *Allegro.* Viol. *cresc.* Wind *ad.* Bssn. *

p dolce Horn II. *ad.* *

Clar. *dolce* *ad.* *

First system of musical notation. Horns part is marked *horn*. The system concludes with a *cresc.* marking.

Second system of musical notation. Features a *Tutti* marking and a *f* dynamic marking. The system concludes with a *Red.* marking and an asterisk.

Third system of musical notation. The system concludes with a *Red.* marking and an asterisk.

Fourth system of musical notation. The system concludes with a *Red.* marking and an asterisk.

Fifth system of musical notation. Features *sf* dynamic markings. The system concludes with a *Red.* marking and an asterisk.

Sixth system of musical notation. Features *Horns* and *Viol.* parts. The system concludes with a *Red.* marking and an asterisk.

Seventh system of musical notation. Features *Str.*, *Horns*, *Viol.*, and *Ob.* parts. The system concludes with a *p* dynamic marking.

Clar.
Str.
Bssn.
cresc.

f Tutti

sf

Wood Wind
Str.

p f p f p f f

Viol.
p

Ob.
p dolce
Viol. Clar. & Bssn.
Vcello.

Ob. Clar. Fl. Bssn. Clar. Bssn.

Clar. Fl., Ob. Clar. Bn. Horn II.

Ob. Fl. Clar. Bn. Kdr.

Fl. Viol. Horn II. *cresc.* *p*

Clar. Bn. *dolce*

cresc.

Tutti *f* Red. * Red. * Red. * Red. *

Red. * Red. * Red. *

sf *sf* *sf* *sf* *sf* *sf*
Red. * Red. * Red.

sf *sf* *sf* *sf* *sf* *sf*
* Red. * Red.

sf *sf* *p* *sf* *sf* *sf* *sf* *sf*
Horns Viol. Str. Viola

Horns Viol. Str. Horns Viol.

Ob. *p* Viol. W. Wind *cresc.*
Clar. Horns

Str. *f* Tutti

Red. * Red. *

Red. *

f *f* *f* *f* *f* *f* *f* *f*

w.w. Str. *p* *f* *p* *f* *p* *f* *f* *f*

Red.

Wind Str. *f* *f*

* Red. *

f *f*

Red.

Tutti *f*

Red. * Red. * Red. *

Adagio.

Clar. *p dolce* *Fl.* *Clar. p dolce*

Horns p dolce

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Fl. *Ob.* *Clar. & Horns* *Viol. & Vcello.*

Viollo.

Red. * Red. * Red. * Red. * Red. *

Fl. *Wind* **Presto.** *W. Wind*

cresc. *f*

Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

f Tutti

Red. * Red. * Red. *

p

Red. * Red. * Red. *

cresc. *Tromb.*

Red. * Red. * Red. *

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *sempre*.

Second system of a piano score. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamics include *più*, *f*, *Tutti*, and *ff*. A *Red.* (Reduction) marking is present below the staff.

Third system of a piano score. The right hand has a more complex melodic line with slurs. The left hand accompaniment is also more active. Dynamics include *sf*. A *Red.* marking is present below the staff.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *sf*. A *Red.* marking is present below the staff.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *sf*. A *Red.* marking is present below the staff. The system ends with *Str.* and *Wind* markings.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *sf*. A *Red.* marking is present below the staff. The system ends with *Str.* and *Wind* markings.

Seventh system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *f* and *Tutti*. A *Red.* marking is present below the staff.

Act I.

The courtyard of a State Prison.

No 1. Duet. „Jetzt, Schätzchen, jetzt sind wir allein.“

(Marcelline is ironing.)

Wassilios
Allegro. *200 V.*

Viol. II, Viola & Csn.
Str.

Jaquino (amorously, and rubbing his hands).

Jetzt, Schätzchen, jetzt sind wir al-lein, wir kön-nen ver-trau-lich nun plau- dern.
Now, sweet-heart, at last we're a-lone, There's time and a plen-ty to chat- ter.

trabie voci style

sfp Str. Wind sfp

Marcelline (continuing her work).

Es wird ja nicht-wich-ti-ges sein, ich darf bei der Ar-beit nicht
I must work a-long till I'm done, 'Tis sure-ly no se-ri-ous

Viol.

cresc. sfp Str. w.w.

zau- dern.
mat- ter!

Jaquino.

So
Go

Ein Wört-chen, du Tro-tzi-ge, du!
Do hear me, don't be in a huff!

Viol. *w.w.* *Viol.* *w.w.*

sfp sfp

M.
sprich nur, ich hö - re ja zu, ich hö - re ja zu, ich hö - re ja zu.
J.
on, then, I hear well e - nough, I hear well e - nough, I hear well e - nough!

Wenn
If

Tutti *cresc.* *f* *p* Str.

M.
J.
du mir nicht freund - li - cher bli - ckst, so bring' ich kein Wört - chen her - vor.
you will not soft - en your glanc - es, I'm sure that I can't say a thing!

Wenn
If

Tutti

Mentel's in A!

M.
du dich nicht in mich schi - ckst, ver - stopf' ich mir vol - lends das Ohr. So
J.
you won't stop your ad - vanc - es, I'll stop both my ears when you sing! He

Ein Weil -
Do hear

M.
hab' ich denn nim - mermehr Ruh'; so re - de, so re - de nur zu.
J.
nev - er will let me a - lone: Go on, then, I tell you, go on!

chen nur hö - re mir zu, dann lass' ich dich wie - der in Ruh'.
me a min - ute, just one, And then I will let you a - lone.

cresc. *p* Str.

TRANS. FLOYD
Jaquino, ...

3. *Ich - I -* *ich ha - be - I want - ed -*

Viola & Basses *Stutzer*
1st re

3. *ich ha - be zum Weib dich ge - wöh - let, ver -*
I want - ed to ask you to wed me - You

Viol.

Marcelline.

M. *Das ist ja doch klar!*
Of course, that is clear.

3. *stehst du? und -*
fol - low? And -

3. *und, wenn mir dein Ja - - wort nicht feh - let, was*
and then, if my heart's not mis - led me - What

Handwritten notes at the bottom of the page, possibly including a signature or date.

Marcelline.

M. So sind wir ein Paar.
Why, then we're a pair!

J. meinst du?
think you?

Wir könn-ten in 'we-ni-gen Wo-chen-
Three weeks, or a fort-night, and then how-

Viol. II

M. Recht schön, du be-stimmst schon die Zeit, du be-stimmst schon die Zeit, recht
In-deed! you are set-ting the day, you are set-ting the day! In-

J. wir
Three

Viol. I

Basn.

M. schön, recht schön, du be-stimmst schon die Zeit, recht schön, recht
deed! in-deed! you are set-ting the day! In-deed! in-

J. könn-ten in we-ni-gen Wo-chen, in we-ni-gen, we-ni-gen
weeks, or a fort-night, and then how- in on-ly a fort-night, and

Fl., Ob. & Clar.

Basn.

M. schön, du be-stimmst schon die Zeit.
deed! you are set-ting the day!

J. Wo-chen-
then how-
w.w.

Zum
Con-

str.

cresc.

(4) 2nd K. Arco (some one knocks)

M. So bin ich doch end-lich be - freit! Wie macht sei - ne
 Thank good-ness, he must go a - way! O dear! from his

J. (aside)
 Hen-ker das e - wi-ge Po-chen, da war ich so herr - lich im
 found it! they're knock-ing a - gain, now! (aside) My hopes nev-er yet were so

M. Lie - be, sei - ne Lie - - be mir bang, wie wer - den die
 plead - ing, from his plead - - ing I'll die! How slow - ly the

J.
 Gang, und im - mer, im - mer entwischt mir der Fang, und im - mer ent -
 high, And still she, still she a - voids a re - ply, and still she a -

M. Stun - den, die Stun - - den mir lang! ach wie wer - den die Stun - den mir
 mo - ments, the mo - - ments go by, oh, how slow - ly the mo - ments go

J.
 wischt mir, im - mer entwischt mir der Fang, und im - mer, und im - mer, und
 voids, and still she a - voids a re - ply, - and still she, and still she, and

M. lang! wie wer - den die Stun - - den mir lang!
 by, how slow - ly the mo - - ments go by!

J.
 im - - - mer ent - wischt, ent - wischt mir der Fang! (opens slide in door, receives pack -
 still - she a - voids, a - voids a re - ply! age and lays it in his room)

M. *sc.*

Ich weiss, dass der
Poor fel - low, I

ob.

p dolce

M.

Ar - - me sich quä-let, es thut mir so leid auch um
know how he suf-fers, I'm sor - ry for him that we

f.

M.

ihn, um ihn! Fi - de - li - o! Fi - de - - li - o
part, we part, Fi - de - li - o! Fi - de - - li - o, 'tis

Clar. & Bass.

M.

hab' ich ge - wähl-et, ihn lie - - - ben ist sü - sser Ge -
he I have chos-en, To love him re - joic - es my

cresc. *mf* *p*

M.

winn, ihn, ja ihn lie - - - ben ist sü - sser Ge -
heart, ah! yes, to love him re - joic - es my heart.

w.w. cresc. *p Str.*

M. (aside) Da He's

J. Jaquino (returning, aside).
 Wo war ich? sie sieht mich nicht an!
 Where was I? she won't e - ven look!

Wind

M. ist er, er fängt wie-der an!
 back, now, wound up like a clock! (aloud)

J. Wann wirst du das Ja-wort mir
 Now, when will you say that you'll

Viol. II
 cresc. Str. BB

m. False Recap m. 18

M. (aside) (aloud)
 O weh! er ver-bit - tert mein Le-ben! Jetzt,
 O dear! what a both - er, to love me! For

J. ge-ben? es könn-te ja heu-te noch sein.
 have me? It might just as well be to - day.

triple rhythm

p Wind *sp* Str.

M. mor-gen, und im-mer, und im-mer, und im-mer nein, nein, und im-mer nein,
 now and for ev - er, for ev - er, for ev - er! Nay, nay, for ev - er! Nay,

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(aside)

M. nein, nein, nein, nein, nein, nein, nein, nein, nein! Ich
 nay, nay, nay, nay, nay, nay, nay, nay, nay! I

J. Jaquino.
 Du bist doch wahr-haf-tig von
 Your heart is of stone, I must

f Bass. *p* Str.

(aloud)

M. muss ja so hart mit ihm sein! Jetzt, mor-gen und im-mer nein,
 have to be hard, an-y-way! For now and for ev-er! Nay,

J. Stein, du bist ja wahr-haf-tig von Stein, kein
 say, your heart is of stone, I must say! No

(aside)

M. nein! Ich muss ja so hart mit ihm
 nay! I have to be hard, an-y-

J. Wün-schen, kein Bit-ten, kein Bit-ten, kein Bit-ten geht ein.
 pit-y, no pit-y, no pit-y, how-ev-er I pray!

sf

M. sein, er hofft bei dem min-de-sten Schein.
 way, He'll hope while of hope there's a ray!

f Str. *p* Wind *p* Viola

Basses

Jaquino.

J. So_ so wirst du dich nim-mer, nim-mer be -
 You_ you mean, that you nev - er, nev - er will

Viol.

(aloud)

M. Du könn-test nun geh'n!
 You're wait-ing here still!

J. keh - ren? was meinst du? Wie? dich
 heed me? Do tell me! What? to

sf Tutti

J. an - zu - seh'n, dich an - zu - seh'n, dich an - zu - seh'n, willst du mir
 look at you, to look at you, to look at you, will you for-

Marcelline.

M. So blei-be hier steh'n!
 Then wait, if you will!

J. weh - ren? auch das noch? auch das noch? Du hast mir so
 bid me? Of all things! of all things! You've prom - is'd a -

Viol.

M. Ver - spro - chen? nein, das geht zu weit, das geht, das geht zu
 I've prom - is'd? O how dare you say, how dare you, dare you

J. oft doch ver-spro-chen -
 gain and a - gain to -

M. weit, das geht zu weit, ver - - spro - chen? nein, das geht zu
 say, how dare you say! I've prom - is'd? O how dare you

J. du hast mir so oft doch ver - spro - chen, so
 you've prom - is'd a - gain and a - gain, to - you've

Fl. & Ob.
 Clar. & Bass.

M. weit, nein, nein, nein, nein, das geht zu weit!
 say, how dare you, O, how dare you say!

J. oft, so oft doch ver - spro - chen -
 prom - is'd a - gain and a - gain to -

Str.
 cresc. Tutti

Bass.

M. (aside)
 So bin ich doch end - lich be -
 Thank good - ness! he must go a -

J. Zum Hen - ker das e - wi - ge Po - chen, zum
 Con - found it! they're knock - ing a - gain, too, con - -

* In other editions: geht zu weit!

Un poco più allegro.

M. freit! Das ist ein will-kom-me-ner Klang, ein will-
way! (aside) No knock was so wel-come be-fore, was so

J. Hen-ker! Es ward ihr im Ern-ste schon bang, im
found it! I nev-er so scar'd her be-fore, so

Un poco più allegro.

fp *Tutti* *Str.* *sf*
(Wood Wind)

M. komm'-ner, will-kom-me-ner Klang,
wel-come, so wel-come be-fore,

J. * Ern-ste, im Ern-ste schon bang, es ward ihr im Ern-ste, im
scar'd her, so scar'd her be-fore, I nev-er so scar'd her, so

Tutti

M. Ern-ste schon bang; wer weiss, ob
scar'd her be-fore, Who knows, if

cresc.

M. ein will-kom-me-ner Klang,
was so wel-come be-fore,

J. es mir nicht ge-lang, wer weiss, wer
I'd one min-ute more, who knows, who

p *cresc.*

M. 
 — ein will - kom - - me - ner Klang, es wur - de zu
 — was so wel - - come be - fore! I'm read - y, I'm

J. 
 weiss, ob es mir nicht ge - - lang, wer weiss, wer weiss,
 knows, if I'd one min - - ute more, who knows, who knows,

Clar. & Bass.

p

M. 
 To - de, zu To - - de mir bang, zu To - - de mir
 read - y to sink thro' the floor, to sink thro' the

J. 
 ob es mir nicht ge - - lang, wer weiss, ob es mir nicht ge -
 if I'd one min - - ute more, who knows, if I'd one min - - ute



Presto.

M. 
 bang, zu To - - - - de, zu To - de mir bang.
 floor, I'm read - - - - y to sink thro' the floor!

J. 
 lang, ob es mir nicht ge - - lang.
 more, if I'd one min - - ute more!

Presto.
Viol. 
cresc. *ff*



Jaquino (geht, öffnet den Schieber, empfängt ein Packet und legt es in seine Stube). Wenn ich diese Thür heute nicht schon zweihundertmal aufgemacht habe, so will ich nicht Jaquino heissen. (Zu Marzelline.) Endlich kann ich doch einmal wieder plaudern. (Man pocht.) Zum Wetter! schon wieder! (Er geht um zu öffnen).

Marzelline (für sich.) Was kann ich dafür, dass ich ihn nicht mehr so gern wie sonst haben kann?

Jaquino (zu dem, der gepocht hat, indem er hastig wieder zuschliesst). Schon recht! Ich werde es besorgen. (Zu Marzelline vorgehend.) So. Nun hoffe ich, soll niemand uns stören.

Rocco (ruft im Schlossgarten). Jaquino! Jaquino! **Marzelline**. Hörst du? Der Vater ruft!

Jaquino. Lassen wir ihn ein wenig warten. Also, auf unsere Liebe zu kommen –

Marzelline. So geh' doch. Der Vater wird sich nach Fidelio erkundigen wollen.

Jaquino (eifersüchtig). Ei freilich, da kann man nicht schnell genug sein.

Rocco (ruft wieder). Jaquino, hörst du nicht?

Jaquino (schreiend). Ich komme schon! (Zu Marzelline.) Bleib' hier, in zwei Minuten sind wir wieder beisammen. (Ab in den Garten.)

Marzelline. Der arme Jaquino dauert mich beinahe. Kann ich es aber ändern? Ich war ihm sonst recht gut, da kam Fidelio in unser Haus, und seit der Zeit ist alles in mir und um mich verändert.

Jaquino (goes, opens the slide, and takes in a package, which he lays in his room). If I haven't opened this door two hundred times to-day, my name is not Jaquino. (To Marcelline.) At last I can have another word with you! (Knocking.) Good gracious! so soon again! (He goes to open.)

Marcelline (aside). How can I help it, that I no longer care for him as I used to?

Jaquino (addressing person who knocked, and hastily closing the slide). All right! I'll look out for it. (Coming forward to Marcelline.) So! Now, I hope no one will disturb us.

Rocco (calling from the garden of the castle). Jaquino! Jaquino!

Marcelline. Do you hear? Father is calling! **Jaquino**. We can let him wait a while. Well, to go on with our love-affair –

Marcelline. Do go along! Father probably wants to inquire about Fidelio.

Jaquino (jealously). Oh, of course, one can't be quick enough, then.

Rocco (calling again). Jaquino, don't you hear?

Jaquino (screaming). I'm coming directly! (To Marcelline) Stay here; I'll be with you again in two minutes. (Exit to garden.)

Marcelline. Poor Jaquino! I could almost feel sorry for him. But how can I change it? I really used to like him; then Fidelio came into our house, and since that time everything within me and without me is different.

No 2. Aria. —, „O wär' ich schon mit dir vereint.“

Andante con moto. *anxious* *o wär' ich schon mit dir vereint*

M. *shows longing* *what need* *Marcelline.* *if son love me*

O wär' ich schon mit dir vereint, und dürftest Mann dich nennen! Ein Mädchen darf ja, Ah, were I now but wed with thee, Nor, long-ing, need conceal it! What-e'er a maid-en's

Fl. & Bssn. *fer ant* *to* *name* *it!* *a maid-en*

Str. *p* *cresc.* *sfz* *Str.*

Bn.

Some what Negro
talking about - revealing
admitting

Change
+ BUT!

Vcl. (Es meint) + 4 1/2 f - to nur 65 Ken-nen 2 +

was es meint, zur Häl - te nur be - ken-nen! Doch
thought may be, But half she dare re - veal it. And
But

Tutti

cresc. *p* *dolce* *p*

heart skips a beat

more heart warm-kisses

Venn ich nicht Er-ae-tön muss op-ze-nem warmen Her-tzen-kuss wenn nichts

wenn ich nicht er - rö - then muss ob ei - nem war - men Her - zens - kuss, wenn nichts
yet, why should I blush to own A lov - ing kiss when were a - lone, And none
when I not ob. & Pl. warm kiss heart-kisses

pp *p* *pp* *p*

Uns stört auf Er - den - earth
in sight or hear - ing!

she sighs, and lays one hand on her breast

di

pp *cresc.* *f*

Tutti

Die Sweet

hoff *mit* *für*
Poco più allegro.

Somewhat detailed

Hoff - - nung schon er - füllt die Brust mit un - aus - sprech - lich
hope to - day my heart doth swell With joy - no - tongue can

hope *allegro* *swelled the breast* *with a tongue*

Viol. *p* *Viol.*

M. *su - - near - Lust; wie glück - lich will ich wer - den, wie glück - lich will ich*
er - - er - tell, My hap - py days are near - ing, my hap - py days are

cresc.

M. *wer - den! Die Hoff - mung schon er - füllt die*
near - ing! Sweet hope to - day my heart doth

dolce *Wind* *Fatti*

M. *Brust mit un - aus - sprech - lich sü - sser Lust; wie glücklich, glücklich, ja wie*
swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my

cresc.

M. *glück - lich will ich wer - den!*
hap - py days are near - ing!

sfz *cresc.* *f* *Fl. Viol. & Bass.*

Very legato

piano - d

Tempo I.

In ru - he stil - - ler
And when I wake with

Viol.

decresc.

same accom. as 22

crisscrossing

p

häs Iß kät er vax Iß ye dan mor gän vir
Häus - - lich-keit er-wach' ich je - - den Mor - - - gen, wir
ear - - ly day With-in our home so co - - - sy, To

cresc.

sf *p*

gry s:sen uns mit tsert Iß kät her flaess fer saogt di
grü - ssen uns mit Zärt - lich-keit, der Fleiss - - - verscheucht die
lov - - ing words and la - - bor gay - - - Ah, the - - - will all be-

cresc.

p

2or gän 2 + 1 + Unt Ist di ar baet
Sor - gen. Und ist die Ar - beit
ros - y! *doice* And when the toil - some

Wind Viol. Clar.

p *pp*

Vcello.

ap gö tan dan: Jaect di hol da nachtheran

ab - ge - than, dann schleicht die hol - de Nacht her - an, dann ruh'n
 day is done, And ten - - der night comes creep - ing on, For fond

Fl. & Ob. Clar.

p *pp* *p*

ellie: ecstruy
 NO BREATH
 wir von Be - schwer - den. Die
 re - pose pre - par - ing - Sweet

1 + 2 d^a

Fl. Ob. Str.

pp *gros.* *f*

Basn.

Poco più allegro. hoff nun) son er fylit di brüst mit un aus spreg lich

Hoff - nung schon er - füllt die Brust mit un - aus - sprech - lich
 hope to - day my heart doth swell With joy - no - tongue can

Ob. Basn. Viol.

p

majer
 zussen best vi alkyt vi lig vudun vi glük 3 vil

sü - sser Lust; wie glück - lich will ich wer - den, wie glück - lich will ich
 ev - er - teil, My hap - py day are near - ing, my hap - py days are

Ob. & Basn. Str. Organo.

pp

Ver dan 2 + 1 + 2 di hoff: f nuy Sommerfüllt di

wer - den! Die Hoff - nung schon er - füllt die
near - ing! Sweet hope to - day my heart doth

Ob. dolce Wind

brüst MIT un aus sprech lig züsser lust vi glyklig glyklig ja vi

Brust mit un - aus - sprech - lich sü - sser Lust; wie glücklich glücklich ja wie
swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my

Fl. & Ob. Viol. Wind

cresc. *Tutti.*

glyk: lig vil is Ver dan (Coda) di hoffnung son er füllt di

glück - lich will ich wer - den! Die Hoff - nung schon er - füllt die
hap - py days are near - ing! Sweet hope to - day my heart doth

sf *str.* *sf* *sf*

brüst MIT un aus sprech - lich sü - sser Lust;

Brust mit un - aus - sprech - lich sü - sser Lust;
swell With joy no tongue can ev - er tell,

cresc. poco a poco *Tutti*

1 1 2 1 1 4 2 e. *Vi will 1g*

M. *wie will ich My hap-py,*

Clar. *f* Fl. Ob. *f* Str. *p* Horns

M. *glück - lich, wie will ich glücklich wer - - - den, hap - py, my hap - - py days are near - - - ing,*

sf Ob. Clar.

M. *ja, wie will ich glücklich glücklich werden! yes, my hap - py, hap - - - py days are near - ing!*

Fl. Ob. Horns Str. *cresc.* *p* Str., Fl., Horn. *pcresc.*

TAKE TIME! *orchestra takes time* *CRUISED*

f Tutti *p*

*) Two other versions: glück - lich glücklich - lich

Rocco (kommt vorn aus dem Garten).

Jaquino (trägt Gartengeräte hinter ihm her und geht damit vorn in Rocco's Wohnung ab).

Rocco. Guten Tag, Marzeline. Ist Fidelity noch nicht zurück?

Marzeline. Nein, Vater.

Rocco. Die Stunde naht, wo ich dem Gouverneur die Briefschaften überbringen muss, welche Fidelity abholen sollte. Ich erwarte ihn mit Ungeduld. (Während der letzten Worte wird an der Pforte gepocht.)

18108

Rocco (enters from garden).

Jaquino (follows him with garden-tools, which he carries away into Rocco's lodge).

Rocco. Good morning, Marcelline. Hasn't Fidelity come back yet?

Marcelline. No, Father.

Rocco. It is almost time for me to take the letters, which Fidelity was to fetch, to the Overseer. I am awaiting him impatiently. (While he is still speaking, a knocking is heard at the gate.)

Leonore (ruft von aussen). Jaquino! Jaquino!
Jaquino (kommt aus Rocco's Hause). Ich komme schon! (Er läuft geschäftig, um anzuschliessen.)

Marzeline. Er wird gewiss so lange bei dem Schmied haben warten müssen.

Leonore (ist indessen zur Thüre hereingekommen).

Marzeline. Da ist er ja! Da ist er ja!

Leonore (trägt ein dunkles Wamms, rothes Gilet, dunkles Beinkleid, kurze Stiefel, einen breiten Gürtel von schwarzem Leder mit kupferner Schnalle; ihr Haar ist in eine Netzhänbe gesteckt. Auf dem Rücken trägt sie einen Korb mit Lebensmitteln, auf den Armen Ketten, an ihrer Seite hängt eine blecherne Büchse an einer Schnur).

Marzeline (auf Leonore zuellend). Wie er belastet ist! (Sie nimmt ihr Taschentuch und trocknet ihr das Gesicht ab).

Rocco. Warte! Warte! (Er hilft mit Marzeline ihr Korb und Ketten abnehmen.)

Jaquino (im Vordergrund, bei Seite). Es war auch nöthig, so schnell aufzumachen, um den Patron da herein zu lassen. (Er geht in sein Stübchen, kommt aber bald wieder heraus und macht den Geschäftigen, sucht aber eigentlich Marzeline, Leonore und Rocco zu beobachten.)

Rocco (zu Leonore). Armer Fidelio, diesmal hast du dir zu viel aufgeladen.

Leonore (vorgehend, sich das Gesicht abtrocknend). Ich muss gestehen, ich bin ein wenig ermüdet. Der Schmied hatte an den Ketten so lange auszubessern, dass ich glaubte, er würde nicht damit fertig werden.

Rocco. Sind sie jetzt gut gemacht?

Leonore. Gewiss, recht gut und stark. Keiner der Gefangenen wird sie zerbrechen.

Rocco. Wieviel kostet das Alles zusammen?

Leonore. Zwölf Piaster ungefähr. Hier ist die genaue Rechnung.

Rocco (durchgeht die Rechnung). Gut! Brav! Zum Wetter! Da giebt es Artikel, auf die wir wenigstens das Doppelte gewinnen können. Du bist ein kluger Junge! Ich kann gar nicht begreifen, wie du deine Rechnung machst. Du kaufst Alles wohlfeiler als ich. (Bei Seite.) Der Schelm giebt sich alle Mühe; offenbar nur meiner Marzeline wegen.

Leonore. Ich suche zu thun, was mir möglich ist.

Rocco. Ja, ja, du bist brav. Man kann nicht eifriger, nicht verständiger sein. Ich habe dich aber auch mit jedem Tage lieber und—sei versichert, dein Lohn soll nicht ausbleiben. (Er wirft während der letzten Worte abwechselnd Blicke auf Leonore und Marzeline.)

Leonore (verlegen). O glaubt nicht, dass ich meine Schuldigkeit nur des Lohnes wegen—

Rocco. Still! Meinst du, ich könne dir nicht ins Herz sehen? (Er scheint sich an der zunehmenden Verlegenheit Leonore's zu weiden und geht dann bei Seite, um die Ketten zu betrachten.)

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Leonora (calls from outside). Jaquino! Jaquino!

Jaquino (comes out of Rocco's house). Coming! Coming! (Runs with a show of zeal to open the door.)

Marzeline. He surely had to wait so long at the smith's.

(Leonora enters meantime.)

Marzeline. There he is! There he is!

(Leonora is clad in a dark doublet, red waistcoat, dark kneebreeches, low boots, a broad belt of black leather with a copper clasp; her hair caught up in a net-cap. On her back she carries a basket with provisions, on her arms chains; by her side hangs a tin box on a cord.)

Marzeline (hastens to Leonora). What a load he has! (Takes her handkerchief and dries Leonora's face.)

Rocco. Wait! wait! (With Marzeline he helps Leonora lay aside the basket and chains.)

Jaquino (in the foreground, aside). Faith, I had to be in such a hurry to let that fellow in! (Goes into his room, but soon comes out again and bustles busily about, keeping an eye, however, on Marzeline, Leonora and Rocco.)

Rocco (to Leonora). Poor Fidelio! this time you took too heavy a load.

Leonora (coming forward, wiping her face). I must admit, I am somewhat tired. It took the smith so long to repair the chains, I thought he would never be through.

Rocco. Are they well done, now?

Leonora. Certainly, they are well done and strong. None of the prisoners can break them.

Rocco. How much does all this cost together?

Leonora. About twelve piasters. Here is the exact bill.

Rocco (running through the bill). Good! Fine! I declare! On some of these items we ought to make at least double. You are a clever boy! I simply can't understand how you keep the bills down so. You buy everything cheaper than I. (Aside.) The rascal spares himself no pains—evidently on account of my Marzeline.

Leonora. I try to do whatever I can.

Rocco. Yes, yes, you're a good fellow. No one could be more devoted or sensible. I like you better every day I know you, and—you may be sure you shall reap your reward. (During these last words he eyes Leonora and Marzeline alternately.)

Leonora (embarrassed). O, do not think that I do my duty merely for the sake of wages!

Rocco. Hush! Do you think I cannot read your heart? (He appears to enjoy Leonora's increasing embarrassment, and then turns aside to examine the chains.)

fugue
entanglement of characters

No 3. Quartet. - „Mir ist so wunderbar.“

Andante sostenuto.

Marcelline (who, while Rocco is praising Leonora, exhibits the warmest sympathy, now gazes on her with growing agitation).

Viola e Vcelli. divisi.
Basses

sempre p *cresc.* *mf*

Marcelline (aside).

sotto voce

Characterization by instruments

music carries action

claret

Mir ist so wunder-bar, es engt das Herz mir ein, er
How strange a mood is mine, My heart's pent up in me, He

Clar.

p

M. liebt mich, es ist klar, ich werde glücklich, glücklich sein.
loves me, I divine, How happy, happy I shall be!

L. *Leonora (aside):* Wie How

1st entrance of Leonora *unique comparison in previous scenes*

cresc. *mf* *Viol. II.*

M. Mir ist so wunderbar, es engt das
How strange a mood is mine, My heart's pent

L. gross ist die Gefahr! wie schwach der Hoffnung
dim my hope doth shine, How great the risk I

Fl.

M. Herz mir ein, es engt das Herz mir ein, er liebt mich, es ist
up in me, my heart's pent up in me, He loves me, I di -

L. Schein! sie liebt mich, es ist klar, o
see! She loves me, I di - vine, O

cresc. *mf*

M. klar, ich wer-de glück-lich, glücklich sein! Mir ist so wunder-bar,
vine, How happy, hap - py I shall be! How strange a mood is mine,

L. na - men-, na - men - lo - se Pein! Wie gross, wie
name - less, name - less ag - o - ny! How dim, how

R. **Rocco (aside).**
center *father* Sie liebt ihn, es ist
She loves him: He'll be

P *Viol. I.*

Str. & Wind

M. es engt das Herz, es engt das Herz mir
My heart's pent up, my heart's pent up in

L. gross ist die Ge-fahr! wie schwach, wie
dim my hope doth shine! How great, how

R. klar, thine, ja, Mäd - chen, er wird
My daugh - ter, that I

M. ein, er liebt mich, es ist klar, ich wer-de
 me, He loves me, I di-vine, I shall be

L. schwach der Hoffnung Schein wie schwach der Hoff-nung Schein! sie
 great the risk I see, how great the risk I see, She

B. dein, ein gu-tes, jun-ges
 see; So young, from ev-ry

M. glück-lich, ich wer-de glücklich, ich wer-de glück-lich sein!
 hap-py, I shall be hap-py, how hap-py I shall be!

L. liebt mich, es ist klar, o na-men, na-men-lo-se Pein! Jaquino
 loves me, I di-vine, O nameless, name-less ag-o-ny! (aside)

J. *tortured* *Jaquino* Mir *trains*
 Could

B. Paar, sie wer-den glücklich, glücklich sein.
 sign, A hap-py, hap-py pair they'll be. *no good acct*

M. Mir ist so wun-der-bar, es engt das Herz mir
 How strange a mood is mine! My heart's pent up in

L. Wie gross ist die Ge-fahr! wie schwach der
 How dim my hope doth shine! How great the

J. sträubt sich schon das Haar, der
 luck be worse than mine? Her

B. Sie liebt, sie liebt ihn, es ist klar,
 She loves, she loves him, that I see,

M. ein, er liebt mich, es ist klar, es ist
me, He loves me, I di - vine, I di -

L. Hoff - nung Schein, der Hoff - nung Schein! sie liebt mich, es ist
risk I see, the risk I see! She loves me, I di -

J. Va - - - ter wil - - - ligt ein, mir
fa - - - ther will a - gree! 'Tis

B. ja, Mäd - chen, Mäd - chen, er wird dein, ja, Mäd - chen, er wird
Ay, daughter, daugh - ter, he'll be thine, ay, daughter, he'll be

M. klar, ich wer - de
vine, I shall be

L. klar, o na - men - lo - - se, o na - men -
vine, O name - less, name - - less, O name - less,

J. wird so wun - - der - bar, mir
plain, from ev - - - 'ry sign, There

B. dein! Ein gu - - tes, jun - - - ges
thine! So young, - from ev - - - 'ry

cresc. *mf*

M. glück - lich, ich wer - de glück - lich, glück - - lich sein, er
 hap - py, O yes, how hap - py I - shall be! He

L. lo - se, o na - men - lo - - se Pein! wie
 name - less, O name - less ag - - o - ny! How

J. fällt kein Mit - - tel für ein, mir fällt kein Mit - tel für
 is no hope for me, there is no hope for

R. Paar, sie wer - den glück - lich, glück - lich sein, sie
 sign, A hap - py, hap - py pair they'll be! She

p *Viol. cresc.*

M. liebt mich, es ist klar, ich
 loves me, I di - vine, How

L. gross ist die Ge - fahr, wie
 dim my hope doth shine, How

J. ein, mir wird so wun - der - bar, mir fällt kein Mit - tel
 me! Could luck be worse than mine? There is no hope for

R. liebt ihn, es ist klar, ja,
 loves him, he'll be thine, My

p *cresc.*

M.
wer - de glück - lich sein, mir
hap - py I shall be! How

L.
schwach der Hoff - nung Schein,
great the risk I see!

J.
ein, mir fällt kein Mit - tel ein, mir sträubtsich schon das Haar, der Va - ter wil - ligt
me, there is no hope for me! Could luck be worse than mine? Her fa - ther will a -

R.
Mäd - chen, er wird dein! Ein
daugh - ter, that I see, So

sf *p* Horns
Basses

M.
ist so wun - der - bar, ich
strange a mood is mine! How

L.
wie schwach der Hoff - nung Schein,
How dim my hope doth shine,

J.
ein, mir wird so wun - der - bar, mir sträubtsich schon das Haar, der Va - ter wil - ligt
gree! Could luck be worse than mine? 'Tis plain, from ev - 'ry sign, Her fa - ther will a -

R.
gu - tes, jun - ges Paar, sie
young, from ev - 'ry sign, A

Clar. Fl. Horns
Bn.

M. wer - de glück - - lich sein, ich wer - de
 hap - py I - shall be, how hap - py

L. o na - men - lo - - se Pein, o na - men -
 O name - less ag - - o - ny, O name - less,

J. ein, mir wird so wun - der - bar, mir wird so
 gree! Could luck be worse than mine? 'Tis plain, from

R. wer - den glück - - lich sein, ja
 hap - py pair they'll be, a

Clar. Fl. Clar. Bssa.
 Br. *sempre più p*

M. glück - - lich sein, glück - lich sein.
 shall be, I shall be!

L. na - - - - - men - lo - se, o na - men - lo - se Pein!
 name - - - - - less, O name - less name - less ag - o - ny!

J. wun - - - - - der - bar, mir fällt kein Mit - tel ein.
 ev - - - - - 'ry sign, There is no hope for me!

R. glück - - - - - lich sein, glück - lich sein.
 hap - - - - - py pair they will be.
 (Jaquino exit into his room at back.)

Str. *decreso.* *pp* *Tutti ff*

*Other editions:  etc.
 - lo - se, o na -

Rocco. Höre, Fidelio, wenn ich auch nicht weiss, wie und wo du auf die Welt gekommen bist, und wenn du auch gar keinen Vater gehabt hättest, so weiss ich doch, was ich thue—ich mache dich zu meinem Tochtermann.

Marzelline (hastig). Wirst du es bald thun, lieber Vater?

Rocco (lachend). Ei, ei, wie eifertig! (Ernsthafter.) Sobald der Gouverneur nach Sevilla gereist sein wird, dann haben wir mehr Zeit. Ihr wisst ja, dass er alle Monate hingeht, um über alles, was hier in dem Staatsgefängnisse vorfällt, Rechenschaft zu geben. In einigen Tagen muss er wieder fort, und den Tag nach seiner Abreise gebe ich euch zusammen. Darauf könnt ihr rechnen.

Marzelline. Den Tag nach seiner Abreise! Das machst du recht vernünftig, lieber Vater.

Leonore (vorher sehr betreten, aber jetzt sich freudig stellend). Den Tag nach seiner Abreise? (Bei Seite.) O, welche neue Verlegenheit!

Rocco. Nun meine Kinder, ihr habt euch doch recht herzlich lieb, nicht wahr? Aber das ist noch nicht alles, was zu einer guten, vergnügten Haushaltung gehört; man braucht auch — (Er macht die Gebärde des Geldzählens.)

Rocco. Listen, Fidelio! Even though I don't know how or where you came into the world, and even if you had had no father at all, I know what I am going to do; I—I shall make you my son-in-law.

Marzelline (hastily). Father dear, will you do it soon?

Rocco (laughing). Dear, dear, how jealous it is! (More seriously.) As soon as the Overseer has departed for Seville, we shall have more time. As you know, he goes once a month, to render an account of everything which has occurred in the State Prison. In a few days he must go again; and the day after he starts, I shall have you married. You may rely on that!

Marzelline. The day after he starts! Oh, Father dear, that is a sensible idea, sure enough!

Leonora (before greatly confused, now pretending to be glad). The day after he starts? (Aside.) Oh, what a new perplexity!

Rocco. Now, children, you love each other well and truly, do you not? But that is not all that goes to make a happy and well-ordered household; one also needs— (with a gesture as if counting money).

No. 4. Aria. — „Hat man nicht auch Gold beineben.“

2 large halves (ABC|ABC)

Allegro moderato. Rocco.

Handwritten notes: A - forecast of gloom - chromaticism in bass instrument

Viol. Wind. Viola.

Handwritten: B♭

Handwritten: R.

ob., Clar. str. pp cresc.

R. *Le-ben, man - cher Kum-mer stellt sich ein, man - cher Kum-mer stellt sich ein.*
crawl then, Man - y a care you must en - dure, Man - y a care you must en - dure.

Wind.

B **Allegro.**

R. *Viol. - tone painting the gold* *sets up for no. 8 duet w/ Pizzaro -*

show how much i love
Doch wenn's in den Ta-schen fein
But when you've a pock-et as

R. *klin-gelt und rollt, da hält man das Schicksal ge - fan - gen, und Macht und*
full as 'twill hold, Then fate will re - ward your ad - vanc - es, For Love and

R. *Lie-be ver-schafft dir das Gold, und stil-let das kühn-ste Ver-*
Pow-er at - tend you for gold, Ful - fil - ling your loft - i - est

str. *pp*

R. *lan-gen, das kühn-ste Ver-lan-gen, und stil-let das kühn-ste Ver-lan-gen.*
fan-cies, your loft-i - est fan-cies, Ful - fil - ling your loft - i - est fan-cies.

Ob. *mf* *p* *colla voce*

Tempo I.

R. *pp* *cresc.*

Das Glück dient wie ein Knecht für Sold, es ist ein schö-nes, schö-nes Ding, das
 Dame For-tune's fa-vors oft are sold, Ay, 'tis a fa-mous, fa-mous thing, is

Viol. ob.

R. *pp* *f* *pp*

Gold, das Gold, gold, is Gold, gold! es ist ein schö-nes Ding, das
 It is a fa-mous thing, is

Viol. Horns

R. *f* *pp* *f* *pp*

Gold, ein gold-nes, gold- - -nes Ding, das Gold, das Gold.
 gold, a gold-en, gold - - -en thing, is gold, is gold!

Tutti *cresc.* Viol.

R. *pp* *cresc.* *pp*

Wenn sich Nichts mit Nichts ver-
 If to noth-ing naught be

Wind

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

bin-det, ist und bleibt die Sum-me klein; wer bei
 add-ed, 'Twill make hard-ly more than none; If you

Viol. Clar. ob.

R. Tisch nur Lie-be fin-det, wird nach Ti-sche hung-rig sein, wird nach
dine on love when wed-ded, You'll be hun-gry when you're done, you'll be

R. TI - sche hung-rig sein. Drum
hun-gry when you're done. And

Allegro. *B*

Viol. I.

R. Mäch-le der Zu-fall euch gnä-dig und hold und seg-ne und lenk' eu-er
so may the fu-ture bring plea-sures un-told, And may your good star nev-er

R. Stre - - ben; das Lieb-chen im Ar-me, das Lieb-chen im Ar-me, im
va - - ry! Yoursweetheart be-side you, Your sweetheart beside you, a

R. Beu-tel das Gold, so mögt ihr viel Jah-re durch-le-ben, so mögt ihr viel
purse full of gold, Right long may your life be, and mer-ry! Right long may your

str. *pp*

Wh & Men.

C Tempo I.

rall.

Str. *colla voce* *Viol.* *pp* *ob.*

Jah - re durch - le - ben. Das Glück dient wie ein Knecht für Sold, es
 life - be, and mer - ry! Dame For - tune's fa - vors oft are sold, Ah,

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

ist ein mäch - tig, mäch - tig Ding, das Gold, das Gold,
 'tis a might - y, might - y thing, is gold, is gold,

es ist ein mäch - tig Ding, das Gold, ein mäch - tig,
 It is a might - y thing, is gold, a might - y,

mäch - - - - - tig Ding, das Gold, das Gold, es
 might - - - - - y thing, is gold, is gold, ay,

Tutti cresc. *f* *fp*

ist ein mäch - tig Ding, das Gold, das Gold.
 'tis a might - y thing, is gold, is gold!

cresc. *f* *p*

Leonore. Ihr könnt das leicht sagen, Meister Rocco, aber ich, ich behaupte, dass die Vereinigung zweier gleichgestimmten Herzen die Quelle des wahren ehelichen Glückes ist. (Mit Wärme.) O, dieses Glück muss der grösste Schatz auf Erden sein. (Sich wieder fassend und mässigend.) Freilich giebt es noch etwas, was mir nicht weniger kostbar sein würde, aber mit Kummer sehe ich, dass ich es trotz aller meiner Bemühungen nicht erhalten werde.

Rocco. Und was wäre denn das?

Leonore. Euer Vertrauen! Verzeiht mir diesen kleinen Vorwurf, aber oft sehe ich Euch aus den unterirdischen Gewölben dieses Schlosses ganz ausser Athem und ermattet zurückkommen. Warum erlaubt Ihr mir nicht, Euch dahin zu begleiten? Es wäre mir so lieb, wenn ich Euch bei Eurer Arbeit helfen und Eure Beschwerden theilen könnte.

Rocco. Du weisst doch, dass ich den strengsten Befehl habe, Niemanden, wer es auch sein möge, zu den Staatsgefangenen zu lassen.

Marzeline. Es sind ihrer aber gar zu viele in dieser Festung. Du arbeitest dich zu Tode, lieber Vater.

Leonore. Sie hat Recht, Meister Rocco. Man soll allerdings seine Schuldigkeit thun. (Zärtlich.) Aber es ist doch auch erlaubt, mein ich, zuweilen daran zu denken, wenn man sich für die, die uns angehören und lieben, ein bisschen schonen kann. (Sie drückt seine Hand.)

Marzeline (Roccas andere Hand an ihre Brust drückend). Man muss sich für seine Kinder zu erhalten suchen.

Rocco (steht beide gerührt an). Ja, ihr habt recht, diese schwere Arbeit würde mir doch endlich zu viel werden. Der Gouverneur ist zwar sehr streng, er muss mir aber doch erlauben, dich in die geheimen Kerker mit mir zu nehmen.

Leonore (machte eine heftige Gebärde der Freude).

Rocco. Indessen giebt es ein Gewölbe, in das ich dich wohl nie werde führen dürfen, obschon ich mich ganz auf dich verlassen kann.

Marzeline. Vermuthlich, wo der Gefangene sitzt, von dem du schon einige Male gesprochen hast, Vater?

Rocco. Du hast's errathen.

Leonore (forschend). Ich glaube, es ist schon lange her, dass er gefangen ist?

Rocco. Es ist schon über zwei Jahre.

Leonore (heftig). Zwei Jahre, sagt Ihr? (Sich fassend.) Er muss ein grosser Verbrecher sein.

Leonora. That is easily said, Master Rocco; but, as for me, I assert that the union of two sympathetic hearts is the fount of true wedded bliss. (Warmly.) Oh, such bliss must be the greatest boon on earth! (Collecting herself, with more composure.) To be sure, there is something else which I should prize no less dearly, though to my sorrow I perceive that, despite all my pains, I am unable to gain it.

Rocco. And what may that be?

Leonora. Your confidence. Pardon me this gentle reproach; but so often I see you come up from the subterranean vaults of this castle quite out of breath and exhausted. Why do you not allow me to accompany you there, too? I should be so glad if I might help you with your work and share your toil.

Rocco. But you know I have the strictest orders to allow no one, whoever it may be, to visit the prisoners of state.

Marcelline. But there are altogether too many of them in this old fortress. You are killing yourself with work, dear Father.

Leonora. She is right, Master Rocco. Of course, one must do one's duty. (Tenderly.) But one may also be permitted, I fancy, to consider how one can spare himself a little for those who are his, and who love him. (She presses his hand.)

Marcelline (pressing Rocco's other hand to her breast). One ought to save oneself for one's children!

Rocco (moved, looking from one to the other). Yes, you are right, this hard work would be too much for me in time. True, the Overseer is very strict, but he must permit me to take you along into the secret cells.

Leonora (makes an impetuous gesture of delight).

Rocco. Nevertheless, there is one vault into which I shall hardly be able to take you, although I can rely upon you wholly.

Marcelline. You mean the one confining the prisoner of whom you have frequently spoken, Father?

Rocco. You have guessed it.

Leonora (tentatively). I believe it is a long time since he was imprisoned.

Rocco. It is more than two years.

Leonora (vehemently). Two years, you say? (Collectedly.) He must be a great criminal.

Rocco. Oder er muss grosse Feinde haben, das kommt ungefähr auf eins heraus.

Marzeline. So hat man denn nie erfahren können, woher er ist und wie erheisst?

Rocco. O wie oft wollte er mit mir von alle dem reden.

Leonore. Nun?

Rocco. Für unser einen ist's aber schon am besten, so wenig Geheimnisse als möglich zu wissen, darum hab' ich ihn auch nie angehört. Ich hätte mich verplappern können und ihm hätte ich doch nicht genützt. (Geheimnissvoll.) Nun, er wird mich nicht lange mehr quälen. Es kann nicht mehr lange mit ihm dauern.

Leonore (bei Seite). Grosser Gott!

Marzeline. Lieber Himmel! Wie hat er denn eine so schwere Strafe verdient?

Rocco (noch geheimnissvoller). Seit einem Monat schon muss ich auf Pizarros Befehl seine Portion immer kleiner machen. Jetzt hat er binnen vierundzwanzig Stunden nicht mehr als zwei Unzen schwarzes Brot und eine halbe Mass Wasser; kein Licht mehr [als den Schein einer Lampe] — kein Stroh mehr — nichts — nichts!!

Marzeline. O lieber Vater, führe Fidelio ja nicht zu ihm! Diesen Anblick könnte er nicht ertragen.

Leonore. Warum denn nicht? Ich habe Muth und Stärke!

Rocco. Or have great enemies; that amounts to much the same thing.

Marzeline. And so it has never been possible to find out where he came from, or who he is?

Rocco. Oh, how often he has tried to speak with me about all that.

Leonora. And?—

Rocco. It's best for a man in my place to know as few secrets as possible; and so I have never even listened to him. I might have blabbed, and I could not have helped him, anyhow. (Mysteriously.) Well, he won't trouble me much longer — he can last only a little while now.

Leonora (aside). Oh, my God!

Marzeline. Good heavens! how did he earn such severe punishment?

Rocco (yet more mysteriously). For a whole month, by Pizarro's orders, I have had to decrease his rations daily. Now, for twenty-four hours, he has had nothing but two ounces of black bread and a half-measure of water; no light [but a dim lamp], no more straw — nothing, nothing!

Marzeline. Oh, dear Father, do not take Fidelio down to him; he could not bear such a sight.

Leonora. Why not, then? I am strong and courageous.

Dramatic counterpart to canon duet, shows emotional state of each character

No 5. Trio. — „Gut, Söhnchen, gut.“
(Allegro ma non troppo.)

Rocco.

Gut, Söhn-chen, gut, hab' im-mer
 Well said, my son, for half is

Muth, hab' im-mer Muth, dann wird's dir auch ge-lin - gen, das Herz wird
 won, for half is won For him who fear despis - es, And steals his

sets up 2's duet into 3's
Viol. Wind
Viola Basses.
W. Wind
2-adm. sp. r. c.

M.
 hart durch Ge-gen-wart bei fürch - ter - li - chen Din - gen.
 heart by tak - ing part In fear - ful en - ter - pris - es.

Viol. Fl., Ob.
mf cresc.
 Horns Bass.

recitation
L. Leonora (with energy). *of trust in hope & courage*

Ich ha - be Muth! Mit kal - tem Blut, mit kal - tem
 Fear I have none! I dare go down, I dare go

Viol. Wind
mf

L.
 Blut will ich hin - ab mich wa - gen; für ho - - hen
 down To see where he - must lan - guish. For love, - when

str. Viol. Wind
cresc. sf

L.
 Lohn kann Lie - be schon auch ho - - he
 spürt by high re - ward, Can bear the

Viol. Wind
cresc. sf

M. Marcelline (tenderly)

L.
 Lei - den, ho - - he Lei - den tra - - gen
 keen - est, bear the keen - est an - - guish

Viol. Clar.
cresc.

M. gu - - tes Herz wird man - - chen Schmerz in die - - sen
 kind - - ly heart will shrink and smart With-in those

Str. Ob. Bass. Fl. Ob. *cresc.*

M. Gruf - ten lei - den, dann kehrt zu - ruck - -
 dark re - cess - es; Then, af - ter gloom, - -

Fl. Ob. Clar. Fl. Ob. *cresc. sfp*

mf *p* *cresc. sfp* *sfp* *cresc. sfp*

Viola Horns, Bass.

M. der Lie - - be Glück, der Lie - - be Glück und un-nenn-ba - -
 true love shall come, true love shall come To cheer the heart. - -

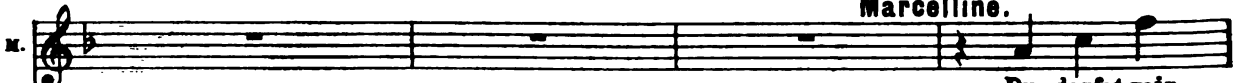
cresc. sfp *sfp* Ob. Bass.


M. - - re - Freu - - den.
 it - bless - - es. Rocco.

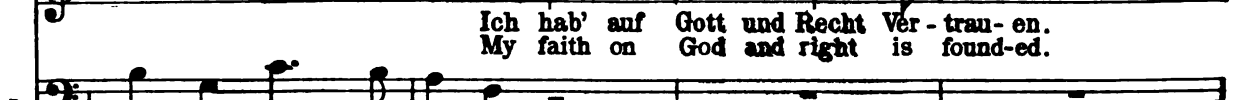
B. Du wirst dein
 Your hopes in

Clar. *sfp* Str.


Marcelline.

M. 

L. **Leonora.**  Du darfst mir
Let eye meet

R.  Ich hab' auf Gott und Recht Ver-trau-en.
My faith on God and right is found-ed.

 Glück ganz si-cher bau-en.
life are firm-ly grounded.

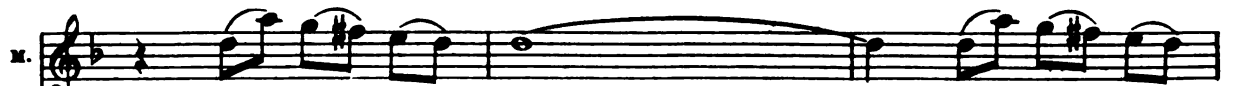
Viol. 

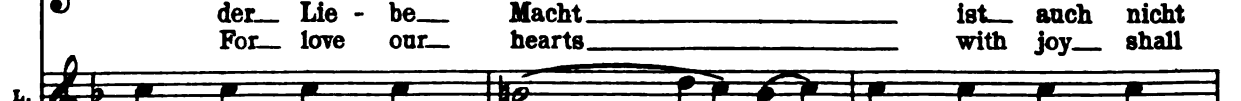
M.  auch in's Au-ge schauen, der Lie-be Macht ist auch nicht klein,
eye in love un-bounded, For love our hearts with joy shall fill,

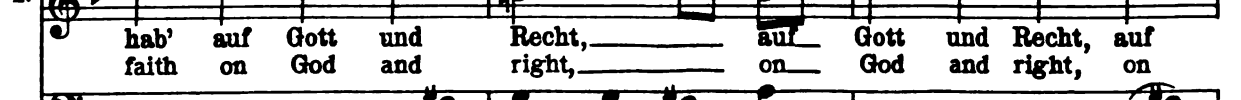
L.  Ich
My


R.  Du wirst dein Glück ganz
Your hopes in life you

 *Viol. & Fl.* *sf* *Viol.*

M.  der Lie-be Macht ist auch nicht
For love our hearts with joy shall

L.  hab' auf Gott und Recht, auf Gott und Recht, auf
faith on God and right, on God and right, on

R.  si-cher, ganz si-cher, si-cher bau'n, ganz
firm-ly, you firm-ly, firm-ly found, you



M. klein, ist auch nicht klein, ja, ja, ja, wir wer-den glücklich sein, ja, wir
 fill, with joy shall fill, ah, ah yes, We shall be hap-py still, yes, we

L. Gott und Recht Ver-trau'n, ja, ja, ja, ich kann noch glücklich sein, ja, ich
 God and right I found, ah, ah yes, I may be hap-py still, yes, I

R. si-cher, si-cher bau'n ja, ja, ja, ihr wer-det glücklich sein, ja, ihr
 firm-ly, firm-ly found, ah, ah yes, You will be hap-py still, yes, you

Tutti

M. wer-den glücklich sein, wir
 shall be hap-py still, we

L. kann noch glücklich sein, ich kann noch
 may be hap-py still, I may be

R. wer-det glücklich sein, ihr wer-det, ihr wer-det
 will be hap-py still, you will be, you will be

W. Wind
pp *Str.* *cresc.*

M. wer - - den glück - lich sein, ja, wir wer - den glück - lich
 shall be hap - py still, yes, we shall be hap - py

L. glück - - lich, glück - lich sein, ja, ich kann noch glück - lich
 hap - - py, hap - py still, yes, I may be hap - py

R. glück - - lich, glück - lich sein, ja, ihr wer - det glück - lich
 hap - - py, hap - py still, yes, you will be hap - py

Tutti

M.
 sein, wir wer - den glück - lich, glück - lich sein.
 still, we shall be hap - py, hap - py still!

L.
 sein, ich kann noch glück - lich, glück - lich sein.
 still, I may be hap - py, hap - py still!

B.
 sein, ihr wer - det glück - lich, glück - lich sein.
 still, you will be hap - py, hap - py still!

sf sf sf sf Viol.
 Basses

Rocco.
 Der Gou - ver -
 The O - ver -

str.
fp decresc.

Leonora.
 Du wirst mir
 I can - not

neur, der Gou-ver-neur soll heut' er-lau-ben, dass du mit mir die Ar-beit
 seer, the O-ver-seer must give per-mis-sion For you to share my work to -

Viol.
p
 Bass. & Violas

Marcelline.

M.  Ja, gu - ter
Oh, dear - est

L.  al - le Ru - he rau - ben, wenn du bis mor - gen nur ver - weilst.
rest in this con - di - tion, If till to - mor - row you de - lay.

R.  theilst.
day.

 Str. Fl. Viol. W. Wind

M.  Va - ter, bitt' ihn heu - te, in kur - zem sind wir dann ein
Fa - ther, don't de - lay now, And then we soon shall be a

R.  Ja, ja, der Gou - ver - neur soll heut' er -
Yes, yes! The O - ver - seer must give per -



M.  Paar, in kur - zem sind wir dann ein Paar, ein Paar, ein
pair, and then we soon shall be a pair, a pair, a

R.  lau - ben, dass du mit mir die Ar - beit theilst, mit mir die Ar - beit
mis - sion For you to share my work to - day, to share my work to -



Paar.
pair.

Leenera (aria).

Wie lang' bin ich des Kum-mers Beu-te!
How long shall I be sor-row's prey, now?

theilst Ich bin ja bald des Gra-bes Beu-te, ich brau - che
day. Death soon will claim me as his prey, now, I need your

Viol. 2

(tenderly to Rocco)

Ach! lie-ber Va - ter,
O dear-est Fa - ther,

Du, Hoff - nung, reichst mir La - bung, mir
Come, Hope, come, Hope, and save me from

Hülf, es ist ja wahr, es
help, I'm well a - ware, I'm

str.

was fällt Euch ein? ach! lie-ber
what do you say? O dear-est

La - - lung dar, wie lang' bin
dark de - spair! How long shall

ist ja wahr, ich bin ja bald des Gra - bes, des
well a ware! Death soon, ah, soon will claim me, Death

Basen

sf

Va - ter, was fällt Euch ein? —
 Fa - ther, what do you say? —
 ich — des Kum - - mers Beu - te!
 I — be sor - - sows prey, now?
 Gra - - bes Beu - te, ich brau - che Hülff, es ist ja
 soon will claim me, I need your help, I'm well a -

sfp *sfp* *decresc.*

Lang' Freund und Ra - ther müsst Ihr uns sein, müsst Ihr uns
 You'll live to love us for man - ya day, for man - ya
 Du, Hoff - nung, reichst mir
 come, Hope, — save me,
 wahr, ich brau - che Hülff, es ist ja
 ware, I need your help, I'm well a -
 viel.

sein, lie - ber Va - ter, was fällt Euch ein, was fällt Euch ein? ach, lie - ber
 day! Dear - est Fa - ther, what do you say, what do you say? O dearest
 La - bung, La -
 save me, save
 wahr, ja,
 ware, yes,
 str.

Allegro molto

M. Va - ter!
Fa - ther!

L. - - - - - bung dar.
me from de - spair.

R. es ist ja wahr. Nur auf der
I'm well a - ware. If you are

Ob.
Clar.
pp
Str.

Allegro molto

M. O ha - be
O how my

L. Ihr seid so
You are so

R. Hut, dann geht es gut, ge - stillt, ge - stillt wird eu - er Seh - nen,
shrewd, 'twill end in good, And your re - ward you'll soon be reap - ing,

Ob.
Clar.
pp
Horns

M. Muth, o wel - che Glut, o - - - - - welch' ein tie - fes
blood, a glow - ing flood, With - in my veins is -

L. gut, ihr macht mir Muth, ge - stillt wird bald mein
good, you cheer my mood, Re - ward I'll soon be -

R. nur auf der Hut, nur auf der Hut, dann geht es
If you are shrewd, If you are shrewd, 'twill end in

Tutti
fp

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M. Seh - nen!
L. leap - ing!

(aside)

M. Seh - nen. Ich gab die Hand zum sü - ssen Band, zum sü - ssen
L. reap - ing. I've seal'd the bond like lov - er fond, like lov - er

R. gut, gebt euch die Hand und schliesst das Band, und schliesst das
good; Now seal the bond like lov - ers fond, now seal the

fp Viol.
cresc.
Horns

M. Ein fe - stes Band mit Herz und Hand, o sü - sse, sü - sse
L. A last - ing bond of lov - ers fond: O joy - ful, joy - ful

L. Band, es ko - stet bitt' - re
fond: 'Twill cost her bit - ter

R. Band in sü - ssen Freu - den -
bond With joy - ful, joy - ful

f Tutti

M. Thrä - nen, o sü - sse, sü - sse Thrä - nen, o sü - sse, sü - sse
L. weep - ing, O joy - ful, joy - ful weep - ing, O joy - ful, joy - ful

L. Thrä - nen, es ko - stet bitt' - re, bitt' - ra Thrä -
weep - ing, 'twill cost her bit - ter, bit - ter weep -

R. thrä - nen, in sü - ssen Freu - den - thrä - nen, in sü - ssen Freu - den -
weep - ing, with joy - ful, joy - ful weep - ing, with joy - ful, joy - ful

Thürnen, weeping!
 ein fe - stes Band mit Herz und Hand.
 A last - ing bond of lov - ers fond:

Thürnen, weeping!
 Gebt euch die Hand
 Now seal the bond

sp. ar.
 Horns

o sil - sse, sil - sse Thrä -
 O joy - ful, joy - ful weep -

bit - ter Thränen, weeping,
bit - ter Thränen, weeping,

und schliesst das Band,
 like lov - ers fond,

Viol.

- nen, o sil - sse, sü - sse Freu - den -
 - ing, O joy - ful, joy - ful, joy - ful

- nen, ja, bit - re, bit - re, bit - re
 - ing, yes, bit - ter, bit - ter, bit - ter

gebt euch die Hand und schliesst das
 now seal the bond like lov - ers

Wind
v.v. P

M.
thrä - nen, o sü - sse, sü - sse
weep - ing, O joy - ful, joy - ful

L.
Thrä - nen, es ko - stet bitt' - re
weep - ing, 'twill cost her bit - ter

R.
Band, gebt euch die Hand und schliesst das Band, und schliesst das
fond, now seal the bond like lov - ers fond, now seal the

Str.

M.
Thrä - nen! Ich ha - be Muth, o wel - che Glut,
weep - ing. O how my blood, a glow - ing flood,

L.
Thrä - nen! Ihr seid so gut, ihr macht mir Muth,
weep - ing. You are so good, you cheer my mood,

R.
Band. Nur auf der Hut, dann geht es gut, ge -
bond. If you are shrewd, 'twill end in good, Re -

Wind

Tutti

sf *sf* *sf*

M.
o wel - che Glut, o wel - che Glut!
a glow - ing flood, a glow - ing flood!

L.
ihr macht mir Muth, ihr macht mir Muth.
you cheer my mood, you cheer my mood!

R.
stillt wird eu - er Seh - nen, ge - stillt wird eu - er
ward you'll soon be reap - ing, re - ward you'll soon be

cresc.

M. Ein fe - stes Band, mit Herz und Hand, o sü - sse
 A last - ing bond of lov - ers fond: O joy - ful

L. Ich gab die Hand zum sü - ssen
 I've seal'd the bond like lov - er

R. Sehnen. reaping; Ein schö - nes
 Now seal the

Str. *f p*

Horns

M. Thrä - nen, o sü - sse Thränen, o sü - sse Thrä - -
 weep - ing, O joy - ful weeping, O joy - ful weep - -

L. Band, o bitt' - re, bitt' - re Thrä - -
 fond: O bit - ter, bit - ter weep - -

R. Band, mit Herz und Hand,
 bond like lov - ers fond,

Fl. Ob. *pp*

Basn. Viol.

M. - - - - - nen, o sü - sse, sü - sse Thrä -
 - ing, O joy - ful, joy - ful weep -

L. - - - - - nen, o bitt' - re, bitt' - re Thrä -
 - ing, O bit - ter, bit - ter weep -

R. ein schönes Band, mit Herz und
 now seal the bond like lov - ers

Tutti *cresc.* w. w. *p*

M. Thrä - - nen, O sü - sse Thrä - nen,
weep - - ing, O joy - ful weep - ing!

L. Band, O bitt' - - re Thrä - nen,
fond: O bit - - ter weep - ing, O bit - - re.

M. gebt euch die Hand und schliesst das Band in sü - ssen,
Now seal the bond like lov - ers fond with joy - ful,

Clar. Fl. Viol.

M. sü - sse Thrä - - - - - nen!
joy - ful weep - - - - - ing!

L. bitt' - - - re Thrä - - - - - nen!
bit - - - ter weep - - - - - ing!

M. sü - ssen Freu - den - thrä - - - - - nen!
joy - ful, joy - ful weep - - - - - ing!

Tutti

Rocco. Aber nun ist es Zeit, dass ich dem Gouverneur die Briefschaften überbringe. (Marsch.) Ah! Er kommt selbst hierher! (Zu Leonore.) Gieb sie, Fidelio, und dann entfernt euch!

(Leonore gibt Rocco die Blechbüchse und geht mit Marzelline in das Haus.)

Rocco. But now it is time for me to take the letters to the Overseer. (March.) Ah! Here he comes himself! (To Leonora.) Give them here, Fidelio, and then off with you both!

(Leonora hands Rocco the tin box, and exit with Marcelline into the house.)

No. 6. March.

Chromaticism & dissonance
lopsided notes
musical characterization
of F

Vivace.

Ob., Clar.
Bass.
Horns
p dolce
Str.
p
Basses & Kdr.

Tutti
cresc.

ff

Viol.
p

Tutti
cresc.
ff
Horns, Tpts.

The image shows three systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system has markings for 'Bass.', 'Wind', and 'Str.'. The second system has 'cresc.' and 'Tutti'. The third system has 'w.w. p cresc.' and 'Tutti'. The music is in a minor key and features complex rhythmic patterns and dynamics.

(Jaquino tritt aus seiner Stube und öffnet das Hauptthor. Während des zuvor begonnenen Marsches ziehen die Offiziere mit den Soldaten ein. Dann kommt Pizarro. Das Thor wird geschlossen. Jaquino trägt Korb und Ketten in Rocco's Wohnung.)

Erster Offizier (kommandirt.) Halt! Front!

Pizarro (zu dem Offizier.) Drei Schildwachen auf den Wall! Sechs Mann Tag und Nacht an die Zugbrücke, ebenso viele gegen den Garten zu. Jedermann, der sich dem Graben der Festung nähert, werde sogleich vor mich gebracht!

Offizier. Gut, Herr Gouverneur!

Pizarro (zu Rocco.) Ist etwas Neues vorgefallen?

Rocco. Nein, Herr.

Pizarro. Wo sind die Depeschen?

Rocco (nimmt Briefe aus der Blechbüchse.) Hier sind sie.

Pizarro (öffnet die Papiere und durchgeht sie.) Immer Empfehlungen oder Vorwürfe. Wenn ich auf alles das achten wollte, würde ich nie damit zu Ende kommen. (Er hält bei einem Briefe an.) Was seh' ich? Mich dünkt, ich kenne diese Schrift. Lass sehen. (Er öffnet den Brief, geht weiter vor, während Rocco sich mehr zurückzieht.) „Ich gebe Ihnen Nachricht, dass der Minister in Erfahrung gebracht hat, dass die Staatsgefängnisse, denen Sie vorstehen, mehrere Opfer willkürlicher Gewalt enthalten. Er reist morgen ab, um Sie mit einer Untersuchung zu überraschen. Selen Sie auf Ihrer Hut und suchen Sie sich sicher zu stellen.“ (Betreten.) Gott! wenn er entdeckte, dass ich diesen Florestan in Ketten liegen habe, den er längst todt glaubt, ihn, der so oft meine Rache reizte, wenn er mich vor ihm enthüllen und mir seine Gunst entziehen würde! – Doch es giebt ein Mittel! (Rasch.) Eine kühne That kann alle Besorgnisse zerstreuen!

(Enter Jaquino from his room; he opens the main gate. During the march already commenced, the officers and soldiers make their entry. Then comes Pizarro. The gate is closed. Jaquino carries basket and chains into Rocco's house.)

First Officer (commanding.) Halt! Right face!

Pizarro (to the Officer.) Three sentinels on the rampart! Six men day and night by the drawbridge, six others on the garden-side. Let anyone approaching the moat be brought before me forthwith!

Officer. Yes, sir!

Pizarro (to Rocco.) Has anything new occurred.

Rocco. No, sir.

Pizarro. Where are the dispatches?

Rocco (taking letters out of the tin box). Here, sir.

Pizarro (opening papers and glancing over them.) Always recommendations or faultfinding. If I were to attend to all that, there would be no end to it. (Stops at one letter.) What's this? This writing looks familiar. Let me see. (Opens letter, and goes further forward, while Rocco withdraws somewhat.) "I have to inform you, that the Minister has learned that in the State Prisons of which you are the Overseer several victims of arbitrary power are confined. He begins his journey to-morrow, to surprise you with an investigation. Be on your guard, and protect yourself as best you may." (In consternation.) Heavens! If he should discover that I have this Florestan here in chains, whom he thought dead long ago, he who so often aroused my vengeance – if he should unmask me before him, and cause me to lose his favor! – Yes, there is *one* way! (Quickly.) One bold deed can dissipate all my fears!

No. 7. Aria with Chorus.—, "Ha! welch' ein Augenblick!"

Allegro agitato.

1st k. Area

tremendous rhythmic energy

pp Str. *sfp* Wind *cresc.* *sfp*

dmi: Kdr.

Pizarro. shows his anger

Ha! Ha! Ha! Ha!

Ha! Ha! welch' ein Augenblick! Die Ra - - che werd' ich
 it is not too late! My ven - geance shall be

Tutti sf *p* *sfp* *sfp*

küh - len! dich, dich ru - fet dein Ge - schick! In seinem
 tast - ed! You, you go to meet your fate! To see his

sfp *sfp* *sfp* *sfp* *sfp* *cresc.*

Her - zen wühen, o Won - ne, gro - sses Glück! in sei - nem Her - zen
 heart's blood wasted, Was rap - ture e'er so great? To see his heart's blood

Tutti sf *p*

17
 wühen, o Won - ne, o Won - - ne, gro - sses
 wasted, Was rap - ture, was rap - - ture e'er so

Str. *pp* *cresc.* Tutti

21
 Glück! Schon war ich, schon
 great? Al - read - y, al -

Str. *fp*

3/4 (1/2)

war ich nah, im Stau - be, dem lau - - ten Spott zum
 read - - y in their pow - er, I saw the rab - - ble

Wind

27
 Rau - be, da - hin, da - hin, ja, da -
 glow - er And mock, and mock, ay, and

p

30
 hin gestreckt zu sein! Nun ist es mir ge -
 mock me in my fall; Now no - thing ill can

Fl. & Viol. *cresc.*

253

R. wor - den, den Mör - der selbst zu mor - den, nun
hap - pen, For Fate pro - vides my weap - on! Now

Tutti
sp *cresc.* *sp*

R. — ist es mir ge - worden, den Mör - der selbst zu mor - den, den
— nothing ill can happen, For Fate pro - vides my weap - on, for

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

40

R. Mör - der selbst zu mor - den!
Fate pro - vides my weap - on!

Tutti *sf* *sf* *sf* *sf*

46

R. Ha! Ha! Ha! Ha! welch ein Au - genblick! Die
Ha! Ha! Ha! It is not too late! My

cresc. *sf* *p*

47

R. Ra - che werd' ich küh - len! dich, dich ru - fet dein Ge -
ven - geance shall be tast - ed! You, you go to meet your

sf *sf* *sf* *sf* *sf* *sf*

50 P. *f*

schick! fate! In sei-nem Her - zen wühlen, To see his heart's blood wasted, *o* Was

Viol.

fp cresc. *f* *p* *sf*

P. *f*

Won - ne, o Won - ne, gro - sses rap - ture, was rap - ture e'er so

P. *f*

Glück! great? Schon war ich Al - read - y

Str. f

R. *f*

nah, im Stau - be, dem in their pow - er, I

P. *f*

lau - ten Spott zum Rau - be, da - saw the rab - ble glow - er And

hin, da - - hin ge - streckt zu
 mock, and mock me in my

The first system shows a vocal line in bass clef with lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4.

sein! fall; Nun, nun ist es mir ge -
 fall; Now, now no-thing ill can

cresc. *Tutti* *p*

D Maj

The second system continues the vocal line and piano accompaniment. It includes performance markings such as 'cresc.', 'Tutti', and 'p'. A handwritten annotation 'D Maj' is present below the piano part.

wor - den, den Mör - der selbst zu mor - den! In sei - ner
 hap - pen, For Fate pro - vides my weap - on! When with his

p *Viol.*

The third system continues the vocal line and piano accompaniment. It includes performance markings such as 'p' and 'Viol.'. The piano part features a violin-like texture.

letz - - - ten Stun - de, den Stahl in sei - ner
 death - - - wound ly - ing Be - fore me, as he's

f cresc.

The fourth system continues the vocal line and piano accompaniment. It includes performance markings such as 'f cresc.'. The piano part features a violin-like texture.

Wun - de, ihm noch in's Ohr zu schref'n: Tri -
 dy - ing, Still in his ear I'll call: Re -

The fifth system continues the vocal line and piano accompaniment. The piano part features a violin-like texture.

P.

umph! Triumph! Tri - umph! der Sieg, der Sieg ist
 venge! re-venge! re - venge! Revenge on you for

Fl. 2
 Ob.

Wind

sp

cresc.

Str.

ff

P.

mein!
 all!

Chorus of Guards.
 Tenor I & II. (*sotto voce* to each other)

Bass.

Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie
 He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie
 He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

Str.

fpp

P.

Ha! Ha! welch' ein Au-genblick! Die
 it is not too late! My

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es
 weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es
 weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

Viol.

Ra - che werd' ich küh - len! Nun, nun,
 ven - geance shall be tast - ed! Now, now,
 sein, nun fort! nun fort! wie wich - tig muss es sein!
 all A - way! A - way! 'tis weight - y, too, with - all

sein, nun fort! nun fort! wie wich - tig muss es sein!
 all A - way! A - way! 'tis weight - y, too, with - all

cresc. *ff*

nun ist es mir ge - wor - den, den Mör - der selbst zu morden!
 now, nothing ill can hap - pen, For Fate provides my weapon!

Er spricht von
 He speaks of

Er spricht von
 He speaks of

p *p* *Viol.*

Horas

Ha! welch' ein Augenblick! Die Ra - che werd' ich
 Ha! it is not too late! My vengeance shall be

Tod und Wun - de, wacht scharf auf eu - - - rer
 death and wounds now; Watch well up - on your

Tod und Wun - de, wacht scharf auf eu - - - rer
 death and wounds now; Watch well up - on your

w. Wind.

p.

küh-len, tast-ed! dich ru-fet dein Ge - schick! Triumph! der Sieg ist
 You go to meet your fate! Revenge on you for

Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-

Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-

Tutti

p.

mein! der Sieg ist mein! er ist mein! er ist
 all! re - venge for all, now for all, ay, re -

sein, ja, wie wich - tig muss es sein, wacht scharf, wacht
 al, ay, 'tis weight - y, too, with - al, watch well, watch

sein, ja, wie wich - tig muss es sein, wacht scharf, wacht scharf,
 al, ay, 'tis weight - y, too, with - al, watch well, watch well,

f *sp* *sp* *sp* *sp*

p.

mein! er ist mein!
 venge now for all!

scharf, wacht scharf, wacht scharf auf eu - rer Run - de!
 well, watch well, watch well up - on your rounds, now!

wacht scharf, wacht scharf auf eu - rer Run - de!
 watch well, watch well up - on your rounds, now!

cresc. *ff*

Pizarro. Ich darf keinen Augenblick säu - men, alle Anstalten zu meinem Vorhaben zu treffen. Heute soll der Minister ankommen. Nur die grösste Vorsicht und Eile können mich retten. (Leise zum Offizier, den er mit einem Wink in den Vordergrund führt.) Hauptmann! Besteigen Sie mit einem Trompeter sogleich den Thurm. Sehen Sie mit der grössten Achtsamkeit auf die Strasse von Sevilla. Sobald Sie einen Wagen von Reitern begleitet sehen, lassen Sie augenblicklich durch den Trompeter ein Signal geben. Verstehen Sie, augenblicklich! Ich erwarte die grösste Pünktlichkeit. Sie haften mir mit Ihrem Kopf dafür. Fort! auf eure Posten!

Offizier. Gewehr auf! Marsch! (Soldaten gehen ab.)

Leonore (in der Thür lauschend).

Pizarro (zu Rocco.) He!

Rocco. Herr!

Pizarro (betrachtet ihn eine Weile aufmerksam, für sich.) Ich muss ihn zu gewinnen suchen. Ohne seine Hilfe kann ich es nicht ausführen. (Laut.) Komm näher!

At end of duet - summary of all of duet in reprise

No 8. Duet. - „Jetzt, Alter, hat es Eile!“

Allegro con brio.

Andia's tonic w/ maj shifts (flat submediant)

Pizarro.

Jetzt, Alter, Al-ter, jetzt hates Ei - le! dir wird ein
 Now, Keeper, Keeper, now I shall need you! Your luck-y

Str. & Horns

Glück zu Thei-le, du wirst ein rei - cher Mann;
 star will lead you; Would you be rich, be true!

(throwing Rocco a purse)

Bssn.

Fl.

Ob.

Clar. Bssn.

das geb' ich nur da-ran,
 This, to be - gin, - for you,

ob.

Fl.

Clar. Bssn.

Str.

harmonic deviousness w/ Pizarro

R. *das* *geb'* *ich* *nur* *da-ran.*
 this, to be-gin, for you. **Rocco.**

K. *So sagt doch* *nur in* *Ei-le,* *wo-*
 Be sure, sir! I will heed you, What-

Wind

R. *Du bist von* *kal-tem*
 I know you're cool and

K. *mit* *ich* *dienen* *kann,* *wo-mit* *ich* *dienen* *kann.*
 ev-er I can do, what-ev-er I can do.

Str.

R. *Blu-te,* *von* *un-ver-zag-tem* *Muthe* *durch*
 stead-y, And that you're al-ways ready My

Fl., Bassn. *Ob.* *viol.*

Clar.

R. *lan-gen,* *lan-gen* *Dienst* *ge-wor-den.*
 ev-ry, ev-ry plan to fur-ther. **Rocco.**

K. *Was soll ich?*
 What would you?

Wind

melodic falling interval

F. Mor - den! Hö - re mich nur an! Du
Mur - ther! (terrified) You must hear the plan: You

R. Re - det, re - det! Wie!
Tell me, tell me! What!

Str. *cresc.*

R's tremblings show in orchestra

F. bebst? bist du ein Mann? bist du ein Mann? Wir
shake! are you a man? are you a man? We

Viol. *p*

Vcello & Ob. *b minor*

F. *positiv*
dür - fen gar nicht säu - men, dem Staa - te liegt da -
have no time to rea - son, There are af - fairs of

fp

F. ran, den bö - sen Un - ter - than schnell aus dem Weg zu räu - men,
weight: A pris - on - er of state Must die at once for trea - son.

R. *Rocco.*
O Herr!
My lord!

Str. *p*

Vcello

R. dem Staa - te liegt da - ran,
There are af - fairs of weight:

Clar. & Ob.

R. den bö - - sen Un - ter - than schnell, schnell aus dem Weg zu
A pris - - on - er of state Must, must die at once for

Viol.

R. räumen. Du stehst noch an? du stehst noch an?
treason. You would de - bate? You would de - bate?
Rocco.

O Herr! O Herr!
My lord! My lord!

Str. *pp*

(aside)
Er darf nicht län - - - ger le - ben, sonst ist's um mich ge - and
No plan could now a - vail me, Were he a - live and

(aside)
die Glie - der fühl' ich he - ben, wie konnt' ich das he -
I fear my limbs will fail me! How could I do the

Viol. *sfp* *sfp* *sfp*

P. *scheh'n.* *Pi-zar-ro soll-te be - ben?* *Pi -*
freed; *Pi-zar-ro, wilt thou fail me?* *Pi -*

R. *steh'n?* *Ich nehm' ihm nicht das Le - ben, mag*
deed? *What - ev - er he may tell me, His*

P. *zar-ro, Pi-zar-ro soll-te be - ben?* *Du fällst, du fällst, ich*
zar-ro, Pi-zar-ro, wilt thou fail me? *Fall you, fall you! I*

R. *was da will ge - scheh'n,* *mag was da will, mag was da*
rage I will not heed, *his rage I will not heed, I*

P. *wer - - de - steh'n,* *du fällst, du fällst, ich*
will suc - - ceed! *Fall you, fall you! I*

R. *will ge - - scheh'n,* *mag was da will, mag was da*
will not heed, *his rage I will not heed, I*

R. *wer - - de - steh'n.*
will suc - - ceed!

R. *will ge - - scheh'n.*
will not heed!

Clar. *sf* *Viol.* *sf* *sf* *sf* *p*

Viol. *sf* *Basn.* *sf* *p*

Basn. *sf* *p*

Str. *cresc.* *decresc.*

Rocco (to Pizarro).

Nein, Herr! das Le - ben neh - men, das ist nicht
 My lord! I can not do it, I am not

Ob. & Clar.
 Bass.

Pizarro.

Ich will mich selbst be-quemen, wenn dir's an Muth ge -
 Then I my-self shall do it, Since you're so weak of

mei - ne Pflicht, nicht mei-ne Pflicht.
 hired to kill, not hired to kill.

Str.
 cresc. p

bricht. Nun ei - le rasch und mun-ter zu je - - - nem Mann hin -
 will! Now go, for time is fly - ing, Go down - - - to him who's

cresc.

circled (p) in contrast to min

unter, du weisst, du weisst -
 lying - You know, you know -

Rocco.

Der kaum mehr
 That half - dead

Str.
 p pp
 Bass.
 Horns

R. *lebt, man, und wie ein Schat - - -*
Who's like a ghost,

Pizarro (fiercely). Recit.

R. *Zu dem, zu dem hin-ab! Ich wart' in kleiner Fer - ne,*
To him! the low-est cell! I'll wait near by the cave there,

R. *- ten so schwebt? wan?*

Str.
fp colla voce

R. *du gräbst in der Ci - ster - ne sehr schnell ein Grab.*
You'll quick-ly dig his grave there In that old well.

R. *Und dann? und*
And then? and

Str. a tempo
fp
pp

Tromb.

R. *Dann werd' ich selbst, ver mummt, mich in den Ker - ker schlei - -*
Then, well-dis-guis'd, I'll come, And glid-ing in there soft - -

R. *dann? then?*

Str.
pp

(showing a dagger)

Rehearsal - 3rd section
15-17 & near 2
(aside) from 10-12

chen, ein Stoss! und er ver-stummt. Er sterb' in sei-nen
ly- one blow! and he is dumb. He'll per-ish in his

Ver - hun-gernd in den den
To starve and die in

Wind
pp
Viol.
Basses

Ket - ten, zu kurz war sei - ne Pein!
fet - ters, Too short has been his pain!

Ket - ten, er - trug er lan - ge Pein, ihn
fet - ters, How long has been his pain! To

cresc.

Sein Tod nur kann mich ret-ten, dann werd' ich ru - hig sein. Jetzt,
His death a-lone can save me, I can breathe free-ly then. Now,

töd - ten, heisst ihn ret-ten, der Dolch wird ihn be-frei'n.
kill him is to spare him, 'Twill set him free a-gain.

p

Al - ter! jetzt hat es Ei - le! hast du mich ver - stan-den? Du giebst ein
Keep - er! now you must hur - ry! Do you un - der - stand me? You give a

Str.

P. Zei - chen, dann werd' ich selbst, ver - mummt, mich in den Ker - ker
sig - nal, Then, well - dis - guis'd, I'll come, And, glid - - ing in there

Viol. Ob.

pp

P. schleichen, ein Stoss! und er ver - stummt. Er
soft - ly - One blow! and he is dumb. He'll

R. **Rocco.** Ver - To

Wind

Viol.

cresc. *pp* *p*

Trb.

P. sterb' in sei - - nen Ket - ten, zu kurz war sei - ne
per - - ish in his fet - ters, Too short has been his

R. hun - gernd in den Ket - ten, er - - trug er lan - ge
starve and die in fet - ters, How long has been his

Wood wind)

P. Pein! Sein Tod nur kann mich ret - ten, dann
pain! His death a - lone can save me, I

R. Pein, ihn töd - - ten, heisst ihn ret - ten, der
pain! To kill him is to spare him, 'Twill

cresc. *p*

Wind

P. *werd' ich ru - - hig sein, dann werd' ich ru - hig,*
can breathe free - - ly then, I can breathe free - ly,

R. *Dolch wird ihn be - frei'n, der*
set him free a - gain, 'twill

cresc.

P. *ru - - - hig, ru - - - hig sein,*
free - - - ly, free - - - ly then,

R. *Dolch wird ihn be - - - frei'n,*
set him free a - - - gain,

cresc.

P. *dann werd' ich ru - - - hig, ru - - - hig sein.*
I can breathe free - - - ly, free - - - ly then. (exit thro' the portal)

R. *der Dolch, der Dolch wird ihn be - frei'n.*
'twill set him free, ay, free a - gain. (exit to the garden)

Tutti

No 9. Recitative and Aria. -- „Abscheulicher! wo eilst du hin?“

Allegro agitato.

Recit + 2 tempo Aria

Strings

gmn?

Recit. -

Leonora (enters, a prey to violent emotion, and gazes after Pizarro with

Ab-scheu-licher! wo eilst du hin? was hast du vor?
Vile monster, thou! What wilt thou do? What wilt thou do?

growing agitation).

was hast du vor in wildem Grimme?
What drives thee on in frantic pas-sion?

Poco adagio.

Più moto.

(vehe-

Des Mit-leids Ruf, der Menschheit Stimme, rührt
Can pit-y's voice, nor kind e-motion, Nor

mently)

Allegro in tempo.

nichts mehr deinen Ti-ger-sinn? Doch
aught thy tigriish heart sub-due? Tho'

Recit.

Subdued Adagio. lyrical

to - ben auch wie Meeres - wogen dir in der Seele Zorn und Wuth,
 like the rag - ing o - cean - billows Fu - ry with - in thy soul a - rise,

p, cresc. colla voce

Clar.
Bssn.

so leuchtet mir ein Far - ben - bo - gen, der hell auf dun - keln Wol - ken
 I see a bow of prom - ise shin - ing A - gainst the dark and low - ring

colla voce

Poco sostenuto in tempo.

ruht; der blickt so still, so fried - lich nieder, der spiegelt
 skies. So still it shines, so mild - ly beaming, Re - call - ing

W. Wind
trémolos sempre più p

Str.

al - te Zei - ten wie - der, und neu be - sänftigt walt mein Blut.
 days of by - gone dreaming, Till in my veins the fe - ver dies,

pp

Adagio.

Komm, Come,

cresc. Horn II Horn III Horn I

Bssn.
pp Str. *cresc.*

(C. May)

In solo, many-Leonic can finally show true vocal style suited to her high born character.

L. Hoff-nung, lass den letz-ten Stern, den letz-ten Stern der Mü-den nicht er-
 Hope, let not the on-ly star, the on-ly star Of sor-row be de-

L. blei - chen, o komm, er - hell', er - hell' mein
 nied - me, O come, light thou, light thou my

Horn II. Horn III. Horn I. Bsn. mf

L. Ziel, sei's noch so fern, so fern, die Lie - be, sie wird's er -
 goal, how - ev - er far, so far, And love will sure - - ly

Str. cresc. sfp

L. reichen, ja, ja, sie wird's er - rei -
 guide me, yes, love will surely guide

Horn. Bsn. & Str.

L. - - chen, sie wird's er - rei -
 me, will sure - ly guide

Horn. Bsn. Str. p

* The original Score reads: Ossia: - - chen, er - rei -

L. *chen. me. Komm, o komm, komm, o Hoff - - nung!*
me. Come, O come! Come, O Hope!

Wind *dolce* Str. *cresc.* *sfp* Horns Bn.

L. *Lass den letz - - - ten*
Let not the on - - - ly

pp Bases

L. *Stern der Mü - - den, der Mü - den nicht er -*
star Of sor - - row, of sor - row be de -

Bn. Bases

L. *bleichen! Er - hell' ihr Ziel, - sei's noch so fern, sei's noch so*
nied me! Light thou my goal, - how - ev - er far, how - ev - er

sfp *cresc.* *f* *Tutti* Viol. Bases

L. *fern, die Lie - be, die Lie - - - be wird's er - reichen, die*
far, And love, - and love - - will sure - ly guide me, and

Str. *sfp* Horns *sfp* Bn.

L. Lie - - - - - be, die Lie-be wird's er -
love, and love will sure - ly

sf *sf* Str.

Allegro con brio.

L. rei - - - - - chen. *rhythm from*
guide me! *overture*

Horns Str. Horns & Bass.

colla voce *sf* *sf*

E. Marx

L. Ich folg' dem in - nern Triebe, ich wan - ke nicht, mich stärkt die
No cra - ven fears ap - pal me, Stead - fast of will, I fol - low

with Str. *cresc. -*

L. Pflicht der treuen Gatt - - - - - ten - lie - - be, ich
still Where wisely love may call me, With

melisma

p *p* *p* *sf*

Basses

L. wan - - - - ke nicht, nein, ich wan - ke
stead - - - fast will, ay, with stead - fast

sf *sf* *cresc. -*

L. *Viol.*

nicht, mich stärkt die Pflicht der treu-en Gat-ten-lie-be.
will I fol - low still Where wife-ly love may call me!

Str. *f dolce*

Horns

L. *Viol.*

O du, für den ich al-les trug, könnt' ich zur Stel-le
O thou, for whom I've borne so long, Could I but reach thee

Bass.

Più lento.

L. *Viol.*

dringen, wo Bos-heit dich in Fes-seln schlug, und sü -
on-ly, Where chain'd, thou suffrest cru-el wrong, And cheer -

Str. *pp*

Wind

Tempo I.

L. *Viol.*

-ssen Trost dir brin - - - gen! O du, für
thy heart so lone - - - ly! O thou, for

colla voce *Forst*

Bass.

L. *Viol.*

den ich al - - - les trug, könnt' ich zur Stel - le
whom I've borne so long, Could I but reach thee

L. dringen, wo Bos-heit dich in Fesseln schlug, könnt' ich zur Stel - le
 on - ly, Where, chain'd, thou suffrest cru-el wrong - Could I - - but reach thee

Horns
 Bsn.

p cresc.

L. drin - gen! Ich
 on - ly! No

Horns & Bsn.

sf sf

L. folg' dem in - nern Trie-be, ich wan - ke nicht, mich stärkt die
 cra - ven fears ap - pal me, Stead - fast of will, I fol - low

with Strings

p cresc.

L. Pflicht der treuen Gat - - - ten - lie - be, ich
 still Where wisely love - - - may call me! No

Str. Tutti

Basses

L. folg' dem in - nern Trie - be, ich wan - - - ke
 cra - - ven fears ap - pal me, With stead - - - fast

fp cresc.

L. 

nicht, will, nein, with nein, stead - - fast, ich wan - - - ke stead - - - fast

Wind. *f* *fp* *fp*

L. 

nicht, will, mich stärkt die Pflicht der treu - en Gat - - - will I fol - low still Where wife - ly love

Str. *f* *cresc.* Horn II. *f*

L. 

ten - lie - bel may call me!

H.I. *ad lib.* (exit to garden) Strings Horns

H.III. & Bsn. Bsn.



Str. *sf* Bsn.

(Marcelline kommt aus dem Hause. Jaquino folgt ihr.)

Jaquino. Aber Marcelline —

Marcelline. Kein Wort, keine Silbel! Ich will
hts mehr von deinen albernen Liebesseuffzern
n, dabei bleibt es.

(Enter Marcelline from house, followed by Jaquino.)

Jaquino. But Marcelline —

Marcelline. Not a word, not a syllable! I'll
hear no more of your silly love-whinings — that
settles it!

Jaquino. Wer das gesagt hätte, als ich mir vornahm, mich recht ordentlich in dich zu verlieben! Da war ich der gute, liebe Jaquino an allen Orten und Ecken. Aber seit dieser Fidelio —

Marzeline (rasch einfallend.) Ich leugne nicht, ich war dir gut, aber sieh, ich bin offenherzig, das war keine Liebe. Fidelio zieht mich weit mehr an, zwischen ihm und mir fühle ich eine weit grössere Übereinstimmung.

Jaquino. Eine Übereinstimmung mit einem solchen hergelaufenen Jungen, den der Vater aus blosser Mitleid am Thor dort aufgelesen hat, der — der —

Marzeline (ärgerlich.) Der arm und verlassen ist — und den ich doch heirathe.

Jaquino. Dass es ja nicht in meiner Gegenwart geschieht, ich möchte euch einen gewaltigen Streich spielen!

Bocco, Leonore (kommen aus dem Garten.)

Rocco. Was habt ihr beide denn wieder zu zanken?

Marzeline. Ach, Vater, er verfolgt mich immer.

Rocco. Warum denn?

Marzeline. Er will, dass ich ihn lieben, dass ich ihn heirathen soll.

Jaquino. Wenn sie mich nicht liebt, so soll sie mich wenigstens heirathen.

Rocco. Still! (Er blickt lachend auf Jaquino.) Nein, Jaquino, von deiner Heirath ist jetzt keine Rede, mich beschäftigen andere, klügere Absichten.

Marzeline. Ich verstehe, Vater. (Zärtlich leise) Fidelio!

Leonore. Brechen wir davon ab. — Rocco, ich ersuchte Euch schon einige Male, die armen Gefangenen, die hier über der Erde wohnen, in unsern Festungsgarten zu lassen. Ihr verspricht und verschobt es immer. Heute ist das Wetter so schön, der Gouverneur kommt um diese Zeit nicht hierher.

Marzeline. O ja! ich bitte mit ihm!

Rocco. Kinder, ohne Erlaubniss des Gouverneurs!

Marzeline. Aber er sprach so lange mit dir. Vielleicht sollst du ihm einen Gefallen thun und dann wird er es so genau nicht nehmen.

Rocco. Einen Gefallen! Du hast Recht, Marzeline. Auf diese Gefahr hin kann ich es wagen. Wohl denn, Jaquino und Fidelio, öffnet die leichteren Gefängnisse. Ich aber gehe zu Pizarro und halte ihn zurück, indem ich (zu Marzeline) für dein Bestes rede.

Marzeline (küsst ihm die Hand.) So recht, Vater!

Bocco (ab durch den Schlosseingang.) Jaquino (holt aus seinem Stübchen die Schlüssel) Leonore (öffnet mit Jaquino die Gefängnisthüren und geht dann in Rocco's Wohnung ab) Jaquino, Marzeline (ab durch den Schlosseingang.)

Jaquino. Who would have thought it, when I made up my mind to fall downright in love with you! Then I was "dear, good Jaquino" here, there and everywhere! But since this Fidelio —

Marcelline (hastily interrupting). I won't deny that I liked you; but see, to be open with you, that was not love! Fidelio attracts me far more; between him and me I feel a much greater congeniality.

Jaquino. Congeniality — with such a young vagabond, that your father picked up by the gate from pure pity, that — that —

Marcelline (vexed). That is poor and forsaken — and that I shall marry for all that!

Jaquino. Don't let it happen in my presence — I might do something you'd be eternally sorry for! (Enter Bocco and Leonora from garden.)

Rocco. What are you two quarreling about again?

Marcelline. Oh, Father, he is after me all the time!

Rocco. What for?

Marcelline. He wants me to love him — to marry him.

Jaquino. If she doesn't love me, at least she might marry me!

Rocco. Hush! (Looking at Jaquino with a smile.) No, Jaquino, we shall waste no more words about your marriage; I am occupied with other and more sensible projects.

Marcelline. I understand, Father. (Low and fondly) Fidelio!

Leonora. Let us change the subject. —

Rocco, I have already begged you several times to allow the poor prisoners, who dwell here aboveground, to walk in our garden. You have always promised, and put it off. To-day the weather is so lovely, and the Overseer does not come to us at this hour.

Marcelline. O yes! I beg you, too!

Rocco. Children! without the Overseer's permission!

Marcelline. But he was talking with you so long: perhaps he wants you to do him a favor, and then he would not be so very particular.

Rocco. A favor! You are right, Marcelline; now I think of that, I can take the risk. Good; Jaquino and Fidelio, open the cells aboveground. Meantime I shall go to Pizarro and keep him away, while persuading him for your benefit (to Marcelline).

Marcelline (kissing his hand). That is right, Father!

(Exit Rocco through the castle gate. Jaquino fetches the keys from his room. Leonora helps him unlock the prison-doors, then exit into Rocco's house. Exit Jaquino and Marcelline through the castle gate.)

transcribed by [unclear]

No 10. Finale-Chorus: -, „O welche Lust!“

Allegro ma non troppo.

Strings

(The Prisoners issue gradually from the prison-doors.)

Horns Bsn. Strings

Ten. I.
Ten. II.

Chorus of Prisoners.

Bass I. Bass II.

O wel - che Lust! Oh, wel - che Lust! in
Oh, what a joy! Oh, what a joy! re -

O wel - che Lust! o wel - che Lust! in
Oh, what a joy! Oh, what a joy! re -

Gar.

O wel - che Lust! in frei - er Luft den A - them leicht zu he - ben,
Oh, what a joy! releas'd from gloom To breathe the air re - viv - ing,
Lust! in frei - er Luft den A - them leicht zu he - ben,
joy! releas'd from gloom To breathe the air re - viv - ing,
frei - er Luft, in frei - er Luft den A - them leicht zu he - ben,
leas'd from gloom, releas'd from gloom To breathe the air re - viv - ing,

Viol.

o wel-che Lust! nur hier, nur hier ist Le - - -
 Oh what a joy! O joy! O joy of liv - - -

o wel-che Lust! nur hier, nur hier, nur hier ist Le - - - ben,
 Oh what a joy! O life! O life, O joy of liv - - - ing,

o wel-che Lust! nur hier, nur hier, nur hier ist Le - ben, ist
 Oh what a joy! O life! O life, O joy of liv - ing, of

o wel-che Lust! nur hier, nur hier ist Le - ben,
 Oh what a joy! O joy! O joy of liv - ing,

cresc.

- ben, der Ker-ker ei - ne Gruft, ei - ne Gruft.
 ing! Our cells are like a tomb, like a tomb.

Le-ben, der Ker-ker ei - ne Gruft, ei - ne Gruft.
 liv-ing! Our cells are like a tomb, like a tomb.

Le-ben, der Ker-ker ei - ne Gruft, ei - ne Gruft. O wel-che
 liv-ing! Our cells are like a tomb, like a tomb. Oh, what a

Le-ben, der Ker-ker ei - ne Gruft, ei - ne Gruft. O wel-che
 liv-ing! Our cells are like a tomb, like a tomb. Bass. & Clar. Oh, what a

p *f*

O welche Lust! in frei - - er Luft den
 Oh, what a joy! re - leas'd from gloom To

O welche Lust! in freier Luft, in frei - - er Luft den
 Oh, what a joy! Oh, what a joy! re - leas'd from gloom To

Lust! in freier Luft, in frei - - er Luft den
 joy! Oh, what a joy! re - leas'd from gloom To

Lust! in freier Luft, o welche Lust! o welche Lust! in freier
 joy! Oh, what a joy! Oh, what a joy! Oh, what a joy! released from

f *cresc.*

A - then bright in
 breathe the air re - viv - ing! O life, O joy

Le - ban - our life, our
 liv - ing! O life, O joy

Le - ban - our life, our
 liv - ing! O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

de - cresc.

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

Let, in that, or let, or
 glad, re - joice in O life, O joy

hier, nur hier ist Le - - - ben, o wel - che Lust! o
 life, O joy of liv - - - ing! Oh, what a joy! Oh,

hier, nur hier ist Le - - - ben, o wel - che Lust! o
 life, O joy of liv - - - ing! Oh, what a joy! Oh,

nur hier ist Le - - - ben, o wel - che Lust! o
 O joy of liv - - - ing! Oh, what a joy! Oh,

nur hier ist Le - - - ben, o wel - che Lust! o
 O joy of liv - - - ing! Oh, what a joy! Oh,

Tutti *f* *decresc.* *p* *cresc.*

wel - che Lust!
 what a joy!

wel - che Lust!
 what a joy!

wel - che Lust!
 what a joy!

wel - che Lust!
 what a joy!

p *Clar., Bass.* *Fl., Viol.*

SECTION 2
 Tenor Solo (sung by one or several).

Wir wol - len mit Ver - trauen auf Got - tes
 Our trust - ful hearts per - suade us To bear till

p *Fl. & Ob.* *Violas* *Bass.*

T. Hül - fe, auf Gottes Hül - fe bau - en, die Hoffnung flü - stert sanft mir
 God, — to bear till God shall aid us, And Hope still whis - pers in — my

T. zu, wir werden frei, — wir finden Ruh, wir fin - den Ruh.
 breast: We shall be freed, — we shall find rest, we shall find rest.

Tenor I. II.

Chorus.
 Bass I. II.

Himmell
 Heaven!

Himmell
 Heaven!

Str. *pp*

Rettung! welch ein Glück! o Frei - heit, o Frei -
 Rescue! Bless - ed boon! O Free - dom, O Free -

Rettung! welch ein Glück! o Frei - heit, o Frei -
 Rescue! Bless - ed boon! O Free - dom, O Free -

W. Wind. *cresc.* *Tutti*

- heit, kehrst du zu - rück, kehrst du zu -
 - dom, wilt thou come soon, wilt thou come

- heit, kehrst du zu - rück, kehrst du zu -
 - dom, wilt thou come soon, wilt thou come

ff *ff* *sf* *sf*

(A Guard appears on the wall; exit after brief observation.)

Bass Solo.

B. *Sprech lei - se, haltet euch zu - rück,*
Speak soft - ly, keep a - way from here,

rück?
soon?

rück?
soon?

Str.
sp *pp*

Basses

B. *wir sind be - lauscht mit Ohr und Blick,*
They spy on us with eye and ear, *wir sind be - lauscht mit*
they spy on us with

B. *Ohr und Blick.*
eye and ear!

Tenor I.

Tenor II. *Sprech lei - se,*
Speak soft - ly,

Chorus.
 Bass I. *Sprech lei - se, haltet euch zu -*
Speak soft - ly, keep a - way from

Bass II. *Sprech lei - se, haltet euch zu - rück,*
Speak soft - ly, keep a - way from here,

pp

Strings & W. Wind.

wir sind be - lauscht mit Ohr und
 They spy on us with eye and
 lauscht mit Ohr und Blick, wir sind be - lauscht mit Ohr und
 us with eye and ear, they spy on us with eye and

Blick, sprecht lei-se, lei-se!
 ear, speak softly, soft-ly!
 Blick, sprecht lei-se, ja lei-se, lei-se!
 ear, speak softly, speak softly, soft-ly!
 Blick, sprecht lei-se, ja lei-se, lei-se!
 ear, speak softly, speak softly, soft-ly!
 Blick, sprecht lei-se, ja lei-se, lei-se!
 ear, speak softly, speak softly, soft-ly!

Horn
 Str. *pp*
 Essn.

sempre p
sempre p
 O, wel - che Lust!
 Oh, what a joy!
 O, wel - che Lust, o, wel - che
 Oh, what a joy! oh, what a

sempre pp
 Clar.

sempre p

sempre p O wel - che Lust! in frei - er Luft den A - them leicht zu
 Oh, what a joy! releas'd from gloom To breathe the air re -

O wel - che Lust! in frei - er Luft den A - them leicht zu
 Oh, what a joy! releas'd from gloom To breathe the air re -

in frei - er Luft, in frei - er Luft den A - them leicht zu
 re - leas'd from gloom, releas'd from gloom To breathe the air re -

Lust! in frei - er Luft, in frei - er Luft den A - them leicht zu
 joy! re - leas'd from gloom, releas'd from gloom To breathe the air re -

Viol.

Ba.

he - ben, o wel - che Lust! nur hier, nur hier, nur
 viv - ing! Oh, what a joy! O life! O joy, O

he - ben, o wel - che Lust! nur hier, nur
 viv - ing! Oh, what a joy! O life, O

he - ben, o wel - che Lust! nur hier, nur hier,
 viv - ing! Oh, what a joy! O life, O life,

he - ben, o wel - che Lust! nur hier, nur hier,
 viv - ing! Oh, what a joy! O life, O life,

Wind

hier, nur hier ist Le - - - - ben, o wel - che Lust! o
 life, O joy of liv - - - - ing! Oh, what a joy! o

hier, nur hier ist Le - - - - ben, o wel - che Lust! o
 life, O joy of liv - - - - ing! Oh, what a joy! o

nur hier ist Le - - - - ben, o wel - che Lust! o
 O joy of liv - - - - ing! Oh, what a joy! o

nur hier ist Le - - - - ben, o wel - che Lust! o
 O joy of liv - - - - ing! Oh, what a joy! o

Tutti *ff* *dim* *pp*

wel - che Lust! Sprecht lei - se, hal - tet euch zu - rück,
 what a joy! Speak soft - ly, keep a - way from here,

wel - che Lust! Sprecht lei - se, haltet euch zu -
 what a joy! Speak soft - ly, keep a - way from

wel - che Lust! Sprecht lei - se, haltet euch zu -
 what a joy! Speak soft - ly, keep a - way from

wel - che Lust! Sprecht lei - se, haltet euch zu -
 what a joy! Speak soft - ly, keep a - way from

Str.

wir sind be - lauscht mit Ohr und Blick,
 They spy on us with eye and ear,

rück, here, haltet euch, haltet euch zu -
 keep a - way, keep a - way from

rück, here, haltet euch, haltet euch zu -
 keep a - way, keep a - way from

rück, here, wir sind be - lauscht mit Ohr und
 They spy on us with eye and

sprecht lei - se, haltet euch, haltet euch, haltet euch zu -
 speak soft - ly, keep a - way, keep a - way, keep a - way from

rück, here, haltet euch zu -
 here, speak soft - ly, keep a - way, keep a - way from

Blick, sprecht lei - se, haltet euch, haltet euch, haltet euch zu -
 ear, speak soft - ly, keep a - way, keep a - way, keep a - way from

w. Wind. *Str.* *En.*

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
 here, they spy on us with eye, with eye and ear.

Viol. (Exeunt)

deccresc. *pp*

Act 3
Allegro vivace. (Enter Rocco, just before end of Chorus, through the castle gate; Leonora advances to meet him.) **Recit.**
 Leonora.

Harmonica and Recitative

Nun sprech, wie ging's?
 Tell me, what luck? Rocco.

Allegro vivace. **Recht gut, recht**
All right, all

Str. & W. Wind

gut! Zusammen rafft' ich mei-nen Muth, und trug ihm al - les vor - und sollt'st du's
 right! I put my fool-ish fears to flight, And told him all I'd have: You'd nev - er

Str.

glauben, was er zur Antwort mir gab?
 hit it, What he re-plied there-up - on!


w.w. Viol. *cresc.* *f*

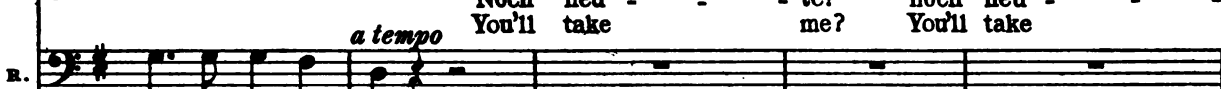
sfp

R.  ^{*)}
 Die Heirath, und dass du mir hilfst, will er er - lauben, noch heu - te führ' ich in den
 The wedding, and you for my aid, he will per - mit it: To - day in - to the lowest



sect A
Allegro molto.
 Leonora (impulsively).


L. 
 Noch heu - - - te? noch heu - - -
 You'll take me? You'll take

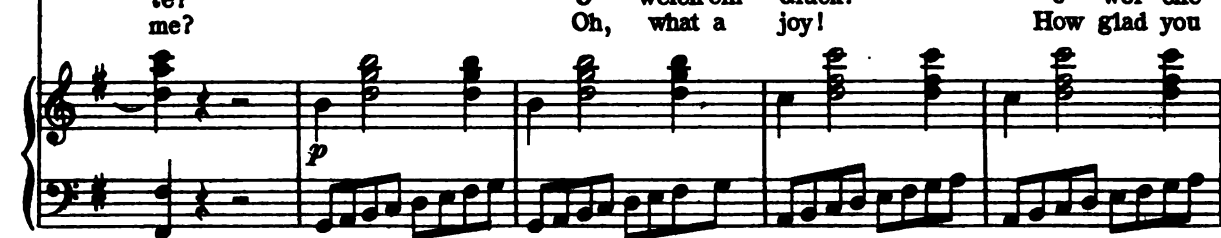
R.  *a tempo*

Ker - ker dich hin - ab. **Allegro molto.**
 cell I'll take you down.



G. May

L. 
 te? O welch ein Glück! o wel - che
 me? me? Oh, what a joy! How glad you

R. 

Wonne!
 make me! **Rocco.**

R. 
 Ich se - he dei - ne Freude, nur noch ein Au - genblick, dann
 As glad as sum - mer weather! Just wait a bit, my boy, And



*) Other Editions:  etc.
 führ' ich in den Ker - ker

1. *Wo-hin? wo - hin?
Go where? go where?*

2. *ge - hen wir schon Beide, ja, dann ge - hen wir schon Beide. Zu
then we'll go to - gether, yes, and then we'll go to - gether. Go*

Str. pp

1. *je - nem Mann hin - ab, dem ich seit vielen Wo - chen stets we - ni - ger zu
down to him be - low, Who, ev - ry day I greet him, Is get - ting less and*

cresc.

Leenera.

1. *Ha! wird er los - ge - sprochen? So sprich, so
Ha! will they now ac - quit him? What will they*

2. *ce - sen gab. O nein!
less to eat. Oh no!*

Viol.

1. *sprich!
do?*

2. *(mysteriously)*
*O nein! o nein! Wir mis - sen ihn, doch wie? be -
Oh no! oh no! We have to set him free - but*

Str.

cresc. p pp

pp

R. freih, - er muss in ei - ner Stun - de den Finger auf dem Munde - von uns be -
 how! He must be bur - ied - hark you, No word to an - y, mark you! Within an

L. Leonora. (shrinking back)

So ist er todt? Ist, ihn zu
 Then he is dead? But are you

R. gra - ben sein. Noch nicht, noch nicht!
 hour from now. Not yet, not yet!

mf *p* Str. & W. Wind

L. töd - ten, dei - ne Pflicht, ihn zu töd - - ten, dei - ne Pflicht?
 bound to kill the man? are you bound to kill the man?

R. Rocco. *f*

Nein,
 No!

cresc. *f* *sfp* *sfp*

R. gu - ter Jun - ge, zittre nicht! zum Morden, zum Mor - den dingt sich
 my dear fel - low, never fret! No murder, no mur - der I will

sfp *sfp* *sfp* *f* *sfp*

Roc-co nicht, nein, nein, nein, nein, nein! Der Gouverneur, der Gouverneur
do, nor can! No, no, no, no, no, no! The Overseer himself will

Viol.

neur kommt selbst hin-ab, wir bei-de graben nur das
meet us in the cave, We two must on-ly dig the

Str. & Tromb.

Leonora (aside).

Vielleicht das Grab des Gat-ten graben,
May-be the grave of him I cherish,

Grab. Ich darf ihn nicht mit Spei-se la-ben,
grave. For him 'tis bet-ter so to per-ish,

w. Wind. cresc. p

was kann fürch-ter-li-cher sein, was kann
What a dread-ful deed is there! what a

ihm wird im Gra-be besser sein, ihm wird im
To give him food I do not dare, to give him

cresc. decresc. p

Andante con moto. *Nicht schleppend.*
Non strascinando.

L. fürch - - ter-li - cher sein! Was?
dread - - ful deed is there! Ah!

R. Gra - be bes - ser sein. Wir müssen
food I do not dare. We have no

Str. *f* Wind *f* Wind *f* Wind
Str. *p*

Clar.
Bass.

R. gleich zum Wer - ke schreiten, du musset mir hel - fen, mich be - gleiten; hart,
time for how or whether, We must go down and work to - geth-er; Hard,

Str.

L. Leonora.
Ich fol - ge dir, wär's in den
Wher-e'er we go, I feel no

R. hart ist des Ker - kermeisters Brot.
hard is the pris - on-keeper's bread!

Clar. Str.
cresc. Wind Str.
Bass.

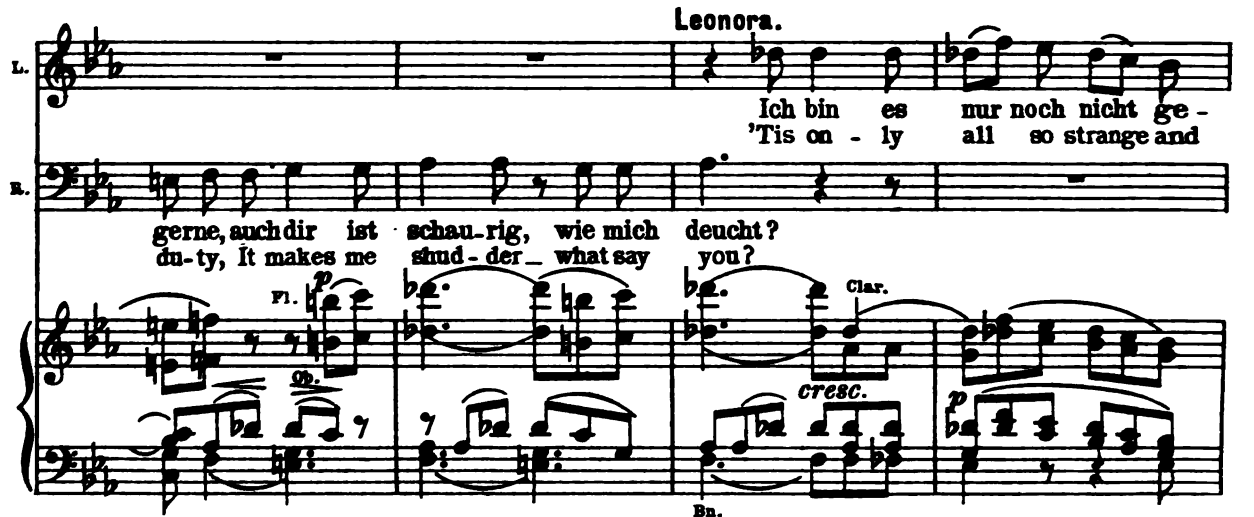
L. Tod, ich fol - ge dir, wär's in den Tod!
dread, where'er we go, - I feel no dread!

R. Rocco.
In der zer - fal - le-nen Ci -
In the old well, half-fall - en


Wind Str. Clar. *p* W. Wind & Str.

R. 

ster-ne be-reiten wir die Gru-be leicht; ich thur' es, glaube mir, nicht
 in there, We'll dig the grave without a - do: Be-lieve me, 'tis no pleas - ant

L. 

Leonora.
 Ich bin es nur noch nicht ge -
 'Tis on - ly all so strange and

R. 

gerne, auch dir ist schau-rig, wie mich deucht?
 du-ty, It makes me stud-der - what say you?

Clar.
cresc.
p
 En.

L. 

wohnt, — ich bin es nur noch nicht ge-wohnt.
 new, — 'tis on-ly so strange and new!

R. 

Ich hätte ger- ne dich ver-
 I wish, I could have spart you,

cresc.
dim.
pp

R. 

schont, doch wird es mir al-lein zu schwer, und gar so streng ist un- ser
 too, But 'tis too much for me, I fear, And he's so strict, our O- ver-

Viol.

L. *O welch ein Schmerz!* (aside)
O woe-ful day! (aside)

R. Herr, so streng ist unser Herr. Mir scheint, er
 seer! He's strict, our O-ver-seer! I think he's

cresc. *p* *Str.* *w.w.*

L. *o welch ein Schmerz!*
O woe-ful day! (aloud)

R. weine, mir scheint, mir scheint, er weine. Nein, nein, du bleibst hier, ich geh' al-
 crying, I do be-lieve he's crying! No, no, stay you here, I'll go a-

sff *Str.* *w.w.* *f* *Str.* *p*

Leonora (laying)

L. *O nein, o*
O no, O

R. lei-ne, ich geh' allein, du bleibst hier, nein, ich geh' al-lei-ne, ich geh' al-
 lone, I will go a-lone, stay you here! no, I'll go a-lone, I will go a-

cresc. *sfp* *cresc.*

hold on him with fond persuasion).

L. nein, ich muss ihn seh'n, den' Ar-men se-hen, und musst' ich selbst zu Grun-de
 no! tho' I should lose, should lose my rea-son, Yet I must see him there in

R. lein, nein, nein, du bleibst
 lone! No, no, stay you

p *cresc.*

L. *ge - hen, ich muss ihn seh'n, den Ar - men se - hen, und müsst' ich selbst zu*
pris - on! Tho' I should lose, should lose my rea - son, Yet I must see him

R. *hier, here, nein, no, nein, no,*

L. *Grün - de geh'n! So säu - men wir nun*
there in pris'n! No long - er let us

R. *nein, du bleibst hier! So säu - men wir nun*
no, stay you here! No long - er let us

Tutti *espressivo* *Str.*

w.w. *sfp* *cresc.* *sfp* *p*

Horns *Deo.* *

L. *län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,*
now de - lay, Our du - - ty calls, - we must o - bey!

R. *län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,*
now de - lay, Our du - - ty calls, - we must o - bey!

Horns *Clar. & Bssn.*

L. *so säu - men wir nun län - ger nicht, wir fol - gen uns - rer*
No long - er let us now de - lay, Our du - ty calls, we

R. *so säu - men wir nun län - ger nicht, wir fol - gen uns - rer*
No long - er let us now de - lay, Our du - ty calls, we

Ob. *Bssn.* *Str.*

Horns *sf*

L. stren - gen Pflicht, wir fol - - gen uns - rer stren - - gen
 must o - bey, our du - - ty calls, - we must o - -

M. stren - gen Pflicht, wir fol - gen uns - rer stren - - gen
 must o - bey, our du - ty calls, - we must o - -

cresc. poco a poco

L. Pflicht, uns - rer stren - gen Pflicht, ja, unsrer stren - - gen,
 bey, let us not de - - lay, our du - ty calls, - we

M. Pflicht, unsrer stren - gen Pflicht, unsrer stren - - gen,
 bey, let us not de - - lay, du - ty calls, - we

Seit 6
Allegro molto.

Marcelline.

X. (Enter Jaquino and Marcelline in breathless haste.) Ach,
 O

L. stren - - gen Pflicht!
 must o - - bey!

M. stren - - gen Pflicht!
 must o - - bey!

Allegro molto.

fp Str. cresc.

L. *ge - hen, ich muss ihn seh'n, den Ar - men se - hen, und müsst' ich selbst zu*
pris - on! Tho' I should lose, should lose my rea - son, Yet I must see him

R. *hier, here, nein, no, nein, no,*

L. *Grün - de geh'n! So säu - men wir nun*
there in prish! No long - er let us

R. *nein, du bleibst hier! So säu - men wir nun*
no, stay you here! No long - er let us

Tutti *espressivo* *Str.*

ff *w.w.* *sfp* *cresc.* *sfp* *p*

Horns *Rea.* *

L. *län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,*
now de - lay, Our du - - ty calls, - we must o - bey!

R. *län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,*
now de - lay, Our du - - ty calls, - we must o - bey! *Clar. & Bssn.*

Horns *sf*

L. *so säu - men wir nun län - ger nicht, wir fol - gen uns - rer*
No long - er let us now de - lay, Our du - ty calls, we

R. *so säu - men wir nun län - ger nicht, wir fol - gen uns - rer*
No long - er let us now de - lay, Our du - ty calls, we

Bssn. *Str.*

Horns *sf*

L. stren - gen Pflicht, wir fol - - gen uns - rer stren - - gen
 must o - bey, our du - - ty calls, - we must o - - -

M. stren - gen Pflicht, wir fol - gen uns - rer stren - - gen
 must o - bey, our du - ty calls, - we must o - - -

cresc. poco a poco

L. Pflicht, uns - rer stren - gen Pflicht, ja, unsrer stren - - gen,
 bey, let us not de - - lay, our du - ty calls, - we

M. Pflicht, unsrer stren - gen Pflicht, unsrer stren - - gen,
 bey, let us not de - - lay, du - ty calls, - we

Sec. 6
Allegro molto.

Marcelline.

M. (Enter Jaquino and Marcelline in breathless haste.) Ach,
 O

L. stren - - gen Pflicht!
 must o - - bey!

M. stren - - gen Pflicht!
 must o - - bey!

Allegro molto.

Allegro molto.

fp Str. *cresc.*

L. *pö - ret ist mein Blut!*
boils my blood with rage!

R. *Mein Herz hat mich ge -*
My heart felt pure com -

Rocco (aside).

M. Marcelline.
Ihr wisst ja, wie er
You know, when he's in

L. Leonora.
Wie mir's im In-nern
My heart is torn by

R. *lo - bet, sei der Ty-rann in Wuth, mein*
pas - sion, I do not fear his rage! My

M. *to - bet, und ken-net sei-ne Wuth, Ihr wisst ja, wie er*
pas - sion, How wild-ly he can rage, You know, when he's in

L. *to - bet! Em-pö-ret ist mein Blut, em -*
pas - sion, And boils my blood with rage! and

R. *Herz hat mich ge - lo - bet, sei der Ty-rann in*
heart felt pure com - pas - sion, I do not fear his

(She hastens after Jaquino.)

M. to - bet, und ken - net sei - - ne Wuth.
pas - sion, How wild - ly he can rage!

L. pö - ret, ja, em - pö - ret ist mein Blut!
boils my blood, and boils my blood with rage! (Enter Pizarro, with Officers, through the castle gate.)

R. Wuth, sei der Ty-ranu in Wuth!
rage, I do not fear his rage!

sfz, cresc. *ff tutti*

SECT 7:
Pizarro.

R. Ver - weg' - - - - - ner
You mad old

mf

R. Al - - tert wel - che Rech - - - - te legst du dir
fel - - low! who en - gag - - - es You for a

f

R. fre - velnd sel-ber bei? und ziemt es dem ge - dung'-nen Knechte, zu geben
place you can-not fill? What right has one who serves for wag-es To let the

mf *marcato*

R
die Gefangnen frei? Wohl- an! Wohl- an!
pris'ners out at will? Rocco (abashed). Speak out! speak out!

R
O Herr! My lord— O Herr! my lord!

f p cresc. f

Rocco (seeking an excuse).

R
Des Früh - - lings Kom - men, das hei - tre, war - me
This spring - - tide sea - son - The sun - ny day, so

p

(growing bolder)

R
Son - nen - licht, ... dann ... habt Ihr wohl in Acht ge - nommen, was son - st zu
warm and clear - Then - You must know the oth - er rea - son That tells to

p Str.

Ma: (king says - cry)

(doffing his cap)

R
mei - nem Vor - theil spricht? Des Kö - nigs Na - mens -
my ad - van - tage here! This days our Kings, for

f Tutti Str. f

(aside to

fest ist heu-te, das fei-ern wir auf sol-che Art, auf sol-che Art. Der
'tis his nameday, That is the day we hon-or so, we hon-or so. Down

p *sfp* *sfp* *sfp* *pp*

Pizarro)

un - ten stirbt, doch lasst die an-dern jetzt fröh-lich hin und wie - der
there, he'll die: so let his fel-lows Stroll where the sunshine cheers and

sfp

amen (dim.)

Pizarro (sotto voce).

So ei - le, ihm sein
Be off, then, dig his

wan-dern; für Je - nen sei der Zorn ge-spart.
mel-lows, And spare your rage for him be - low.

sfp *p*

Grab zu graben, hier will ich stil - le Ru - he ha - ben; schliess' die Ge - fang - nen
grave in haste! Here and to - day I will have rest! Now lock the prisners

f *pp* *f* *p*

P. *wie-der ein, magst du nie mehr verwegen sein, nie, nie mehr ver - we - gen sein!*
in their pen: Nev - er dare make so bold a - gain, no! neer make so bold a - gain!

Chorus of Prisoners. (Reñter Jaquino and Marcelline from the garden.)

Allegretto vivace.

Tenor I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Bass I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Allegretto vivace.

w. Wind
f. or. p dolce

Marcelline (gazing on the Prisoners): *Surprise for pris.*

M. *Surprise for pris.*

Leonora (to the Prisoners). *Surprise for pris.*

Wie eil - ten sie zum Sonnenlicht,
 How glad they were to hail the light,

L. *Surprise for pris.*

Jaquino (to the Prisoners). *Surprise for pris.*

Ihr hört das Wort, drum zögert nicht,
 He or - ders you to leave the light,

J. *Surprise for pris.*

Pizarro. *Surprise for pris.*

Ihr hört das Wort, drum zögert nicht,
 He or - ders you to leave the light,

P. *Surprise for pris.*

Rocco. *Surprise for pris.*

Nun, Roc - -co, zög-re län-ger
 Now, Roc - -co, down to you - der

R. *Surprise for pris.*

Chorus.

Nein,
 My

schwindest du uns wie-der,
 soon art thou de - part-ed!

leb' wohl,
 Fare - well,

leb' wohl,
 fare - well,

du
 O

schwindest du uns wie-der,
 soon art thou de - part-ed!

leb' wohl,
 Fare - well,

leb' wohl,
 fare - well,

du
 O

Tutti

Tpts. & Kdr.

M. und schei - - den trau - - - rig
 And now so heav - - - y

L. kehrt in den Ker - - - ker
 Now for your cells be

J. kehrt in den Ker - - - ker wie - der, kehrt in den Ker - ker
 Now for your cells be start - ed, now for your cells be

R. nicht, wight, nun, Roc - co, nun,
 now, Roc - co, now,

R. Herr, ich zög - re län - ger nicht,
 lord, I'll work with all my might,

war - - - mes Son - nen - licht, leb'
 sun - - - shine warm and bright, fare - - -

p dolce

Strings

M. wie - der, und
 heart - ed, and

L. wie - der, kehrt
 start - ed, now

J. wie - der, kehrt in den
 start - ed, now for your

R. Roc - - co, zög - re län - ger nicht, steig' in den Ker - ker
 Roc - - co, down to yon - der wight, High time that you had

R. nein, Herr, nein, Herr, ich zög - re län - ger nicht,
 My lord, my lord, I'll work with all my might,

wohl, leb' wohl, du war - - - mes Son - nen - licht,
 well, fare - well, O sun - - shine warm and bright, w.w.

Horns

p dolce

Strings

M. schei - den trau - - - rig wie - - der, wie eil - ten sie zum
 now so heav - - - y - heart - ed! How glad they were to

L. in den Ker - - ker wie - - der, ihr hört das Wort, drum
 for your cells be start - ed! He or - ders you to

J. Ker-ker wie - der, ihr hört das Wort, das Wort, drum zö - gert,
 cells be start-ed! He or-ders you to leave the light, to

F. nie - der, zög - - re nicht, nun, Roc - co, zög-re län-ger,
 start-ed! down to yon - der wight, now, Rocco, down to

R. ich stei - ge ei - lend nie - der, nein, Herr, ich zög - re län - ger,
 I know 'tis time I start - ed, my lord, I'll work with all my

schnell schwindest du uns wie - - der, du war - mes Son - - - nen - -
 Too soon art thou de - part - ed, O sun - shine warm and

Tutti *cresc.*

M. Son - nen - licht, wie eil - ten sie zum Son - nen - licht, und
 hail the light, how glad they were to hail the light, And

L. zö - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt
 leave the light, he or - ders you to leave the light, Now

J. zö - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt
 leave the light, he or - ders you to leave the light, Now

F. zög - re nicht, zög - re, zög - re län - ger, län - ger nicht, steig'
 yon - der wight, down to yon - der wight, to yon - der wight, High

R. län - ger nicht, nein, Herr, ich zög - re län - ger nicht, ich
 might, - ger my lord, I'll work, with all, - re with all my might, I

licht, du war - - mes Son - nen - licht, schnell
 bright, O sun - - - shine warm and bright, too

M. schei - den trau - rig wie - der!
now so heav - y - heart-ed!

L. in den Ker - ker wie - der!
for your cells be start-ed!

J. in den Ker - ker wie - der!
for your cells be start-ed!

P. in den Ker - ker nie - der!
time that you had start-ed!

R. (aside)
stei - ge ei - lend, ei - lend nie - der!
know 'tis time, 'tis time I start-ed!

Mir be - ben mei - ne
Trembling and heav - y -

schwin - dest du uns wie - der!
soon art thou de - - part-ed!

Typs. *fp*
Kdr. *fp* Basses *p*

M. (aside)
Die An - dern, die An - dern murmeln
They're murmuring, they're murmuring down, well -

L. (aside)
Angst rinnt durch mei - ne Gli - der, er - eilt den
Dread to my soul has dart - ed! Shall Heav'n this

J. (aside, looking at Rocco and Leonora) Sie sin - nen
Their words - are

P. Nicht e - herkehrst du wie - der, bis ich voll - zo - gen das Ge - -
You two will not be part - ed, Till he has felt my pow'r to

R. Gli - der, o un - glück - se - lig har - te Pflicht,
heart-ed, This du - - ty fills my soul with fright!

Schon sinkt die Nacht her - nie - - der,
Day soon will be de - part - - ed,

Viol. *fp*

M. *nie - der, hier wohnt die Lust, die Freu - de nicht, hier wohnt die*
guard - ed: Here is no joy, is no de - light, here is no

L. *Frev - ler, den Frev - ler kein Ge - richt, er - eilt den*
wan - ton, this wan - ton wretch not - smite, shall Heav'n this

J. *auf und nie - der, köhnt' ich ver - - stehn, was Je - der*
low and guard - ed, Could I but catch them in their

R. *richt, bis ich voll - zo - - gen das Ge - richt, nicht*
smite, till he has felt my pow'r to smite! You

R. *o un - glück - - se - lig har - - te Pflicht!*
this du - ty fills my soul with fright!

M. *aus der so bald kein Mor - - - gen*
How long 'twill be ere morn - - - ing

pp cresc. fp

M. *Lust, die Freu - de, die Freu - de nicht,*
joy, no joy, here is no de - light!

L. *Frev - ler kein Ge - richt, den*
wan - ton wretch not smite, not

J. *spricht!*
light!

R. *e - her kehrest du wie - der, bis ich vollzo - - gen das Ge -*
two will not be part - ed Till be has felt my pow'r to

R. *O un - glück - - se - lig har - - te*
this du - ty fills my soul with

M. *bricht, aus der so bald kein Mor - gen*
light! how long 'twill be ere morn - ing

p w.w. cresc.

M. die An - - - dern mur - - - meln, mur - - - meln well -
 They're mur - - - m'ring, mur - - - m'ring down, well -

L. Frev - ler! Angst rinnt durch mei - - - ne
 smite him! Dread to my soul has

J. Sie sin - nen auf und nie - der, könnt' ich ver - stehn, was
 Their words are low and guard - ed, Could I but catch them

F. richt, nicht e - her kehrtst du
 smite! You two will not be

R. Pflicht! Mir be - ben mei - - - ne
 fright! Trem - - - bling and heav - - - y -

licht.
 light!

Str.

M. nie - der. Wie eil - - - ten sie zum
 guard - ed, How glad - - - they were to

L. Glied - der. Ihr hört das Wort, drum
 dart - ed. He or - - - ders you to

J. Je - der, Je - der, Je - der, Je - der spricht! Ihr hört das Wort, drum
 catch them, catch them, catch them in their flight! He or - - - ders you to

F. wie - der! Nun, Roc - - - co, zög - re
 part - ed! Now, Roc - - - co, down to

R. Glied - der! Ihr hört das Wort, drum
 heart - ed! He or - - - ders you to

Leb' wohl, leb' wohl, du war - mes Son - nen - licht, schnell
 Fare - - well, fare - - - well, O sun - shine warm and bright!
 W. Wind Str.

M. Son-nen-licht, hail the light, zum Son-nen-licht, und schei - den trau - rig
 L. zö - gert nicht, drum zö - gert nicht, kehrt in den Ker - ker
 J. zö - gert nicht, drum zö - gert nicht, kehrt Now in den Ker - ker
 P. län - ger nicht, nun to län - ger nicht, steig' in den Ker - ker
 R. zö - gert nicht, drum zö - gert nicht, kehrt in den Ker - ker
 schwin - dest du uns wie - - der, schnell schwin-dest du uns
 schnell schwindest thou de - - part - - ed, too soon art thou de - -

M. wie - der. heart-ed!

L. wie - der! start-ed!

J. wie - der! start-ed!

P. nie - der! start-ed! Nicht e - her kehrest du
 You two will not be

R. wie - der! start-ed! Mir be - ben mei - ne Gli - der, o This
 Trembling and heav - y - heart-ed, Schon
 wie - der! part-ed! Day

fp Basses *fp*

M. Die An - dern, die An - demmurmeln nie - der, hier wohnt die
 They're murmuring, they're murmuring down, well - guarded: Here is no

L. Angst rinnt durch mei - ne Glie - der, er - eilt den Frev - ler, den
 Dread to my soul has dart - ed, Shall Heav'n this wan - ton, this

J. Sie sin - nen auf und nie - der,
 Their words - are low and guard - ed:

P. wie - der, bis ich voll - zo - gen das Ge - richt, bis ich voll -
 part - ed, Till he has felt my pow'r to smite, till he has

R. un - glück - se - lig har - te Pflicht, o un - glück -
 du - - ty fills my soul with fright, this du - ty

sinkt die Nacht her - nie - - der, aus
 soon will be de - part - - ed, How

Viol. *fp* *fp* *cresc.*

M. Lust, die Freu - de nicht, hier wohnt die Lust, die Freu - de, die
 joy, is no de - light, here is no joy, no joy, here is

L. Frev - - ler kein Ge - richt, er - eilt den Frev - ler kein Ge -
 wan - - ton wretch not smite, shall Heav'n this wan - ton wretch not

J. könn' ich ver - - stehn, was je - der spricht!
 Could I but catch them in their flight!

P. zo - - gen das Ge - richt, nicht e - her kehrt du
 felt my pow'r to smite! You two will not be

R. se - lig har - te Pflicht!
 fills my soul with fright!

der so bald kein Mor - - - - gen bricht,
 long 'twill be ere morn - - - - ing light,

Str. *fp* *w. Wind* *p*

Horns

M. *pp*
Freu - de nicht, die
no - de - light! They're

L. *pp*
richt, den Frev - ler! Angst
smite, not smite him! Dread

J. *pp*
Sie sin - nen auf und
Their words are low and

P. *pp*
wie - der, bis ich voll - zo - - gen das Ge - richt, nicht
part - ed Till he has felt my pow'r to smite! You

B. *pp*
o un - glück - se - lig har - - te Pflicht, mir
this du - ty fills my soul with fright! I'm

aus der so bald kein Mor - gen bricht.
how long 'twill be ere morn - ing light!

cresc. *p.* Str.

M. An - - dern mur - - meln nie - der,
mur - - mring down, well - guarded:

L. rinnt durch mei - - ne Glieder,
to my soul has dart - ed,

J. nie - der, auf und nie - der, auf und nie - der, könn't' ich ver - stellen, was Jeder spricht, was Je - der
guarded, low and guarded, low and guarded: Could I but catch, could I but catch them in their

P. e - - her kehrst du wie - der!
two will not be part - ed!

be - - ben mei - - ne Glieder!
trem - - bling, heav - - y - hearted!

p.
Leb' wohl, leb'
pp
Fare - well, fare -

Clar. *pp* Str.

hier wohnt die Lust, die Freu - - de nicht, die
 Here is no joy, is no de-light, no
 er - eilt den Frev - - - ler, den
 Shall Heav'n this wan - - - ton, this

spricht!
 Flight!

Nun, Roc-co, zög-re län-ger nicht, steig'in den Ker-ker nie-der,
 Now, Roc-co, down to yon-der wight, High time that you had start-ed!

Ich stei-ge ei-lend
 I know'tis time I

wohl, leb' wohl, leb' wohl, du war - - mes, war - mes
 well, fare - - well, O sun - - shine, sun - shine

Tpt. Tutti
 p cresc.

Kdr.

Lust, die Freu - - de
 joy and no - - de

Frev - - - ler kein Ge -
 wan - - - ton wretch not

Roc - co, zög - re län - ger, län - ger nicht, steig'in den Ker - ker nie - der,
 Roc - co, down, go down to yon - der wight, High time that you had start-ed!

nie - der, nein, Herr, ich zög - re län - ger, län - ger nicht,
 start - ed! My lord, my lord, I'll work with all my might,

Son - nen - licht, schnell schwin - - - dest du uns
 warm and bright, Too soon art thou de -

p cresc.

M. nicht, die Lust, die Freu - de, die
light, no joy, no joy, - here is

L. richt, den Frev - ler kein Ge -
smite, this wan - - - - - ton wretch not

J. Sie sin - nen auf und
Their words are low and

R. zög - re, Roc - co, zög - re län - ger nicht, steig' in den Ker - ker nie -
Roc - co, now go down to yon - der wight, High time that you had start -

nein, Herr, ich zög - re län - ger, län - ger nicht, ich
my lord, my lord, I'll work with all my might, I

wie - - - der, ja, schnell schwin - - - dest du uns
part - - ed, ay, too soon art thou de -

p *cresc.*

M. Freu - no - - - - de nicht. Die an - dern
no de - - - light. Theyre mur - m'ring

L. richt! Angst rinnt durch
smitel Dread to my

J. nie - der, sie sin - nen
guard - - - - - ed, their words are

R. - - - - - der! Nicht e - her
- - - - - ed! You two will

stei - ge ei - lend nie - der, ei - lend nie - der. Mir be - ben
know 'tis time I start - ed, time I start - ed! I'm trem - bling,

wie - - - - - der! Schon sinkt die Nacht her -
part - - - - - ed! Day soon will be de -

w.w.

M. mur - - meln nie - der, hier wohnt die Lust, die Freu - de nicht,
down, well - guard - ed: Here is no joy, is no de - light,

L. mei - - ne Glie - der, er - eilt den Frev - ler kein Ge - richt,
soul - has dart - ed: Shall Heav'n this wan - - ton wretch not smite,

J. auf und nie - der, könnt' ich ver - - stehn, was Je - - der
low and guard - ed: Could I but catch them in their

F. kehrt du wie - der, bis ich voll - - zo - - gen das Ge - richt,
not be part - ed, Till he has felt my pow'r to smite,

R. mei - - ne Glie - der, o un - glück - - se - - lig har - te Pflicht,
heav - - y - heart - ed: This du - ty fills my soul with fright,

nie - der, aus der so bald, so bald kein
part - ed, How long 'twill be, how long, till

Horns

M. die Freu - - de nicht, die
is no de - light, no

L. den Frev - - - - - ler kein Ge - richt,
this wan - - - - - ton wretch not smite,

J. spricht, könnt' ich verstehn, was Je - der spricht, was Je - der, Je - der spricht, könnt' ich verstehn,
flight, could I but catch them in their flight, could I but catch them, catch them in their flight,

F. bis ich voll - zo - gen das Ge - richt,
till he has felt my pow'r to smite,

R. o un - glück - se - lig har - - - te Pflicht,
this du - - ty fills my soul with fright,

Mor - - - - - gen bricht, so
morn - - - - - ing light, dim. how

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

M. *pp*
 Lust, die Freu-de, die Freu - - - de nicht.
 joy, no joy, here is no de - - - light.

L. *dim.* *pp*
 kein Ge - - richt, den Frev - ler!
 Heavh not smite, not smite him!

J. *pp*
 was Je-der spricht, was Je-der spricht, was Je-der spricht!
 could I but catch, could I but catch them in their flight!

P. *dim.* *pp*
 das Ge - - richt, bis ich voll-zo - gen das Ge - richt.
 powr to smite, till he has felt my powr to smite!

R. *dim.* *pp*
 har - - te, har - - - te Pflicht!
 fills my soul with fright!

pp
 bald kein Mor - - - gen bricht. (The Prisoners return
 long till morn - - - ing light! to their cells, which Leo-
 nora and Jaquino lock up.)

pp
 bald kein Mor - - - gen bricht.
 long till morn - - - ing light!

dim. *pp*
 Piano accompaniment for the vocalists.

Ob. Clar. Bassn. Clar.
 Fl.
 Basses

Horns Wind
ppp

Leonore.

Overture No. 3.

(Composed 1806.)

Adagio.

ff *p dim.* *pp*
cresc. sf *pp dolce* *sf* *p*
sfz *pp sempre*
pp
pp

First system of musical notation. Treble and bass staves. Includes the instruction *cresc.* and a fermata over the final measure.

Second system of musical notation. Treble and bass staves. Includes the instruction *ra* and a fermata over the final measure.

Third system of musical notation. Treble and bass staves. Includes the instruction *p* and a fermata over the final measure.

Fourth system of musical notation. Treble and bass staves. Includes the instruction *dolce* and a fermata over the final measure.

Fifth system of musical notation. Treble and bass staves. Includes the instruction *pp* and a fermata over the final measure.

Allegro.

Sixth system of musical notation. Treble and bass staves. Includes the instruction *pp* and a fermata over the final measure.

Seventh system of musical notation. Treble and bass staves. Includes the instruction *cresc. poco a poco* and a fermata over the final measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

Second system of musical notation, continuing the piece. It includes a first ending bracket in the treble staff, indicated by a dashed line above the staff.

Third system of musical notation, featuring a dynamic marking of *sempre ff* (sempre fortissimo) in the treble staff. The music continues with complex rhythmic patterns.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, characterized by dense, rapid sixteenth-note passages in both staves.

Sixth system of musical notation, continuing the intricate sixteenth-note texture.

Seventh system of musical notation, the final system on the page, maintaining the high level of technical difficulty.

First system of musical notation. The right hand features a melodic line with a long slur and a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *p* and *f*.

Second system of musical notation. The right hand continues the melodic line with a slur and fermata. The left hand accompaniment is consistent. Dynamics include *f* and *sf*.

Third system of musical notation. The right hand has a melodic line with a slur and fermata. The left hand accompaniment features a series of chords. Dynamics include *p*, *f*, *p sfp*, and *sfp*.

Fourth system of musical notation. The right hand has a melodic line with a slur and fermata. The left hand accompaniment features a series of chords. Dynamics include *sfp*.

Fifth system of musical notation. The right hand has a melodic line with a slur and fermata. The left hand accompaniment features a series of chords. Dynamics include *f* and *p*. The system ends with a *rit.* marking.

Sixth system of musical notation. The right hand has a melodic line with a slur and fermata. The left hand accompaniment features a series of chords. Dynamics include *dolce* and *cresc.*

Seventh system of musical notation. The right hand has a melodic line with a slur and fermata. The left hand accompaniment features a series of chords. Dynamics include *p* and *s*.

First system of musical notation, featuring a treble and bass clef. The music includes a *cresc.* marking in the bass staff.

Second system of musical notation, featuring a treble and bass clef. The music includes *pp* and *sempre pp* markings in the bass staff.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a *pp* marking in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a *cresc.* marking in the bass staff.

Sixth system of musical notation, featuring a treble and bass clef.

Seventh system of musical notation, featuring a treble and bass clef. The music includes a *piu dolce* marking in the bass staff.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *dim.* is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, marked with *p dim.* and *pp*. The left hand features a series of long, horizontal slurs over sustained notes.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with slurs. A dynamic marking of *p* is present.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with slurs. A dynamic marking of *p* is present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with slurs. A dynamic marking of *dim.* is present.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with slurs. A dynamic marking of *p* is present.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with slurs. A dynamic marking of *p* is present.

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and slurs. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment. A *p* (piano) marking is placed above the right hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. A *cresc.* marking is placed above the right hand.

Fourth system of musical notation. The right hand features a series of chords with a melodic line. The left hand continues the eighth-note accompaniment. A *f* (forte) marking is placed above the right hand.

Fifth system of musical notation. The right hand features a series of chords with a melodic line. The left hand continues the eighth-note accompaniment. A *f* (forte) marking is placed above the right hand.

Sixth system of musical notation. The right hand features a series of chords with a melodic line. The left hand continues the eighth-note accompaniment.

Seventh system of musical notation. The right hand features a series of chords with a melodic line. The left hand continues the eighth-note accompaniment. A *a piacere* and *Trumpet* marking is placed above the right hand. A *fp* (fortissimo) marking is placed above the left hand.

Tempo I.

pp dolce con Ped.

First system of a piano score. The right hand plays a melodic line with a slur, and the left hand plays a complex accompaniment of chords and eighth notes. Dynamics include *pp*, *dolce*, and *con Ped.*

cresc.

Second system of the piano score. The right hand continues the melodic line, and the left hand accompaniment becomes more active. A *cresc.* marking is present.

a piacere Trumpet

pp

Third system of the piano score. The right hand has a melodic line with a slur, and the left hand accompaniment features a prominent bass line. A *pp* dynamic is indicated.

Tempo I.

pp dolce con Ped.

Fourth system of the piano score. The right hand plays a melodic line with a slur, and the left hand accompaniment is dense. Dynamics include *pp*, *dolce*, and *con Ped.*

cresc.

Fifth system of the piano score. The right hand continues the melodic line, and the left hand accompaniment features a prominent bass line. A *cresc.* marking is present.

p pp dim.

Sixth system of the piano score. The right hand has a melodic line with a slur, and the left hand accompaniment features a prominent bass line. Dynamics include *p* and *pp dim.*

ppp cresc.

Seventh system of the piano score. The right hand has a melodic line with a slur, and the left hand accompaniment features a prominent bass line. Dynamics include *ppp* and *cresc.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first four measures. The bass staff features a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment.

Third system of musical notation. The treble staff features a complex, dense texture with many sixteenth notes and slurs. The bass staff has a simpler accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs. A dynamic marking *pp* is present in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs. A dynamic marking *cresc. poco a poco* is present in the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs.

Seventh system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs. A dynamic marking *sempre ff* is present in the bass staff.

This page of musical notation is divided into seven systems, each with a treble and bass staff. The first system shows a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system features a dense texture with many notes and rests, marked with *sf* (sforzando) dynamics. The third system continues this texture, also marked with *sf*. The fourth system begins with a *dolce* (softly) marking and includes some slurs and accents. The fifth system has a *cresc.* (crescendo) marking. The sixth system is marked *pp* (pianissimo) and *sempre pp* (always pianissimo). The seventh system concludes the page with a similar texture to the first system.

First system of musical notation, featuring treble and bass staves with complex chordal textures. The dynamic marking *pp* is present.

Second system of musical notation, featuring treble and bass staves. The dynamic marking *cresc.* is present.

Third system of musical notation, featuring treble and bass staves with repeated rhythmic patterns. The dynamic marking *sf* is present.

Fourth system of musical notation, featuring treble and bass staves with melodic lines. The dynamic markings *fp*, *cresc.*, *f*, and *p* are present.

Fifth system of musical notation, featuring treble and bass staves with complex textures. The dynamic markings *cresc.*, *sf*, and *p dim.* are present.

Sixth system of musical notation, featuring treble and bass staves with melodic lines. The dynamic marking *sfp* is present.

Seventh system of musical notation, featuring treble and bass staves with melodic lines. The dynamic markings *sfp*, *p*, *sfp*, *sfp*, and *p* are present.

sempre pp

Presto.

cresc. poco a poco

piu cresc.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a complex, multi-measure chordal texture with many beamed notes. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in the bass staff.

The second system continues the piece. The treble staff has a more active melodic line with some rests, while the bass staff maintains the eighth-note accompaniment. A repeat sign is visible at the end of the system.

The third system shows the treble staff with a series of chords and some melodic fragments, and the bass staff with the consistent eighth-note accompaniment.

The fourth system features a treble staff with a melodic line that includes some chromatic movement. The bass staff continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

The fifth system has a treble staff with a series of chords and the bass staff with a more active eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in the bass staff.

The sixth system continues with a treble staff of chords and a bass staff with an eighth-note accompaniment.

The seventh and final system on the page shows a treble staff with chords and a bass staff with an eighth-note accompaniment.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A *CRSC.* marking is present above the right hand staff.

Second system of musical notation. The right hand continues the melodic line with chromatic movement. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a more complex melodic line with some triplets. The left hand accompaniment continues.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment continues.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment continues.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment continues.

Seventh system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment continues.