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# Die Zauberharfe

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*March 1867*

2

Ich - bin - der - Herr - der - Welt - der - Herr - der - Welt - der - Herr - der - Welt

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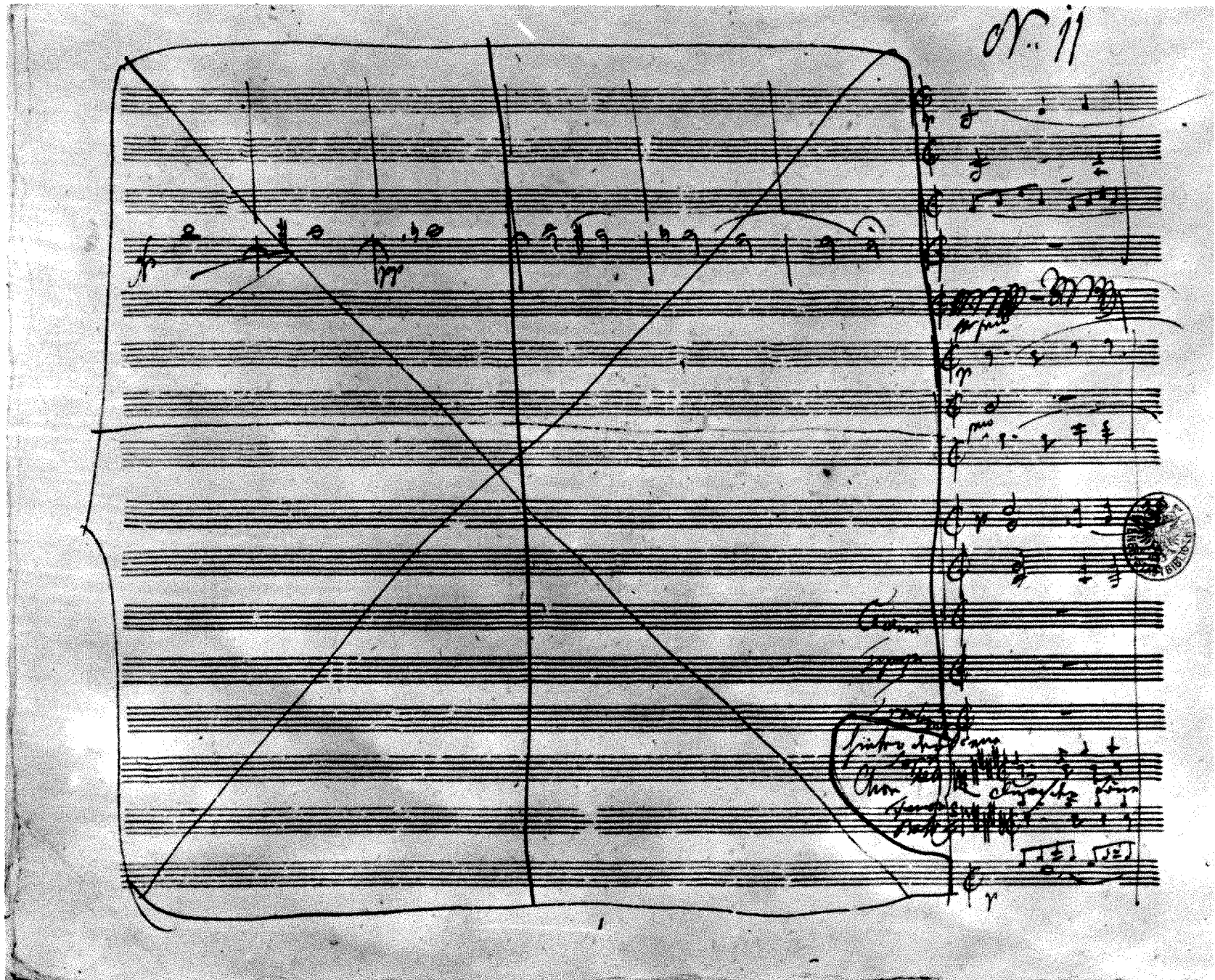
Flauto  
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Corni in B  
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# Die Zauberharfe

Zauberspiel mit Musik in drei Akten

Text von Georg von Hofmann

D 644

Begonnen: vermutlich Sommer 1820

Erste Aufführung: Wien, 19. August 1820

## Personen

Palmerin	<i>Tenore</i>
Arnulf	<i>Sprechrolle</i>
Ida	<i>Sprechrolle</i>
Folko	<i>Sprechrolle</i>
Ryno	<i>Sprechrolle</i>
Alf	<i>Sprechrolle</i>
Melinde	<i>Sprechrolle</i>
Sutur	<i>Sprechrolle</i>

Coro: Troubadoure, Ritter, Genien, Geister

## Orchesterbesetzung

2 flauti, 2 oboi, 2 clarinetti, 2 fagotti;

4 corni, 2 trombe, 3 tromboni;

timpani; 2 arpe; archi

# Ouverture

Andante

The musical score is arranged in systems for various instruments. The woodwind section includes Flauto I, II; Oboe I, II; Clarinetto I, II in Do/C; and Fagotto I, II. The brass section includes Corno I, II in Do/C; Corno III, IV in Mi♭/Es; Tromba I, II in Do/C; Trombone I, II; and Trombone III. The percussion part is for Timpani in Do-Sol/C-G. The string section includes Violino I and II; Viola; and Violoncello e Basso. The score begins with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Andante'. Dynamics range from *ffz* (fortissimo forzando) to *p* (piano). The woodwinds and strings play sustained notes, while the brass and timpani provide rhythmic support. The Flauto I, II and Clarinetto I, II parts feature a melodic line starting in the second measure, marked with *fz* and *fz*. The Oboe I, II and Clarinetto I, II parts have a melodic line starting in the seventh measure, marked with *p* and *fz*. The Fagotto I, II part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Corno I, II part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Corno III, IV part has a melodic line starting in the second measure, marked with *fz* and *fz*. The Tromba I, II part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Trombone I, II part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Trombone III part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Timpani part has a melodic line starting in the second measure, marked with *fz*. The Violino I and II parts have a melodic line starting in the second measure, marked with *ffz* and *fz*. The Viola part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The Violoncello e Basso part has a melodic line starting in the second measure, marked with *ffz* and *fz*. The score includes various musical notations such as slurs, accents, and triplets.

10

Fl.

Ob.

Cl. (in Do)

Fag.

V. I

V. II

Va.

Vc. e B.

Dynamic markings: *p*

15

Fl.

Ob.

Cl. (in Do)

V. I

V. II

Va.

Vc. e B.

Dynamic markings: *fp*, *fp decresc.*, *pp*, *fp*, *fp decresc.*, *fp*, *fp decresc.*, *pp*, *pp*, *fp*, *fp decresc.*, *pp*, *pp*, *fp*, *fp decresc.*, *pp*, *pp*

Other markings: *divisi*

20

V. I

V. II

Va.

Vc. e B.

25

Fl.

Ob.

Fag.

V. I

V. II

Va.

Vc. e B.

29

Fl.

Cl. (in Do)

Fag.

V. I

V. II

Va.

Vc. e B.

33

Fl. *fz fz ff fz p ff*

Ob. *fz fz ff fz p ff*

Cl. (in Do) *fz fz ff fz p ff*

Fag. *fz fz ff fz ff p*

Cor. (in Do) *fz fz ff fz p ff*

Cor. (in Mi $\flat$ ) *fz fz ff fz ff*

Trb. (in Do) *fz fz ff fz ff*

Trn. *fz fz ff fz ff*

Timp. (in Do-Sol) *fz fz ff fz ff*

V. I *fz p fz p ff fz p ff*

V. II *fz p fz p ff fz p ff*

Va. *fz p fz p ff fz p ff*

Vc. e B. *fz p fz p ff fz p ff*

Detailed description of the musical score: This page contains measures 33 through 38 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Coronet in D, Coronet in E-flat, Trumpet in D, Trombone) play rhythmic patterns with various dynamics. The percussion section (Timpani) provides a steady accompaniment. The string section (Violins I and II, Viola, Violoncello and Double Bass) plays melodic and harmonic lines, often with triplets and accents. The key signature is B-flat major, and the time signature is 4/4. The score includes numerous dynamic markings (fz, ff, p) and accents (>) throughout.



40

Musical score for orchestra, page 7, starting at measure 40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in Do), Bassoon (Fag.), Cor (in Do and in Mib), Trumpet (Trb. in Do), Trombone (Trn.), Timpani (Timp. in Do-Sol), Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.).

The score features various dynamic markings and performance instructions:

- Fl.**: *ff* (starting at measure 40)
- Ob.**: *fp* (measures 40-42), *ff* (measures 43-44)
- Cl. (in Do)**: *fp* (measures 40-42), *pp* (measures 43-44), *ff* (measures 45-46)
- Fag.**: *fp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- Cor. (in Do)**: *fp* (measures 40-42), *pp dim.* (measures 43-44), *ff* (measures 45-46)
- Cor. (in Mib)**: *fp* (measures 40-42), *ff* (measures 45-46)
- Trb. (in Do)**: *ff* (measures 45-46)
- Trn.**: *pp dim.* (measures 43-44), *ff* (measures 45-46)
- Timp. (in Do-Sol)**: *fp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- V. I**: *fpp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- V. II**: *fpp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- Va.**: *fpp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- Vc.**: *fpp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)
- B.**: *fpp* (measures 40-42), *pp* (measures 43-44), *dim.* (measures 45-46), *ff* (measures 47-48)

Additional markings include accents (>) and triplets (3) in the string parts.

Allegro vivace

48

V. I *pp*

V. II *pp*

Va. *pp pizz.*

Vc. e B. *pp*

*simile*

54

V. I

V. II

Va.

Vc. e B.

60

Fl. *p*

V. I

V. II

Va.

Vc. e B.

66

Fl. *I*

V. I *cresc.*

V. II *cresc.*

Va.

Vc. e B.

Fl. *ff fz fz fz fz fz fz fz fz fz*  
 Ob. *ff fz fz fz fz fz fz fz fz fz fz*  
 Cl. (in Do) *ff fz fz fz fz fz fz fz fz fz fz*  
 Fag. <sup>a2</sup> *ff fz fz fz ff fz fz fz fz*  
 Cor. (in Do) *ff fz fz fz fz fz fz fz fz fz fz*  
 Cor. (in Mi $\flat$ ) *ff fz fz fz fz fz fz fz fz fz fz*  
 Trb. (in Do) *ff fz fz fz fz fz fz fz fz fz fz*  
 Trn. *ff fz fz fz fz fz fz fz fz fz fz*  
 Timp. (in Do-Sol) *ff fz fz fz fz fz fz fz fz fz fz*  
 V. I *ff fz fz fz fz fz fz fz fz fz fz*  
 V. II *ff fz fz fz fz fz fz fz fz fz fz*  
 Va. *ff fz fz fz fz fz fz fz fz fz fz*  
 Vc. e B. *ff fz fz fz B. fz fz fz fz fz fz*  
 Vc. <sup>arco</sup> *ff*

This page of a musical score, numbered 79, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Do) and (in Mib)). The brass section consists of Trumpet (Trb. (in Do)) and Trombone (Trn.). The percussion part includes Timpani (Timp. (in Do-Sol)). The string section (Vc. e B.) includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Cello/Double Bass (Vc. e B.). The score is marked with dynamics such as *fz* (forzando) and *ff* (fortissimo). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon part includes a section marked *a2*. The Cor Anglais part has a section marked *a2*. The Timpani part plays a rhythmic pattern. The string section includes a section marked *Tutti*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

86

This musical score page, numbered 86, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), and Cor Anglais (Cor. in Do and in Mi b). The brass section consists of Trumpets (Trb. in Do) and Trombones (Trn.). The percussion part includes Timpani (Timp. in Do-Sol). The string section (Vc. e B.) includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is marked with a forte dynamic (fz) throughout. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon part includes a first octave (a2) marking. The Timpani part has a specific rhythmic pattern. The string parts are divided into first and second violins, viola, and cello/double bass.

This musical score page, numbered 93, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Do) and Cor. (in Mi♭)). The brass section consists of Trumpets in D (Trb. (in Do)) and Trombones (Trn.). The percussion section includes Timpani (Timp. (in Do-Sol)). The string section includes Violins I and II (V. I and V. II), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The score is marked with dynamic levels such as *fz* (forzando), *ff* (fortissimo), and *B.* (Basso). The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The Flute part features a melodic line with many slurs and accents. The Bassoon part has a prominent melodic line with many slurs and accents. The Violoncello and Double Bass part has a melodic line with many slurs and accents. The Violins I and II parts have a melodic line with many slurs and accents. The Viola part has a melodic line with many slurs and accents. The Trumpets and Trombones play a rhythmic pattern. The Timpani play a rhythmic pattern. The Cor Anglais parts play a rhythmic pattern. The Oboe part plays a rhythmic pattern. The Clarinet in D part plays a rhythmic pattern. The Flute part plays a rhythmic pattern.

This musical score page, numbered 100, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Do) and (in Mib)). The brass section consists of Trumpets (Trn.) and Trombones (Trb. (in Do)). The percussion part includes Timpani (Timp. (in Do-Sol)). The string section (Vc. e B.) includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Cello/Double Bass (Vc. e B.). The score is marked with dynamics such as *fz* (forzando) and *ff* (fortissimo) throughout. The woodwinds and strings play melodic lines with some slurs, while the brass and percussion provide harmonic support. The woodwinds and strings are marked with *fz* for the first six measures and *ff* for the final measure. The brass instruments (Cor., Trb., Trn.) are marked with *fz* for the first six measures and *ff* for the final measure. The timpani is marked with *fz* for the first six measures and *ff* for the final measure. The strings are marked with *fz* for the first six measures and *ff* for the final measure. The string section is marked with *Tutti* at the beginning of the piece.

107

Fl. *fz* *a2*

Ob. *fz*

Cl. (in Do)

Fag. *fz* *a2*

Cor. (in Do) *a2*

Cor. (in Mib) *a2*

Trb. (in Do) *a2*

Trn.

Timp. (in Do-Sol)

V. I *fz*

V. II

Va.

Vc. e B. *fz*

Detailed description: This page of a musical score, numbered 14 and starting at measure 107, features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), and Bassoon (Fag.), with dynamic markings of *fz* and *a2*. The brass section consists of Horns in D (Cor. in Do) and Horns in E-flat (Cor. in Mib), Trumpets in D (Trb. in Do), and Trombones (Trn.), all marked with *a2*. The percussion part (Timp. in Do-Sol) is present but mostly silent. The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Cello/Double Bass (Vc. e B.), with *fz* dynamics. The score is written in a key signature of two flats and a common time signature.



114

This musical score page contains measures 114 through 118. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 114 has a first finger trill (a2 1). The rest of the staff is silent.
- Oboe (Ob.):** Silent until measure 118, where it plays a half note G4 with a first finger trill (a2) and a *pp* dynamic.
- Clarinet (Cl. in Do):** Silent until measure 117, where it plays a half note G4 with a *pp* dynamic.
- Bassoon (Fag.):** Silent until measure 117, where it plays a half note G3 with a *pp* dynamic.
- Cor Anglais (Cor. in Do):** Silent until measure 117, where it plays a half note G4 with a *fpp* dynamic.
- Trumpet (Trb. in Do):** Silent throughout.
- Trumpet (Trn. in Bb):** Silent throughout.
- Timpani (Timp. in Do-Sol):** Silent throughout.
- Violin I (V.I.):** Starts in measure 114 with a half note G4, followed by a sixteenth-note figure. Dynamics include *p*, *pp*, and *f*.
- Violin II (V.II):** Starts in measure 114 with a half note G4, followed by a sixteenth-note figure. Dynamics include *p* and *pp*.
- Viola (Va.):** Starts in measure 114 with a half note G4, followed by a sixteenth-note figure. Dynamics include *p* and *pp*.
- Violoncello (Vc.):** Starts in measure 114 with a half note G4, followed by a sixteenth-note figure. Dynamics include *p*, *fp*, and *pp*.
- Bass (B.):** Starts in measure 114 with a half note G4, followed by a sixteenth-note figure. Dynamics include *p* and *pp*.

124 <sup>a2</sup>

Ob. *fp* *pp*

Cl. (in Do) *fp* *pp*

Fag. *fp* *pp*

Cor. (in Do) *fp* *pp*

V. I *fpp*

V. II *pp*

Va. *pp*

Vc. *fp* *pp*

B. *pp*

131

Cl. (in Do) I [♯] V

Fag. I [♯] V

V. I

V. II *vc*

Va. *vc*

Vc. *vc*

B. *vc*

138

Musical score for measures 138-144. The score includes parts for Cl. (in Do), Fag., V. I, V. II, Va., Vc., and B. The Cl. (in Do) part features a melodic line with dynamics *pp* and *ppp*. The Fag. part has a melodic line with dynamics *p* and *pp*. The V. I and V. II parts are mostly rests with some *pp* dynamics. The Va. part has a melodic line with dynamics *pp* and *ppp*. The Vc. part has a rhythmic accompaniment with dynamics *pp* and *ppp*. The B. part has a bass line with dynamics *pp* and *ppp*.

145

Musical score for measures 145-151. The score includes parts for Fl., Ob., Cl. (in Do), V. I, V. II, Va., Vc., and B. The Fl. part has a melodic line with dynamics *p* and *pp*. The Ob. part has a melodic line with dynamics *pp*. The Cl. (in Do) part has a melodic line with dynamics *pp*. The V. I and V. II parts are mostly rests with some *pp* dynamics. The Va. part has a melodic line with dynamics *pp*. The Vc. part has a rhythmic accompaniment with dynamics *pp*. The B. part has a bass line with dynamics *pp*.

152

Musical score for measures 152-158. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.). The key signature has two sharps (F# and C#). The dynamics include *p*, *cresc.*, and *pp*. The Flute and Oboe parts feature melodic lines with slurs and accents. The strings play a rhythmic accompaniment with slurs and accents. The Bass part has a *cresc.* marking.

159

Musical score for measures 159-165. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.). The key signature has two sharps (F# and C#). The dynamics include *pp* and *ppp*. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts have *ppp* markings. The strings play a rhythmic accompaniment with slurs and accents. The Bass part has a *ppp* marking.



Fl. *stacc.*  
*fp cresc.* *fz*

Ob. *stacc.*  
*fp cresc.* *fz*

Cl. (in Do) *stacc.*  
*fp cresc.* *fz*

Fag. *stacc.*  
*fp cresc.* *fz*

Cor. (in Do) *a 2*  
*fp cresc.*

V. I *fp* *cresc.* *fz*

V. II *fp* *cresc.* *fz*

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

Vc. e B. *fp cresc.* *fz* *fz*

Fl. *cresc.*

Ob. *cresc.*

Cl. (in Do) *cresc.*

Fag. *cresc.*

Cor. (in Do) *a 2* *cresc.*

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

202

This musical score page contains measures 202 through 205. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Ob.** (Oboe): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Cl. (in Do)** (Clarinet in D): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Fag.** (Bassoon): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Cor. (in Do)** (Horn in D): Measures 202-205 with dynamics *ff*, *fz*, *fz*. Includes marking *a 2*.
- Cor. (in Mi $\flat$ )** (Horn in E-flat): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Trb. (in Do)** (Trumpet in D): Measures 202-205 with dynamics *ff*, *fz*, *fz*. Includes marking *a 2*.
- Trn.** (Trombone): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Timp. (in Do-Sol)** (Timpani): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- V.I** (Violin I): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- V.II** (Violin II): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Va.** (Viola): Measures 202-205 with dynamics *ff*, *fz*, *fz*.
- Vc. e B.** (Violoncello and Double Bass): Measures 202-205 with dynamics *ff*, *fz*, *fz*.

The score features various musical notations including accents (>), slurs, and dynamic markings (*ff*, *fz*) throughout the measures.

This musical score page, numbered 209, contains measures 209 through 214. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Cor in D (Cor. (in Do)), Cor in B-flat (Cor. (in Mib)), Trumpet in D (Trb. (in Do)), Trombone (Trn.), Timpani (Timp. (in Do-Sol)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is written in a key signature of one flat (B-flat major or F major) and a 2/4 time signature. The dynamic marking *fz* (forzando) is consistently used across all parts. The woodwinds and strings play complex rhythmic patterns, often with accents and slurs. The brass parts provide harmonic support with sustained notes and rhythmic figures. The timpani part features a steady, rhythmic pattern. The strings play a dense, textured accompaniment with various articulations.



Fl. fz fz fz fz fz fz

Ob. fz fz fz fz fz fz

Cl. (in Do) fz fz fz fz fz fz

Fag. fz fz fz a2 fz

Cor. (in Do) fz fz fz fz fz fz fz fz

Cor. (in Mib) fz fz fz fz

Trb. (in Do) a2 fz fz fz fz fz fz fz fz

Trn. fz fz fz fz fz fz

Timp. (in Do-Sol) fz fz fz fz

V.I. fz fz fz fz fz fz

V.II. fz fz fz fz fz fz

Va. fz fz fz fz fz fz

Vc. e B. fz fz fz fz fz fz

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

Ob. *fz fz fz fz fz fz fp mf cresc.*

Cl. (in Do) *fz fz fz fz fz fz fp cresc.*

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

Cor. (in Do) *fz fz fz fz fz fz fp fz cresc. fz*

Cor. (in Mib)

Trb. (in Do) *a2 fz fz fz fz fz fz fp fz cresc. fz*

Trn. *fz fz fz fz fz fz*

Timp. (in Do-Sol)

V.I *fz fz fz fz fz fz fp cresc.*

V.II *fz fz fz fz fz fz fp cresc.*

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

Vc. e B. *fz fz fz fz fz fz fp fp mf B. fz cresc. fz*

230

*Fl.* *ff fz fz fz fz fz fz fp*

*Ob.* *ff fz fz fz fz fz fz fp mf*

*Cl. (in Do)* *ff fz fz fz fz fz fz fp*

*Fag.* *a 2 ff fz fz fz fz fz fz fp*

*Cor. (in Do)* *ff fz fz fz fz fz fz fz fp*

*Cor. (in Mib)* *fz fz fz fz fz fz fz fz*

*Trb. (in Do)* *a 2 ff fz fz fz fz fz fz fz fp*

*Trn.* *fz fz fz fz fz fz fz fz*

*Timp. (in Do-Sol)* *ff*

*V.I* *ff fz fz fz fz fz fz fp*

*V.II* *ff fz fz fz fz fz fz fp*

*Va.* *ff fz fz fz fz fz fz fp*

*Vc. e B.* *Tutti ff fz fz fz fz fz fz fp fp mf Vc. B.*

Fl. *cresc.* *ff* *cresc.* *fz fz* *ff fz*  
 Ob. *cresc.* *ff* *cresc.* *fz fz* *ff fz*  
 Cl. (in Do) *cresc.* *ff* *cresc.* *fz fz* *ff fz*  
 Fag. *cresc.* *ff* *cresc.* *fz fz* *ff fz*  
 Cor. (in Do) *fz cresc.* *fz* *ff fz fz fz fz* *cresc.* *fz fz* *ff fz*  
 Cor. (in Mib) *ff fz fz* *ff fz*  
 Trb. (in Do) *fz cresc.* *fz* *ff fz fz fz fz* *cresc.* *fz fz* *ff fz*  
 Trn. *ff fz fz* *cresc.* *fz fz* *ff fz*  
 Timp. (in Do-Sol) *ff* *cresc.* *fz ff fz*  
 V. I *cresc.* *ff* *cresc.* *fz fz* *ff*  
 V. II *cresc.* *ff* *cresc.* *fz fz* *ff*  
 Va. *cresc.* *ff* *cresc.* *fz fz* *ff*  
 Vc. *cresc.* *ff* *cresc.* *fz fz* *ff fz*  
 B. *fz cresc.* *fz* *ff* *cresc.* *fz fz* *ff fz*

243

*Fl.*  
*fz*

*Ob.*  
*fz*

*Cl.*  
*(in Do)*  
*fz*

*Fag.*  
*a2*  
*fz*

*(in Do)*  
*Cor.*  
*fz*

*(in Mib)*  
*fz*

*Trb.*  
*(in Do)*  
*fz*

*Trn.*  
*fz*

*Timp.*  
*(in Do-Sol)*  
*fz*

*V.I*  
*fz p*  
*pp*

*V.II*  
*p*

*Va.*  
*p*

*Vc.*  
*fz*  
*p*

*B.*  
*fz*

Detailed description: This page of a musical score covers measures 243 to 247. The instrumentation includes Flute, Oboe, Clarinet in D, Bassoon (with second octave 'a2' marking), Cor Anglais (in D and E-flat), Trumpet (in D), Trombone, Timpani (in D-G), Violin I, Violin II, Viola, Violoncello, and Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play chords. The score is marked with 'fz' (forzando) throughout. The strings have dynamic markings of 'p' and 'pp' starting in measure 246. The page number '243' is at the top left, and the page number '27' is at the top right.

251 *dim.*

V. I  
V. II  
Va.  
Vc. e B.

*ppp*  
*pp*  
*pp*  
*pp*  
*Tutti*  
*pizz.*

260

V. I  
V. II  
Va.  
Vc. e B.

*pp*  
*simile*

268

Fl.  
V. I  
V. II  
Va.  
Vc. e B.

*p*  
*I*

275

Fl.  
V. I  
V. II  
Va.  
Vc. e B.

*I*  
*cresc.*  
*cresc.*

Fl. *ff fz fz fz fz fz fz fz fz fz*  
 Ob. *ff fz fz fz fz fz fz fz fz fz*  
 Cl. (in Do) *ff fz fz fz fz fz fz fz fz fz*  
 Fag. *a2 ff fz fz fz ff fz fz fz fz*  
 Cor. (in Do) *ff fz fz fz fz fz fz fz fz fz*  
 Cor. (in Mi $\flat$ ) *ff fz fz fz fz fz fz fz fz fz*  
 Trb. (in Do) *ff fz fz fz fz fz fz fz fz fz*  
 Trn. *ff fz fz fz fz fz fz fz fz fz*  
 Timp. (in Do-Sol) *ff fz fz fz fz fz fz fz fz fz*  
 V. I *ff fz fz fz fz fz fz fz fz fz*  
 V. II *ff fz fz fz fz fz fz fz fz fz*  
 Va. *ff fz fz fz fz fz fz fz fz fz*  
 Vc. e B. *arco ff B. fz fz fz fz fz*

This page of a musical score, numbered 282, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (in Do)), Cor Anglais in E-flat (Cor. (in Mi $\flat$ )), Trumpet in D (Trb. (in Do)), and Trombone (Trn.). The percussion section features Timpani (Timp. (in Do-Sol)). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is marked with dynamics such as *ff* (fortissimo) and *fz* (forzando), and includes performance instructions like *arco* and *a2*. The notation includes various rhythmic patterns, slurs, and articulation marks.

This musical score page contains measures 289 through 295. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Oboe (Ob.):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Clarinet (Cl. in Do):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Bassoon (Fag.):** Bass clef, playing a melodic line with accents and dynamic markings *fz* and *ff*. Includes a *a2* marking.
- Cor Anglais (Cor. in Do):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Cor Anglais (Cor. in Mi b):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Trumpet (Trb. in Do):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*. Includes a *a2* marking.
- Trumpet (Trn.):** Bass clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Timpani (Timp. in Do-Sol):** Bass clef, playing a rhythmic pattern with dynamic markings *fz* and *ff*.
- Violin I (V. I):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Violin II (V. II):** Treble clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Viola (Va.):** Bass clef, playing a melodic line with accents and dynamic markings *fz* and *ff*.
- Violoncello and Double Bass (Vc. e B.):** Bass clef, playing a melodic line with accents and dynamic markings *fz* and *ff*. Includes a *Tutti* marking.



Fl. *fz fz fz fz fz fz fz*

Ob. *fz fz fz fz fz fz fz*

Cl. (in Do) *fz fz fz fz fz fz fz*

Fag. *fz fz fz fz fz fz fz*

Cor. (in Do) *fz fz fz fz fz fz fz*

Trb. (in Do) *fz fz fz fz fz fz fz*

Trn. *fz fz fz fz fz fz fz*

Timp. (in Do-Sol) *fz fz fz fz fz fz fz*

V. I *fz fz fz fz fz fz fz*

V. II *fz fz fz fz fz fz fz*

Va. *fz fz fz fz fz fz fz*

Vc. e B. *fz fz fz fz fz fz fz*

304

Fl. *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Ob. *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Cl. (in Do) *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Fag. *ff* *fz* *fz fz fz fz* *fz* *fz*

Cor. (in Do) *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Cor. (in Mi<sup>b</sup>) *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Trb. (in Do) *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Trn. *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Timp. (in Do-Sol) *fz* *fz* *fz fz fz fz* *fz* *fz*

V. I *fz* *fz* *fz fz fz fz fz* *fz* *fz*

V. II *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Va. *fz* *fz* *fz fz fz fz fz* *fz* *fz*

Vc. *ff* *fz* *fz fz fz fz fz* *fz* *fz*

Vc. e B. *B. fz* *fz* *fz fz fz fz fz* *fz* *fz*

*Tutti*

311

This musical score page, numbered 311, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Do) and (in Mi)). The brass section consists of Trumpets (Trn.) and Trombones (Trb. (in Do)). The string section includes Violins I (V. I), Violins II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The Timpani (Timp. (in Do-Sol)) is also present. The score is marked with dynamics such as *fz* (forzando) and *ff* (fortissimo). The woodwinds and strings play melodic lines with some slurs, while the brass and timpani provide harmonic support. The key signature changes from one flat to two flats across the page.

This musical score page contains measures 318 through 324. The instruments are arranged as follows:

- Fl.** (Flute): Measures 318-324, playing a melodic line with *fz* dynamics.
- Ob.** (Oboe): Measures 318-324, playing a melodic line with *fz* dynamics.
- Cl. (in Do)** (Clarinet in C): Measures 318-324, playing a harmonic accompaniment.
- Fag.** (Bassoon): Measures 318-324, playing a harmonic accompaniment.
- Cor. (in Do)** (Horn in C): Measures 318-324, playing a harmonic accompaniment.
- Cor. (in Mi $\flat$ )** (Horn in F): Measures 318-324, playing a harmonic accompaniment.
- Trb. (in Do)** (Trumpet in C): Measures 318-324, playing a harmonic accompaniment.
- Trn.** (Trumpet in B $\flat$ ): Measures 318-324, playing a harmonic accompaniment.
- V. I** (Violin I): Measures 318-324, playing a melodic line with *fz* dynamics.
- V. II** (Violin II): Measures 318-324, playing a harmonic accompaniment.
- Va.** (Viola): Measures 318-324, playing a harmonic accompaniment.
- Vc. e B.** (Violoncello and Double Bass): Measures 318-324, playing a harmonic accompaniment.

The score includes various musical notations such as dynamics (*fz*, *p*), articulation marks (*>*), and phrasing slurs. The key signature is one sharp (F#).



343

Ob.

Cl.  
(in Do)

Fag.

V. I

V. II

Va.

Vc. e B.

350

Fl.

Ob.

Cl.  
(in Do)

Fag.

V. I

V. II

Va.

Vc. e B.

357  
[F#]

Fl.  
Ob.  
Cl. (in Do)  
V.I  
V.II  
Va.  
Vc. e B.

364

Fl.  
Ob.  
Cl. (in Do)  
V.I  
V.II  
Va.  
Vc. e B.

371

Fl.  
Cl. (in Do)  
Cor. (in Do)  
V.I  
V.II  
Va.  
Vc. e B.

378

Fl. I *pp*

Ob. I *pp*

Cl. (in Do)

Fag. I *pp*

V. I *stacc.*

V. II *stacc.*

Va. *stacc.*

Vc. e B. *stacc.*

385

Fl. I

Ob. I

Cl. (in Do)

Fag. I

V. I

V. II

Va.

Vc. e B.



392

Fl. I

Ob.

Cl. (in Do)

Fag.

Cor. (in Do)

V. I

V. II

Va.

Vc. e B.

*stacc.*

*fp cresc.*

*stacc.*

*fp cresc.*

*stacc.*

*fp cresc.*

*fp*

*a 2*

*fp cresc.*

*fp*

*fp*

*fp cresc.*

*fp cresc.*

398

Fl.

Ob.

Cl. (in Do)

Fag.

Cor. (in Do)

V. I

V. II

Va.

Vc. e B.

*cresc.*

*a 2*

*divisi*

*cresc.*

*cresc.*

404

Musical score for measures 404-409. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Cor in D (Cor. (in Do)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings play a rhythmic pattern of eighth notes. The strings have a 'cresc.' (crescendo) marking starting at measure 405. The woodwinds also have 'cresc.' markings starting at measure 405. The Flute part has a 'cresc.' marking starting at measure 406. The Viola part has a 'cresc.' marking starting at measure 406. The Violoncello/Double Bass part has a 'cresc.' marking starting at measure 406. The score ends at measure 409.

410

Musical score for measures 410-415. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Cor in D (Cor. (in Do)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings play a rhythmic pattern of eighth notes. The strings have a 'cresc.' (crescendo) marking starting at measure 410. The woodwinds also have 'cresc.' markings starting at measure 410. The Flute part has a 'cresc.' marking starting at measure 411. The Viola part has a 'cresc.' marking starting at measure 411. The Violoncello/Double Bass part has a 'cresc.' marking starting at measure 411. The score ends at measure 415.

416

*Fl.*  
*ff* *fz* *fz* *fz* *fz*

*Ob.*  
*ff* *fz* *fz* *fz* *fz*

*Cl.*  
*(in Do)*  
*ff* *fz* *fz* *fz* *fz*

*Fag.*  
*a 2*  
*ff* *fz* *fz* *fz* *fz*

*(in Do)*  
*ff* *fz* *fz* *fz* *fz*

*Cor.*  
*(in Mib)*  
*ff* *fz* *fz* *fz* *fz*

*Trb.*  
*(in Do)*  
*ff* *fz* *fz* *fz* *fz*

*Trn.*  
*ff* *fz* *fz* *fz* *fz*

*Timp.*  
*(in Do-Sol)*  
*ff* *fz* *fz* *fz* *fz*

*V. I*  
*ff* *fz* *fz* *fz* *fz*

*V. II*  
*ff* *fz* *fz* *fz* *fz*

*Va.*  
*ff* *fz* *fz* *fz* *fz*

*Vc. e B.*  
*ff* *fz* *fz* *fz* *fz*

*Fl.*  
*fz*

*Ob.*  
*fz*

*Cl.*  
*(in Do)*  
*fz*

*Fag.*  
*a2*  
*fz*

*Cor.*  
*(in Do)*  
*fz*

*Trb.*  
*(in Mi<sup>b</sup>)*  
*fz*

*Trn.*  
*(in Do)*  
*fz*

*Timp.*  
*(in Do-Sol)*  
*fz*

*V. I*  
*fz*

*V. II*  
*fz*

*Va.*  
*fz*

*Vc. e B.*  
*fz*

This musical score page, numbered 428, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Cor Anglais in D (Cor. (in Do)), and Cor Anglais in B-flat (Cor. (in Mib)). The brass section consists of Trumpets in D (Trb. (in Do)) and Trombones (Trn.). The percussion part includes Timpani (Timp. (in Do-Sol)). The string section (Vc. e B.) includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is marked with a forte dynamic (fz) throughout. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The bassoon part includes a fingering 'a2' in the first measure.

434

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

Ob. *fz fz fz fz f mf cresc.* *a 2*

Cl. (in Do) *fz fz fz fz f p cresc.*

Fag. *fz fz fz fz f mf cresc.* *a 2*

Cor. (in Do) *fz fz fz fz cresc.*

Cor. (in MiB) *fz fz f fz cresc. fz*

Trb. (in Do) *fz fz fz f*

Trn. *fz fz fz fz*

Timp. (in Do-Sol)

V. I *fz fz fz fz f p cresc.*

V. II *fz fz fz fz f p cresc.*

Va. *fz fz fz fz f p cresc.*

Vc. e B. *fz fz fz fz f p fp fz cresc. fz*

440

*Fl.*  
*ff fz fz fz fz fz fz fz f p*

*Ob.*  
*ff fz fz fz fz fz fz fz f mf*

*Cl. (in Do)*  
*ff fz fz fz fz fz fz fz f p*

*Fag.*  
*ff fz fz fz fz fz fz fz f mf*

*Cor. (in Do)*  
*ff fz fz fz fz fz fz fz*

*Cor. (in Mib)*  
*ff fz fz fz fz fz f*

*Trb. (in Do)*  
*ff fz fz fz fz fz fz f*

*Trn.*  
*ff fz fz fz fz fz fz*

*Timp. (in Do-Sol)*  
*ff*

*V. I*  
*ff fz fz fz fz fz fz fz f p*

*V. II*  
*ff fz fz fz fz fz fz fz f p*

*Va.*  
*ff fz fz fz fz fz fz fz f p*

*Vc. e B.*  
*ff fz fz fz fz fz fz fz f p fp*

446

Fl. *cresc.* *ff* *cresc.* *ffz*

Ob. *a2* *cresc.* *ff* *cresc.* *ffz*

Cl. (in Do) *cresc.* *ff* *cresc.* *ffz*

Fag. *a2* *cresc.* *ff* *cresc.* *ffz*

Cor. (in Do) *cresc.* *ff fz fz fz fz cresc.* *ffz*

Cor. (in Mib) *fz cresc.* *fz* *ff fz fz cresc.* *ffz*

Trb. (in Do) *ff fz fz fz cresc.* *ffz*

Trn. *ff fz fz fz cresc.* *ffz*

Timp. (in Do-Sol) *ff cresc.* *ffz*

V. I *cresc.* *ff cresc.* *ffz*

V. II *cresc.* *ff cresc.* *ffz*

Va. *cresc.* *ff cresc.* *ffz*

Vc. e B. *fz cresc.* *fz ff cresc.* *ffz*



452

Fl. *ff* *fz fz fz fz fz fz fz fz fz fz*

Ob. *ff* *fz fz fz fz fz fz fz fz fz fz*

Cl. (in Do) *ff* *fz fz fz fz fz fz fz fz fz fz*

Fag. *a2 ff* *fz fz fz fz fz fz fz fz fz fz*

Cor. (in Do) *ff* *fz fz fz ff fz fz fz fz fz*

Cor. (in MiB) *ff* *a2 ff fz fz fz fz fz*

Trb. (in Do) *ff* *fz fz fz ff fz fz fz*

Trn. *ff* *fz fz fz ff fz fz fz fz fz*

Timp. (in Do-Sol) *ff* *fz fz fz fz ff fz fz fz*

V. I *ff* *fz fz fz fz fz fz fz fz fz fz*

V. II *ff* *fz fz fz fz fz fz fz fz fz fz*

Va. *ff* *fz fz fz fz fz fz fz fz fz fz*

Vc. e B. *ff* *fz fz fz fz fz fz fz fz fz fz*

461

Fl.  
fz fz fz fz fz fz fz fz fz fz fz

Ob.  
fz fz fz fz fz fz fz fz fz fz fz

Cl.  
(in Do)  
fz fz fz fz fz fz fz fz fz fz fz

Fag.  
fz fz fz fz fz fz fz fz fz fz fz

Cor.  
(in Do)  
fz fz fz fz fz fz fz fz fz fz fz

(in Mib)  
fz fz fz fz fz fz fz fz fz fz fz

Trb.  
(in Do)  
fz fz fz fz fz fz fz fz fz fz fz

Trn.  
fz fz fz fz fz fz fz fz fz fz fz

Timp.  
(in Do-Sol)  
fz fz fz fz fz fz fz fz fz fz fz

V. I  
fz fz fz fz fz fz fz fz fz fz fz

V. II  
fz fz fz fz fz fz fz fz fz fz fz

Va.  
fz fz fz fz fz fz fz fz fz fz fz

Vc. e B.  
fz fz fz fz fz fz fz fz fz fz fz

This musical score page, numbered 472, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (in Do)), Horn in B-flat (Trb. (in Mib)), Trumpet (Trn.), and Trombone (Timp. (in Do-Sol)). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is marked with dynamic levels such as *fz* (forzando), *ff* (fortissimo), and *ff* (fortissimo) throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support with chords and sustained notes. The Flute and Oboe parts feature melodic lines with some grace notes and slurs. The Bassoon part includes a section marked *a2*. The string section provides a steady accompaniment with a mix of eighth and sixteenth notes. The overall texture is dense and rhythmic.

478

This musical score page contains measures 478 through 481 for an orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 478-481. Dynamics: *fz*, *fz*, *fz*.
- Oboe (Ob.):** Measures 478-481. Dynamics: *fz*, *fz*, *fz fp*, *fp fp*.
- Clarinet (Cl. in Do):** Measures 478-481. Dynamics: *fz*, *fz*, *fz fp*, *fp fp*.
- Bassoon (Fag.):** Measures 478-481. Dynamics: *fz*, *fz ff*, *fz fp*, *fp fp*.
- Cor (in Do):** Measures 478-481. Dynamics: *fz*, *fz ff*, *fz*.
- Cor (in Mib):** Measures 478-481. Dynamics: *fz*, *fz ff*, *fz*.
- Trumpet (Trb. in Do):** Measures 478-481. Dynamics: *fz*, *ff*, *fz*.
- Trumpet (Trn.):** Measures 478-481. Dynamics: *fz*, *ff*, *fz*.
- Timpani (Timp. in Do-Sol):** Measures 478-481. Dynamics: *fz*, *ff*, *fz*.
- Violin I (V. I):** Measures 478-481. Dynamics: *fz*, *fz ff*, *fz p>*.
- Violin II (V. II):** Measures 478-481. Dynamics: *fz*, *fz ff*, *fz p>*.
- Viola (Va.):** Measures 478-481. Dynamics: *fz*, *ff*, *fz p>*.
- Violoncello and Double Bass (Vc. e B.):** Measures 478-481. Dynamics: *fz*, *ff*, *fz*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 3/4. The page number 478 is located at the top left of the score.

484

This page of a musical score, numbered 484, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Mi b)). The brass section consists of Trumpet in D (Trb. (in Do)), Trumpet in B-flat (Trn.), and Trombone (Trbn.). Percussion includes Timpani (Timp. (in Do-Sol)). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Cello/Double Bass (Vc. e B.). The score is marked with dynamic levels such as *fz* (forzando), *p* (piano), *ff* (fortissimo), and *p>* (piano accent). It also includes performance directions like *Tutti* and *a 2* (second ending). The notation includes various note values, rests, and articulation marks such as accents and slurs.

Fl. *fz* *ff* *fz fz fz fz*

Ob. *fz p* *ff* *a2* *fz fz fz fz*

Cl. (in Do) *fz p* *ff* *a2* *fz fz fz fz*

Fag. *fz p* *ff* *ff* *fz fz fz fz*

(in Do) Cor. *fz* *ff* *fz fz fz fz*

(in Mi $\flat$ ) *fz* *ff* *fz fz fz*

Trb. (in Do) *fz* *ff* *fz fz fz fz*

Trn. *fz* *ff* *fz fz fz fz*

Timp. (in Do-Sol) *fz* *ff* *fz fz fz*

V. I *fz p>* *ff* *fz fz fz fz*

V. II *fz p>* *ff* *fz fz fz fz*

Va. *fz p>* *fz* *ff* *fz fz fz fz*

Vc. *p>* *Tutti* *ff* *fz fz fz fz*

Vc. e B. *fz* *ff* *fz fz fz fz*

500

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Do)  
Cor.

(in Mi $\flat$ )

Trb.  
(in Do)

Trn.

Timp.  
(in Do-Sol)

V. I

V. II

Va.

Vc. e B.

a 2

Detailed description: This page of a musical score, numbered 500 at the top left, contains measures 500 through 507. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.). The brass section includes Cor Anglais in D and B-flat (Cor. (in Do) and (in Mi $\flat$ )), Trumpet in D (Trb. (in Do)), and Trombone in B-flat (Trn.). The percussion section features Timpani in D (Timp. (in Do-Sol)). The string section consists of Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The Flute part begins with a key signature change to one sharp (F#) and features a melodic line with grace notes. The Oboe and Clarinet parts play block chords with grace notes. The Bassoon part has a similar block chord texture. The Cor Anglais parts provide harmonic support with block chords. The Trumpet part has a melodic line starting in measure 502, marked 'a 2'. The Trombone part has a melodic line with accents and slurs. The Timpani part plays a rhythmic pattern of eighth notes. The string parts provide a harmonic foundation with block chords and rhythmic patterns.

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Do)  
Cor.

(in Mi b)

Trb.  
(in Do)

Trn.

Timp.  
(in Do-Sol)

V. I

V. II

Va.

Vc. e B.

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*



## ERSTER AKT

## Nr. 1 Chor der Troubadoure

[PALMERIN, Troubadoure]

Allegro moderato

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Sib/B

Fagotto I, II

Corno I, II  
in Mi $\flat$ /EsTromba I, II  
in Mi $\flat$ /EsTimpani  
in Mi $\flat$ -Sib / Es-B

Arpa I, II \*)

Violino I

Violino II

Viola

Palmerin

Coro

Basso

Violoncello  
e Basso

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

Sola *f* *fz* *p*  
 Tutte *fz* *pp*  
 Sola *fz* *pp*  
 Tutte *fz* *pp*  
 Sola *fz* *pp*

Chor der Troubadoure  
 Tenore  
 Basso

\*) Im Autograph: „Harfen“; vgl. die beiden Harfen in Nr. 9 (Chor der Genien).

6

*Fl.*

*Ob.*

*Cl. (in Sib)*

*Fag.*

*Cor. (in Mib)*

*Trb. (in Mib)*

*Timp. (in Mib-Sib)*

*Arp.*

*V. I*

*V. II*

*Va.*

*Coro*

*Vc. e B.*

*dim.*

*f*

*fp*

*Tutte*

*Sola*

*Har - fen - tö - ne*

*8*

*f*

*fp*

12

Fl. *f fz fz f fz*  
 Ob. *f fz fz f fz*  
 Cl. (in Sib) *fz fz fp fz*  
 Fag. *f fz fz fp f fz*  
 Cor. (in Mib) *fz fz fp fz*  
 Trb. (in Mib) *fz fz fz*  
 Timp. (in Mib-Sib) *fz fz fz*  
 Arp. *f fz fp fz f*  
 V. I *f fz fz fp f fz*  
 V. II *f fz fz fp f fz*  
 Va. *f fp f*  
 Coro  
 laßt er-kin-gen, laßt er-kin-gen, fro-he Lie-der laßt uns sin-gen, laßt uns  
 laßt er-kin-gen, laßt er-kin-gen, fro-he Lie-der laßt uns sin-gen, laßt uns  
 Vc. e B. *f fz fz fp f fz*

18

Fl. *fz* *ff* *ff*  
 Ob. *fz* *ff* *ff*  
 Cl. (in Sib) *fz* *ff* *ff*  
 Fag. *fz* *ff* *p* *ff*  
 Cor. (in Mib) *fz* *ff* *p* *ff*  
 Trb. (in Mib) *fz* *ff* *ff*  
 Timp. (in Mib-Sib) *fz*  
 Arp. *fz* *ff* *p* *ff*  
 V. I *fz* *ff* *ff* *fz*  
 V. II *fz* *ff* *ff* *fz*  
 Va. *ff* *p* *ff*  
 Coro *ff* *p* *ff*  
 Vc. e B. *fz* *ff* *ff* *fz*

8 sin-gen. Heil! dem tapfern Sieger Heil! Heil!  
 sin-gen. Heil! Heil! dem tapfern Sieger Heil! Heil!

24

Fl. *ffz*

Ob. *ffz*

Cl. (in Sib) *ffz* I *p* a 2

Fag. *ffz* *p*

Cor. (in Mib) *ffz* I *p* a 2

Trb. (in Mib) *ffz* a 2

Timp. (in Mib-Sib) *ffz*

Arp. *ffz* *p*

V. I *ffz* *p*

V. II *ffz* *p*

Va. *ffz* *p*

Coro  
8 Heil! Lor-beern wer-den ihm zu Teil! Har-fen-tö-ne laßt er-klin-gen,  
Heil! Lor-beern wer-den ihm zu Teil! Har-fen-tö-ne laßt er-klin-gen,

Vc. e B. *ffz*

31

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

Ob. *a2* *p* *cresc.* *ff*

Cl. (in Sib) *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. (in Mib) *a2* *cresc.* *ff*

Trb. (in Mib) *p* *ff*

Timp. (in Mib-Sib) *p*

Arp. *cresc.* *ff*

V. I *cresc.* *ff*

V. II *cresc.* *ff*

Va. *cresc.* *ff*

Coro *cresc.* *f*

Vc. e B. *p* *cresc.* *ff*

8 fro - he Lie - der laßt uns sin - gen. Heil! Heil! dem  
 fro - he Lie - der laßt uns sin - gen. Heil! Heil! dem

Fl. *fz* *f*  
 Ob. *fz* *f*  
 Cl. (in Sib) *fz* *f* *p*  
 Fag. *fz* *p* *f* *fz* *p*  
 Cor. (in Mib) *fz* *p* *f* *p* *p*  
 Trb. (in Mib) *fz* *f*  
 Timp. (in Mib-Sib) *fz* *f*  
 Arp. *fz* *p* *f* *p*  
 V. I *fz* *f* *p*  
 V. II *fz* *f* *p*  
 Va. *p* *f* *p*  
 Coro  
 tap - fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor - beern wer-den ihm zu Teil! Har - fen -  
 tap - fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor - beern wer-den ihm zu Teil! Har - fen -  
 Vc. e B. *fz* *ffz*

44

Fl. *p* *cresc.*

Ob. *a<sub>2</sub>* *p* *cresc.*

Cl. (in Sib) *I* *a<sub>2</sub>* *cresc.*

Fag. *cresc.*

Cor. (in Mib) *I* *a<sub>2</sub>* *cresc.*

Trb. (in Mib) *p* *vd*

Timp. (in Mib-Sib) *p*

Arp. *cresc.*

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Coro *cresc.*  
8 tö - ne laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen.  
*cresc.*  
tö - ne laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen.

Vc. e B. *p* *cresc.*



51

Fl. *ff fz f*

Ob. *ff fz f*

Cl. (in Sib) *ff fz p f fz*

Fag. *ff fz p f fz*

Cor. (in Mib) *ff fz p f*

Trb. (in Mib) *ff fz*

Timp. (in Mib-Sib) *fz*

Arp. *ff fz p f*

V. I *ff fz f*

V. II *ff fz f*

Va. *ff p f*

Coro *f*  
 Heil! Heil! dem tap-fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor-beern  
*f*  
 Heil! Heil! dem tap-fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor-beern

Vc. e B. *ff fz ffz*

57

Fl.  
Ob.  
Cl. (in Sib)  
Fag.  
Cor. (in Mib)  
Trb. (in Mib)  
Timp. (in Mib-Sib)  
Arp.  
V. I  
V. II  
Va.  
Coro  
Vc. e B.

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*f* *ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

*ff* *fz* *ffz* *pp*

wer-den ihm zu Teil! Heil! Heil! Heil ihm!

wer-den ihm zu Teil! Heil! Heil! Heil ihm!

*ff* *fz* *ffz* *pp*

*I*

*Tutte* *Sola*

64

Ob. I

Arp.

V. I

V. II

Va.

Pal. 8

Vc. e B.

pp

pp

pp

PALMERIN

Teu - er ist - dem

70

Ob. I

Fag. I

Arp.

V. I

V. II

Va.

Pal. 8

Vc. e B.

pp

pp

Hel - den - soh - ne die ver - dien - te Lor - beer - kro - ne.

77

Fl.

Ob.

Fag.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

*pp*

Teu - er ist dem Hel - den - sohn die ver - dien - te Lor - beer - kro - ne;

84

Fl.

Ob.

Fag.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

teu - rer noch wird ihm das Pfand, reicht es ihm der Schön - heit Hand,

Fl.

Ob.

Fag.

Arp.

V. I

V. II

Va.

Pal.

Coro

Vc. e B.

reicht es ihm der Schön - heit Hand.

Teu - er ist dem Hel - den - soh - ne

Teu - er ist dem Hel - den - soh - ne

Ob.

Fag.

Arp.

V. I

V. II

Va.

Pal.

Coro

Vc. e B.

Teu - - rer noch wird

die ver - dien - - te Lor - beer - kro - ne; teu - - rer noch wird

die ver - dien - - te Lor - beer - kro - ne; teu - - rer - noch wird

B.pp

104

Fl. *pp*

Ob.

Cl. (in Sib)

Fag.

Arp.

V. I

V. II

Va.

Pal.

Coro

Vc. e B.

ihm das Pfand, reicht es ihm der Schön - heit Hand, teu - rer noch wird

ihm das Pfand, reicht es ihm der Schön - heit Hand, teu - rer noch wird

ihm das Pfand, reicht es ihm der Schön - heit Hand, teu - rer noch wird

Fl.

Ob.

Cl.  
(in Sib)

Fag.

Arp.

V. I

V. II

Va.

Pal.

8 ihm das Pfand —, reicht es ihm der Schön - heit Hand.

Coro

8 ihm das Pfand, reicht es ihm der Schön - heit Hand.

ihm das Pfand —, reicht es ihm der Schön - heit Hand.

Vc. e B.





124

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Trb. (in Mib)

Timp. (in Mib-Sib)

Arp.

V. I

V. II

Va.

Coro

Vc. e B.

*Sola*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

Har - fen - tö - ne laßt er - klin - gen, laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen,

Har - fen - tö - ne laßt er - klin - gen, laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen,

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

*fp* *f* *fz* *fp*

130

Fl. *f fz ff*

Ob. *f fz ff*

Cl. (in Sib) *fz ff*

Fag. *f fz ff p*

Cor. (in Mib) *fz ff p*

Trb. (in Mib) *fz ff*

Timp. (in Mib-Sib) *fz fz*

Arp. *f ff p*

V. I *f fz ff ff*

V. II *f fz ff ff*

Va. *f ff p*

Coro *f ff p*

Vc. e B. *f fz ff ff*

laßt uns sin-gen. Heil! Heil! dem tapfern Sie-ger Heil!

laßt uns sin-gen. Heil! Heil! dem tapfern Sie-ger Heil!

Fl. *ff* *ffz*

Ob. *ff* *ffz*

Cl. (in Sib) *ff* *ffz*

Fag. *ff* *ffz* *p*

Cor. (in Mib) *ff* *ffz* *p>* *I* *a2*

Trb. (in Mib) *ff* *ffz*

Timp. (in Mib-Sib) *ffz*

Arp. *ff* *ffz* *p*

V. I *fz* *ffz* *p*

V. II *fz* *ffz* *p*

Va. *ff* *ffz* *p*

Pal. *ff* *p* PALMERIN  
Har - fen - tö - ne

Coro *ff* *p*  
Heil! Heil! Lor-beern wer-den ihm zu Teil! Har - fen - tö - ne  
Heil! Heil! Lor-beern wer-den ihm zu Teil! Har - fen - tö - ne

Vc. e B. *fz* *ffz*

142

Fl. *p* *cresc.*

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

Cl. (in Sib) *a 2* *cresc.*

Fag. *cresc.*

Cor. (in Mib) *a 2* *cresc.*

Trb. (in Mib) *p* *vd*

Timp. (in Mib-Sib) *p*

Arp. *cresc.*

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Pal. *f*  
 8 laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen.

Coro *cresc.*  
 8 laßt er - klin - gen, fro - he Lie - der laßt uns sin - gen.

Vc. e B. *p* *cresc.*

Fl. *ff* *fz* *f*  
 Ob. *ff* *fz* *f*  
 Cl. (in Sib) *ff* *fz* *p* *f*  
 Fag. *ff* *fz* *p* *f* *fz*  
 Cor. (in Mib) *ff* *fz* *p* *f*  
 Trb. (in Mib) *ff* *fz*  
 Timp. (in Mib-Sib) *fz*  
 Arp. *ff* *fz* *p* *f*  
 V. I *ff* *fz* *f*  
 V. II *ff* *fz* *f*  
 Va. *ff* *p* *f*  
 Pal. *f*  
 Coro *f*  
 Vc. e B. *ff* *fz* *ffz*

8 Heil! Heil! dem tap-fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor-beern  
 8 Heil! Heil! dem tap-fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor-beern  
 Heil! Heil! dem tap-fern Sie-ger Heil! Lor-beern wer-den ihm zu Teil, Lor-beern

Fl.

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Mib)

Trb.  
(in Mib)

Timp. (in  
Mib-Sib)

Arp.

V. I

V. II

Va.

Pal.

Coro

Vc. e B.

8 wer-den ihm zu Teil! Har - fen - tö - ne - laßt er - klin - gen,

8 wer-den ihm zu Teil! Har - fen - tö - - ne laßt er - klin - gen,

wer-den ihm zu Teil! Har - fen - tö - - ne laßt er - klin - gen,

160

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

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

Cl. (in Sib) *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. (in Mib) *a 2* *cresc.* *ff*

Trb. (in Mib) *p* *ff*

Timp. (in Mib-Sib) *p*

Arp. *cresc.* *ff*

V. I *cresc.* *ff*

V. II *cresc.* *ff*

Va. *cresc.* *ff*

Pal. *f*

Coro *cresc.* *f*

Vc. e B. *p* *cresc.* *ff*

8 fro - he Lie - der laßt uns sin - gen. Heil! Heil! dem

8 fro - he Lie - der laßt uns sin - gen. Heil! Heil! dem

8 fro - he Lie - der laßt uns sin - gen. Heil! Heil! dem

Fl. *fz* *f* *ff*

Ob. *fz* *f* *ff*

Cl. (in Sib) *fz* *f* *ff*

Fag. *fz* *p* *f* *fz* *ff*

Cor. (in Mib) *fz* *p* *f* *ff*

Trb. (in Mib) *fz* *f* *ff*

Timp. (in Mib-Sib) *fz* *f* *ff*

Arp. *fz* *p* *f* *ff* *Tutte*

V. I *fz* *f* *ff*

V. II *fz* *f* *ff*

Va. *p* *f* *ff*

Pal. *8* tap - fern Sie - ger Heil! Lor - beern wer - den ihm zu Teil, Lor - beern wer - den ihm zu Teil!

Coro *8* tap - fern Sie - ger Heil! Lor - beern wer - den ihm zu Teil, Lor - beern wer - den ihm zu Teil! Heil!

Vc. e B. *fz* *ffz* *ff*



172

Fl. *fz* *ffz*

Ob. *fz* *ffz*

Cl. (in Sib) *fz* *ffz*

Fag. *fz* *ffz*

Cor. (in Mib) *fz* *ffz*

Trb. (in Mib) *fz* *ffz*

Timp. (in Mib-Sib) *fz* *ffz*

Arp.

V. I *fz* *ffz*

V. II *fz* *ffz*

Va. *fz* *ffz*

Pal. 8 Heil! Heil ihm! Lor-beern wer-den ihm, Lor-beern wer-den

Coro 8 Heil! Heil ihm! Heil ihm! Heil  
Heil! Heil ihm! Heil ihm! Heil

Vc. e B. *fz* *ffz*

The musical score consists of several staves for various instruments and voices. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Cor Anglais (Cor. in Mib), and Trumpet in B-flat (Trb. in Mib). The percussion section includes Timpani (Timp. in Mib-Sib). The keyboard section includes Arpeggiated Piano (Arp.). The string section includes Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal section includes Soprano (Pal.), Chorus (Coro), and Bass/Contrabass (Vc. e B.).

Measures 178-182 are marked with a forte (*ff*) dynamic. The woodwinds (Fl., Ob., Cl. in Sib) play sustained notes with accents. The bassoon (Fag.) has a melodic line. The Cor Anglais and Trumpet in B-flat play a rhythmic figure with an 'a2' marking. The timpani (Timp. in Mib-Sib) has a rhythmic pattern. The arpeggiated piano (Arp.) features a complex rhythmic accompaniment with triplets. The strings (V. I, V. II, Va.) play sustained chords. The vocal parts (Pal., Coro, Vc. e B.) sing the word 'ihm!'.

## Nr. 2 Chor der Troubadoure und Ritter

Intrada  
Allegro moderato

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Sib | B

Fagotto I, II

Corno I, II  
in Mi $\flat$  | Es

Tromba I, II  
in Mi $\flat$  | Es  
*f*

Tromba III, IV  
in Mi $\flat$  | Es  
*f*

Tromba V, VI  
in Mi $\flat$  | Es  
*fz*

Trombone I, II

Trombone III

Timpani  
in Mi $\flat$ -Sib | Es-B  
*fz*

Arpa I, II

Violino I

Violino II

Viola

Chor der Troubadoure und Ritter

Tenore

Coro

Basso

Violoncello  
e Basso

\*) Auf einer ursprünglich leergebliebenen Seite des Autographs notiert Schubert die „Trompeten auf dem Theater“ (T. 12-Schluß) und schreibt dazu : „ Das Intrada, welches hier u. jedesmahl, wo es im Buche angezeigt ist, zu blasen ist, steht vor dem Marsch.“

### Marcia Allegro

6

Fl.

Ob.

Fag.

Cor.  
(in Mib)

(in Mib)

Trb.  
(in Mib)

Trb.  
(in Mib)

Timp. (in Mib-Sib)

Arp.

V. I

V. II

Va.

Coro

Vc. e B.

*mf*

*p*

*ffz*

*p*

*p*

*p*

Zum Saal, der

Zum Saal, der

*p*

*p*

*p*

13

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

(in Mib)

Trb. (in Mib)

Trb. (in Mib)

Trn.

Timp. (in Mib-Sib)

Arp.

V. I

V. II

Va.

Coro

Vc. e B.

*f* *a 2*

*f* *a 2*

*f* *a 2*

*ff*

*fz* *fz* *fz*

*fz* *fz* *fz*

*fz* *fz* *fz*

*ff* *ff*

*ff*

*f* *f* *f*

8 gold - ne Be-cher blinkt, zum Saal, die Fei - er - stun-de winkt! Trom-  
gold - ne Be-cher blinkt, zum Saal, die Fei - er - stun-de winkt! Trom-

*f* *f* *f*

*ff*

Fl. *fz fz fz ff fz fz fz p*

Ob. *fz fz fz p ff fz fz fz p*

Cl. (in Sib) *fz fz fz p ff fz fz fz*

Fag. *fz fz p ff fz fz*

Cor. (in Mib) *fz fz fz p fz fz fz*

(in Mib) *fz fz fz p fz fz fz*

Trb. (in Mib) *fz fz fz p fz fz fz*

Trn. *fz fz fz fz fz fz*

Timp. (in Mib-Sib) *fz fz fz fz fz fz*

Arp. *fz fz p fz fz*

V. I *fz fz fz ff fz fz fz*

V. II *fz fz ff fz fz*

Va. *fz fz ff fz fz*

Coro  
 8 pe - ten - schall und Har - fen - klang ver - ei - nen sich zum  
*p p f p*  
 pe - ten - schall und Har - fen - klang ver - ei - nen sich zum

Vc. e B. *fz fz fz p ff fz fz fz*

Fl.  
 Ob.  
 Cl. (in Sib)  
 Fag.  
 Cor. (in Mib)  
 (in Mib)  
 Trb. (in Mib)  
 Trb. (in Mib)  
 Trn. (in Mib)  
 Timp. (in Mib-Sib)  
 Arp.  
 V. I  
 V. II  
 Va.  
 Coro  
 Vc. e B.

8 Rund - ge - sang beim schäu - men-den Po - kal, beim schäu - men-den Po - kal!  
 Rund - ge - sang beim schäu - men-den Po - kal, beim schäu - men-den Po - kal!

Fl. *fz fz ff*  
 Ob. *fz fz ff*  
 Cl. (in Sib) *fz fz p*  
 Fag. *fz fz p*  
 Cor. (in Mib) *fz fz p ff*  
 Trb. (in Mib) *fz fz ff*  
 Trb. (in Mib) *a 2 fz fz ff*  
 Trn. *fz fz p ff*  
 V.I *fz fz p*  
 V.II *fz fz p*  
 Va. *fz fz p ff*  
 Coro  
 8 Glück auf! Glück auf! bei mon - den-hel-ler Nacht ist bald die Tat voll - *f*  
 Glück auf! Glück auf! bei mon - den-hel-ler Nacht ist bald die Tat voll - bracht. Glück  
 V.c.e B. *fz fz p ff*



Fl. *fz fz*  
 Ob. *fz fz*  
 Cl. (in Sib) *ff fz p*  
 Fag. *ff fz p*  
 Cor. (in Mib) *fz fz p*  
 Trb. (in Mib) *fz fz*  
 Trb. (in Mib) *fz fz*  
 Trn. *fz fz p*  
 V. I *ff fz p*  
 V. II *ff fz p*  
 Va. *fz fz p*  
 Coro  
 8 bracht. Glück auf! bei mon - den-hel-ler Nacht die Tat vollbracht, be -  
 auf! Glück auf! bei mon - den-hel-ler Nacht ist bald die Tat voll - bracht, Glück  
 Vc. e B. *fz fz p*

43

**Fl.** *ff* *fz* *fz*  
**Ob.** *ff* *fz* *fz*  
**Cl. (in Sib)** *ff* *fz* *fz*  
**Fag.** *ff* *fz* *fz*  
**Cor. (in Mib)** *ff* *fz* *fz*  
**Trb. (in Mib)** *ff* *fz*  
**Trb. (in Mib) a 2** *ff* *fz* *fz*  
**Trn.** *ff* *fz* *fz*  
**Timp. (in Mib - Sib)** *ff* *fz* *fz*  
**V. I** *ff* *fz* *fz*  
**V. II** *ff* *fz* *fz*  
**Va.** *ff* *fz* *fz*  
**Coro**  
 8  
 gei - stert eu - ren Mut und Kraft beim fro - hen Mahl mit Re - ben -  
*ff*  
 auf! be - gei - stert eu - ren Mut und Kraft beim  
**Vc. e B.** *ff* *fz* *fz*

Fl. *fz*  
 Ob. *fz*  
 Cl. (in Sib) *fz*  
 Fag. *fz*  
 Cor. (in Mib) *fz*  
 (in Mib)  
 Trb. *ff*  
 (in Mib)  
 Trb. (in Mib) *fz*  
 Trn. *fz*  
 Timp. (in Mib-Sib) *fz*  
 V. I *fz*  
 V. II *fz*  
 Va. *fz*  
 Coro  
 8 saft und rü - stig dann dar - auf, und rü - stig dann dar - auf!  
 fro - hen Mahl mit Re - ben - saft und dann dar - auf, und rü - stig dann dar - auf!  
 Vc. e B. *fz*

Fl.

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Mib)

(in Mib)

Trb.  
(in Mib)

Trb.  
(in Mib)

Trn.

Timp. (in Mib-Sib)

Arp.

V. I

V. II

Va.

Coro

Vc. e B.

8

Wohl - an! den Tap - fern preist das Lied, wohl - an! der

Wohl - an! den Tap - fern preist das Lied, wohl - an! der

61

Fl. *a2*

Ob. *a2*

Cl. (in Sib) *a2*

Fag. *a2*

Cor. (in Mib) *fz*

(in Mib) *fz*

Trb. (in Mib) *fz*

Trb. (in Mib) *fz*

Trn. *fz*

Timp. (in Mib-Sib) *fz*

Arp. *fz*

V.I *fz*

V.II *fz*

Va. *fz*

Coro

Vc. e B. *fz*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

*fz fz fz p p ff*

8 Kranz dem Kühnen blüht, er le - be hoch! er le - be lang, er  
Kranz dem Kühnen blüht, er le - be hoch! er le - be lang, er

*f p p f*

*fz fz fz p ff*

Fl. *fz fz fz p ff*

Ob. *fz fz fz p ff*

Cl. (in Sib) *fz fz fz p ff*

Fag. *fz fz p ff*

Cor. (in Mib) *fz fz fz p ff*

(in Mib) *fz fz p ff*

Trb. (in Mib) *fz fz p ff*

Trn. *fz fz p ff fz*

Timp. (in Mib-Sib) *fz fz fz ff*

Arp. *fz fz p ff*

V. I *fz fz fz ff fz*

V. II *fz fz fz ff fz*

Va. *fz fz p ff fz*

Coro *8 wand - le un - ter Fest - ge - sang des Ruh - mes hel - le Bahn, des*

*wand - le un - ter Fest - ge - sang des Ruh - mes hel - le Bahn, des*

Vc. e B. *fz fz fz p ff fz*

Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *fz*

Cor. (in Mib) *fz*

(in Mib) *fz*

Trb. (in Mib) *fz*

Trb. (in Mib) *fz*

Trn. *fz*

Timp. (in Mib-Sib)

Arp. *fz*

V. I *fz* \*) *p*

V. II *fz* *p*

Va. *fz* *p*

Coro  
 Ruh - mes hel - le Bahn. Glück auf! Glück auf! Bei mon - den-hel - ler  
 Ruh - mes hel - le Bahn. Glück auf! Glück auf! Bei mon - den-hel - ler Nacht ist

Vc. e B. *fz* *p*

(Der Chor entfernt sich nach und nach.)

\*) Takt 75, Violino II: 4. Viertel  $g'+g''$  vermutlich irrträglich für  $g+g'$ .

79

Fl. *ff fz fz*  
 Ob. *ff fz fz*  
 Cl. (in Sib) *ff fz p*  
 Fag. *ff fz p*  
 Cor. (in Mib) *ff fz fz p*  
 Trb. (in Mib) *ff fz fz*  
 Trb. (in Mib) *ff fz fz*  
 Trn. *ff fz fz p*  
 V. I *ff fz p*  
 V. II *ff fz p*  
 Va. *ff fz fz p*  
 Coro  
 Nacht ist bald die Tat voll-bracht, Glück auf! bei mon-den-hel-ler  
 bald die Tat voll-bracht, Glück auf! Glück auf! bei mon-den-hel-ler Nacht ist  
 Vc. e B. *ff fz fz p*



Fl.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Trn.

Timp. (in Mib-Sib)

V. I

V. II

Va.

Coro

Vc. e B.

8 Nacht die Tat vollbracht, be - gei - stert eu - ren Mut und Kraft beim  
 bald die Tat voll bracht, Glück auf! be - gei - stert eu - ren Mut und

Fl.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Timp. (in Mib-Sib)

V. I

V. II

Va.

Coro

Vc. e B.

91 fro - hen Mahl mit Re - ben - saft und rü - stig dann dar - auf, und  
 Kraft beim fro - hen Mahl mit Re - ben - saft und dann dar - auf, und

97

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Trb. V, VI (in Mib)

Trn.

Timp. (in Mib-Sib)

Arp.

V. I

V. II

Va.

(ganz in der Ferne )

Coro

8 rüstig dann dar - auf. Zum Saal, der gold - ne Becher blinkt, zum Saal, die

rüstig dann dar - auf. Zum Saal, der gold - ne Becher blinkt, zum Saal, die

Vc. e B.

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Trb. V, VI (in Mib)

Trn.

Timp. (in Mib-Sib)

Arp.

8

Fei-er-stunde winkt! Trom-pe - ten - schall und Har - fen - klang ver - ei - nen sich zum

Fei - er-stundewinkt! Trom-pe - ten - schall und Har - fen - klang ver - ei - nen sich zum

Vc. e B.

113 I

Fl.

Ob.

Cl. (in Sib)

Fag.

ppp

I

ppp

ppp

Trb. V, VI (in Mi $\flat$ )

Arp.

V. I

V. II

Va.

ppp

ppp

ppp

8

Coro

Rund - ge - sang beim schäumenden Po - kal, beim schäumenden Po - kal!

Rund - ge - sang beim schäumenden Po - kal, beim schäumenden Po - kal!

Vc. e B.

ppp

# Nr. 3 Melodram

[SUTUR, MELINDE und IDA]

Allegro vivace

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flauto I, II**: Treble clef, 8/8 time signature.
- Oboe I, II**: Treble clef, 8/8 time signature.
- Clarinetto I, II in Sib/B**: Treble clef, 8/8 time signature.
- Fagotto I, II**: Bass clef, 8/8 time signature. Includes dynamic markings *pp* and *pp* with hairpins.
- Corno I, II in Mi b/Es**: Treble clef, 8/8 time signature. Includes dynamic marking *pp*.
- Corno III, IV in Do/C**: Treble clef, 8/8 time signature. Includes dynamic marking *pp*.
- Tromba I, II in Do/C**: Treble clef, 8/8 time signature. Includes dynamic marking *pp*.
- Trombone I, II**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.
- Trombone III**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.
- Timpani in Do-Sol/C-G**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.
- Arpa I**: Treble and Bass clefs, 8/8 time signature.
- Violino I**: Treble clef, 8/8 time signature. Includes dynamic marking *pp*.
- Violino II**: Treble clef, 8/8 time signature. Includes dynamic marking *pp*.
- Viola**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.
- Violoncello**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.
- Basso**: Bass clef, 8/8 time signature. Includes dynamic marking *pp*.

The score features various musical notations including rests, notes, and dynamic markings such as *pp* (pianissimo) and *a 2* (second ending). The overall tempo is marked *Allegro vivace*.

9

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Do)

V. I

V. II

Va.

Vc.

B.

cresc.

p

a2

14

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)  
Cor.

(in Do)  
Trb.

Trn.

Timp.  
(in Do-Sol)

V. I

V. II

Va.

Vc.

B.

fz

fz cresc.

ff

7

19

Fl. fz fz fz fz fz fz

Ob. fz fz fz fz

Cl. (in Sib) fz fz fz fz

Fag. fz fz fz fz

(in Mib) Cor. fz fz fz fz

(in Do) Cor. fz fz fz fz

Trb. (in Do) fz fz fz fz

Trn. fz fz fz fz

Timp. (in Do-Sol) fz fz fz fz

V. I fz fz fz fz

V. II fz fz fz fz

Va. fz fz fz fz

Vc. fz fz fz fz

B. fz fz fz fz

25

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

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

*Cl. (in Sib.)*  
*fz*  
*p*  
*cresc.*  
*f*

*Fag.*  
*fz*  
*a 2*  
*p*  
*cresc.*  
*f*

*(in Mi b)*  
*fz*  
*f*

*Cor. (in Do)*  
*fz*  
*f*

*Trb. (in Do)*  
*a 2*  
*fz*  
*f*

*Trn.*  
*fz*  
*f*

*Timp. (in Do-Sol)*  
*fz*

SUTUR  
 Der Funke fing, das  
 Feuer glüht, neue Opfer  
 fallen dem Hasse!  
 Neue Lust für mich!

*V. I*  
*fz*  
*p*  
*cresc.*  
*f*

*V. II*  
*fz*  
*p*  
*cresc.*  
*f*

*Va.*  
*fz*  
*p*  
*cresc.*  
*f*

*Vc.*  
*fz*  
*p*  
*cresc.*  
*f*

*B.*  
*fz*  
*p*  
*cresc.*  
*f*



30

Fl.

Ob.

Cl. (in Sib)

Fag.

(in Mi $\flat$ )

Cor.

(in Do)

Trn.

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

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

*a 2* *f*

*a 2* *f*

*f*

*f*

... zu Söldnern  
seiner Rache:

V. I

V. II

Va.

Vc.

B.

*p* *cresc.* *f*

*p* *cresc.* *f*

*stacc.* *p* *cresc.* *f*

*stacc.* *p* *cresc.* *f*

*p* *cresc.* *f*

### Lo stesso tempo \*)

Fl. *ffz* *ffz*

Ob. *ffz* *ffz*

Cl. (in Sib) *ffz* *ffz*

Fag. *ffz* *ffz*

(in Mib) Cor. *ffz* *ffz*

(in Do) Cor. *ffz* *ffz*

Trb. (in Do) *ffz* *ffz*

Trn. *ffz* *ffz*

Timp. (in Do-Sol) *ffz* *ffz*

V. I *ffz fz ffz fz*

V. II *ffz fz ffz fz*

Va. *ffz fz ffz fz*

Vc. *ffz fz ffz fz*

B. *ffz fz ffz fz*

... sie wagen den Kampf mit mir.

\*) Im Autograph: *Tempo primo*.

40

Fl. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cl. (in Sib) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Fag. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

(in Mib) Cor. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

(in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Trb. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Trn. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Timp. (in Do-Sol) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

... sie wa-  
gen ihn?

Verderben  
sei ihr  
Los!

Melinde!  
höre mich!

V. I *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vc. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

B. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

48

Fl. *a2* *I* *a2* *I* *a2*

Ob. *a2* *I* *a2* *I* *a2*

Cl. (in Sib) *a2*

Fag. *a2*

(in Mib) Cor. *a2*

(in Do) Cor. *a2*

Trn. *a2*

Melinde! Erscheine Melinde!

V. I *p* *fz* *p* *fz*

V. II *p* *fz* *p* *fz*

Va. *p* *fz* *p* *fz*

Vc. *p* *fz* *p* *fz*

B. *p* *fz* *p* *fz*

57

Fl. *fz* *fz* *fz*

Ob. *fz* *fz* *cresc.* *fz*

Cl. (in Sib) *fz* *fz* *cresc.* *fz*

Fag. *fz* *p* *fz* *cresc.* *fz*

Cor. (in Mib) *fz* *fz* *fz*

Cor. (in Do) *fz* *fz* *fz*

Trb. (in Do) *fz* *fz* *fz*

Trn. *fz* *p* *fz* *cresc.* *fz*

Timp. (in Do-Sol) *fz* *fz*

V. I *p* *fz* *p* *fz* *cresc.*

V. II *p* *fz* *p* *fz* *cresc.* *fz*

Va. *p* *fz* *p* *fz* *cresc.* *fz*

Vc. e B. *fz* *p* *fz* *cresc.* *fz*

*a2* *a2* *a2*

68

This page of a musical score, numbered 108, covers measures 68 through 73. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Si b (Cl. (in Sib)), Bassoon (Fag.), Horns in Mi b (in MiB) and Horns in Do (in Do), Trumpets (Trb. (in Do)), Trombones (Trn.), Timpani (Timp. (in Do-Sol)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Bass (Vc. e B.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics and articulation markings are as follows:

- Flute (Fl.):** Starts with *fz cresc.* in measure 68, reaches *ff* in measure 69, and continues with *fz fz fz fz fz fz* from measure 70 to 73.
- Oboe (Ob.):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Clarinet (Cl. (in Sib)):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Bassoon (Fag.):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Horn in Do (in Do):** Starts with *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73. A marking *a 2* is present above the staff in measure 70.
- Trumpets (Trb. (in Do)):** Remains silent throughout the page.
- Trombones (Trn.):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Timpani (Timp. (in Do-Sol)):** Remains silent throughout the page.
- Violin I (V. I):** Starts with *cresc.* in measure 68, reaches *ff* in measure 69, and continues with *fz fz fz fz fz fz* from measure 70 to 73.
- Violin II (V. II):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Viola (Va.):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.
- Violoncello/Bass (Vc. e B.):** Starts with *cresc.* in measure 68, reaches *fz* in measure 69, *ff* in measure 70, and continues with *fz fz fz fz fz fz* from measure 71 to 73.

Fl.

Ob.

Cl. (in Sib)

Fag. a2

Cor. (in Do) a2

Trn.

V. I fz

V. II fz

Va. fz

Vc. e B. fz

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Do) a2

Trn.

MELINDE Wer ruft mich?  
SUTUR Dein dienstbarer  
Geist. p

MELINDE Welch neues Un-  
heil verkündest  
du mir? p

... von Leiden-  
schaft verblen-  
det dich rief. p

V. I p

V. II p

Va. p

Vc. e B. p

...knisternden Feuer  
mir erschien.

...mit diesem schreck-  
lichen Augenblicke.

V. I

V. II

Va.

Vc.

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Do)

V. I

V. II

Va.

Vc. e B.

Des Hasses Samen streust  
du zwischen mir und Arnulf.

Tutti

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)

Cor.  
(in Do)

Trn.

V. I

V. II

Va.

Vc. e B.

... wo Liebe  
gedeihen sollte.

SUTUR ...von dieser unwür-  
digen Leidenschaft.



119

Fl. *ff* *ff* *fz fz fz fz fz*

Ob. *ff* *ff* *fz fz fz fz fz*

Cl. (in Sib) *ff* *ff* *fz fz fz fz fz*

Fag. *ff* *ff* *fz fz fz fz fz*

Cor. (in Mib) *ff* *ff* *fz fz fz fz fz*

Cor. (in Do) *ff* *ff* *fz fz fz fz fz*

Trb. (in Do) *ff* *ff* *fz fz fz fz fz*

Trn. *ff* *ff* *fz fz fz fz fz*

Timp. (in Do-Sol) *ff* *ff* *fz fz fz*

V. I *p* *ff* *ff* *fz fz*

V. II *p* *ff* *ff* *fz fz*

Va. *p* *ff* *ff* *fz fz*

Vc. e B. *p* *ff* *ff* *fz fz fz fz fz*

Des Sturmes Brausen verkünde deine Macht

und der brüllende Donner sei Herold deines Zornes!

Fl.

Ob.

Cl. (in Sib)

Cor. (in Do)

Trn.

MELINDE  
Reiße die Wunde nicht  
auf, verbluten würde ich.

V. I

V. II

Va.

Vc. e B.

Vergeben lasse mich,  
vergessen, wenn ich kann.

*fp*, *p*, *fp*, *fp*, *fp*, *fp*

Molto moderato

Fl.

Ob.

Cl. (in Sib)

Fag.

(in Sib)

Cor. (in Do)

Trn.

Ermüdet ruht  
mein Feind.

... Gehorchen  
lerne!

*f*, *a 2*, *tr*, *a 2 in Sib/B*, *a 2*, *f*, *f*, *f*, *f*, *f*, *p*, *p*, *f*, *f*

137 a2

Ob. *fp* *fp* *fp* *ff*

Cl. (in Sib) *fp* *fp* *fp* *ff*

Fag. *fp* *fp* *fp* *ff*

(in Sib) Cor. *fp* *fp* *fp* *ff*

(in Do) Trn. *fp* *fp* *fp* *ff*

V. I *fp* *fp* *fp* *ff*

V. II *fp* *fp* *fp* *ff*

Va. *fp* *fp* *fp* *ff*

Vc. e B. *fp* *fp* *fp* *ff*

*in Mib* | *Es*

*fp* Begabt bin ich mit wunderbarer Macht. *fp* Entsetzlicher! mein Herz kannst du zerreißen. *fp* Allein Gebieterin mußt du mich heißen, seit jener schreckenvollen Nacht. *ff*

145

Ob. *fp* *fp* *fp* *ff* *fz*

Cl. (in Sib) *fp* *fp* *fp* *ff* *fz*

Fag. *fp* *fp* *fp* *ff* *fz*

(in Mib) Cor. *fp* *fp* *fp* *ff* *fz*

(in Do) Trn. *fp* *fp* *fp* *ff* *fz*

V. I *fp* *fp* *fp* *ff* *fz* *p*

V. II *fp* *fp* *fp* *ff* *fz* *p*

Va. *fp* *fp* *fp* *ff* *fz*

Vc. e B. *fp* *fp* *fp* *ff* *fz*

*fp* Zum Sklaven hast du dich an mich verdungen. Gehorche! *fp* Deiner Freveltat Gewinn hast du nach Jahrhunderten erst errungen. *fp* Gehorchen sollst du jetzt der Meisterin. *ff* *fz*

Fl. *p*

Ob. *p* *fz* *p* *fz* *p*

Cl. (in Sib) *fz* *p* *fz* *p*

Fag. *p* *fz* *fz*

(in Mi**b**)

Cor. *fz* *fz*

(in Do)

Trb. (in Do) *fz* *fz*

Trn. *fz* *fz*

... und der  
Liebe Grab.

Doch schauen will ich ihn,  
im Bilde sehen!

Er wandle auf der Felsen steilsten Höhen,  
das Weltmeer flute zwischen ihm und mir.

V. I *fz* *fz*

V. II *f p* *f p*

Va. *f p* *f p*

Vc. e B. *fz* *fz*

160

Andante

Fl. *pp*

Ob. *fz fz > p pp*

Cl. (in Sib) *fz fz > p pp*

Fag. *fz fz pp*

Cor. (in Mib) *fz*

Cor. (in Do) *fz fz > p pp a 2*

Trb. (in Do) *fz fz*

Trn. *fz fz*

Arp. *pp*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. *fz*

B. *fz pp*

Erscheinen soll der Heißgeliebte!

Allegro vivace

165

Fl. *ff*

Ob. *ff*

Cl. (in Sib) *ff*

Fag. *ff* *fz*

(in Mi b) *ff*

Cor. (in Do) *ff*

Trb. (in Do) *ff*

Trn. *ff*

Timp. (in Do-Sol) *ff*

Arp.

...und müßte er aus Klüften widerhallen!

Gehorche Sklave! Eile!

Bring ihn her, durch Wälder, über Berge, übers Meer!

V. I *ff* *fz*

V. II *ff* *fz*

Va. *ff* *fz*

Vc. *ff* *fz*

B. *ff* *fz*

170

This musical score page, numbered 117, covers measures 170 through 173. It is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Oboe (Ob.):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Clarinet (Cl. in Sib):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Bassoon (Fag.):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Cor Anglais (Cor. in Mib):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Trumpet (Trb. in Do):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Trumpet (Trn.):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Timpani (Timp. in Do-Sol):** Measures 170-171 play a dotted quarter note, and measures 172-173 play a half note. Dynamics are *fz*.
- Violin I (V. I):** Measures 170-171 play a sixteenth-note pattern, and measures 172-173 play a half note. Dynamics are *fz*.
- Violin II (V. II):** Measures 170-171 play a sixteenth-note pattern, and measures 172-173 play a half note. Dynamics are *fz*.
- Viola (Va.):** Measures 170-171 play a sixteenth-note pattern, and measures 172-173 play a half note. Dynamics are *fz*.
- Violoncello and Double Bass (Vc. e B.):** Measures 170-171 play a sixteenth-note pattern, and measures 172-173 play a half note. Dynamics are *fz*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*fz*) throughout the measures.

This musical score page contains measures 175 through 180. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz* (forzando), notes G4 and A4. Measure 177: *fp* (forzando piano), notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G4 and A4. Measure 177: *fp*, notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Cl. (in Sib)** (Clarinet in B-flat): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G4 and A4. Measure 177: *fp*, notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Fag.** (Bassoon): Bass clef, key signature of one sharp (F#). Measures 175-176: *fz.*, notes G3 and A3. Measure 177: *p* (piano), notes G3 and A3. Measures 178-180: Sustained notes with dynamic markings *fz.*, *fz.*, and *fz.*.
- Cor. (in Mib)** (Cor Anglais in B-flat): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G4 and A4. Measure 177: *p*, notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Cor. (in Do)** (Cornet in C): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G4 and A4. Measure 177: *p*, notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Trb. (in Do)** (Trumpet in C): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G4 and A4. Measure 177: *p*, notes G4 and A4. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Trn.** (Trumpet in B-flat): Bass clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G3 and A3. Measure 177: *p*, notes G3 and A3. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Timp. (in Do-Sol)** (Timpani): Bass clef, key signature of one sharp (F#). Measures 175-176: *fz*, notes G3 and A3. Measure 177: *p*, notes G3 and A3. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- V. I** (Violin I): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, eighth-note patterns. Measure 177: *p*, eighth-note patterns. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- V. II** (Violin II): Treble clef, key signature of one sharp (F#). Measures 175-176: *fz*, eighth-note patterns. Measure 177: *p*, eighth-note patterns. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Va.** (Viola): Bass clef, key signature of one sharp (F#). Measures 175-176: *fz*, eighth-note patterns. Measure 177: *p*, eighth-note patterns. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.
- Vc. e B.** (Violoncello and Double Bass): Bass clef, key signature of one sharp (F#). Measures 175-176: *fz*, eighth-note patterns. Measure 177: *fp*, eighth-note patterns. Measures 178-180: Sustained notes with dynamic markings *fz*, *fz*, and *fz*.



183

Fl. *delesc.*

Ob. *delesc.*

Cl. (in Sib) *delesc.*

Fag. a 2

Trn.

V. I *delesc.*

V. II *delesc.*

Va. *delesc.*

Vc. e B. *delesc.*

191 dim.

Fl. *pp* *fp*

Ob. *pp* *fp*

Cl. (in Sib) *pp* *fp*

Fag. a 2 *pp* *fp*

Cor. (in Do) *fp*

V. I *pp* *fp*

V. II *pp* *fp*

Va. *pp* *fp*

Vc. e B. *pp* *fp*

# Larghetto

Clarinetto in La/A auf dem Theater

199

Cl. (in La) *mf p*

Cor. (in Do) *pp*

Arp. *p*

V. I *pp*

V. II *pp*

Va. *pp*

Vc. *pp*

B. *pp*

207

Cl. (in La)

Arp.

V. I

V. II

Va.

Vc.

B.

215

Cl. (in La)

Arp.

V. I

V. II

Va.

Vc.

B.

223

Cl. (in La)

Arp.

V. I

V. II

Va.

Vc.

B.

*pp* *fp* *p*

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

*pp* *fp* *fp*

232

Cl. (in La)

V. I

V. II

Va.

Vc.

B.

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

241

Cl. (in La)

V. I

V. II

Va.

Vc.

B.

pp

rit.

pp

rit.

pp

rit.

pp rit.

3

250

Cl. (in La)

Arp.

V. I

V. II

Va.

Vc.

B.

p

258

Cl. (in La)

Arp.

V. I

V. II

Va.

Vc.

B.



276

Fl. *fz fz fz*

Ob. *fz fz fz fz*

Cl. (in Sib) *fz fz fz fz*

Fag. *a 2 ff ff fz*

(in Mib) *ff*

Cor. (in Do) *fz fz*

Trb. (in Do) *fz*

Trn. *a 2 ff ff fz*

Timp. (in Do-Sol) *fz*

...ersterbende  
Funke der  
Liebe.

Vernichten, mich  
vernichten?

Verbannen will ich  
jedes menschliche  
Gefühl aus meiner  
Brust. Haß!

V. I *ff fz*

V. II *ff fz*

Va. *ff fz*

Vc. e B. *ff fz*

284

Fl. *fz* *fz* *ff*

Ob. *fz* *fz* *ff*

Cl. (in Sib) *fz* *fz* *ff* *p*

Fag. *a2* *fz* *fz* *ff* *p*

(in Mib) *fz* *fz* *ff*

Cor. *a2* *fz* *fz* *ff*

Trb. (in Do) *fz* *ff*

Trn. *a2* *fz* *fz* *ff*

Timp. (in Do-Sol) *ff*

Rache! Rache!

... mit einem fürchterlichen Eide.

V. I *fz* *fz* *ff*

V. II *fz* *fz* *ff* *fp*

Va. *fz* *fz* *ff* *fp*

Vc. e B. *fz* *fz* *ff*

291

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. (in Sib) *ff* *p* *ff*

Fag. *ff* *p* *ff*

(in Mib) Cor. *ff* *ff*

(in Do) Cor. *ff* *ff*

Trb. (in Do) *ff* *ff*

Trn. *ff* *ff*

Timp. (in Do-Sol) *ff* *ff*

Entrissen sei mir die Zauber-  
macht.

Sutur! dir will ich verfallen  
sein, versöhne ich mich je mit  
dem Feinde mei-  
ner Rache.

V. I *ff* *ff* *fz*

V. II *ff* *fp* *ff* *fz*

Va. *ff* *fp* *ff* *fz*

Vc. e B. *ff* *ff* *fz*





306

Fl. fz fz fz fz fz a 2

Ob. fz fz fz fz fz a 2

Cl. (in Sib) fz fz fz fz fz a 2

Fag. fz fz fz fz fz a 2

(in Mib) a 2

Cor. fz fz fz fz fz a 2

(in Do) fz fz fz fz fz a 2

Trb. (in Do) fz fz fz fz fz a 2

Trn. fz fz fz fz fz

V. I fz fz fz fz fz fp

V. II fz fz fz fz fz fp

Va. fz fz fz fz fz fp

Vc. e B. fz fz fz fz fz fp

Detailed description: This is a page of a musical score, page 128, starting at measure 306. The score is for a full orchestra. The instruments are arranged in systems. The Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), and Bassoon (Fag.) parts are in the first system. The Horns (Cor.) and Trumpets (Trb. in Do) are in the second system. The Trombones (Trn.) are in the third system. The Violins (V. I and V. II), Violas (Va.), and Cello/Double Bass (Vc. e B.) are in the fourth system. The music is in 4/4 time. The key signature has one sharp (F#). The dynamics are mostly fortissimo (fz), with some fortissimo piano (fp) at the end of the page. There are several accents and slurs. The Flute, Oboe, and Clarinet parts have a '306' above the first measure. The Flute, Oboe, and Clarinet parts have 'a 2' above the fifth measure. The Horns and Trumpets parts have 'a 2' above the fifth measure. The Trombone part has an accent (>) above the second measure. The Violin and Viola parts have 'fp' at the end of the page. The Cello/Double Bass part has 'fp' at the end of the page.

313  
a2

Fl.  
Ob.  
Cl. (in Sib)  
Fag.  
(in Sib)  
Cor.  
(in Do)  
Trb. (in Do)  
Trn.  
Timp. (in Do-Sol)

<p><b>SUTUR</b> Die Sterne haben den Schwur gehört! Wehe dir, verletzt ihn Meineid!</p>	<p><b>MELINDE</b> Ha- das Wort ist gesprochen! Was tat ich? - Verführer! Des übereilten Eides schreck- liche Folgen auf dich!</p>	<p>Durchglühen soll dich dein Feuer und nimmer verzehren, daß ewige Qual an diesen Augenblick dich erinnere!</p>
-----------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------

V. I  
V. II  
Va.  
Vc. e B.

321  
**Allegro moderato**

(in Do)  
Cor.  
(in Do)  
Timp. (in Do-Sol)

pp  
4 Corni in Do/C auf dem Theater  
dim.

328

(in Do)  
Cor.  
(in Do)

dim.

SUTUR  
Ich ge-  
horche!



341

Fl.  
fz fz fz fz fz fz

Ob.  
fz fz fz fz fz fz *decresc.*

Cl.  
(in Sib) fz fz fz fz fz fz *decresc.*

Fag.  
fz fz fz a 2 fz fz fz fz *decresc.*

(in Mib)  
Cor. fz fz fz fz fz fz

(in Do)  
fz fz fz fz fz *decresc.*

Trb.  
(in Do) fz fz

Trn.  
fz fz fz

Timp.  
(in Do-Sol) fz fz

V. I  
fz fz fz fz fz *decresc.*

V. II  
fz fz fz fz *decresc.*

Va.  
fz fz fz fz *decresc.*

Vc.  
fz fz fz fz *decresc.*

B.  
fz fz fz fz fz *decresc.*

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Do)

V. I

V. II

Va.

Vc.

B.

*p*

*a 2*

*p*

*p*

*decresc.*

*decresc.  
stacc.*

*decresc.  
stacc.*

*decresc.*

*decresc.*

*p*

*p*

*p*

*p*

352

Fag.

(in Mib)

Cor.  
(in Do)

Trn.

Timp.  
(in Do-Sol)

V. I

V. II

Va.

Vc.

B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

362

Allegro agitato ma moderato

V. I  
pp

V. II  
pp

Va.  
pp  
pizz.

Vc. e B.  
pp

367

Cl.  
(in Sib)

Fag.

pp

pp

V. I

V. II

Va.

Vc. e B.

372

Cl.  
(in Sib)

Fag.

I

I b.

V. I

V. II

Va.

Vc. e B.

377

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Vc. e B.

Vc. arco pp

IDA  
Wo bin ich?

Nirgends find ich die Jäger.

382

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Vc. e B.

Vc. Tutti pizz.

Bin ich allein in dieser Wildnis?

387

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Vc. e B.

Wie ist mir so ängstlich,



391

Fl.

Ob.

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Vc. e B.

Jeder bebende Ast erschüttert mich, jedes fallende Blatt erfüllt mich mit Furcht.

Ha! was rauscht über mir in mächtigem Flug?

395

Fl.

Ob.

Cl. (in Sib)

Fag.

(in Mib)

Cor.

(in Do)

V. I

V. II

Va.

Vc. e B.

Ein Adler ist's - aus den Wolken schießt er auf - ein weißes Täubchen.

Räuber!

400

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

V. I

V. II

Va.

Vc.

B.

Schon streckt er die Krallen aus. Täubchen! rette dich! flüchte dich zu mir!

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

405

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Cor. (in Do)

V. I

V. II

Va.

Vc.

B.

Rette dich! Rette dich!

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

410

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)  
Cor.

(in Do)

V. I

V. II

Va.

Vc. e B.

*fz* *p* *f*

Ungeheuer!

Ich schütze die Taube!

415

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)  
Cor.

(in Do)

Trb.  
(in Do)

Trn.

V. I

V. II

Va.

Vc. e B.

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

Ungeheuer!

Ich schütze die Taube!

420

Cl. (in Sib)

Fag.

Cor. (in Do)

V. I

V. II

Va.

Vc. e B.

426

dim.

Fl.

Ob.

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Vc.

B.

# Nr.4 Finale I

[Ritter und Knappen]

Andante

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Do | C

Fagotto I, II

Corno I, II  
in Do | C  
auf dem Theater

Corno III, IV  
in Do | C  
im Orchester

Tromba I, II  
in Do | C

Trombone I, II

Trombone III

Timpani  
in Do-Sol | C-G

Violino I

Violino II

Viola

Chor der Ritter und Knappen

Soprano

Alto

Tenore

Basso

Violoncello  
e Basso

The musical score is written for a full orchestra and a vocal choir. It begins with a tempo marking of 'Andante'. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello e Basso) play melodic lines with dynamics ranging from piano (p) to forte (f), including crescendos. The brass section (Horns, Trumpets, Trombones) provides harmonic support, with some parts marked forte (f). The Timpani part features a rhythmic pattern in the lower register. The vocal choir, consisting of Soprano, Alto, Tenor, and Bass, is currently silent in this section. The score is in 3/4 time and includes various musical notations such as slurs, trills, and dynamic markings.

7

Fl. *p* *pp*

Ob. *p* *pp*

Cl. (in Do) *a2*

Fag.

Cor. (in Do)

Trb. (in Do)

Timp. (in Do-Sol)

V. I *p* *pp* *tr* *[b]* *tr*

V. II *p* *pp* *tr* *[b]* *tr*

Va. *p*

Vc. e B.

**Allegro moderato**

13

Cl. (in Do) *pp*

Cor. (in Do) *pp* *in der Ferne*

V. I *pp*

V. II *pp*

Va. *pp*

Coro *pp* I - - - da!

Vc. e B. *pp* I - - - da!

19

Fl. *p*

Ob. *p*

Cl. (in Do)

Fag. *pp*

Cor. (in Do)

V. I

V. II

Va.

Coro

gib\_ ein Zei - chen, I - da! ruft,

gib\_ ein Zei - chen, I - da! ruft,

8 I - da, gib ein Zei - chen, I - da! ru - fet,

I - da, gib ein Zei - chen, I - da! ru - fet,

Vc. e B.

24

Fl. *fp*  
 Ob. *fp*  
 Cl. (in Do) *fp*  
 Fag. *fp*  
 (in Do) *fp*  
 Cor. (in Do) *fp*  
 V. I *fp>*  
 V. II *fp>*  
 Va. *fp>*  
 Coro  
 8 bla - set, ru - fet, bla - set, ru - fet, bla - set, su - - - chet sie \_\_\_\_\_!  
 Vc. e B. *fp*



29

Fl.

Ob.

Cl. (in Do)

Fag.

(in Do)

Cor.

(in Do)

V. I

V. II

Va.

Coro

Vc. e B.

*p*

*a 2*

*p*

*p*

*p*

*p*

*p*

I - da! I - da, gib ein Zei - chen, I - da!

I - da! I - da, gib ein Zei - chen, I - da!

I - da! gib - ein Zei - chen,

I - da! gib - ein Zei - chen,

*p*

34

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Do)  
Cor.  
(in Do)

V. I

V. II

Va.

Coro

Vc. e B.

ruft, blast, ru - fet, bla - set,

ruft, blast, ru - fet, bla - set,

8 I - da! ru - fet, bla - set, ru - fet, bla - set, ru - fet, bla - set,

I - da! ru - fet, bla - set, ru - fet, bla - set, ru - fet, bla - set,

divisi

Fl. *fp* *p*

Ob. *fp* *p*

Cl. (in Do) *fp* *p* a 2

Fag. *fp* *p*

(in Do) *fp* *p* a 2

Cor. (in Do) *fp* *p*

Trb. (in Do) *fp*

V. I *fp* *p*

V. II *fp* *p*

Va. *fp* *p* *divisi*

su - chet sie! laß die War - nung dich er -

su - chet sie! I - da! I - da!

su - chet sie! laß die War - nung dich er -

su - chet sie! I - da!

Vc. e B. *fp* *p*

44

Fl.

Ob.

Cl.  
(in Do)

Fag.

Cor.  
(in Do)

Cor.  
(in Do)

V. I

V. II

Va.  
divisi

rei - chen, I - da! I - da!

I - da! I - da! I - da!

rei - chen, I - da! flieh den Zau - ber-wald, ent-flieh! I - da,

I - da! I - da! flieh den Zau - ber-wald, ent-flieh! I - da,

Vc. e B.

49

Fl. *cresc. a poco a poco*

Ob. *cresc. a poco a poco*

Cl. (in Do) *a 2 cresc. a poco a poco*

Fag. *cresc. a poco a poco*

Cor. (in Do) *cresc. a poco a poco*

V. I *cresc. a poco a poco*

V. II *cresc. a poco a poco*

Va. *divisi cresc. a poco a poco*

Coro  
 I - da! I - da!  
 Laß die War - nung dich er - rei - chen!  
 flich den Zau - ber - wald, I - da! I - da! I - da!  
 flich den Zau - ber - wald! Laß die War - nung dich er - rei - chen!

Vc. e B. *cresc. a poco a poco*

54

Fl.   
 Ob.   
 Cl. (in Do)   
 Fag.   
 Cor. (in Do)   
 V. I   
 V. II   
 Va. *divisi*   
 Coro   
 Vc. e B.

I - da! I - da!   
 I - da! I - da!   
 I - da! flied den Zau - ber-wald, ent - flieh! I - da, flieh den Zau - ber -   
 I - da! flied den Zau - ber-wald, ent - flieh! I - da, flieh den Zau - ber -

Fl. *cresc.*

Ob. *cresc.*

Cl. (in Do) *cresc.*

Fag. *cresc.*

Cor. (in Do) *a 2* *cresc.*

Trb. (in Do)

V. I *cresc.*

V. II *cresc.*

Va. *cresc.*

Coro *cresc.*

*I - da! laß die War - nung dich er - rei - chen, flieh den  
wald!*

*I - da! laß die War - nung dich er - rei - chen, flieh den  
wald!*

Vc. e B. *cresc.*

64

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Do)  
Cor.

(in Do)

Trb.  
(in Do)

Timp.(in  
Do-Sol)

V. I

V. II

Va.

Coro

8

Zau-ber-wald, ent - flieh \_\_\_\_!

I - da! I - da! I - da! gib ein

Zau-ber-wald, ent - flieh \_\_\_\_!

I - da! I - da! I - da! gib ein

Zau-ber-wald, ent - flieh \_\_\_\_!

I - da! I - da! gib ein

Zau-ber-wald, ent - flieh \_\_\_\_!

I - da! I - da! gib ein

Vc. e B.



70

Fl.

Ob.

Cl. (in Do)

Fag.

(in Do)

Cor.

(in Do)

V. I

V. II

Va.

Zei - chen! Ru - fet, schrei - et, ru - fet, schrei - et,

Zei - chen! Ru - fet, schrei - et, ru - fet, schrei - et,

8 Zei - chen! Ru - fet, schrei - et, daß die Ber - ge wi - der - hal - len,

Zei - chen! Ru - fet, schrei - et, daß die Ber - ge wi - der - hal - len,

Vc. e B.

Fl. *ff* *fz* *fz* *fz* *fz* *fz*  
 Ob. *ff* *fz* *fz* *fz* *fz* *fz*  
 Cl. (in Do) *ff* *fz* *fz* *fz* *fz* *fz*  
 Fag. *ff* *fz* *fz* *fz* *fz* *fz*  
 Cor. (in Do) *ff* *fz* *fz* *fz* *fz* *fz*  
 Trb. (in Do) *ff* *fz* *fz* *fz* *fz* *fz*  
 Timp. (in Do-Sol) *ff* *fz* *fz* *fz* *fz* *fz*  
 V. I *ff* *fz*  
 V. II *ff* *fz*  
 Va. *ff* *fz* *fz* *fz* *fz* *fz*  
 Coro  
 ru - fet, schrei - et durch — den Wald! und die  
 ru - fet, schrei - et durch — den Wald! und die  
 8 ru - fet, schrei - et, ru - fet, schrei - et durch — den Wald, und die Hör - ner laßt er - schal - len, und die  
 ru - fet, schrei - et, ru - fet, schrei - et durch — den Wald, und die Hör - ner laßt er - schal - len, und die  
 Vc. e B. *ff* *fz*

Fl. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cl. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Fag. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cor. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Trb. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Timp. (in Do-Sol) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. I *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Coro  
 Hör-ner laßt er-schal-len, blast mit All-ge-walt, blast mit All-ge-walt, und die Hör-ner laßt er-  
 Hör-ner laßt er-schal-len, blast mit All-ge-walt, blast mit All-ge-walt, und die Hör-ner laßt er-  
 Hör-ner laßt er-schal-len, blast mit All-ge-walt, blast mit All-ge-walt, und die Hör-ner laßt er-

Vc. e B. *fz*

89

Fl. *fz* *ffz* *a2*

Ob. *fz* *ffz* *a2*

Cl. (in Do) *fz* *ffz* *a2*

Fag. *fz* *ffz* *a2*

Cor. (in Do) *fz* *ffz* *a2*

Trb. (in Do) *fz* *ffz* *a2*

Timp. (in Do-Sol) *fz* *ffz*

V. I *fz* *ffz*

V. II *fz* *ffz*

Va. *fz* *ffz*

Coro  
 und die Hör-ner laßt er-schal-len, blast mit All-ge-walt. *p*  
 und die Hör-ner laßt er-schal-len, blast mit All-ge-walt. Ha  
<sup>8</sup> schal-len, und die Hör-ner laßt er-schal-len, blast mit All-ge-walt, blast mit All-ge-walt.  
 schal-len, und die Hör-ner laßt er-schal-len, blast mit All-ge-walt, blast mit All-ge-walt. Ha

Vc. e B. *fz* *ffz*

un poco più mosso

Fl. *fp*

Ob. *fp*

Cl. (in Do) *fp*

Fag. *fp*

Cor. (in Do) *fp*

V. I *fp*

V. II *fp*

Va. *fp*

Coro

Vc. e B. *fp*

*p* Ha seht, dort be-deckt von Zwei-gen, ha seht, dort be-deckt von Zweigen,

seht, dort be-deckt von Zwei-gen, ha seht, dort be-deckt von Zwei-gen,

*p* Ha seht, dort be-deckt von Zwei-gen, ha seht, dort be-deckt von Zweigen,

seht, dort be-deckt von Zwei-gen, ha seht, dort be-deckt von Zwei-gen,

Fl. *fp* *cresc.* *f* *ff*

Ob. *fp* *cresc.* *f* *ff*

Cl. (in Do) *fp* *cresc.* *f* *ff*

Fag. *fp* *cresc.* *f* *ff*

(in Do) Cor. *fp* *cresc.* *f* *ff*

(in Do) *fp* *cresc.* *f* *ff*

Trb. (in Do) *p cresc.* *f* *ff*

Timp. (in Do-Sol) *p cresc.* *f* *ff*

V. I *p* *cresc.* *f* *ff*

V. II *p* *cresc.* *f* *ff*

Va. *p* *cresc.* *f* *ff*

*cresc.* *f* *ff*

Coro  
 I - da, I - da ist's, I - da, I - da ist's, o Glück, o Glück —, o Glück, *ff*  
*cresc.* *f* *ff*  
 I - da, I - da ist's, I - da, I - da ist's, o Glück, o Glück —, o Glück, *ff*  
*cresc.* *f* *ff*  
 8 I - da, I - da ist's, I - da, I - da ist's, o Glück, o Glück —, o Glück, *ff*  
*cresc.* *f* *ff*  
 I - da, I - da ist's, I - da, I - da ist's, o Glück, o Glück —, o Glück, *ff*

Vc. e B. *p* *cresc.* *f* *ff*

Presto

Fl. *fz* *ffz* *fz* *fz* *fz*

Ob. *fz* *ffz* *fz* *fz* *fz*

Cl. (in Do) *fz* *ffz* *fz* *fz* *fz*

Fag. *fz* *ffz* *fz* *fz* *fz*

Cor. (in Do) *fz* *ffz* *fz* *fz* *fz*

Trb. (in Do) *fz* *ffz* *fz* *fz* *fz*

Trn. *fz* *ffz* *fz* *fz* *fz*

Timp. (in Do-Sol) *fz* *ffz* *fz* *fz* *fz*

V. I *fz* *ffz* *fz* *fz* *fz*

V. II *fz* *ffz* *fz* *fz* *fz*

Va. *fz* *ffz* *fz* *fz* *fz*

Coro  
o Glück! Ü - ber Klöt - ze laßt uns  
o Glück! Ü - ber Klöt - ze laßt uns  
o Glück! Ü - ber Klöt - ze laßt uns  
o Glück! Ü - ber Klöt - ze laßt uns

Vc. e B. *fz* *ffz* *fz* *fz* *fz*





131

Fl. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cl. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Fag. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

(in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cor. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Trb. (in Do) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Trn. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Timp. (in Do-Sol) *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. I *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Coro  
 mu - tig, fol - get mir! I - da! I - da! Ju - belt, hul - digt  
 mu - tig, fol - get mir! I - da! I - da! Ju - belt, hul - digt  
 mu - tig, fol - get mir! I - da! I - da! Ju - belt, hul - digt  
 mu - tig, fol - get mir! I - da! I - da! Ju - belt, hul - digt

Vc. e B. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

140

Fl. *a 2*  
 Ob. *a 2*  
 Cl. (in Do)  
 Fag. *a 2*  
 Cor. (in Do)  
 Trb. (in Do)  
 Trn.  
 Timp. (in Do-Sol)  
 V. I  
 V. II  
 Va.  
 Coro  
 Vc. e B.

Musical score for page 160, measures 140-143. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Violins I and II, Viola, Chorus, and Violoncello/Double Bass. The music is in a key with one flat and 4/4 time. The Chorus part includes the lyrics: "ihr! I - da! I - da! Ju - belt, hul-digt ihr!".

Fl. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Ob. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff* *a 2*

Cl. (in Do) I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff* *a 2*

Fag. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff* *a 2*

Cor. (in Do) *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Trb. (in Do) *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Trn. *ff*

Timp. (in Do-Sol) *ff*

V. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff* *divisi*

V. II *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Va. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Coro *p* *p* *p* *p* *p* *p* *p* *p* *ff*

Ü - ber Klöt - ze laßt uns stei - gen, und die Ä - ste beugt zu - rück! Ü - ber

Ü - ber Klöt - ze laßt uns stei - gen, und die Ä - ste beugt zu - rück! Ü - ber

Ü - ber Klöt - ze laßt uns stei - gen, und die Ä - ste beugt zu - rück! Ü - ber

Ü - ber Klöt - ze laßt uns stei - gen, und die Ä - ste beugt zu - rück! Ü - ber

Vc. e B. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff*

Fl. *fz* *a 2*

Ob. *fz* *a 2*

Cl. (in Do) *fz* *a 2*

Fag. *fz* *a 2*

Cor. (in Do) *fz*

Trb. (in Do) *fz*

Trn. *fz*

Timp. (in Do - Sol) *fz*

V. I *fz* *divisi*

V. II *fz*

Va. *fz*

Coro

Klöt - ze laßt uns stei - gen, vor - wärts, mu - tig, fol - get mir! I - da!

8 Klöt - ze laßt uns stei - gen, vor - wärts, mu - tig, fol - get mir! I - da!

Vc. e B. *fz*

Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

(in Do) *fz*

Cor. *fz*

(in Do) *fz*

Trb. (in Do) *fz*

Trn. *fz*

Timp. (in Do-Sol) *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Coro

I - da! Ju - belt, hul - digt ihr! I - da! I -

I - da! Ju - belt, hul - digt ihr! I - da! I -

I - da! Ju - belt, hul - digt ihr! I - da! I -

I - da! Ju - belt, hul - digt ihr! I - da! I -

Vc. e B. *fz*

177

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Do)  
Cor.

(in Do)

Trb.  
(in Do)

Trn.

Timp. (in  
Do - Sol)

V. I

V. II

Va.

Coro

Vc. e B.

da! Ju - belt, hul - digt ihr! Ju - - - belt,

da! Ju - belt, hul - digt ihr! Ju - - - belt,

8 da! Ju - belt, hul - digt ihr! Ju - - - belt,

da! Ju - belt, hul - digt ihr! Ju - - - belt,

Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

Cor. (in Do) *fz* *a 2* *ffz* *fz*

Trb. (in Do) *fz* *a 2* *ffz* *fz*

Trn. *fz* *ffz* *fz*

Timp. (in Do-Sol) *fz* *fz* *fz*

V. I *fz*

V. II *fz*

Va. *fz*

hul - - - digt ihr! I - - - da!

hul - - - digt ihr! I - - - da!

8 hul - - - digt ihr! I - - - da!

hul - - - digt ihr! I - - - da!

Vc. e B. *fz* *fz*

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Horn in D (Cor. (in Do)), Trumpet in D (Trb. (in Do)), Trombone (Trn.), Timpani in D and C (Timp. (in Do-Sol)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello and Double Bass (Vc. e B.).

The score is divided into ten measures. The first five measures (196-200) feature a sequence of chords and notes, with a dynamic marking of *fz* (forzando) in each measure. The last five measures (201-205) show the instruments holding their respective notes, with some instruments having rests.

The notation includes various note values (quarter notes, eighth notes), rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4.



## ZWEITER AKT

## Nr. 5 Chor der Troubadoure und Ritter

[PALMERIN, Troubadoure und Ritter]

Allegro

*Flauto I, II*  
*Oboe I, II*  
*Clarinetto I, II*  
*in Do/C*  
*Fagotto I, II*  
*Corno I, II*  
*in Do/C*  
*Tromba I, II*  
*in Do/C*  
*Trombone*  
*Timpani*  
*in Do-Sol / C-G*  
*Violino I*  
*Violino II*  
*Viola*  
*Palmerin*  
 Chor der Troubadoure und Ritter  
*Tenore I, II*  
*Basso I, II*  
*Violoncello*  
*e Basso*

Dynamics: *ff*, *fz*, *p*, *a 2*, *I*, *V*, *\*)*

\*) Zu T. 8, Violoncello e Basso, vgl. „Quellen und Lesarten“.

10 <sup>a2</sup>

Fl. *fz* *p* *fp* *ff*

Ob. *fz* *p* *fp* *ff*

Cl. (in Do) *fz* *p* *ff*

Fag. *fz* *p* *ff*

Cor. (in Do) *fz* *p* *ff*

Trb. (in Do) *fz* *ff*

Trn. *fz* *ff*

Timp. (in Do-Sol) *fz* *ff*

V.I *fz* *p* *fp* *fp* *ff*

V.II *fz* *p* *fp* *fp* *ff*

Va. *fz* *p* *ff*

Vc. e B. *fz* *p* *ff*

21

Fl. *a 2*

Ob. *I* *p 3* *fp* *fp* *ff* *ff* *fz* *fz*

Cl. (in Do)

Fag. *I* *p 3* *fp* *fp* *ff* *ff* *fz* *fz*

Cor. (in Do) *p* *fp* *fp* *ff* *ff* *fz* *fz*

Trb. (in Do) *ff* *fz*

Trn. *ff* *fz*

Timp. (in Do-Sol) *ff* *fz*

V.I *mf* *3* *fp* *fp* *ff* *ff* *fz* *fz*

V.II *mf* *3* *fp* *fp* *ff* *ff* *fz* *fz*

Va. *p* *staccato* *ff*

Coro *mf* *fp* *ff* *fz*

8 Le - ben laßt den gold-nen Wein, schwingt die Be - cher, schen-ket ein! Le - ben laßt den gold-nen Wein,

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

Le - benlaßt den gold-nen Wein, schwingt die Be - cher, schen-ket ein! Le - ben laßt den gold-nen Wein,

Vc. *p* *staccato* *ff*

B. *mf* *fp* *fp* *ff* *fz*

Fl. *fz* *ff fz* *ff fz*

Ob. *fz* *p* *ff fz* *p* *ff fz*

Cl. (in Do) *fz* *p* *ff fz* *p* *ff fz*

Fag. *fz* *p* *ff fz* *p* *ff fz*

Cor. (in Do) *fz* *p* *ff fz* *p* *ff fz*

Trb. (in Do) *fz* *p* *ff fz* *p* *ff fz*

Trn. *fz* *ff fz* *ff fz*

Timp. (in Do-Sol) *fz* *ff fz* *ff fz*

V. I *fz* *ff fz* *ff fz*

V. II *fz* *ff fz* *ff fz*

Va. *fz* *ff fz* *ff fz*

Coro  
 8 schwingt die Be-cher, schen-ket ein! schwingt die Be-cher, schen - ket ein, schwingt die Be-cher, schen - ket ein,  
 schwingt die Be-cher, schen-ket ein! schwingt die Be-cher, schen - ket ein, schwingt die Be-cher, schen - ket ein,

Vc. *fz* *ff fz* *ff fz*

B. *fz* *ff fz* *ff fz*

33 <sup>a</sup>2

Fl. fz ff fz

Ob. fz ff fz

Cl. (in Do) fz ff fz

Fag. fz p ff fz

Cor. (in Do) fz p ff fz

Trb. (in Do) fz

Trn. fz ff fz

Timp. (in Do-Sol) fz

V.I. fz ff fz

V.II. fz ff fz

Va. *staccato* fz ff fz

8 <sup>8</sup> *fz* *ff*

Coro le - ben laßt den gold-nen Wein, schwingt die Be - cher, schen-ket ein! schwingt die Be-cher, *ff*

le - ben laßt den gold-nen Wein, schwingt die Be - cher, schen-ket ein! schwingt die Be-cher, *ff*

*staccato* *fz* *ff* *fz*

Vc. *staccato* *fz* *ff* *fz*

B. *fz* *fz* *ff* *fz*

39

*Fl.*  
*Ob.*  
*Cl. (in Do)*  
*Fag.*  
*Cor. (in Do)*  
*Trb. (in Do)*  
*Trn.*  
*Timp. (in Do-Sol)*  
*V. I*  
*V. II*  
*Va.*  
*Coro*  
*Vc. e B.*

*ff fz* *ff fz* *ff fz* *ff fz*

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

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

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

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

*ff fz* *ff fz* *ff fz* *ff fz*

*ff fz* *ff fz* *ff fz* *ff fz*

*ff fz* *ff fz* *ff fz* *ff fz*

*ff fz* *ff fz* *ff fz* *ff fz*

8  
schenket ein, schwingt die Be-cher, schenket ein!  
*ff* *ff* *ff*  
schenket ein, schwingt die Be-cher, schenket ein!  
*ff* *ff* *ff*

*ff fz* *ff fz* *ff fz* *ff fz* *Fine*

46 I

Ob. *pp*

Fag. *pp*

Trb. (in Do) *pp* *staccato*

V. I *pp* *staccato*

V. II *pp* *staccato*

Va. *pp* *staccato*

Pal. PALMERIN

8 Bei der Ritter frohem Mahl schwebe Freu - de nie - der, leeret mu-tig den Po - kal, jauchzt in un - sre Lie - der, bei der

Vc. *pp* *staccato*

B. *pp*

54 I

Fl. *p* *a 2*

Ob. *p* *a 2*

Cl. (in Do) *p* *a 2*

Fag. *staccato*

Cor. (in Do) *pp* *staccato*

Trb. (in Do) *staccato*

V. I

V. II

Va.

Pal. 8 Rit-ter frohem Mahl schwebe Freu - de nie - der, leeret mu-tig den Po - kal, jauchzt in un-sre Lie - -

Coro 8 Bei der Bei der

Vc.

B.

61

*f*

*a2*

*I*

*f* *staccato*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

8 der. Jauchzt, o jauchzt! Jauchzt, o

8 Rit-ter frohem Mahl schwebe Freu - de nie - der, leeret mu-tig den Po - kal, jauchzt in un - sre

Rit-ter frohem Mahl schwebe Freu - de nie - der, leeret mu-tig den Po - kal, jauchzt in un - sre

*f*

*f*



68

Fl. *a2* *p* *f* *fz*

Ob. *a2* *p* *f* *fz*

Cl. (in Do) *p* *f* *fz*

Fag. *p* *f* *fz*

Cor. (in Do) *p* *fz*

Trb. (in Do) *fz*

Timp. (in Do-Sol) *fz*

V. I *p* *fz*

V. II *p* *fz*

Va. *p* *fz*

Pal. *p* *f*

8 jauchzt, beider Ritter frohem Mahl schwebe Freu - de nie - der, leeret mutig den Po - kal, jauchzt in un-sre Lie -

Coro *p* *f*

8 Lie - der, beider Ritter Mahl schwebe Freude nie - der, leeret den Po - kal, jauchzt in un-sre Lie -

Vc. *p* *fz*

B. *p* *fz*

76

Fl. *p*

Ob. *p*

Cl. (in Do) *p*

Fag. *fz*

Cor. (in Do) *p*

Trb. (in Do) *p*

Timp. (in Do-Sol) *fp*

V. I *p*

V. II *p* *staccato*

Va. *p* *staccato*

Pal. *ff* *fz*  
 8 der, jauch - zet! jauch - zet!

Coro *ff* *fz*  
 8 der, jauch - zet! jauch - zet!

Vc. *p*

B. *p*

Dal segno al fine

Allegretto

84

Fl. *p*

Ob.

Cl. (in Do) *p* *staccato*

Fag. *p* *staccato*

Cor. (in Do) *p* *staccato*

V. I *p* *staccato*

V. II *p* *staccato*

Coro Solo

Trinket, da noch Ju-gend-kraft eu-re Wan - gen rö - tet und der Re-ben Feu-er - saft jeden

Vc. e B. *p*

90

Fl. *p*

Ob. *p*

Cl. (in Do) *p*

Fag. *p*

Cor. (in Do) *p*

V. I *p*

V. II *p*

Coro Solo

Trüb - sinn tö - tet; trinket, da noch Ju-gend-kraft eu-re Wan - gen rö - tet und der

Vc. e B. *p*

96

Fl. I

Ob. I

Cl. (in Do) I

Fag.

Cor. (in Do)

Trb. (in Do)

Timp. (in Do-Sol)

V. I

V. II

Va.

Pal. PALMERIN

Coro

Vc.

B.

*f*

*a 2*

*staccato*

Trin - ket,

Trin - ket, da noch Ju - gend - kraft eu - re Wan - gen

Trüb - sinn tö - tet.

*Solo* Re - ben Feu - er - saft je - den

*Tutti* Trin - ket, da noch Ju - gend - kraft eu - re Wan - gen

*f*

102

Fl. *a 2*

Ob. *a 2*

Cl. (in Do)

Fag.

Cor. (in Do)

Trb. (in Do)

Timp. (in Do-Sol)

V. I

V. II

Va.

Pal.

8 trinkt! Trin - ket, trinkt, trinket, da noch Ju-gend -

Coro

8 rö - tet und der Re - ben Feu - er - saft je - den Trüb - sinn tö - tet, da noch Ju - gend -

rö - tet und der Re - ben Feu - er - saft je - den Trüb - sinn tö - tet, da noch Ju - gend -

Vc.

B.

108

Fl. *p* *f* *fz*

Ob. *f* *fz*

Cl. (in Do) *p* *f* *fz* *p*

Fag. *f* *fz*

Cor. (in Do)

Trb. (in Do) *fz*

Timp. (in Do-Sol) *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Pal. *8* kraft eure Wan - gen rö - tet und der Re-ben Feu-er - saft jeden Trübsinn tö - tet.

Coro *8* kraft eu-re Wan-gen rö - tet und der Re-ben - saft jeden Trübsinn tö - tet.

Vc. *fz*

B. *fz*

115

Fl. *p*

Ob. *p*

Cl. (in Do) *p*

Fag. *fz*

Cor. (in Do) *p*

Trb. (in Do) *p*

Timp. (in Do-Sol) *fp*

V.I *p*

V.II *p* *staccato*

Va. *p* *staccato*

Pal. *8* Trin - ket! *ff* trin - ket!

Coro *8* Trin - ket! *ff* trin - ket!

Vc. *p*

B. *p*

Dal segno al fine

Allegretto

122

Ob. I *pp*

Trb. (in Do) I *pp* *staccato*

V. I *pp* *staccato*

V. II *pp* *staccato*

Va. *pp* *staccato*

Pal. *8* Wein und Lie - be, Rit - ter - mut, Ruhm und Eh - re bei - den, Lie-be

Coro *8* Solo Wein und Lie-be, Ruhm und Eh - re bei - den, *staccato*

Vc. *pp*

B. *pp*

126

Ob. I *pp*

Fag. I *pp*

Cor. (in Do) *pp*

Trb. (in Do) *pp*

V. I

V. II

Va.

Pal. *8* würzt der Trau-ben Blut, Weinder Lie - be Freu - den; Wein und Lie - be, Rit - ter -

Coro *8* Solo Lie-be würzt der Trau-ben Blut und Freu - den; Wein und Lie - be,

Vc.

B.



131

*Fl.* *p* *f*

*Ob.* *f* *a 2*

*Cl. (in Do)* *p* *f staccato*

*Fag.* *staccato* *f*

*Cor. (in Do)* *staccato* *f*

*Trb. (in Do)* *staccato* *f*

*Timp. (in Do-Sol)* *f*

*V. I* *f*

*V. II* *f*

*Va.* *f*

*Pal.* *8* mut, Ruhmund Eh - re bei - den, Liebe würzt der Trau-ben Blut, Wein der Lie - be Freu - den.

*Coro* *8* Wein und Lie-be, Ritter -  
Wein der Lie - be Freuden.

*Solo* Rit-ter-mut, Ruhmund Eh-re bei - den, Lie-be würzt der Trau-ben Blut, *Tutti* Wein und Lie-be, Ritter -

*Vc.* *f*

*B.* *f*

138

Fl. *a 2*

Ob. *a 2* *I* *P*

Cl. (in Do)

Fag.

Cor. (in Do)

Trb. (in Do)

Timp. (in Do-Sol)

V. I

V. II

Va.

Pal. *8* Eh - re bei - den, Eh - re bei - den, Wein und

Coro *8* mut, Ruhm und Eh - re bei - den, Liebe würzt der Trauben Blut, Weinder Lie - be Freu - den,

mut, Ruhm und Eh - re bei - den, Liebe würzt der Trauben Blut, Weinder Lie - be Freu - den,

Vc.

B.

145

Fl. *p* *f* *fz*

Ob. *p* *f* *fz*

Cl. (in Do) *p* *f* *fz*

Fag. *p* *f* *fz*

Cor. (in Do) *p* *fz*

Trb. (in Do) *fz*

Timp. (in Do-Sol) *fz*

V. I *p* *fz*

V. II *p* *fz*

Va. *p* *fz*

Pal. *p* *f*

8 Lie-be, Ritter-mut, Ruhm und Eh - - re bei - den, Liebe würzt der Trau-ben Blut, Wein der Lie-be Freu -

Coro *p* *f*

8 Lieb und Ritter-mut, Ruhm und Eh-re bei - den, Liebe würzt der Trau-ben Blut, Wein der Lie-be Freu -

Vc. *p* *fz*

B. *p* *fz*

152

Fl. *p*

Ob. *p*

Cl. (in Do) *p*

Fag. *fz*

Cor. (in Do) *p*

Trb. (in Do) *p*

Timp. (in Do-Sol) *fp*

V. I *p*

V. II *p* *staccato*

Va. *p* *staccato*

Pal. *den.* Jauch - zet! jauch - zet!

Coro *den.* Jauch - zet! jauch - zet!

Vc. *p*

B. *p*

\*) Takt 159, Clarinetto: im Autograph 1.-4. Achtel g<sup>2</sup>-fis<sup>2</sup>-g<sup>2</sup>-a<sup>2</sup>.

Dal segno al fine

# Nr. 6 Melodram

[ARNULF und MELINDE]

Allegro

Flauto I  
 Flauto II  
 Oboe I, II  
 Clarinetto I, II in Do | C  
 Fagotto I, II  
 Corno I, II in Re | D  
 Corno III, IV in Fa | F  
 Tromba I, II in Re | D  
 Trombone I, II  
 Trombone III  
 Timpani in Re-La | D-A  
 Violino I  
 Violino II  
 Viola  
 Violoncello  
 Basso

ARNULF  
 Furie bebe!

Ha!  
 Was war das?

Schauer rieselt  
 durch mein  
 Gebein.

6

Fl. *fp*

Ob. *fp*

Cl. (in Do) *fp*

Fag. *fp*

Trn. *fp*

Ich wanke. Bebe! Erschöpft bin ich. Ist's die Ermüdung der Jagd, was sich wie Bleigewicht an meine Augen hängt?

V. I *fp*

V. II *fp*

Va. *fp*

Vc. *fp*

B. *fp*

13

Fl. *f*

Ob. *f*

Cl. (in Do) *f*

Fag. *f*

Cor. (in Re) *f*

Trn. *f*

Entfliehen will ich, und wie mit Ketten hält's mich gefangen.

V. I *f*

V. II *f*

Va. *f*

Vc. e B. *f*

18

Fl. I

Ob.

Cl. (in Do)

Fag.

*pp*

*dim.*

Die Stunde der Ruhe ist noch ferne, doch wachend erreiche ich sie nicht-

*pp*

*dim.*

V. I

V. II

Va.

Vc.

B.

23

Fag.

Ich kann nicht mehr!

V. I

V. II

Va.

Vc.

B.

28

Fl.

ff fz fz fz fz fz fz

Ob.

ff fz fz fz fz fz fz

Cl. (in Do)

ff fz fz fz fz fz fz

Fag.

a 2

ffz fz fz fz fz fz fz fz fz fz fz

(in Re)

Cor.

ffz fz fz

(in Fa)

fz fz fz fz fz fz fz fz fz fz

Trn.

ffz fz fz fz fz fz fz fz fz fz fz

(Arnulf spricht fort bis zur Verwandlung.)

V. I

ff fz fz fz fz fz fz

V. II

ff fz fz fz fz fz fz

Va.

ffz fz fz fz fz fz fz fz fz fz fz

Vc. e B.

ffz fz fz fz fz fz fz fz fz fz fz



38

Fl.

Ob.

Cl.  
(in Do)

Fag.  
a 2

Cor.  
(in Fa)

Trn.

V. I

V. II

Va.

Vc. e B.

This page of a musical score contains measures 38 through 47. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag. a 2), Cor Anglais (Cor. (in Fa)), Trumpets (Trn.), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The score is written in a key signature of one flat (B-flat major or F minor) and a common time signature. The woodwind and string parts feature melodic lines with various articulations and dynamics, while the brass parts provide harmonic support with sustained notes and rhythmic patterns. The dynamic marking *fz* (forzando) is frequently used throughout the score. The page number 191 is located in the top right corner, and the measure number 38 is indicated at the beginning of the first staff.

48

Fl. *fz* *cresc.* *ff* *mf*

Ob. *fz* *fz* *cresc.* *ff* *mf*

Cl. (in Do) *fz* *fz* *cresc.* *ff* *mf*

Fag. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *cresc.* *ff* *mf*

(in Re) Cor. *fz* *cresc.* *fz* *fz* *ff*

(in Fa) *fz* *fz* *fz* *fz* *fz* *fz*

Trb. (in Re) *fz* *cresc.* *fz* *fz* *ff*

Trn. *fz* *fz* *fz* *fz* *fz* *cresc.* *fz* *fz* *ff*

Timp. (in Re-La) *fz* *fz* *fz* *ff*

*cresc.*

V. I *fz* *cresc.* *ff* *p*

V. II *fz* *fz* *cresc.* *ff* *p*

Va. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff* *p*

Vc. *fz* *fz* *fz* *fz* *fz* *cresc.* *fz* *fz* *ff* *p*

B. *fz* *fz* *fz* *fz* *fz* *cresc.* *fz* *fz* *ff* *p*

\*) Takt 52, Streicher: Der Akzent gilt bis zum 1. Viertel des nächsten Taktes; ebenso in T. 56, 60.

56

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

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

*Cl. (in Do)*  
*ff* *mf* *ff* *p*

*Fag.*  
*ff* *mf* *ff* *p*

*Cor. (in Re)*  
*ff* *ff*

*Trb. (in Re)*  
*ff* *ff*

*Trn.*  
*ff* *ff*

*Timp. (in Re-La)*  
*ff*

*V. I*  
*ff* *p* *ff* *p*

*V. II*  
*ff* *p* *ff* *p*

*Va.*  
*ff* *p* *ff* *p*

*Vc.*  
*ff* *p* *ff* *p*

*B.*  
*ff* *p* *ff* *p*

Detailed description: This page of a musical score covers measures 56 to 60. It features a woodwind section (Flute, Oboe, Clarinet in D, Bassoon), a brass section (Coronet in D, Trumpet in D, Trombone), Timpani (in D-F), and a string section (Violin I, Violin II, Viola, Violoncello, Bass). The woodwinds and strings play a melodic line with dynamic markings of *ff*, *mf*, and *p*. The brass section provides harmonic support with *ff* dynamics. The timpani plays a rhythmic pattern. The string section has a complex texture with various dynamics and articulations.

64

*Fl.*

*Ob.*

*Cl. (in Do)*

*Fag.*

*V. I*

*V. II*

*Va.*

*Vc.*

*B.*

72

*V. I*

*V. II*

*Va.*

*Vc.*

*B.*

81

Fl. *ff* *fz* *fz* *fz*

Ob. *ff* *fz* *fz* *fz*

Cl. (in Do) *ff* *fz* *fz* *fz*

Fag. *ff* *fz* *fz* *fz*

(in Re) Cor. *ff* *fz* *fz* *fz*

(in Fa) *fz* *fz* *fz*

Trb. (in Re) *ff* *fz* *fz* *fz*

Trn. *ff* *fz* *fz* *fz*

Timp. (in Re-La) *ff* *fz*

MELINDE  
Ihr Geister, die ihr  
mein Gebot erfüllt,  
hierher bringt ihn,  
durch Wälder,  
über Klüfte!  
Ihr Winde, brau-  
send jagt ihn  
durch die Lüfte!  
Ihr Blitze zi-  
schet, und ihr  
Donner brüllt!

V. I *ff* *fz* *fz* *fz*

V. II *ff* *fz* *fz* *fz*

Va. *ff* *fz* *fz* *fz*

Vc. e B. *ff* *fz* *fz* *fz*

89

Fl. *fz* *ff* *fz fz fz*

Ob. *fz* *ff* *fz fz fz*

Cl. (in Do) *fz* *ff* *fz fz fz*

Fag. *fz* *fz* *ff* *fz fz fz*

(in Re) Cor. *fz* *ff* *fz fz fz*

(in Fa) *fz* *ff* *fz fz*

Trb. (in Re) *fz* *ff* *fz fz fz*

Trn. *fz* *fz* *ff* *fz fz fz*

Timp. (in Re-La) *fz* *ff* *fz fz fz*

V. I *fz* *fz* *ff* *fz fz fz*

V. II *fz* *fz* *ff* *fz fz fz*

Va. *fz* *fz* *ff* *fz fz fz*

Vc. e B. *fz* *fz* *ff* *fz fz fz*

In wildem Auf-ruhr tobe die Natur.

Ihr Vögel schwar-zer Nacht, folgt seiner Spur!

97

Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

(in Re) Cor. *fz*

(in Fa) Trn. *fz*

und ächzet, heu-  
let fürchterlich  
zusammen!

Auf, Sotur! Feuer-  
geist mit deinen  
Flammen!

Bezeichne ihm  
die schauer-  
volle Bahn!

Und künde den  
Erscheinenden  
mir an!

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

105

Fl. *ff* *fz* *fz* *fz*

Ob. *ff* *fz* *fz* *fz*

Cl. (in Do) *ff* *fz* *fz* *fz*

Fag. *ff* *fz* *fz* *fp*

(in Re) *ff* *fz* *fz* *fz*

Cor. (in Fa) *ff* *fz* *fz* *fp*

Trb. (in Re) *ff* *fz* *fz* *fz*

Trn. *ff* *fz* *fz* *fz*

Timp. (in Re-La) *ff* *fz* *fz* *fz*

V. I *fz* *ff* *fz* *fp*

V. II *fz* *ff* *fz* *fp*

Va. *fz* *ff* *fz* *fp*

Vc. e B. *fz* *ff* *fz* *fp*

111

Fag. *pp*

Cor. (in Fa) *pp*

V. I *fp* *fp* *pp*

V. II *fp* *fp* *pp*

Va. *fp* *fp* *pp*

Vc. e B. *fp* *fp* *pp*

... dich so zu behandeln!



Andante

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Re)  
Cor.

(in Fa)

Trb.  
(in Re)

Trn.

Timp.  
(in Re-La)

(beschreibt einen Kreis)

Arnulf!

Arnulf!

Arnulf!

ARN.  
Du  
verlangst?

V. I

V. II

Va.

Vc. e B.

126

Fag.

Cor. (in Re)

Trn.

MEL.  
Rechenschaft.  
ARN.  
Frage -

MELINDE  
Warum verfolgst du deine  
Gattin? Was treibt dich an,  
selbst fremde Ritter gegen  
mich zu bewaffnen?

ARNULF  
Haß! verjährter  
Haß!

V. I

V. II

Va.

Vc. e B.

132

Fag.

Cor. (in Re)

Trn.

MELINDE  
Hassen kannst du mich, und jedem deiner  
Wünsche kam ich liebevoll entgegen,  
mit Zauberwaffen, die seit Jahren gegen  
mich gewendet werden, versah ich dich,  
und nur dein Wohl lag mir am Herzen.

ARNULF  
Räuberin mei-  
nes Sohnes!

MELINDE  
Dich vor Verbrechen zu  
schützen, mußte ich unsern  
Sohn entziehn. Welche Ab-  
sicht hattest du mit ihm?

ARN.  
Laß mich  
schweigen.

V. I

V. II

Va.

Vc. e B.

138

Fag. *fz* *fz* *fz*

(in Re) *a2* *fz* *a2* *fz*

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

(in Fa)

Trn. *fz* *fz* *fz* *fz*

MEL. Wozu erkorst du ihn?

ARN. Laß mich schweigen.

MELINDE Sprechen sollst du. Wozu bestimmtest du ihn?

ARNULF Für den Thron Brabants.

MELINDE Und Ida, des Thrones gesetzliche Erbin, sollte deinem Throne weichen?

V. I *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz*

Vc. e B. *fz* *fz* *fz* *fz*

145

Fag. *fz* *fz* *fz* *fz* *fz*

(in Re) *a2* *fz* *a2* *fz* *fz*

Cor. *fz* *fz* *fz* *fz* *fz*

(in Fa)

Trn. *fz* *fz* *fz* *fz* *fz*

MELINDE Die Schuldlose, deiner Sorge Empfohlene, wolltest du unbeugsamem Stolze opfern und dein künftiges Leben durch Laster vergiften? Sag an, was bewog dich dazu?

ARN. Laß mich!

MEL. Erklärung verlange ich!

ARN. Laß mich!

MEL. Was bewog dich? Sprechen sollst du!

ARN. Ich muß, Ich muß!

V. I *fz* *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz* *fz*

Vc. e B. *fz* *fz* *fz* *fz* *fz*

152

Fl.

Ob.

Cl. (in Do)

Fag.

Trn.

Ruhmsucht!

MELINDE  
Verblendet! Stolz und  
Ruhmsucht betrogen dich  
um das Glück der schön-  
sten Jahre deines Lebens!

Arnulf, es gab eine  
Zeit, in der ich dir  
alles war.

V. I

V. II

Va.

Vc. e B.

158

Fl.

Ob.

Cl. (in Do)

Hochmut verdrängte  
mich aus deinem Herzen;  
zärtliche, unendliche Lie-  
be kann nicht teilen.

Erkenne die Quelle  
alles Unglücks, das  
uns traf, erkenne  
deine Schwäche.

Wo hoffst du Glück  
zu finden, findest du  
es nicht liebend?

V. I

V. II

Va.

Vc.

164

Fl.

Ob.

Cl. (in Do)

Fag.

Trn.

ARN. Herrschend.

MELINDE  
Ida erhält den Thron,  
bei meiner Macht ge-  
lob ich's!

Arnulf, be-  
sinn dich!

ARN.  
Es ist  
zu spät!

MELINDE  
Noch kannst du dein  
Schicksal versöhnen  
und vergüten.

V. I

V. II

Va.

Vc. e B.

Tutti

171

Fl.

Ob.

Cl. (in Do)

Fag.

Trn.

Jene süßen Bande, die  
uns einst umschlungen,  
sind noch nicht ganz  
zerrissen.

Arnulf! Das Wohl  
des Staates steht  
auf dem Spiel!

ARN.  
Der Wür-  
fel fiel!

MELINDE  
Hartherziger! tat ich  
unrecht, den Sohn dir  
zu entreißen?

V. I

V. II

Va.

Vc. e B.

Allegro

177

Fl. *ff* *p*

Ob. *ff* *p*

Cl. (in Do) *ff* *p*

Fag. *fz* *fz* *fp* *fp*

(in Re) Cor. *ff* *p*

(in Fa) *ff* *p*

Trb. (in Re)

Trn. *ff* *fz* *fz* *p*

Timp. (in Re-La)

Ewig sollst du den Verlorenen beweinen.

Tot bleibe er im Leben für dich.

Keine Vaterfreuden blühen dir.

Schande auf dein Haupt! Furien in deine Brust!

V. I *ff* *fz* *p* *pp*

V. II *ff* *fz* *p* *pp*

Va. *ff* *fz* *p* *pp*

Vc. e B. *fz* *fz* *fp* *fp* *p* *pp*

183

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Re)  
Cor.

(in Fa)  
Trb.  
(in Re)

Trn.

Timp.  
(in Re-La)

ARNULF  
Ha! wie Flammen  
der Hölle brennen  
deine Worte.

Rache! Rache!  
Vernichtung  
dir oder mir!

V. I

V. II

Va.

Vc. e B.

\*) Takt 185, Streicher: Der Akzent gilt bis zum 1. Viertel des nächsten Taktes; ebenso in Takt 187.

Allegro furioso

189

This musical score page, numbered 206, is for the movement "Allegro furioso" and covers measures 189 to 192. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), and Cor Anglais (Cor. (in Re) and (in Fa)). The brass section includes Trumpet (Trb. (in Re)) and Trombone (Trn.). The percussion section includes Timpani (Timp. (in Re-La)). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score begins at measure 189 with a key signature of two sharps (F# and C#) and a 2/4 time signature. The dynamics are marked with *fff* (fortissimo) and *fz* (forzando), indicating a very loud and accented sound. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass instruments provide a steady, powerful accompaniment. The overall texture is dense and energetic, characteristic of the "Allegro furioso" tempo.



Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

(in Re) *fz*

Cor. *fz*

(in Fa) *fz*

Trb. (in Re) *fz*

Trn. *fz*

Timp. (in Re-La) *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

**Fl.**  
*fz fz fz fz fz ff*

**Ob.**  
*fz fz fz fz fz fz fz ff*

**Cl. (in Do)**  
*fz fz fz fz fz fz fz ff*

**Fag.**  
*fz fz fz fz fz fz fz fz fz ff*

**(in Re)**  
**Cor.**  
*fz fz fz ff*

**(in Fa)**  
**Trb. (in Re)**  
*fz fz fz ff*

**Trn.**  
*fz fz fz fz fz fz fz fz ff*

**Timp. (in Re-La)**  
*fz fz fz ff*

**V. I**  
*fz fz fz fz fz ff*

**V. II**  
*fz fz fz fz ff*

**Va.**  
*fz fz fz fz fz fz ff*

**Vc. e B.**  
*fz fz fz fz fz fz ff*

\*) Takt 217, Streicher: Der Akzent gilt bis zum 1. Viertel des nächsten Taktes, ebenso in T. 221, 225.

Fl.   
 Ob.   
 Cl. (in Do)   
 Fag.   
 (in Re) Cor.   
 (in Fa)   
 Trb. (in Re)   
 Trn.   
 Timp. (in Re-La)   
 V. I   
 V. II   
 Va.   
 Vc. e B.

Musical score for a symphony orchestra, pages 218 and 209. The score includes parts for Flute, Oboe, Clarinet (in D), Bassoon, Horns (in C and F), Trumpets (in C), Trombones, Timpani (in C), Violins I and II, Viola, and Violoncello/Double Bass. The music features dynamic markings such as *mf*, *ff*, and *p*, and includes various musical notations like slurs, accents, and articulation marks.

227

Fl. *p*

Ob. *p*

Cl. (in Do) *p*

Fag. *p*

V. I *p*

V. II *p*

Va. *p*

Vc. *p*

B. *p*

*pp*

*pp*

*pp*

*pp*

*pp*

Detailed description: This system of musical notation covers measures 227 through 231. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), Bassoon (Fag.), Violin I (V. I), Violin II (V. II), Viola (Va.), Cello (Vc.), and Bass (B.). The woodwinds and strings play sustained notes with various articulations like accents and slurs. Dynamic markings include piano (*p*) and pianissimo (*pp*). A key signature change to one sharp (F#) is indicated at the beginning of measure 232.

232

V. I

V. II

Va.

Vc.

B.

*>*

Detailed description: This system of musical notation covers measures 232 through 235. It includes staves for Violin I (V. I), Violin II (V. II), Viola (Va.), Cello (Vc.), and Bass (B.). The strings play rhythmic patterns with slurs and accents. A dynamic marking of accent (*>*) is present in measure 234. The key signature remains one sharp (F#).

237

Fl.

Ob.

Cl.  
(in Do)

Fag.

(in Re)

Cor.

(in Fa)

Trb.  
(in Re)

Trn.

V. I

V. II

Va.

Vc. e B.

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*ff*

II

*ff*

*ff*

ARNULF  
Ha! wo bin ich?  
Empor sträubt  
sich mein Haar-

Jeder meiner  
Nerven ist erschüttert.

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

*ff*

*fz*

*fz*

Fl.

Ob.

Cl. (in Do)

Fag.

*fz*

*fz*

*fz*

*fz*

Cor. (in Fa)

Trn.

*a 2*

II

Ich träumte.      Was durch zehn Jahre  
meine Brust verschloß,  
wurde gewaltig ihr  
entrissen.      Im Traume —

V. I

V. II

Va.

Vc. e B.

*fz*

*fz*

*fz*

*fz*

247

Fl. *fz*  
 Ob. *fz*  
 Cl. (in Do) *fz*  
 Fag. *fz*  
 Cor. (in Fa) *fz* *a2*  
 Trn. *fz*  
 V. I *fz*  
 V. II *fz*  
 Va. *fz*  
 Vc. e B. *fz*

Und doch wie  
 Wirklichkeit  
 steht dieser  
 Traum vor mir.

Die ganze Ernte mei-  
 nes tatenreichen Le-  
 bens sollte aufblühen  
 in dem Sohn, den ich  
 ewig als verloren be-  
 weinen soll.

Ein heller Mor-  
 genstern sollte  
 er leuchten über  
 dem Hause mei-  
 ner Väter,

252

Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

Cor. (in Fa) *fz*

Trn. *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

und tot bleibt er im Leben für mich!

Besteigen sollte er den Thron Brabants,



257

Fl. *fz* *fz* *fz*

Ob. *fz* *fz* *fz*

Cl. (in Do) *fz* *fz* *fz*

Fag. *fz* *fz* *fz*

(in Re) *fz* *fz* *fz*

Cor. (in Fa) *fz* *fz* *fz*

Trn. *fz* *fz* *fz*

besiegen die benachbarten Völker,

über Königreiche herrschen,

und keine Vaterfreude soll mir blühen.

V. I *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vc. e B. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

262

Fl. *fz* *p*

Ob. *fz* *p* *a 2*

Cl. (in Do) *fz*

Fag. *fz*

(in Re) *fz* *a 2*

Cor. (in Fa) *fz* *a 2*

Trn. *fz* *a 2*

Verlassen! Kinderlos! Ungeliebt! Verspottet!

Besiegt von einem Weibe soll ich verschmachten!

V. I *fz* *p* *fp*

V. II *fz* *p* *fp*

Va. *fz* *p* *fp*

Vc. e B. *fz*

268

Fl. *f* *fz* *fz* *fz* *fz* *fz*  
 Ob. *f* *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Cl. (in Do) *f* *fz* *fz* *fz* *fz* *fz*  
 Fag. *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Cor. (in Re) *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Cor. (in Fa) *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Trb. (in Re) *fz* *fz* *fz* *fz* *fz* *fz*  
 Trn. *fz* *fz* *fz* *fz* *fz* *fz*  
 Timp. (in Re-La) *fz* *fz* *fz* *fz* *fz* *fz*  
 V. I *f* *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 V. II *f* *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Va. *f* *fz* *p* *fz* *p* *fz* *p* *fz* *fz*  
 Vc.e.B. *fz* *fz* *fz* *fz* *fz* *fz*

Räuberin! Ungeheuer! Mörderin! Den Sohn gib mir, den Sohn!

This page of a musical score, numbered 218 and 274, features a full orchestral arrangement. The score is organized into several systems of staves. The top system includes the Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), and Bassoon (Fag.). The second system includes the Horns (Cor. in Re and Fa), Trumpets (Trb. in Re), and Trombones (Trn.). The third system includes the Timpani (Timp. in Re-La). The bottom system includes the Violins (V.I and V.II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The music is written in a key signature of one flat (B-flat) and a common time signature. The score is characterized by a strong rhythmic pulse, with many instruments playing sixteenth-note patterns. Dynamic markings are prominent, with 'ff' (fortissimo) appearing frequently across the piece. The notation includes various articulations such as accents (>) and slurs, and some instruments have specific performance instructions like 'p' (piano) and 'ip' (in piano) at the beginning of the piece. The overall texture is dense and powerful, typical of a grand symphony.

# Nr.7 Chor der Ritter

Allegro moderato

Oboe I, II

Clarinetto I, II  
in Sib | B

Fagotto I, II

Corno I, II  
in Sib | B

Tromba I, II  
in Sib | B

Trombone I, II

Trombone III

Timpani  
in Sib-Fa | B-F

Coro  
Tenore I, II  
Basso I, II

Chor der Ritter

6

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Sib)

Trb.  
(in Sib)

Trn.

Timp. (in  
Sib - Fa)

Coro

Die Zau - be - rin laßt uns be - trü - gen, ihr  
Die Zau - be - rin laßt uns be - trü - gen, ihr

11

Ob. *a 2*

Cl. (in Sib) *a 2* *mf* *p*

Fag. *I* *a 2* *mf*

Cor. (in Sib)

Trb. (in Sib)

Trn.

Timp. (in Sib - Fa)

Coro

8 Preis ist sü-ber Min - ne-lohn, die Zau - be-rin laßt uns be - trü - gen, ihr Preis ist sü - ber

Preis ist sü-ber Min - ne-lohn, die Zau - be-rin laßt uns be - trü - gen, ihr Preis ist sü - ber

16

Ob. *a 2*

Cl. (in Sib) *a 2* *f* *p*

Fag. *a 2* *f* *p*

Cor. (in Sib) *a 2* *f* *p*

Trb. (in Sib) *a 2* *f* *p*

Trn. *f* *p*

Timp. (in Sib - Fa)

Coro

8 Min - ne-lohn. Auf! auf! den Un - hold zu be - sie - gen! Den Tap - fern lohnt der

Min - ne-lohn. Auf! auf! den Un - hold zu be - sie - gen! Den Tap - fern lohnt der

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trb. (in Sib)

Trn.

Timp. (in Sib - Fa)

Coro

Herrscherthron! Hin - aus! hin - aus, der Zug be - ginnt, der Mond er -

Herrscherthron! Hin - aus! hin - aus, hin - aus, hinaus, der Zug be - ginnt, der Mond er -

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trb. (in Sib)

Trn.

Timp. (in Sib - Fa)

Coro

steht, die Nacht ver - rinnt.

steht, der Mond ersteht, die Nacht ver - rinnt. Der Un - hold mag die Waf - fen nüt - zen, die

Fag.

Cor. (in Sib) <sup>a2</sup>

Trb. (in Sib) <sup>a2</sup>

Trn.

Coro <sup>8</sup>   
 der Un-hold mag die Waf-fen nüt-zen, die er durch Zau-ber-sich ver-  
 er durch Zau-ber-sich verschafft; der Un-hold mag die Waf-fen nüt-zen, die er durch Zau-ber-sich ver-

Ob. <sup>a2</sup>   
mf

Cl. (in Sib)   
p

Fag. <sup>a2</sup>   
mf f

Cor. (in Sib) <sup>a2</sup>   
f

Trb. (in Sib) <sup>a2</sup>   
f

Trn.   
f

Timp. (in Sib - Fa)   
p

Coro <sup>8</sup>   
mf f  
 schafft, uns wer-den Helm und Schild be-schüt-zen, das Schwert, ge-führt mit Rie-sen-kraft, hin-  
 schafft, uns wer-den Helm und Schild be-schüt-zen, das Schwert, ge-führt mit Rie-sen-kraft, hin-



43

Ob.  
Cl. (in Sib)  
Fag.  
Cor. (in Sib)  
Trb. (in Sib)  
Trn.  
Timp. (in Sib - Fa)

Dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

Coro

aus, hin - aus, der Zug be - ginnt, der Mond er -  
aus, hin - aus, hin - aus, hin - aus, der Zug be - ginnt, der Mond er -

Dynamic markings: *f*, *p*, *f*, *f*.

48

Ob.  
Cl. (in Sib)  
Fag.  
Cor. (in Sib)  
Trb. (in Sib)  
Trn.  
Timp. (in Sib - Fa)

Dynamic markings: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*.

Coro

steht, die Nacht ver - rinnt.  
steht, der Mond er - steht, die Nacht ver - rinnt.

Dynamic markings: *p*, *p*.



## Nr. 8 Melodram

[IDA]

Allegro moderato

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Sib | B

Fagotto I, II

Corno I, II  
in Sib | BTromba I, II  
in Sib | B

Trombone I, II

Trombone III

Timpani  
in Sib-Fa | B-F

IDA  
Da ziehn sie hin in  
heller Mondennacht,  
das kühne Abenteu-  
er zu bestehen!

Cl.  
(in Sib)

Fag.

Cor.  
(in Sib)

Trn. III

Melinde, o er- und zeige mir  
hör mein kind- auch ferner dei-  
lich Flehen ne Macht.

8

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trn. III

*p* Entgelten laß die kühnen Ritter nicht, was Arnulfs Ruhmsucht nur verbricht!

*p* Gefangen, einsam muß ich leben.

14

Fl.

Ob.

Cl. (in Sib)

Fag.

Trn. III

Nur meinen Blicken ist's erlaubt, der Schöpfung Herrlichkeiten zu durchschweben.

19

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trn. III

Der Freiheit hat man mich beraubt.

*mf* O sieh! die mond- bestrahlten Berge winken!

26

Fl. a2

Ob. a2

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trb. (in Sib)

Trn.

Timp. (in Sib - Fa)

Umfassen möcht ich sie mit All-gewalt.

*f*

31

Fl. *pp*

Ob. *pp*

Cl. (in Sib) I *pp*

Fag. I *pp*

Cor. (in Sib)

Trn.

Den Balsamstrom in langen Zügen trinken, der sich ergießt aus Flur und Wald.

*f*

*pp*

36

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Trn. III

Was mich umgibt,  
darf sich des Le-  
bens freuen.

*pp* *fp* *pp* *fp*

41

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

Das Heimchen  
zirpt aus feuch-  
tem Gras hervor,

in Büschen tönt  
der Nachtigallen  
Chor,

*pp* *fp* *pp* *fp* *p* *fp*

46

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Sib)

der süßen Lie-  
be darf sich al-  
les weihen,

und da sich je-  
des Wesen freut,

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

53

Ob.  
Cl. (in Sib)  
Fag.  
Cor. (in Sib)

pp  
pp  
pp  
pp

verschmachte ich  
in Einsamkeit.

I

58

Fl.  
Ob.  
Cl. (in Sib)  
Fag.  
Cor. (in Sib)  
Trb. (in Sib)  
Trn.  
Timp. (in Sib - Fa)

dim.  
dim.  
pp  
pp  
pp  
pp  
pp  
pp

I

## Nr. 9 Finale II

[Palmerin; Chor der Genien]

Andantino\*)

Oboe solo

Arpa I

Violino I

Violino II

Viola

Palmerin

Violoncello e Basso

9

Ob.

Arp.

V. I

V. II

Va.

Pal. PALMERIN

8 Was — be - lebt die schö - ne Welt? Lie - be — nur ver -

Vc. e B.

\*) Eine Konzertfassung dieser Romanze siehe Anhang, S. 358.



17

Ob.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 schafft ihr Le-ben, ver - schafft ihr Le-ben, nur der Lie - be

25

Ob.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 Strah - len ge-ben hel - les Licht dem Schat - ten - feld.

34

Ob.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 Kla - gend tra - ert die Na - tur, fühlt sie nicht der Lie - be -

*pp*

*pp*

*pp*

\*)

3

42

V. I

V. II

Va.

Pal.

Vc. e B.

8 Won - ne, Lie - be ist der Wel - ten Son - ne, sie er - qui - cket Hain und Flur,

51

Ob.

V. I

V. II

Va.

Pal.

Vc. e B.

8 sie er - qui - cket Hain und Flur.

*p*

*fp*

*pp*

*pp*

*pp*

*pp*

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

\*) Zu T. 35, Palmerin, vgl. „Quellen und Lesarten“.

59

Ob.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 An - ge - lacht von ih - rem Blick ju - beln Er - de,

67

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 Luft und Mee-re, hol - de Lie - be, dir sei Eh - re, spen - dest e - wig

\*) T. 68, Palmerin: Zur unbequemen, höheren Version vgl. die zweite Fassung der Romanze, Anhang, S. 362

75

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

8 Le - bens-glück. Hol - de Lie - be dir sei Eh - re, spen - dest e - wig Le - bens-

84

Ob.

Arp.

V. I

V. II

Va.

Pal.

Vc. e B.

glück.

\*) T. 83, Palmerin: Vorschlag des Herausgebers zur Auszierung der Fermate:

8 Le - - - - - bens-

# Chor der Genien

92

Larghetto

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Sib/B

Fagotto I, II

Corno I, II  
in Sib/B

Arpa I

Arpa II

Viola

Soprano I

Soprano II

Alto I

Alto II

Violoncello

Chor der Genien

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Sib)

Arp. I

95

Musical score for measures 92-95. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (in Sib)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (in Sib)), and Harp I (Arp. I). The woodwinds and strings play sustained chords, while the harp provides a rhythmic accompaniment with sixteenth-note patterns. The tempo is marked 'Larghetto' and the dynamics include 'pp' (pianissimo).

98 *a 2*

Fl. *pp*

Ob. *pp*

Cl. (in Sib) *pp*

Fag. *pp*

Cor. (in Sib) *pp*

Arp. I *pp*

Arp. II *pp*

Va. *pp*

Coro *pp>*

Schla - fe, Lieb - li - che, denn dein

Schla - fe, Lieb - li - che, denn dein

Schla - fe, Lieb - li - che, denn dein

Schla - fe, Lieb - li - che, denn dein

Vc. *pp*

101 a2

Fl. *fp>* *pp* *ppp* I

Ob. *fp>*

Cl. (in Sib) *fp>* *pp* *ppp* I

Fag. *fp>* *pp*

Cor. (in Sib) *fp* II *pp* I *ppp*

Arp. I *fp>* *pp* *ppp*

Arp. II *fp>* *pp*

Va. *fp>* *pp* *ppp*

Seh - - - nen wird er - füllt, wird er - füllt; *Echo (hinter der Szene)*

Seh - - - nen wird er - füllt, wird er - füllt;

Seh - - - nen wird er - füllt, wird er - füllt;

Seh - - - nen wird er - füllt, wird er - füllt;

Vc. *fp>* *pp* *ppp*

104

*Fl.* *pp* *a 2*

*Ob.* *pp*

*Cl. (in Sib)* *I* *pp*

*Fag.* *pp*

*Cor. (in Sib)* *pp*

*Arp. I* *pp*

*Arp. II* *pp*

*Va.* *pp*

*Coro*

*Vc.* *pp*

(auf dem Theater) *pp*

und die Quel - le dei - ner

und die Quel - le dei - ner

und die Quel - le dei - ner

und die Quel - le dei - ner



107 a 2

*Fl.* *fp>* *pp* *ppp* I

*Ob.* *fp>*

*Cl. (in Sib)* *fp>* *pp* *ppp*

*Fag.* *fp>* *pp*

*Cor. (in Sib)* *fp* II *pp* I *ppp*

*Arp. I* *fp>* *pp* *ppp*

*Arp. II* *fp>* *pp*

*Va.* *fp>* *pp* *ppp*

*Trä - - - nen* *fp>* *pp* *Echo* *ppp*  
*wird* *ge - stillt,* *wird* *ge - stillt.*

*Trä - - - nen* *fp>* *pp*  
*wird* *ge - stillt,* *wird* *ge - stillt.*

*Trä - - - nen* *fp>* *pp*  
*wird* *ge - stillt,* *wird* *ge - stillt.*

*Trä - - - nen* *fp>* *pp*  
*wird* *ge - stillt,* *wird* *ge - stillt.*

*Vc.* *fp>* *pp* *ppp*

110 *a 2*

Fl. *pp*

Ob. *pp*

Cl. (in Sib) *pp*

Fag. *pp*

Cor. (in Sib) *pp*

Arp. I *pp*

Arp. II *pp*

Va. *pp*

(auf dem Theater)

Coro

In des Zau - bers sanf - ten Schlum - mer ein - ge - wiegt, *pp*

In des Zau - bers sanf - ten Schlum - mer ein - ge - wiegt, *pp*

In des Zau - bers sanf - ten Schlum - mer ein - ge - wiegt, *pp*

In des Zau - bers sanf - ten Schlum - mer ein - ge - wiegt, *pp*

Vc. *pp*

113 I

Fl. *ppp* *a 2* *pp*

Ob. *ppp* *pp*

Cl. (in Sib) *I* *ppp* *pp*

Fag. *pp*

Cor. (in Sib) *a 2* *pp*

Arp. I *ppp* *pp*

Arp. II *pp*

Va. *ppp* *pp*

Echo *pp* (auf dem Theater)

Coro *pp*

Vc. *ppp* *pp*

ein - ge - wiegt, schweigt der kran - ken See - le Kum - mer,  
ein - ge - wiegt, schweigt der kran - ken See - le Kum - mer,  
ein - ge - wiegt, schweigt der kran - ken See - le Kum - mer,  
ein - ge - wiegt, schweigt der kran - ken See - le Kum - mer,

116

Fl. *pp* *ppp* *pp*

Ob. *pp* *pp* *pp*

Cl. (in Sib) *pp* *ppp* *pp*

Fag. *pp*

Cor. (in Sib) *pp*

Arp. I *pp* *ppp* *pp*

Arp. II *pp* *pp*

Va. *pp* *ppp*

Echo *pp*

er — ver - siegt, er — ver - siegt.

er ver - siegt, er — ver - siegt.

er — ver - siegt, er — ver - siegt.

er — ver - siegt, er — ver - siegt.

Vc. *pp* *ppp*

119

*Fl.* *I* *fp* *a 2* *pp*

*Ob.* *fp* *pp*

*Cl. (in Sib)* *fp* *pp*

*Fag.* *fp* *pp*

*Cor. (in Sib)* *fp* *pp*

*Arp. I* *fp* *pp*

*Arp. II* *fp* *pp*

*Va.* *pp*

*Coro* *pp* (auf dem Theater)  
 Schif - fe, schif - fe zu,  
 Schif - fe, schif - fe zu,  
 Schif - fe, schif - fe zu,  
 Schif - fe, schif - fe zu,

*Vc.* *pp*

122  
a 2

Fl.

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Sib)

Arp. I

Arp. II

Va.

Coro

Vc.

I

*fp>*

*pp*

durch des Ä - thers Räu - - me schif - fe zu!

durch des Ä - thers Räu - - me schif - fe zu!

durch des Ä - thers Räu - - me schif - fe zu!

durch des Ä - thers Räu - - me schif - fe zu!

125

Fl. I *ppp* *pp* *fp>*

Ob. *ppp* *pp* *fp>*

Cl. (in Sib) *ppp* *pp* *fp>*

Fag. *ppp* *pp* *fp>*

Cor. (in Sib) *ppp* *pp* *fp>*

Arp. I *ppp* *pp>* *fp>*

Arp. II *pp* *fp>*

Va. *ppp* *pp* *fp>*

Echo (auf dem Theater)

Coro  
 schif - fe zu! In der Wun - der-welt schö - ner Träu - me  
 schif - fe zu! In der Wun - der-welt schö - ner Träu - me  
 schif - fe zu! In der Wun - der-welt schö - ner Träu - me  
 schif - fe zu! In der Wun - der-welt schö - ner Träu - me

Vc. *ppp* *pp* *fp>*

128

*Fl.*  
a 2  
fp p  
I  
pp  
a 2

*Ob.*  
fp p  
pp

*Cl.  
(in Sib)*  
fp p  
pp

*Fag.*  
a 2  
fp p  
pp

*Cor.  
(in Sib)*  
fp>

*Arp. I*  
fp p  
pp

*Arp. II*  
fp p  
pp

*Va.*  
fp  
pp

*Coro*  
pp  
lan - dest du, in der Wun - der-welt  
pp  
lan - dest du, in der Wun - der-welt  
pp  
lan - dest du, in der Wun - der-welt  
pp  
lan - dest du, in der Wun - der-welt

*Vc.*  
fp p  
pp



131  
a 2

Fl. *fp>* *fp* *p* *ppp* I

Ob. *fp>* *fp* *p*

Cl. (in Sib) *fp>* *ppp*

Fag. *fp>* *fp* *p* *ppp*

Cor. (in Sib) *fp>* *fp*

Arp. I *fp>* *fp* *p* *ppp*

Arp. II *fp>* *fp* *p* *ppp*

Va. *fp>* *fp>* *ppp*

Coro  
 schö - ner Träu - me lan - dest du. *Echo*  
 schö - ner Träu - me lan - dest du.  
 schö - ner Träu - me lan - dest du.  
 schö - ner Träu - me lan - dest du.

Vc. *fp>* *fp* *p* *ppp*

134

Fl. *pp*

Ob. *pp*

Cl. (in Sib) *pp*

Fag. *pp*

Cor. (in Sib) *pp*

Arp. I *pp* dim.

Arp. II *pp* dim.

Va. *pp*

Coro

(auf dem Theater)

Schif - fe zu,

Schif - fe zu,

Schif - fe zu,

Schif - fe zu,

Vc. *pp*

Detailed description: This page of a musical score, numbered 248, covers measures 134 to 136. It features a full orchestral arrangement and a four-part choir. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello) all play in a piano (*pp*) dynamic. The woodwinds and strings have long, sustained notes with phrasing slurs. The two piano parts (Arp. I and II) play a rhythmic accompaniment of eighth notes, with a *dim.* (diminuendo) marking. The choir, consisting of four parts, enters in measure 135 with the lyrics "Schif - fe zu," on a long note. The tempo and key signature are not explicitly shown but are consistent with the previous page.

137

Fl. *ppp* *pp* *a 2*

Ob. *pp*

Cl. (in Sib) *ppp* *pp*

Fag. *ppp* *pp*

Cor. (in Sib) *pp* *I*

Arp. I *ppp* *pp*

Arp. II *ppp* *pp*

Va. *ppp* *pp*

(auf dem Theater)

Echo

Coro

Vc. *ppp* *pp*

schif - fe zu, schif - - - fe zu!

schif - fe zu, schif - - - fe zu!

schif - fe zu, schif - - - fe zu!

schif - fe zu, schif - - - fe zu!

140

Fl. I

ppp

morendo

Ob.

ppp

Cl. (in Sib)

ppp

morendo

Fag.

ppp

Cor. (in Sib)

ppp

Arp. I

ppp

morendo

rit.

Arp. II

ppp

morendo

Vc.

I

II

ppp

Echo

schif - - - fe zu!

schif - - - fe zu!

schif - - - fe zu!

schif - - - fe zu!

Vc.

ppp

morendo

Ende des zweiten Aktes

## Ouvertüre zum dritten Akt

Allegro ma non troppo

*Flauto I, II*  
*Oboe I, II*  
*Clarinetto I, II in Do / C*  
*Fagotto I, II*  
*Corno I, II in Re / D*  
*Corno III, IV in Fa / F*  
*Tromba I, II in Re / D*  
*Trombone I, II*  
*Trombone III*  
*Timpani in Re - La / D - A*  
*Violino I*  
*Violino II*  
*Viola*  
*Violoncello*  
*Basso*

The score is written for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Basses) play a rhythmic pattern of eighth notes, often with a dynamic marking of *ff* (fortissimo) or *fz* (forzando). The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes and chords, also marked with *ff* or *fz*. The timpani play a steady pattern of eighth notes. The score includes various dynamic markings such as *ff*, *fz*, and *a 2* (second octave).

9

Fl. *p* *ff* *fz*

Ob. *p* *ff* *fz*

Cl. (in Do) *p* *ff* *fz*

Fag. *ff* *fz*

(in Re) Cor. *ff* *fz*

(in Fa) *ff* *fz*

Trb. (in Re) *ff* *fz*

Trn. *ff* *fz*

Timp. (in Re-La) *ff* *fz*

V. I *p* *fp* *fp* *ff* *fz*

V. II *p* *fp* *fp* *ff* *fz*

Va. *p* *fp* *fp* *ff* *fz*

Vc. *fp* *fp* *fp* *fp* *ff* *fz*

B. *fp* *fp* *ff* *fz*

17

Ob. *p*

Cor. (in Re) *p*

V. I

V. II

Va. *p*

Vc. *p*

B. *p*

1. 2.

Detailed description: This system contains measures 17 through 20. The Oboe and Cor Anglais parts play a melodic line with accents and dynamic markings. The strings provide a rhythmic accompaniment with a steady bass line. The woodwinds and strings are marked with a piano (*p*) dynamic. The Oboe part includes two endings: a first ending that leads back to the beginning of the phrase and a second ending that concludes the phrase.

21

Fl. *p*

Ob. *p*

Cor. (in Re) *p*

V. I *p*

V. II *p*

Va. *p*

Vc. *p*

B. *p*

I

Detailed description: This system contains measures 21 through 24. The Flute and Oboe parts enter with a melodic line, marked with a piano (*p*) dynamic and accents. The Cor Anglais continues its part. The strings maintain their accompaniment. The Flute and Oboe parts include first endings that lead to the final measure of the system. The woodwinds and strings are marked with a piano (*p*) dynamic.

25

Fl. *ff* *fz*

Ob. *ff* *fz*

Cl. (in Do) *ff* *fz*

Fag. *a2* *ff* *fz* *fz* *fz* *fz* *fz*

Cor. (in Re) *ff* *fz* *fz* *fz* *fz*

Cor. (in Fa) *ff* *fz* *fz* *fz* *fz*

Trb. (in Re) *a2* *ff* *fz* *fz* *a2* *fz*

Trn. *ff* *fz* *fz* *fz* *fz* *fz*

Timp. (in Re-La) *ff* *fz* *fz* *fz*

V. I *ff* *fz* *fz* *fz* *fz* *fz*

V. II *ff* *fz* *fz* *fz* *fz* *fz*

Va. *ff* *fz* *fz* *fz* *fz* *fz*

Vc. *ff* *fz* *fz* *fz* *fz* *fz*

B. *ff* *fz* *fz* *fz* *fz* *fz*



33

FL. *p* *ff* *fz*

Ob. *p* *ff* *fz*

Cl. (in Do) *p* *ff* *fz*

Fag. *ff* *fz*

(in Re) Cor. *ff* *fz*

(in Fa) *ff* *fz*

Trb. (in Re) *ff* *fz*

Trn. *ff* *fz*

Timp. (in Re-La) *ff* *fz*

V. I *p* *fp* *fp* *ff* *fz*

V. II *p* *fp* *fp* *ff* *fz*

Va. *p* *fp* *fp* *ff* *fz*

Vc. *fp* *fp* *fp* *fp* *ff* *fz*

B. *fp* *fp* *ff* *fz*

41

Cl. (in Do)

Cor. (in Fa)

V. I

V. II

Va.

Vc.

B.

*p*

1. 2.

45

Fl.

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Vc.

B.

*p*

1. 2.

Fl. *ff fz fz fz fz fz*

Ob. *ff fz fz fz fz fz*

Cl. (in Do) *ff fz fz fz fz fz*

Fag. *ff fz fz fz fz fz fz fz*

Cor. (in Re) *ff fz fz fz fz fz fz fz*

Cor. (in Fa) *ff fz fz fz fz fz fz fz*

Trb. (in Re) *ff fz fz fz fz fz fz fz*

Trn. *ff fz fz fz fz fz fz fz*

Timp. (in Re-La) *ff fz fz fz fz fz fz fz*

V. I *ff fz fz fz fz fz*

V. II *ff fz fz fz fz fz*

Va. *ff fz fz fz fz fz fz fz*

Vc. *ff fz fz fz fz fz fz*

B. *ff fz fz fz fz fz fz*

*a2*

*1. 2.*





81

Fl. *ff* *fz*

Ob. *ff* *fz*

Cl. (in Do) *ff* *fz*

Fag. *a 2* *ff* *fz* *fz* *fz* *fz* *fz*

(in Re) *ff* *fz* *fz* *fz* *fz*

Cor. (in Fa) *ff* *fz* *fz* *fz*

Trb. (in Re) *a 2* *ff* *fz* *a 2* *fz* *fz*

Trn. *ff* *fz* *fz* *fz* *fz* *fz*

Timp. (in Re - La) *ff* *fz* *fz* *fz*

V. I *ff* *fz* *fz* *fz* *fz* *fz*

V. II *ff* *fz* *fz* *fz* *fz* *fz*

Va. *ff* *fz* *fz* *fz* *fz* *fz*

Vc. *ff* *fz* *fz* *fz* *fz* *fz*

B. *ff* *fz* *fz* *fz* *fz* *fz*

89

This musical score page, numbered 89, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.). The brass section consists of Cor Anglais (in Re), Cor Anglais (in Fa), Trumpet (Trb. (in Re)), and Trombone (Trn.). Percussion includes Timpani (Timp. (in Re - La)). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), Violoncello (Vc.), and Bass (B.). The score is divided into measures, with dynamic markings such as *p*, *ff*, *fz*, *fp*, and *a2* indicating volume and performance instructions. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a strong harmonic and rhythmic foundation.

97

This musical score page contains measures 97 through 103. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, starting with *ff fz* dynamics.
- Ob.** (Oboe): Treble clef, starting with *ff fz* dynamics.
- Cl. (in Do)** (Clarinet in C): Treble clef, starting with *ff fz* dynamics.
- Fag.** (Bassoon): Bass clef, starting with *ff fz* dynamics and marked *a 2*.
- Cor. (in Re)** (Cor Anglais): Treble clef, starting with *fz* dynamics and marked *a 2*.
- Cor. (in Fa)** (French Horn): Treble clef, starting with *fz* dynamics and marked *a 2*.
- Trb. (in Re)** (Trumpet): Treble clef, starting with *fz* dynamics and marked *a 2*.
- Trn.** (Trumpet): Bass clef, starting with *fz* dynamics.
- Timp. (in Re - La)** (Timpani): Bass clef, starting with *fz* dynamics.
- V. I** (Violin I): Treble clef, starting with *ff fz* dynamics.
- V. II** (Violin II): Treble clef, starting with *ff fz* dynamics.
- Va.** (Viola): Bass clef, starting with *ff fz* dynamics.
- Vc.** (Violoncello): Bass clef, starting with *ff fz* dynamics.
- B.** (Double Bass): Bass clef, starting with *ff fz* dynamics.

The score features a variety of dynamic markings including *ff* (fortissimo), *fz* (forzando), and *fz* (forzando). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The page concludes with a double bar line and a fermata over the final notes.



Fl. *fz* *fz* *fz* *fz* *ff*

Ob. *fz* *fz* *fz* *fz* *ff*

Cl. (in Do) *fz* *fz* *fz* *fz* *ff*

Fag. *a2* *fz* *fz* *fz* *fz* *ff*

(in Re) Cor. *fz* *fz* *fz* *fz* *ff*

(in Fa) Cor. *fz* *fz* *fz* *fz* *ff*

Trb. (in Re) *fz* *fz* *fz* *fz* *ff*

Trn. *fz* *fz* *fz* *fz* *ff*

Timp. (in Re-La) *fz* *fz* *fz* *fz* *ff*

V. I *fz* *fz* *fz* *fz* *ff*

V. II *fz* *fz* *fz* *fz* *ff*

Va. *fz* *fz* *fz* *fz* *ff*

Vc. *fz* *fz* *fz* *fz* *ff*

B. *fz* *fz* *fz* *fz* *ff*

110

Fl. *fz*

Ob. *fz*

Cl. (in Do) *fz*

Fag. *fz*

Cor. (in Re) *fz*, *p*, *cresc.*

Cor. (in Fa) *fz*

Trb. (in Re) *fz*

Trn. *fz*, *p*, *cresc.*

Timp. (in Re-La) *fz*, *p*, *cresc.*

V. I *fz*, *p*, *cresc.*

V. II *fz*, *p cresc.*

Va. *fz*, *cresc.*

Vc. *fz*

B. *fz*

Detailed description: This page of a musical score, numbered 264, covers measures 110 to 113. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and strings (Violins I and II, Viola, Violoncello, Bass) all play a sustained fortissimo (*fz*) chord in the first measure. In the second measure, the woodwinds continue with *fz*, while the strings play a rhythmic pattern. In the third measure, the woodwinds are silent, and the strings continue. In the fourth measure, the woodwinds re-enter with a *p* (piano) dynamic, and the strings continue. In the fifth measure, the woodwinds play a melodic line with a *cresc.* (crescendo) marking, while the strings continue. In the sixth measure, the woodwinds continue with *cresc.*, and the strings continue. The score concludes with a double bar line and a key signature change to two sharps (D major) in the final measure.

117

Fl. *ff* *fz* *ff* *fz*

Ob. *ff* *fz* *ff* *fz*

Cl. (in Do) *ff* *fz* *ff* *fz*

Fag. *a 2* *ff* *fz* *ff* *fz*

Cor. (in Re) *ff* *fz* *fz*

Cor. (in Fa) *ff* *fz* *fz*

Trb. (in Re) *a 2* *ff* *fz* *fz*

Trn. *ff* *fz* *ff* *fz*

Timp. (in Re-La) *ff* *fz* *fz*

V. I *ff* *fz* *ff* *fz*

V. II *ff* *fz* *ff* *fz*

Va. *ff* *fz* *ff* *fz*

Vc. *ff* *fz* *fz* *fz* *ff* *fz*

B. *ff* *fz* *fz* *fz* *ff* *fz*

125

Fl. *fz*

Ob. *fz*

Cl. (in Do) *a2 fz*

Fag. *fz*

(in Re) *a2 fz*

Cor. (in Fa) *a2 fz*

Trb. (in Re) *a2 fz*

Trn. *fz*

Timp. (in Re-La) *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. *fz*

B. *fz*

Fl.  
fz fz ff fz

Ob.  
fz fz ff fz

Cl.  
(in Do)  
fz fz ff fz

Fag.  
fz fz ff fz

(in Re)  
Cor.  
fz fz fz ff fz fz

(in Fa)  
fz fz ff fz

Trb.  
(in Re)  
fz fz a2 ff fz fz fz

Trn.  
fz fz ff fz fz fz

Timp. (in Re-La)  
fz fz fz ff fz fz

V. I  
fz fz ff fz

V. II  
fz fz ff fz

Va.  
fz fz fz ff fz fz fz

Vc.  
fz fz fz ff fz fz

B.  
fz fz fz ff fz fz

This musical score page, numbered 268 and 138, contains measures 138 through 142. The instrumentation includes:

- Flute (Fl.):** Treble clef, key signature of one sharp (F#), dynamic *ff*.
- Oboe (Ob.):** Treble clef, key signature of one sharp (F#), dynamic *ff*.
- Clarinet (Cl. in Do):** Treble clef, key signature of one sharp (F#), dynamic *ff*.
- Bassoon (Fag.):** Bass clef, key signature of one sharp (F#), dynamic *ff*.
- Cor (in Re):** Treble clef, key signature of one sharp (F#), dynamic *ff*.
- Cor (in Fa):** Treble clef, key signature of one sharp (F#), dynamic *ff*.
- Trumpet (Trb. in Re):** Treble clef, key signature of one sharp (F#), dynamic *ff*, with a *a2* marking.
- Trumpet (Trn.):** Bass clef, key signature of one sharp (F#), dynamic *ff*.
- Timpani (Timp. in Re-La):** Bass clef, key signature of one sharp (F#), dynamic *ff*.
- Violin I (V. I):** Treble clef, key signature of one sharp (F#), dynamic *ffz*.
- Violin II (V. II):** Treble clef, key signature of one sharp (F#), dynamic *ffz*.
- Viola (Va.):** Bass clef, key signature of one sharp (F#), dynamic *ffz*.
- Violoncello (Vc.):** Bass clef, key signature of one sharp (F#), dynamic *ff*.
- Bass (B.):** Bass clef, key signature of one sharp (F#), dynamic *ff*.

The score features a variety of musical textures, including sustained notes with slurs in the woodwinds and brass, and rhythmic patterns such as sixteenth-note runs in the strings and timpani.







22

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Trn.

V. I

V. II

Va.

Vc. e B.

Ich führe euch!

29

Fl.

Ob.

Cl. (in Sib)

Fag.

(in Mib) Cor.

(in Do) Cor.

Trb. (in Mib)

Trn.

Timp. (in Mib-Sib)

V. I

V. II

Va.

Vc. e B.

This musical score page, numbered 35, features a key signature of two flats and a common time signature. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with accents and dynamic markings of *fz*.
- Ob.**: Oboe, playing a melodic line with accents and dynamic markings of *fz*.
- Cl. (in Sib)**: Clarinet in B-flat, playing a melodic line with accents and dynamic markings of *fz*.
- Fag.**: Bassoon, playing a melodic line with accents and dynamic markings of *fz*.
- Cor. (in Mib)**: Horn in E-flat, playing a melodic line with accents and dynamic markings of *fz*.
- Cor. (in Do)**: Horn in C, playing a melodic line with accents and dynamic markings of *fz*.
- Trb. (in Mib)**: Trumpet in E-flat, playing a melodic line with accents and dynamic markings of *fz*.
- Trn.**: Trombone, playing a melodic line with accents and dynamic markings of *fz*.
- Timp. (in Mib-Sib)**: Timpani, playing a rhythmic pattern with dynamic markings of *fz*.
- V.I**: Violin I, playing a melodic line with accents and dynamic markings of *fz*.
- V.II**: Violin II, playing a melodic line with accents and dynamic markings of *fz*.
- Va.**: Viola, playing a melodic line with accents and dynamic markings of *fz*.
- Vc. e B.**: Violoncello and Double Bass, playing a melodic line with accents and dynamic markings of *fz*.

The score includes various musical notations such as accents, dynamic markings (*fz*), and articulation marks. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The timpani part features a rhythmic pattern in the later measures.

41

Fl. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Ob. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Cl. (in Sib) *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Fag. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 (in Mib) *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Cor. (in Do) *fz* *fz*  
 Trb. (in Mib) *fz* *fz* *fz* *fz sfz* *fz sfz*  
 Trn. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Timp. (in Mib-Sib) *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 V. I *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 V. II *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Va. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*  
 Vc. e B. *fz* *fz* *fz* *fz sfz* *fz sfz* *fz*

49

Fl. *fz fz fz fz fz fz fz*

Ob. *fz fz fz fz fz fz fz*

Cl. (in Sib) *fz fz fz fz fz fz fz*

Fag. *fz fz fz fz fz fz fz*

(in Mib) *fz fz fz fz fz*

Cor. (in Do) *fz fz fz fz*

Trb. (in Mib) *fz fz fz fz fz*

Trn. *fz fz fz fz fz fz fz*

Timp. (in Mib-Sib) *fz*

ARNULF  
Verschwunden  
ist die Burg.

Keine Spur der  
Ruine ist zu  
entdecken.

V. I *fz fz fz fz fz fz fz*

V. II *fz fz fz fz fz fz fz*

Va. *fz fz fz fz fz fz fz*

Vc. e B. *fz fz fz fz fz fz fz*

56 Kahl ist der Berg. Dort, dort, seht dort! Höllisches Blendwerk!

V. I  
V. II  
Va.  
Vc. e B.

*p* *fz* *f* *fz* *fz*

62

Fl.  
Ob.

I  
*p*  
I  
*p*

Dort steht die Burg, Stundenweit entfernt auf einem schroffen Berge, kein Steig führt hinan.

V. I  
V. II  
Va.  
Vc. e B.

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

68

Fl.  
Ob.

I  
I

Nicht zu erklimmen ist der Fels. Die Zauberin fürchtet uns, unsre Waffen, unsern Mut,

V. I  
V. II  
Va.  
Vc. e B.

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

**Fag.** *a2* *ffz* *ffz* *ffz* *fz* *fz*  
*a2*  
**Cor.** *ffz* *ffz* *ffz* *fz* *fz*  
*a2*  
**Trb. (in Mib)** *ffz* *ffz* *ffz* *fz* *fz*  
*a2*  
**Trn.** *ffz* *ffz* *ffz* *fz* *fz*  
**V. I** *ffz* *ffz* *ffz* *fz* *fz*  
**V. II** *ffz* *ffz* *ffz* *fz* *fz*  
**Va.** *ffz* *ffz* *ffz* *fz* *fz*  
**Vc. e B.** *ffz* *ffz* *ffz* *fz* *fz*  
*Tutti*

unsern Anblick scheut die fürchterliche Zauberin. Elende, bist du nicht zaghaft, so zeige dich uns, wir fordern dich auf! Erscheine Melinda!

**Fag.** *a2* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
*a2*  
**Cor.** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
*a2*  
**Trb. (in Mib)** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
*a2*  
**Trn.** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
**V. I** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
**V. II** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
**Va.** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*  
**Vc. e B.** *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Erscheine Zauberin! Erscheine Unhold! Erscheine! Erscheine!

\*) Zu Takt 84-86, Trombe, vgl. „Quellen und Lesarten.“

89

Fl. *ff*

Ob. *ff*

Cl. (in Sib) *ff*

Fag. *fz* *ff* *fz*

Cor. (in Mib) *fz* *fz* *fz* *fz* *fz*

Cor. (in Do) *fz* *fz* *fz* *fz* *ff* *fz*

Trb. (in Mib) *fz* *fz* *fz* *fz* *fz*

Trn. *fz* *fz* *fz* *fz* *ff* *fz*

Timp. (in Mib-Sib) *ff*

V. I *fz* *fz* *fz* *fz* *ff* *fz*

V. II *fz* *fz* *fz* *fz* *ff* *fz*

Va. *fz* *fz* *fz* *fz* *ff* *fz*

Vc. e B. *fz* *fz* *fz* *fz* *ff* *fz*

95

Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *fz*

(in Mib) *fz*

Cor. (in Do) *fz*

Trb. (in Mib) *fz*

Trn. *fz*

Timp. (in Mib-Sib) *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

Detailed description: This page of a musical score, numbered 278, covers measures 95, 96, and 97. The score is for a full orchestra. Measures 95 and 96 are marked with a dynamic of *fz* (forzando). In measure 95, the woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpets in B-flat, Trombones, Horns in D) play sustained notes with accents. The strings (Violins I and II, Violas, and Cellos/Double Basses) play a rhythmic pattern of eighth notes. In measure 96, the woodwinds and brass continue with sustained notes, while the strings play a similar rhythmic pattern. In measure 97, the woodwinds and brass play sustained notes, and the strings continue their rhythmic pattern. The score includes various musical notations such as accents, slurs, and dynamic markings.



98

The score is arranged in systems from top to bottom:

- Fl.**: Flute part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*. Includes a breath mark ( $\text{v}$ ) and a fermata.
- Ob.**: Oboe part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*. Includes a breath mark ( $\text{v}$ ) and a fermata.
- Cl. (in Sib)**: Clarinet in B $\flat$  part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*. Includes a breath mark ( $\text{v}$ ) and a fermata.
- Fag.**: Bassoon part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*. Includes a breath mark ( $\text{v}$ ) and a fermata.
- Cor. (in Mib)**: Cor Anglais part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*.
- Cor. (in Do)**: Cor Anglais part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*. Includes an articulation mark (*a2*).
- Trb. (in Mib)**: Trumpet part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*.
- Trn.**: Trombone part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*.
- Timp. (in Mib-Sib)**: Timpani part with notes G $\flat$  and A $\flat$  in the first measure, and B $\flat$  and A $\flat$  in the third measure. Dynamic: *fz*.
- V.I**: Violin I part with a rhythmic pattern of eighth notes, dynamic *fz*.
- V.II**: Violin II part with a rhythmic pattern of eighth notes, dynamic *fz*.
- Va.**: Viola part with a rhythmic pattern of eighth notes, dynamic *fz*.
- Vc. e B.**: Violoncello and Double Bass part with a rhythmic pattern of eighth notes, dynamic *fz*.

All woodwind and brass parts feature a fermata over the first and third measures. The string parts play a consistent eighth-note rhythmic pattern throughout the three measures.

101

This musical score page, numbered 101, features woodwind and string parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), and Cor Anglais (Cor. in Mib). The string section includes Trumpet in B-flat (Trb. in Mib) and a string quartet (V. I, V. II, Va., Vc. e B.).

**Woodwind Parts:**

- Fl.:** Measures 101-102 are rests. Measure 103 has a half note G4 with a dynamic of *fz* and a breath mark.
- Ob.:** Measures 101-102 are rests. Measure 103 has a half note G4 with a dynamic of *fz* and a breath mark.
- Cl. (in Sib):** Measures 101-102 are rests. Measure 103 has a half note G4 with a dynamic of *fz* and a breath mark.
- Fag.:** Measure 101 has a half note G2 with a dynamic of *fz*. Measure 102 has a half rest. Measure 103 has a half note G2 with a dynamic of *fz*.
- Cor. (in Mib):** Measure 101 has a half note G4 with a dynamic of *fz*. Measure 102 has a half rest. Measure 103 has a half note G4 with a dynamic of *fz*.
- Cor. (in Do):** Measure 101 has a half note G3 with a dynamic of *fz*. Measure 102 has a half rest. Measure 103 has a half note G3 with a dynamic of *fz*.
- Trb. (in Mib):** Measure 101 has a half note G3 with a dynamic of *fz*. Measure 102 has a half rest. Measure 103 has a half note G3 with a dynamic of *fz*.

**String Parts:**

- Trn.:** Measure 101 has a half note G2 with a dynamic of *fz*. Measure 102 has a half rest. Measure 103 has a half note G2 with a dynamic of *fz*.
- V. I:** Continuous sixteenth-note pattern, dynamic *fz*.
- V. II:** Continuous sixteenth-note pattern, dynamic *fz*.
- Va.:** Continuous sixteenth-note pattern, dynamic *fz*.
- Vc. e B.:** Continuous sixteenth-note pattern, dynamic *fz*.

104 >

Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *a2 fz*

Cor. (in Mib) *a2 fz*

(in Do) *fz*

Trb. (in Mib) *a2 fz*

Trn. *fz*

Timp. (in Do-Sol) *(in Do-Sol/C-G) fz*

MELINDE  
Hier bin ich!

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

\*) Zu Takt 108 ff., Trombe, vgl. „Quellen und Lesarten“

109

Fl.  
Ob.  
Cl. (in Sib)  
Fag.  
(in Mib) Cor.  
(in Do) Cor.  
Trb. (in Mib)  
Trn.  
Timp. (in Do-Sol)

*fp*

Detailed description: This section of the score covers measures 109 to 112. It features woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass instruments (Coronet in B-flat, Trumpet in B-flat, Trombone, and Timpani in C-G). The woodwinds play sustained chords with accents and dynamic markings of *fp*. The brass instruments play rhythmic patterns, with the timpani providing a steady pulse. The key signature is B-flat major.

Melinde, die Zauberin, der  
Unhold steht vor euch.

V. I  
V. II  
Va.  
Vc. e B.

*fp*

Detailed description: This section of the score covers measures 109 to 112 for the string ensemble (Violins I and II, Viola, and Violoncello/Double Bass). The strings play a rhythmic accompaniment with accents and dynamic markings of *fp*. The key signature is B-flat major.

## Nr. 11 Melodram hinter den Kulissen

[MELINDE]

Andante

Oboe I, II

Clarinetto I, II  
in Sib/B

Fagotto I, II

Corno I, II  
in Lab/As

Trombone basso

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Lab)

Trn.  
basso

MELINDE  
Seht! Ida ist in meiner  
Burg, und mein Verfolger.

Durch meine Macht  
sind beide meiner  
Gewalt überliefert.

Ob.

Cl.  
(in Sib)

Fag.

Cor.  
(in Lab)

Trn.  
basso

O! seht die  
holde Jungfrau,

kniend liegt sie vor  
meinem unversöhn-  
lichen Feinde,

11

Ob.

Cl. (in Sib)

Fag.

Cor. (in Lab)

Trn. basso

mit erhobenen Händen, mit tränenschwerem Blick flehet sie, daß der Grausame mit seiner Gattin sich versöhne,

daß er ihrem zarten, gefühlvollen Herzen nicht Gewalt antue.

*pp*

14

Ob.

Cl. (in Sib)

Fag.

Cor. (in Lab)

Trn. basso

Umsonst! nicht Bitten, nicht Tränen rühren den Unempfindlichen,

nichts erweicht seinen Sinn.

*pp*

*cresc.*

*p*

17

Ob.

Cl. (in Sib)

Fag.

Cor. (in Lab)

Trn. basso

Unmenschlich stößt er die Flehende zurück.

*fp>*

*pp*

## Nr. 12 Melodram

[MELINDE, ARNULF, IDA, SUTUR, PALMERIN, die drei Ritter  
FOLKO, RYNO und ALF, Chor der Geister]

MELINDE: Wohlan! Euer Verlangen werde erfüllt!

*Allegro* \*)

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Sib/B

Fagotto I, II

Corno I, II  
in Mi♭/Es

Corno III, IV  
in Do/C

Tromba I, II  
in Mi♭/Es

Trombone I, II

Trombone III

Timpani  
in Mi♭-Si♭/Es-B  
(poi in Mi-Si/  
E-H)

Arpa

Violino I

Violino II

Viola

Coro  
Tenore

Basso

Violoncello

Basso

*fpp*

*fpp*

*pp*

*fpp*

*fp*

*fp*

\*) Tempobezeichnung im Autograph: Tempo I; vgl. „Quellen und Lesarten“.

9

Fag. *p*

Trn. I, II *p*

V. I *fp*

V. II *fp*

Va. *p* *fp*

Vc. *p* *fp*

B. *fp*

18

Ob. *f*

Fag. *cresc. - - - - f*

Trn. *cresc. - - - - f*

V. I *fp* *f*

V. II *fp* *f*

Va. *fp* *f*

Vc. *fp* *f*

B. *fp* *f*

cre - - - - do



27

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)  
Cor.

(in Do)

Trb.  
(in Mib)

Trn.

Timp. (in  
Mib-Sib)

ARNULF  
Ha! was ge-  
schah mit mir?

Melinde! auch wachend  
bin ich in deiner Gewalt?

V. I

V. II

Va.

Vc.

B.

33

Fl. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Cl. (in Sib) *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Fag. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

(in Mib) Cor. *fz* *ff* *fz*

(in Do) *fz* *ff* *fz* *fz* *fz*

Trb. (in Mib) *fz* *ff*

Trn. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Timp. (in Mib-Sib) *fz*

Bediene dich der  
Zauber macht, die  
dir zu Gebote steht.

Räche dich!

Töte mich!

V. I *fz* *fz* *fz* *ff* *fz* *fz* *fz*

V. II *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Va. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

Vc. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

B. *fz* *fz* *fz* *ff* *fz* *fz* *fz*

39

Fl. *fz* *ff* *fz fz fz fz fz*

Ob. *fz* *ff* *fz fz fz fz fz*

Cl. (in Sib) *fz* *ff* *fz fz fz fz fz*

Fag. *fz* *ff* *fz fz fz fz fz* *f*

(in Mib) *fz* *ff* *fz fz fz fz fz* *f*

Cor. (in Do) *fz* *ff* *fz fz fz fz fz*

Trb. (in Mib) *fz* *ff* *fz fz fz fz*

Trn. *fz* *ff* *fz fz fz fz fz*

Timp. (in Mib-Sib) *ff* *fz*

Vernichte mich!

MELINDE  
Auch wachend kann  
ich dich auf meine  
Burg bannen!

V. I *fz* *ff* *fz fz fz fz* *f*

V. II *fz* *ff* *fz fz fz fz* *f*

Va. *fz* *ff* *fz fz fz fz* *f*

Vc. e B. *fz* *ff* *fz fz fz fz fz* *f*

46

Ob.

Fag.

Cor.  
(in Mib)

V. I

V. II

Va.

Vc. e B.

nicht töten,  
nicht vernichten  
will ich dich.

Dich nötigen will ich, zu  
erklären, daß du selbst  
das Feuer der Liebe er-  
sticktest, das in meiner  
Brust für dich glühte,

51

Ob.

Cl.  
(in Sib)

Fag.

V. I

V. II

Va.

Vc. e B.

daß du etc...  
an dich ket-  
ten sollte,

daß ich unschuldig  
bin an jener unend-  
lichen Fehde, die  
dich verderben muß.

ARNULF  
Unschuldig du?

Fluch etc...  
Herz dir  
öffnete.

Fl.   
 Ob.   
 Cl. (in Sib)   
 Fag.   
 Cor. (in Mib)   
 Cor. (in Do)   
 Trb. (in Mib)   
 Trn.   
 Timp. (in Mib-Sib)   
 V. I   
 V. II   
 Va.   
 Vc. e B.

ff   
 fz   
 ff   
 fz   
 fz   
 fz   
 ff   
 fz   
 fz   
 fz   
 ff   
 fz   
 fz   
 fz   
 fz   
 fz   
 ff   
 fz   
 fz   
 fz   
 fz   
 ff   
 fz   
 fz   
 fz

Fluch etc. ... ewig zu beweinen!   
 Fluch dir! Ungeheuer!   
 Räuberin!   
 Mörderin!

61

Fl.

Ob.

Cl. (in Sib)

Fag.

(in Mib)  
Cor.

(in Do)

Trb. (in Mib)

Trn.

Timp. (in Mib-Sib)

Büßen sollst du!

V. I

V. II

Va.

Vc. e B.

Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *fz fz fz fz fz fz*

(in Mib) *fz fz fz fz*

Cor. (in Do) *fz fz fz fz fz fz*

Trb. (in Mib) *fz fz fz*

Trn. *fz fz fz fz fz fz*

Timp. (in Mib-Sib) *fz fz*

**MELINDE**

Ich fürchte nicht euer Wunderschwert, gegen mich hat es seine Kraft verloren.

Empfangt es zurück zum besseren Gebrauche.

Arnulf! erscheine vor mir!

V. I *fz fz fz fz fz*

V. II *fz fz fz fz fz*

Va. *fz fz fz fz fz*

Vc. e B. *fz fz fz fz fz*

Moderato

77 a 2

Fag. *p* < *fp* Auch des Wachenden *fp* auch des Wachenden < *fp* ... jedem Blicke ängst- *fp* Die du dir selbst ver-  
 Herz kann ich auf schweigen möchtest?  
 die Lippen bannen, Herz steht mir zu Gebot. lich entzogst?

V. I *p* < *fp* *fp* > *fp* *fp* >

V. II *p* < *fp* *fp* > *fp* *fp* >

Va. *p* < *fp* *fp* > *fp* *fp* >

Vc. e B. *p* < *fp* *fp* > *fp* *fp* >

81 a 2

Fag. *fp* *fp* *fz* *fz*

Trn. *fp* *fp* *fz* *fz*

V. I *fp* *fp* *fz* *fz*

V. II *fp* *fp* *fz* *fz*

Va. *fp* *fp* *fz* *fz*

Vc. e B. *fp* *fp* *fz* *fz*

Deine Schande zu bekennen? ... einmal dich berühren? ARNULF Halt, o halt! be-  
 rühr mich nicht!

84

Fag. *mf* *f*

(in Mib) *mf* *mf*

Cor. (in Do) *mf* *mf*

V. I *mf* *f* *p* *mf*

V. II *mf* *f* *p* *mf*

Va. *mf* *f* *p* *mf*

Vc. *mf* *f* *p* *mf*

B. *fz* *fz* *fz*

Barmherzigkeit! Schuldlos bist du - Schuldig bin ich und unaussprechlich elend,



90

(in Mib) Cor. (in Do)

ein armer, kinderloser Vater! Barmherzigkeit!

MELINDE ... Krieg in Montabon.

V. I V. II Va. Vc. B.

*fz*

97

Fl. Ob. Cl. (in Sib) Fag.

*p cresc.*

Cor. (in Mib) (in Do) Trb. (in Mib) Trn.

*f fz fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

*f fz fz*

Auch des Mordes beschuldigst du mich mit Unrecht. Dein Sohn, unser Sohn lebt. ARN. Er lebt? im Feuer sah ich den Knaben. MELINDE Auch das Feuer gehorcht meiner Macht.

V. I V. II Va. Vc. B.

*p cresc. f fz fz f*

*p cresc. fz fz fz f*

*p cresc. fz fz fz f*

*p cresc. fz fz fz f*

*f fz fz f*

*f fz fz f*

*f fz fz f*

103

Fl.  
Ob.  
Cl. (in Sib)  
Fag.  
(in Mib)  
Cor.  
(in Do)  
Trn.

ARN. Er lebt? Wo? Wie? MELINDE Unerkant, und doch geehrt heimatlos, und doch bei seinen und geliebt; Verwandten;

V. I  
V. II  
Va.  
Vc.  
B.

dürftig und arm, und doch im Besitze einer Harfe, bestimmt, eines kostbaren die Herzen aller Sterblichen zu rühren. Kleinsods,

ARNULF MELINDE  
Ende, o ende! Einer Harfe, derselben Töne

111

V. I  
V. II  
Va.  
Vc.  
B.

117

Fl. *fz p*

Ob. *fp fz p fz p*

Fag. *fp fz p fz p*

mir einst Arnulfs Herz gewannen. ARN. Allmächtiger! Palmerin mein Sohn? MEL. Dein Sohm! IDA Palmerin, o Entzücken!

*fz p fz p*

V. I *fp f fp*

V. II *fp f fp*

Va. *fp f fp fz p fz p*

Vc. *fp f fp fz p fz p*

123

Fl. *fp*

Ob. *fp fp*

Cl. (in Sib) *fp*

Fag. *fp fp*

Cor. (in Do) *fp*

3 RITTER Palmerin, o Glück, o Freude!

ARNULF Brich, armes, rauhes Vaterherz,

*fp fp*

V. I *fp*

V. II *fp*

Va. *fp fp*

Vc. *fp*

B. *fp*

129

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)  
Cor.

(in Do)

jetzt brich, da  
Entzücken mich  
tötet!

Melinde, hassest  
du mich?

MELINDE  
Soll ich hassen,  
was ich liebte?

V. I

V. II

Va.

Vc.

B.

134

Fag.

ARNULF  
Kannst du mir  
vergeben?

mf

... sei mein höch-  
ster Ruhm.

... Ida selbst  
wähle sich  
einen Gatten.

V. I

V. II

Va.

Vc.

B.

mf

Andante

137

Fl. *p*

Cl. (in Sib) *p*

Fag. *p*

(in Mib) *p*

Cor. (in Do) *p*

RIT. Frei wähle sie...  
... ihr Herz leite.  
Wir sichern ihre Wahl.

MELINDE  
... durchglüht  
ihre Brust.

V. I *p*

V. II *p*

Va. *p*

Vc. e B. *p*

139

Ob. *p*

Fag. *p*

... herrlichste  
Zierde wird.

ARNULF  
... nur einen  
Wunsch habe  
ich noch.

V. I *p*

V. II

Va.

Vc. e B.

143

Fl. *p*

Cl. (in Sib) *p*

V. I *pp*

V. II *pp*

Va. *pp*

Vc. e B. *pp*

als Zeuge unserer Versöhnung.

IDA und die 3 RIT. Versöhnung! Versöhnung!

**Allegro**

145

Fl. *ff*

Ob. *ff*

Cl. (in Sib) *ff*

Fag. *a2* *ff*

(in Mib) Cor. *ff*

(in Do) Cor. *ff*

Trb. (in Mib) *ff*

Trn. *ff*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

MEL. Der Eid!

Der fürchterliche Schwur!

V. I *ff*

V. II *ff*

Va. *ff*

Vc. e B. *ff*

*fz*

*fz*

*fz*

*fz*

150

Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *fz* *a 2*

Cor. (in Mib) *fz*

Cor. (in Do) *fz* *a 2*

Trb. (in Mib) *fz* *\*) a 2*

Trn. *fz*

Sutur, Geist der verzehrenden Flamme.

Ich darf mich nicht versöhnen.

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

\*) Zu T. 153 - 154, Trombe, vgl. „Quellen und Lesarten“.

154

Fl. *fz* *p* *fp* *ffz*

Ob. *fz* *p* *fp* *ffz*

Cl. (in Sib) *fz* *p* *fp* *ffz*

Fag. *a2 fz* *ffz*

(in Mib) *fz* *ffz*

Cor. *a2 fz*

(in Do) *fz*

Trb. (in Mib) *a2 fz* *ffz*

Trn. *fz* *ffz*

und doch- kann ich anders ?

Die Hölle schreit Rache!

V. I *fz* *fp* *fp* *ffz*

V. II *fz* *fp* *fp* *ffz*

Va. *fz* *fp* *fp* *ffz*

Vc. e B. *fz* *fp* *fp* *ffz* *Tutti*



Fl. *fz*

Ob. *fz*

Cl. (in Sib) *fz*

Fag. *fz*

(in Mib) *fz*

Cor. (in Do) *fz*

Trb. (in Mib) *fz*

Trn. *fz*

V. I *fz*

V. II *fz*

Va. *fz*

Vc. e B. *fz*

Der Himmel spricht: Liebe!

Göttin der Sterne, du werde meine Schützerin!

Ich entsage meiner Macht-

Fl. *p*

Ob. *p*

Cl. (in Sib) *p*

Fag. *p*

V. I *p*

V. II *p*

Va. *p*

Vc. e B. *p*

Der Zauber der Liebe beglücke mich.

170

Fl.

Ob.

Cl.  
(in Sib)

Fag.

(in Mib)

Cor.

(in Do)

Trn.

ARNULF  
Versöhnung!

V. I

V. II

Va.

Vc. e B.

177

Fl. *ffz* *ffz* *fz* *ff*

Ob. *ffz* *ffz* *fz* *ff*

Cl. (in Sib) *ffz* *ffz* *fz* *ff*

Fag. *ffz* *ffz* *fz* *ff* a 2

Cor. (in Mib) *ffz* *ffz* *fz* *ff*

Cor. (in Do) *ffz* *ffz* *fz* *ff* a 2

Trb. (in Mib) *ffz* *ffz* *fz* *ff* a 2

Trn. *ffz* *ffz* *fz* *ff*

Timp. (in Mib - Sib) *ffz* *ffz* *fz* *ff*

SUTUR  
 Erkennst du mich?  
 MEL.: Sutor!  
 ALLE: Entsetzen!

V. I *ffz* *ffz* *fz* *ff*

V. II *ffz* *ffz* *fz* *ff*

Va. *ffz* *ffz* *fz* *ff*

Vc. e B. *ffz* *ffz* *fz* *ff*

Fl. *fz* *fz* *fz*

Ob. *fz* *fz* *fz*

Cl. (in Sib) *fz* *fz* *fz*

Fag. *fz* *fz* *fz* *fp*

(in Mib) *fz* *fz* *fz*

Cor. (in Do) *fz* *a 2* *fz*

Trb. (in Mib) *fz* *fz* *fz*

Trn. *fz* *fz* *fz* *fp*

Timp. (in Mib-Sib) *fz* *fz* *fz*

ARNULF  
 Nachtgespenst meiner  
 Träume, auch wachend  
 verfolgst du mich?

SUTUR  
 Den Schwur hast  
 du gebrochen.

Der Sklave ist  
 befreit

V. I *fz* *fz* *fz* *fp*

V. II *fz* *fz* *fz* *fp*

Va. *fz* *fz* *fz* *fp*

Vc. e B. *fz* *fz* *fz* *fp*

189

Fl. *ff* *fz fz fz*

Ob. *cresc.* *ff* *fz fz fz*

Cl. (in Sib) *cresc.* *ff* *fz fz fz*

Fag. *a 2* *cresc.* *ff* *fz fz fz*

Cor. (in Mib) *ff* *fz fz fz*

Cor. (in Do) *ff* *fz fz fz*

Trb. (in Mib) *ff* *fz fz fz*

Trn. *cresc.* *ff* *fz fz fz*

Timp. (in Mib-Sib) *ff* *fz fz fz*

und die Meineidige  
ist mir verfallen.

Deine Zauber-  
macht ist ver-  
loren.

V. I *cresc.* *ff*

V. II *cresc.* *ff*

Va. *cresc.* *ff*

Vc. e B. *cresc.* *ff*

Fl.

Ob.

Cl. (in Sib)

Fag.

Cor. (in Mib)

Cor. (in Do)

Trb. (in Mib)

Trn.

Timp. (in Mib-Sib)

Büße den Meineid  
am siebenfachen  
Ringe im tiefsten  
Abgrund!

MEL.  
Hilfe!  
Rettung!

V. I

V. II

Va.

Vc. e B.

200

Fl. *ff* *fz* *fz*

Ob. *ff* *fz* *fz*

Cl. (in Sib) *ff* *fz* *fz*

Fag. *ff* *fz* *fz*

(in Mib) *ff* *fz* *fz*

Cor. (in Do) *ff* *fz* *fz*

Trb. (in Mib) *ff* *fz* *fz*

Trn. *ff* *fz* *fz*

Timp. (in Mib-Sib) *ff* *fz* *fz*

ARN.  
Verzweifle  
nicht!

3 RITTER *fz*  
... mit unsern  
Waffen be-  
ginne den  
Kampf!

SUTUR  
Schwache!  
Elende!  
Neue Beute  
für mich!

V. I *ff* *fz* *fz*

V. II *ff* *fz* *fz*

Va. *ff* *fz* *fz*

Vc. e B. *ff* *fz* *fz*

Un poco più moderato

Fl. *fz* *a2*

Ob. *fz* *a2*

Cl. (in Sib) *fz* *a2*

Fag. *fz* *ff* *a2*

Cor. (in Mib) *fz* *a2*

Cor. (in Do) *fz* *a2*

Trb. (in Mib) *fz* *a2*

Trn. *fz* *ff* *a2*

Timp. (in Mib-Sib) *fz* *ff*

V. I *fz* *ff* *fz*

V. II *fz* *ff* *fz*

Va. *fz* *ff* *fz*

Coro *ff*  
 Wie du willst, Ge-bie-ter,  
*ff*  
 Wie du willst, Ge-bie-ter,

Vc. e B. *fz* *ff*

Herbei, meine Treuen! Fasset, vernichtet sie!



Fl. *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Ob. *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Cl. (in Sib) *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

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

(in Mib) *a2 fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Cor. (in Do) *a2 fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Trb. (in Mib) *a2 fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

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

Timp. (in Mib-Sib) *fz fz fz fz* *fz*

V. I *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

V. II *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Va. *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*

Coro 8 wer-de, sieh die Die-ner, sieh die Glut, in der tief-sten Schlucht der Er-de bü-ßen sie den Ü-ber-mut; wie du  
 wer-de, sieh die Die-ner, sieh die Glut, in der tief-sten Schlucht der Er-de bü-ßen sie den Ü-ber-mut; wie du

Vc. e B. *fz* *fz fz fz fz* *fz* *fz fz* *fz* *fz fz* *fz*



225

*più moto*

FL. *fz fz fz fz fz fz fz ff*

Ob. *fz fz fz fz fz fz fz ff*

Cl. (in Sib) *fz fz fz fz fz fz fz ff*

Fag. *a2 fz fz fz fz fz fz ff*

(in Mib) Cor. *fz fz fz fz fz fz ff*

(in Do) *a2 fz fz fz fz fz ff*

Trb. (in Mib) *a2 fz fz fz fz fz ff*

Trn. *a2 fz fz fz fz fz ff*

Timp. (in Mib-Sib) *fz fz fz fz fz ff*

V. I *fz fz fz fz fz fz ff*

V. II *fz fz fz fz fz fz ff*

Va. *fz fz fz fz fz ff*

Coro *mut! mut!*

Vc. e B. *fz fz fz fz fz ff*

MELINDE	IDA
Erbarmen!	DieNot
Hilfe! starke	ist drin-
Schützerin!	gend!

Fl. *fz fz fz*

Ob. *fz fz fz*

Cl. (in Sib) *fz fz fz* *in La/A*

Fag. *fz fz fz*

(in Mib) Cor. *in Mi/E*

(in Do) Cor. *fz fz fz* *in Mi/E*

Trb. (in Mib) *a2 fz fz fz* *in Mi/E*

Trn. *fz fz fz*

Timp. (in Mib-Sib) *in Mi-Si/E-H*

Palmerin,  
erscheine!

Zeige deiner  
Töne Allgewalt!

V. I *fz fz fz* *p*

V. II *fz fz fz* *p*

Va. *fz fz fz* *p*

Vc. e B. *fz fz fz* *p*

Andantino

Fl. *fz* *fp* *fp*

Ob. *fz* *fp* *fp*

Cl. (in La) *fz* *fp*

Fag. *fz* *fp*

Arp. *ff* *ff* *fp*

V. I *fz* *fz* *fp*

V. II *fz* *fz* *fp*

Va. *fz* *fz* *fp*

Vc. e B. *fz* *fz* *fp*

SUTUR: Ha!

Fl. *p*

Ob. *p*

Cl. (in La) *p*

Fag. *p*

(in Mi) Cor. *pp*

(in Mi) *pp*

Arp. *p* *p*

V. I *pp*

V. II *pp*

Va. *pp*

Vc. *pp*

welche Töne!      welcher Klang?

242

Fl.

Cl.  
(in La)

Fag.

(in Mi)  
Cor.  
(in Mi)

Arp.

V. I

V. II

Va.

Vc.

245

Fl.

Cl.  
(in La)

Fag.

(in Mi)  
Cor.  
(in Mi)

Arp.

V. I

V. II

Va.

Vc.

248

Fl. I

Ob. I *p*

Cl. (in La) I

Fag. I

Cor. (in Mi)

Arp.

V. I

V. II

Va.

Vc.

Detailed description of the musical score: This page contains measures 248, 249, and 250 of a musical score. The woodwind section (Flute I, Oboe I, Clarinet in La, Bassoon) plays a melodic line starting in measure 248 and continuing through measure 250. The brass section (Coronet in Mi) provides harmonic support with chords. The piano accompaniment (Arpeggio) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The string section (Violins I and II, Viola, and Cello) plays a rhythmic accompaniment with triplets and sixteenth notes. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#).

251

This musical score page contains measures 251, 252, and 253. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, key signature of three sharps (F#, C#, G#). Measures 251-252 feature a melodic line with a slur and a fermata over the final note. Measure 253 has a trill (tr) over a note.
- Ob. (Oboe):** Treble clef, key signature of three sharps. Similar melodic line to the flute.
- Cl. (Clarinet in La):** Treble clef, key signature of three sharps. Similar melodic line.
- Fag. (Bassoon):** Bass clef, key signature of three sharps. Provides harmonic support with chords and a melodic line in measure 252.
- Cor. (Cor Anglais):** Treble clef, key signature of three sharps. Provides harmonic support with chords.
- Arp. (Arpeggiator):** Treble and Bass clefs, key signature of three sharps. Features a rhythmic accompaniment of eighth notes.
- V. I (Violin I):** Treble clef, key signature of three sharps. Features a rhythmic accompaniment of eighth notes.
- V. II (Violin II):** Treble clef, key signature of three sharps. Features a rhythmic accompaniment of eighth notes.
- Va. (Viola):** Bass clef, key signature of three sharps. Features a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** Bass clef, key signature of three sharps. Features a rhythmic accompaniment of eighth notes.



254

*Fl.*  
*Ob.*  
*Cl.*  
*(in La)*  
*Fag.*  
*(in Mi)*  
*Cor.*  
*(in Mi)*  
*Arp.*  
*V. I*  
*V. II*  
*Va.*  
*Vc.*

The musical score is written for measures 254, 255, and 256. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) plays a melodic line with slurs and accents. The strings (Violins I and II, Viola, Cello) play a rhythmic accompaniment of eighth notes. The Arpeggiator (Arp.) provides a steady eighth-note accompaniment. The Cor Anglais (in Mi) plays a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

257

Fl.

Cl. (in La)

Fag.

(in Mi)  
Cor.  
(in Mi)

Arp.

V. I

V. II

Va.

Vc.

SUTUR: Entflieht!

ersterben fühl ich

260

Fl.

Cl. (in La)

Fag.

(in Mi)  
Cor.  
(in Mi)

Arp.

V. I

V. II

Va.

Vc.

meine Kräfte.

Weh mir!

Verloren bin ich-

Fl. *ff* *pp* *ff*  
 Ob. *ff* *pp* *ff*  
 Cl. (in La) *a2 ff* *pp* *ff*  
 Fag. *ff* *pp* *ff*  
 (in Mi) Cor. *ff* *ff*  
 (in Mi) *ff* *ff*  
 Trb. (in Mi) *ff* *ff*  
 Trn. *ff* *pp* *ff*  
 Timp. (in Mi-Si) *ff* *pp*  
 Arp. *ff*  
 V. I *ffz* *pp* *fz*  
 V. II *ffz* *pp* *fz*  
 Va. *ffz* *pp* *fz*  
 Vc. e B. *Tutti ffz* *pp* *fz*

Ha! (Versedung.)

266

This musical score page contains measures 266 through 271. The instruments and their parts are as follows:

- Fl. (Flute):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *fp* dynamic in measure 267 and returns to *pp* in measure 268.
- Ob. (Oboe):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *fp* dynamic in measure 267 and returns to *pp* in measure 268.
- Cl. (in La) (Clarinet):** Part a2, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *p* dynamic in measure 268 and returns to *pp* in measure 269.
- Fag. (Bassoon):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *p* dynamic in measure 268 and returns to *pp* in measure 269.
- Trn. (Trumpets):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *pp* dynamic in measure 266 and continues with a *pp* dynamic through measure 271.
- Timp. (in Mi-Si) (Timpani):** Part I, starting at measure 266 with a *ppp* dynamic. It features a melodic line with a *ppp* dynamic in measure 266 and continues with a *ppp* dynamic through measure 271.
- V. I (Violin I):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *ppp* dynamic in measure 269.
- V. II (Violin II):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *ppp* dynamic in measure 269.
- Va. (Viola):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *ppp* dynamic in measure 269.
- Vc. (Violoncello):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *ppp* dynamic in measure 269.
- B. (Bass):** Part I, starting at measure 266 with a *pp* dynamic. It features a melodic line with a *ppp* dynamic in measure 269.

The score concludes with the instruction *attacca* at the end of measure 271.

*Andantino*\*)

*Flauto I, II*

*Oboe I, II*

*Clarinetto I, II in La/A*

*Fagotto I, II*

*Corno I, II in Mi/E*

*Corno III, IV in Mi/E*

*Tromba I, II in Mi/E*

*Trombone I, II*

*Trombone III*

*Timpani in Mi-Si/E-H*

*Violino I*

*Violino II*

*Viola*

(Chor hinter der Szene)

*Soprano*

*Alto*

*Tenore*

*Basso*

*Violoncello*

*Basso*

\*) Im Autograph keine Tempobezeichnung; vgl. „Quellen und Lesarten“.



12

Fl. *pp*

Ob. *pp*

Cl. (in La)

Fag. *ff*

Cor. I, II (in Mi)

V. I *ff*

V. II *ff*

Va. *ff*

Coro

söhnt\_, treu-e Lie - bewirdge-krönt\_, treu-e Lie - bewirdge-krönt\_.

söhnt\_, treu-e Lie - be wird ge-krönt\_, treu-e Lie - bewird ge-krönt\_.

8 söhnt\_, treu-e Lie - bewirdge-krönt\_, treu-e Lie - bewird ge-krönt\_.

söhnt, treu-e Lie - bewirdge-krönt\_, treu-e Lie - bewird ge-krönt\_.

Vc. *ff*

B. *ff*

19

Fl.

Ob.

Cl. (in La)

Fag.

(in Mi)

Cor.

(in Mi)

Trb. (in Mi)

Trn.

Timp. (in Mi-Si)

V. I

V. II

Va.

Coro

Vc.

B.

*ff fz fp ff fz fp ff fz*

*ff fz ff fz*

*ff fz*

*ff fz*

*ff*

*fz p ff fz p*

*fz p ff fz p*

*f p p f p*

Die sich haß-ten, sind ver-söhnt, die sich haß-ten, sind ver-söhnt.

Die sich haß-ten, sind ver-söhnt, die sich haß-ten, sind ver-söhnt.

Die sich haß-ten, sind ver-söhnt, die sich haß-ten, sind ver-söhnt.

Die sich haß-ten, sind ver-söhnt, die sich haß-ten, sind ver-söhnt.

*fz p ff<sup>3</sup> fz p<sup>3</sup>*

*fz p ff<sup>3</sup> fz p<sup>3</sup>*



27

Fl. *p* *f*

Ob. *p* *f*

Cl. (in La) *p* *f* *pp*

Fag. *p* *f* *pp*

(in Mi) *p* *f*

Cor. (in Mi) *p* *f*

V. I *f* *pp*

V. II *p* *f* *pp*

Va. *p* *f*

Durch der Tö - ne Zau - ber-macht, schö - nes Werk, bist du vollbracht, seht em - por — die Har-fe schwe - ben, zu der

Coro *f* *p*

8 *f* *p*

Durch der Tö - ne Zau - ber-macht, schö - nes Werk, bist du vollbracht, seht em - por — die Har-fe schwe - ben, zu der

*f* *p*

Vc. *p* *f*

B. *p* *f*

33

*Fl.*  
*Ob.*  
*Cl. (in La)*  
*Fag.*  
*Cor. I, II (in Mi)*  
*V. I*  
*V. II*  
*Va.*  
*Coro*  
*Vc.*  
*B.*

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

Hand —, die sie ge - ge - ben, zu der Hand —, die sie ge - ge - ben, zu der  
 Hand —, die sie ge - ge - ben, zu der Hand —, die sie ge - ge - ben, zu der  
 Hand —, die sie ge - ge - ben, zu der Hand —, die sie ge - ge - ben, zu der  
 Hand —, die sie ge - ge - ben, zu der Hand —, die sie ge - ge - ben, zu der

8

39

Fl.

Ob.

Cl.  
(in La)

Fag.

(in Mi)

Cor.

(in Mi)

V. I

V. II

Va.

Coro

Vc.

B.

Hand \_\_\_\_\_, die sie ge - ge - ben. Durch der Tö - ne Zau - ber -

Hand \_\_\_\_\_, die sie ge - ge - ben. Durch der Tö - ne Zau - ber -

8 Hand \_\_\_\_\_, die sie ge - ge - ben. Durch der Tö - ne Zau - ber -

Hand \_\_\_\_\_, die sie ge - ge - ben. Durch der Tö - ne Zau - ber -

Fl. *mf* *cresc.* *f* *ff*  
 Ob. *cresc.* *f* *ff*  
 Cl. (in La) *mf* *cresc.* *f* *ff*  
 Fag. *cresc.* *f* *ff*  
 Cor. (in Mi) *cresc.* *f* *ff*  
 Trb. (in Mi) *mf* *cresc.* *f* *ff*  
 Trn. *f* *ff*  
 Timp. (in Mi-Si) *f* *ff*  
 V. I *cresc.* *f* *ff*  
 V. II *cresc.* *f* *ff*  
 Va. *cresc.* *f* *ff*  
 Coro  
 macht, schö- nesWerk, bist du voll- bracht, durch der Tö- ne Zau-ber-macht, schö-nes  
 macht, schö- nesWerk, bist du voll- bracht, durch der Tö- ne Zau-ber-macht, schö-nes  
 macht, schö- nesWerk, bist du voll- bracht, durch der Tö- ne Zau-ber-macht, schö-nes  
 macht, schö- nesWerk, bist du voll- bracht, durch der Tö- ne Zau-ber-macht, schö-nes  
 Vc. *cresc.* *f* *ff*  
 B. *cresc.* *f* *ff*

Fl.  
Ob.  
Cl.  
(in La)  
Fag.

(in Mi)  
Cor.  
(in Mi)  
Trb.  
(in Mi)  
Trn.

Timp.  
(in Mi-Si)

V. I  
V. II  
Va.

Coro

Werk, bist du voll-bracht.  
Werk, bist du voll-bracht.  
8 Werk, bist du voll-bracht.  
Werk, bist du voll-bracht.

Vc.  
B.