

The musical score consists of several systems of staves. The top system includes a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The bottom system features a piano accompaniment. Dynamics such as *p*, *mf*, *pp*, *tr*, *cresc.*, and *dim.* are used throughout. Performance instructions like *div.* and *trem.* are also present.

Der Vorhang
geht auf.

(Schlosshof der Burg Thurneck. Im Hintergrunde die Schlossfront, zu äusserst rechts, winklig zur letzten Coullisse der Wartthurm; in der zweiten und dritten Coullisse das Thor. Links (letzte Coullisse) ein Seitenflügel der Burg, nach vorne der Eingang in den Garten, davor eine Linde, darunter eine Ruhebänk. Der Thürmer auf dem Thurme. — Es ist Morgendämmerung.)

cresc. *cresc. f > p* *tr.* *f* *dim. mf* *dim.* *p* *pp*

f *dim.* *p* *pp*

f *dim.* *p* *pp*

f *dim.* *pp* *pp*

p < mf *p* *dim.* *p*

p < mf *mf*

p < mf *mf* *dim.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

cresc. al mf *mf* *dim.* *pp*

cresc. *al f > dolce* *dim.* *p* *pp*

cresc. *al f > dolce* *trem.* *div.* *dim.* *al p* *pp*

cresc. *al f > p* *dim.* *al p* *dim.* *pp*

be - steigt der - Tag den Himmels - thron. Ihr Blu - men, die der Thau ge - beugt, ihr Au - gen,

cresc. *al f > p* *f* *trem.* *dim. mf* *p*

cresc. *f > p* *dim.* *p*

A

I. SOLO.

p cresc.

I. SOLO.

p

pp

p

pp

pp

tr

pp

p

cresc.

p

cresc.

p espr.

p

cresc.

p

cresc.

die von Thränen feucht, nun sollt ihr schön und wacker sehn, die Sonn' durchbricht der Wolken Thor. zur

p espr.

p

Musical score for piano and voice, measures 1-12. The score includes multiple staves for piano accompaniment and a vocal line. Dynamics range from fortissimo (f) to pianissimo (pp).

Son - ne hebt den Blick em - por.

Musical score for piano and voice, measures 13-18. The score includes multiple staves for piano accompaniment and a vocal line. Dynamics range from mezzo-forte (mf) to pianissimo (pp).

Zweite Scene.

Der Thürmer. Später Gottschalk und Knechte. Der Pförtner, Knechte und Mägde der Burg.

N^o 7.

Allegro. (♩ = 84)

Violinen.

Thürmer.

Ei tausend, was zittert und dröhnt der Grund?

Fl.

Hob.

Clar.

Fag.

Pauken. (in C u. G.)

Was naht durch die Stille, was thut sich mir kund— von Pfer - de - hu - fen und Men - - - schen -

pp, *p*, *pp*, *p*, *poco a poco cresc.*, *poco a poco cresc.*, *al*, *p*, *poco a poco cresc.*, *poco a poco cresc.*

Musical score for the first system, including strings, woodwinds, and piano. The score features multiple staves with various musical notations such as *cresc.*, *dim.*, *p*, *fz*, *arco 3*, and *pizz.*. The piano part includes a *f* dynamic marking.

Gottschalk.

Al-ter kennst du mich nun?
Thürmer.

Mein Seel', die Stimme! da gilt kein Ruh'n! He, Pfortner, auf!

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are for the *Ve.* (Voice) and *Cb.* (Cello/Bass). The piano accompaniment includes *arco 3* markings and dynamic markings like *p*, *fz*, and *ff*.

Musical score for the third system, including strings, woodwinds, and piano. The score features multiple staves with various musical notations such as *mf cresc.*, *f*, *cresc.*, *p*, and *fz*. There are handwritten annotations: *cp.* in the piano part and *ad lib. a 2.* in the woodwind part.

Thürmer.

Ei, faule Ge - sel - len! da soll euch mein Horn in die Oh - - ren gel - - len.

Musical score for the fourth system, including piano accompaniment. The score features multiple staves with various musical notations such as *fz*, *f*, *p*, and *cresc.*.

Fl. Hob. Clar. Fag. Hörner. Pos. I.

a. d. B. Rosanne

stösst ins Horn.) (Er stösst ins Horn.) (Der Pfortner kommt langsam, öffnet die Pforte.) Pfortner. (schlaftrunken)

Ei, Gottschalk,

Fl. Ob. Clar. Fag. Horn I. II.

Gottschalk (tritt ein mit Gefolge, ihm nachahmend).

Pfortner. Ja wohl, Meister Quans, und ihr da droben, grüss Gott! al-ter Hans! Nun blas aus vollen Ba-cken: sie du?

5800

Ob. *fp*

Clar. *fp*

Fag. *fp*

Hörner. *fp*

Tromp. in C. *fp*

Posaunen. *fp*

Pauken. *fp*

Gottschalk.

kommt und er, dem ihre Schönheit frommt — mein Herr, der reissige Graf von Strahl! Nun

Thürmer. Das Fräu - lein?

Hörner.

Tromp.

blas, dass es schal - le durch Wald und Thal, nun blas, dass es schal - le durch Wald und Thal!

Vc. u. Cb. Ich blas, dass es schal - le durch Wald und Thal!

B

Musical score for measures 1-12. The score includes staves for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. Dynamics include *ff*, *fz*, and *f*. There are also markings for *a 2.* and *III.*

Thürmer. (Stierhorn.)

Posaune.

(Die Knechte und Mägde kommen eiligst aus dem Schloss und den angrenzenden Gebäuden.)

(Hornstoss des Thürmers vom Thurm her möglichst stark.)

Musical score for measures 13-16. The score includes staves for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. Dynamics include *ff* and *fz*.

B

a 2. 3 p 3 3
 Musical score for strings and piano accompaniment. The top section features five staves for strings (Violin I, Violin II, Viola, Violoncello, and Kontrabaß) and two staves for piano accompaniment. The strings play a rhythmic pattern of eighth notes, while the piano accompaniment features a complex, flowing melody. Dynamics include *fz*, *dim.*, and *mf*.

Thürmer.

Sopran.

Alt.

CHOR.

Tenor.

Bass.

Ein feind-liches Na-hen, des Feu-ers Macht?

nun

Ein feind-liches Na-hen, des Feu-ers Macht?

hier sind wir, nun

Was kün-det, was kün-det der schmetternde Ruf?

Wir kommen, hier sind wir, nun

Was kün-det, was kün-det der schmetternde Ruf?

Wir kommen, hier sind wir, nun

The first system of the score features a piano accompaniment. It includes a grand staff with two staves (treble and bass clef) and a separate staff for the right hand. The music is in 3/4 time and D major. The right hand part begins with a triplet of eighth notes. Dynamics include *fz*, *p*, and *fz*. A section marked *C* (Crescendo) is indicated at the top. The grand staff section consists of two staves with notes and rests.

Gottschalk.

Was Feu - er, was Fein - de, seht mich doch nur an!

Three vocal lines (Soprano, Alto, and Tenor) are shown with German lyrics. The lyrics are: "sag' uns auch an: was hat uns so früh um den Schlaf gebracht? Ei Gottschalk, du schön junger". The music is in 3/4 time and D major. Dynamics include *f* and *mf*. The vocal lines are written in treble clef.

The second system of the score features a piano accompaniment. It includes a grand staff with two staves (treble and bass clef). The music is in 3/4 time and D major. Dynamics include *dim.*, *pizz.*, *fz*, and *p*. A section marked *C* (Crescendo) is indicated at the bottom.

The musical score consists of several systems. The top system includes a horn part and a string quartet. The horn part has dynamic markings *f*, *fz*, *cresc.*, and *f*. The string quartet includes first and second violins, viola, and cello/double bass. The first violin part has markings *f*, *mf*, *fz*, and *f*. The second violin part has *f*, *ff*, *fz*, and *fz*. The viola part has *fz*, *fz*, *fz*, and *fz*. The cello/double bass part has *p 3*, *3*, *mf 3*, *p 3*, *3*, *cresc.*, and *f*. The second system features a horn part with *f*, *cresc.*, *fz mf*, *cresc.*, *fz*, *f*, *sempre cresc.*, and *fz*. The first violin part has *f*, *cresc.*, *fz*, *f 3*, *mf*, *cresc.*, *fz*, *ff 3*, *f*, and *sempre cresc.*. The second violin part has *f*, *cresc.*, *fz*, *f 3*, *mf*, *cresc.*, *fz*, *ff 3*, *f*, and *sempre cresc.*. The cello/double bass part has *cresc.*, *fz*, *f*, *mf*, *cresc.*, *fz*, *ff*, *f*, and *sempre cresc.*. The third system contains a vocal line with lyrics: "drum schallet sein Horn durch Wald und Thal, das Fräu - lein, das". The fourth system continues the vocal line with lyrics: "drum schallet mein Horn durch Wald und Thal, das Fräu - lein, das". The fifth system has lyrics: "schal - let sein Horn durch Wald und Thal, drum schallet sein Horn durch Wald und Thal, das Fräu - lein, das". The sixth system has lyrics: "schal - let sein Horn durch Wald und Thal, drum schallet sein Horn durch Wald und Thal, das Fräu - lein, das". The seventh system has lyrics: "schal - let sein Horn durch Wald und Thal, drum schallet sein Horn durch Wald und Thal, das Fräu - lein, das". The eighth system has lyrics: "schal - let sein Horn durch Wald und Thal, drum schallet sein Horn durch Wald und Thal, das Fräu - lein, das". The bottom system includes a horn part with *mf* and *più f*, and a string quartet with *mf* and *più f*.

D

Triangel und Becken.

Fräu - lein! der Graf vom Strahl!

Fräu - lein! der Graf vom Strahl!

Sopran I.
Fräu - lein! Nur hurtig, hur - tig in den Saal, dass hell und blank der

Sopran II.
Fräu - lein! Nur in den Saal!

Alt.
Fräu - lein! Nur hurtig, hurtig in den Saal, dass hell und blank der

Tenor.
Fräu - lein! der Graf vom Strahl!

Bass.
Fräu - lein! der Graf vom Strahl!

D

E

Musical score for strings and woodwinds. The score consists of five staves. The first staff is for Violins I, the second for Violins II, the third for Violas, the fourth for Cellos, and the fifth for Double Basses. Dynamics include *f*, *fz*, and *p*. The key signature has one sharp (F#).

Triangel Solo.

Musical score for Triangel and Percussion. The Triangel part is on a single staff with dynamics *p*, *mfz*, and *mf*. The Percussion part is on a single staff with dynamics *p*, *mfz*, and *mf*. The Percussion part includes markings for *arco*, *pizz.*, and *div.*.

Sopran I.

Estrich sei,
Sopran II.

Alt I.

Alt II.

Vocal and Piano accompaniment. The vocal parts are for Soprano I, Soprano II, Alto I, and Alto II. The piano accompaniment is on two staves. The lyrics are: "Nur hurtig, hurtig in den Saal! der schöne Putz, das Lin - nenzeug von Flecken und von Stäub - chen frei, die". Dynamics include *f*, *fz*, *mf*, *cresc.*, and *fz*. The piano part includes markings for *arco* and *pizz.*.

E

gold - nen Schaa - len, Kann' und Krug, nun fort zu schaf - fen giebt's ge - nug, nur hur - tig, hur - tig, nur hur - tig,
 gold - nen Schaa - len, Kann' und Krug, nun fort zu schaf - fen giebt's ge - nug, nur hur - tig, hur - tig,
 die gold'nen Schaa - len, Kann' und Krug, nun fort, zu schaf - fen giebt's ge - nug, nur hur - tig, hur - tig, nur hur - tig,
 die gold'nen Schaa - len, Kann' und Krug, nun fort, zu schaf - fen giebt's ge - nug, nur hur - tig, hur - tig,

arco
mf
f
pizz.
f

Musical score for a symphony, page 126. The score is arranged in multiple systems. The top systems include woodwind and string parts with dynamic markings such as *p*, *f*, *cresc.*, and *mf*. The middle systems include percussion parts, with a specific instruction for the *Becken.* (cymbals). The bottom section features vocal lines with German lyrics. The lyrics are:

nur in den Saal, dass hell und blank der Estrich sei, nur hurtig, hurtig! Der schöne Putz, das
 nur in den Saal, dass hell und blank der Estrich sei, nur hurtig, hurtig! Der schöne Putz, das
 nur hurtig, hurtig, nur hurtig, hurtig!
 nur hurtig, hurtig, nur hurtig, hurtig!
 Ihr in den Gar-ten, in den Stall, dass je - - des Ross ge - strie - gelt sei, der Ah-nen Waffen, Schwert und Schild, dass
 Gar - ten, in den Stall, dass je - - des Ross ge - strie - gelt sei, der Ah-nen Waffen, Schwert und Schild, dass

The musical score consists of several systems. The top system includes a piano introduction with a treble clef staff and a bass clef staff. Dynamics include *cresc.* and *f*. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: "Lin - nenzeug von Fle - cken und von Stäub - chen frei, ja Rann' und Krug — nun fort, zu schaffen giebt's ge-". The fourth system continues the vocal line: "Lin - nenzeug von Fle - cken und von Stäub - chen frei, die goldnen Schaa - len, Rann und Krug! nun fort, zu schaffen giebt's ge-". The fifth system continues: "von Fle - cken und von Stäubchen frei, die goldnen Schaa - len, Rann und Krug! nun fort, zu schaf - fen giebt's ge-". The sixth system continues: "von Fle - cken und von Stäubchen frei, die goldnen Schaa - len, Rann und Krug! nun fort, zu schaf - fen giebt's ge-". The seventh system continues: "Al - les blank und glän - zend sei, — ihr füllt im Kel - ler Rann' und Krug! — nun fort, zu schaf - fen giebt's ge -". The eighth system continues: "Al - les blank und glän - zend sei, — ihr füllt im Kel - ler Rann' und Krug! — nun fort, zu schaf - fen giebt's ge -". The piano accompaniment in the final system includes dynamics *cresc.*, *ff*, and *arco*.

The musical score consists of several systems. The top system includes five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The second system continues with the vocal parts and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment line. The lyrics are:

nug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's genug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's ge-nug, die goldnen Schaalen, Kann' und
 nug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's genug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's ge-nug, die goldnen Schaalen, Kann' und
 nug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's genug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's ge-nug, die goldnen Schaalen, Kann' und
 nug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's genug, die goldnen Schaalen, Kann' und Krug, nun fort, zu schaff'n giebt's ge-nug, die goldnen Schaalen, Kann' und
 nug, ihr füllt im Kel - ler Kann' und Krug, nun fort, zu schaf - fen giebt's ge-nug, ihr füllt im Kel - ler Kann' und
 nug, ihr füllt im Kel - ler Kann' und Krug, nun fort, zu schaf - fen giebt's ge-nug, ihr füllt im Kel - ler Kann' und

The score concludes with a final system of piano accompaniment staves.

Musical score for a piano piece, page 131. The score consists of 15 staves. The first 10 staves are for the right hand, and the last 5 are for the left hand. The music features complex textures with many sixteenth notes and chords. Dynamics include *mf*, *ff*, *f*, *p*, *dim.*, and *pizz.* There are also some handwritten markings like *p* and *ff*.

(Der Thürmer verlässt seinen Platz.)

Allegro moderato. (♩ = 144.)

Fl. (mit outrirtem Vortrag) *fz*

Fag. SOLI. *f*

Viol. arco *p* pizz. *mf* arco

Bratsche. arco *mf* pizz. *mf* arco

Vc. u. Cb. *p* *dim.* *mf*

(Der Rheingraf von Stein (von rechts) in Pilgerkleidung mit falschem Haar und Bart.)

Recit. a tempo

SOLI.

pizz. *p* *mf*

Rheingraf.

Hier ist das Drachennest, der Schlangen Höh-le! Hätt ich mein

ff → *p* *p* → *f*

Fag. Hörn. 1. 2. in F. Pos. III.

fp *fp* *dim.* *f* *dim.* *f* *dim.* *f*

(Er macht verstellte, scheinheilige Geberden.)

Schwert noch statt des dürren Stab's, und mei-ne Spo-ren, statt der Sandelschuh-

pizz. *fp* arco *f*

A

Fl. *p*

Clar. *p*

Fag. *pp*

Hörn. *p*

Pos. III. *p*

pizz. *f* *pizz.* *f* *pizz.* *f*

arco *mf* *arco* *mf* *arco* *pp*

(mit natürlicher Stimme.) *p* (er greift nach der Flasche) *pp*

Vell. u. Cbss. *f* *pizz.* *f* *arco* *mf* *arco* *pp*

Ein wun-der-li-cher Pilgrim bin ich, traun! und wär' die Fla-sche nicht - ich hielt's nicht

A

Recit.

Fl. *fz*

Hob. *fz*

Clar. *fz*

Fag. *fz*

Hörn. *fz*

Pos. *fz*

Recit.

fz *p* *f* *dim.* *p* *fz* *sp*

fz *p* *f* *dim.* *p* *fz* *sp*

fz *p* *f* *dim.* *p* *fz* *sp*

(er trinkt.) *fz* *p* *f* *dim.* *p* *fz* *sp*

aus. Ha! stol-ze Frei-frau! höhntest du den Werber, und spot-test sein, in ei-nes Andern Arm!

Recit.

Tromp.

Ge - duld! dass dir die Rache nicht statt dei-ner Krän-ze Seil, und Ban - de

a tempo

a tempo

(Es gehen Diener vorüber, er nimmt sobald er sich beachtet sieht, eine fromme Geberde an.)
(Mit verstellter Stimme.)

flicht. Du Rosen - wang und Li - lien - blut nimm mich Ma - ria in dei - ne Hut.

Picc.

C

The musical score is arranged in two systems. The first system contains 11 staves: five for the piano (treble and bass clefs) and six for the voice (treble and bass clefs). The piano part features complex textures with many sixteenth and thirty-second notes, often marked with *tr* (trills) and *ff* (fortissimo). The voice part has a melodic line with some rests. The second system contains 5 staves: four for the piano and one for the voice. The piano accompaniment continues with similar rhythmic intensity. The vocal line concludes with the lyrics "euch! und eu-er Haus!". The score ends with a *C* time signature and a *ff* dynamic marking.

euch! und eu-er Haus!

Picc. D

The score consists of several systems of staves. The top system includes Piccolo (Picc.) and strings. The Piccolo part features a melodic line with dynamics *f* and *p*, and first endings (I.). The strings include woodwinds and brass, with dynamics ranging from *fz* to *p*. A section of the score is marked *p espr.* (pizzicato esprimo). The bottom system includes vocal lines with lyrics: "wil - de Flam - men breeh' er aus!" and "Seht, ob der Him - mel euch behü - tet, seht, ob der Him - mel,". The piano accompaniment for the vocal lines features trills (*tr.*) and dynamics *f*, *fz*, and *pp*. The score concludes with a *pizz.* (pizzicato) marking and a final dynamic of *p*.

The musical score consists of several systems of staves. The upper systems feature piano accompaniment with various dynamics including *fz* and *ff*. The lower systems include a vocal line with German lyrics and piano accompaniment. The lyrics are: "euch be-hü-tet, ich stür-ze euch und eu-er Haus! seht, ob der Himmel euch be-hü-tet, ich stürze euch". The score includes dynamic markings such as *dim.*, *fz*, *p*, and *ff*. There are also performance instructions like *arco* and *tr.* (trills).

E

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes woodwinds, strings, and a piano. Dynamics range from *fz* to *ff*. A handwritten *a.p.* is visible in the lower part of the system.

und eu - - er Haus!

E

Musical score for the second system, continuing the orchestral accompaniment. Dynamics include *fz* and *ff*.

Wie ich's nicht weiß, nicht können ändern.

Musical score for the third system, featuring woodwinds and horns. Dynamics include *espr.*, *fz*, and *ff*. A large diagonal line is drawn across the staves.

(Auf dem Thurme wird die Fahne aufgehisst.)

(mit verstellter Stimme)

(Hornstüsse vom Thurme aus.)

(Der Thürmer zeigt sich.)

(Der Graf verbirgt sich.)

Du al-ler Fehl und Fle-cken frei,

steh du mir armen Pilgrim bei!

*Am möglich, fängt vom letzten) Singen ab, wo er mit- 5800
/ amme Abschied für dann*

Vierte Scene.

Nº 9.

Die Schlossbewohner. - Kunigunde. Graf Strahl und Gefolge.

Alla marcia, un poco moderato. (♩ = 132.)

I. SOLO.

First system of the musical score. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and Horns. The tempo is 'Alla marcia, un poco moderato' with a metronome marking of 132. The key signature has two sharps (F# and C#). The time signature is common time (C). The Horn part starts with a 'muta in E.' instruction. The string parts feature various dynamics like *p* and *espr.* and articulations like *acc.* and *tr.*

Second system of the musical score. It includes staves for strings and a piano. The tempo remains 'Alla marcia, un poco moderato'. The piano part is marked with *pizz.* and *arco*. The strings continue with their rhythmic accompaniment. A descriptive note in German is present: '(Die Schlossbewohner versammeln sich, Mädchen mit Blumenspenden.)'. Dynamics include *p*, *espr.*, and *cresc.*

Third system of the musical score. It includes staves for Horns, Trombones (III and IV in C), and Drums (Pauken in A. E.). The woodwinds and percussion parts are marked with *mf* and *fz*. The strings continue with their accompaniment. Dynamics include *mf*, *fz*, *cresc.*, and *f*. There are also trill markings (*tr*) in the woodwind parts.

Fourth system of the musical score. It includes staves for strings and woodwinds. The strings are marked with *p cresc.* and *fz*. The woodwinds are marked with *mf* and *fz*. The system concludes with a descriptive note in German: '(Das Thor wird geöffnet. Kunigunde, Graf Strahl und glänzendes Gefolge treten ein.)'. Dynamics include *cresc.*, *fz*, *mf*, and *f*. There are also trill markings (*tr*) and accents (*acc.*) in the woodwind parts.

A

cresc. *ff* *mf* *f* *mf* *fz* *mf*

cresc. *ff* *mf* *f* *fz* *mf*

cresc. *ff* *mf* *f* *fz* *mf*

cresc. *ff* *mf* *f* *fz* *mf*

Hörn. *cresc.* *ff* *f* *dim.* *f* *fz* *mf* *mf*

cresc. *ff* *mf* *f* *fz* *mf*

Tromp. *cresc.* *ff* *mf* *f* *fz*

cresc. *ff* *mf* *f* *fz*

Pos. *ff* *f*

tr *ff* *f*

molto cresc. *ff* *f*

Becken u. gr. Tr. *ff* *f*

molto cresc. *ff* *mf* *f* *fz* *p*

molto cresc. *ff* *mf* *f* *fz* *p*

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

Sopr. *molto cresc.* *ff* *dolce* *f*

Heil sei der Herrin, dem to-benden Wet-ter ward sie von mächtigen Hän-den entrückt!

Alt. *dolce* *f*

Heil sei der Herrin, dem to-benden Wet-ter ward sie von mächtigen Hän-den entrückt!

CHOR.

Ten. *dolce* *f*

Heil sei der Herrin, dem to-benden Wet-ter ward sie von mächtigen Hän-den entrückt!

Bass. *dolce* *f*

Heil sei der Herrin, dem to-benden Wet-ter ward sie von mächtigen Hän-den entrückt!

A

mf *p* *f* *cresc.*

mf *p* *f* *cresc.*

mf *p* *f* *cresc.*

mf *p* *f* *cresc.*

f *f* *f* *più f*

p

p

p

fz *molto cresc.* *dim.* *mf* *f* *cresc.*

fz *molto cresc.* *dim.* *mf* *f* *cresc.*

fz *molto cresc.* *dim.* *mf* *f* *cresc.*

Preis dem Erret - ter, der sie mit Kronen der Lie-be geschmückt. Preis sei dem Hel-den, dem starken Erret - ter, *cresc.*

Preis dem Erret - ter, der sie mit Kronen der Lie-be geschmückt. Preis sei dem Hel-den, dem starken Erret-ter, *cresc.*

Preis sei dem Hel - den, dem star-ken Erret - ter, der sie mit Kronen der Lie-be geschmückt. Preis sei dem Hel-den, dem starken Erret - ter, *cresc.*

Preis sei dem Hel - den, dem star-ken Erret - ter, der sie mit Kronen der Lie-be geschmückt. Preis sei dem Hel-den, dem starken Erret-ter, *cresc.*

fz *cresc.* *dim.* *mf* *cresc.* *cresc.*

cresc. *mf* *cresc.* *cresc.*

Musical score for a piece with vocal parts and piano accompaniment. The score includes multiple staves for voices and piano, with various musical notations such as dynamics (*p*, *mf*, *dim.*, *dolce*, *cresc.*), articulation (*tr.*, *pizz.*, *arco*), and phrasing slurs. The lyrics are in German and repeat across several vocal lines.

The piano accompaniment features a complex texture with multiple voices. The right hand often plays a melodic line with trills and slurs, while the left hand provides harmonic support with chords and moving lines. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

The vocal parts consist of several lines, likely representing different voices. The lyrics are:

der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt, — der sie mit Kro-nen,
 der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt,
 der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt,
 der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt, — mit

Kunigunde. Kannu in Italien? Leipzig bei Hoffmann.

B

Animato.

Recit.

Musical score for the first section, featuring piano and violin parts. The piano part includes a section marked *allegro*. Dynamic markings include *ff*, *mf*, *espr.*, *cresc.*, and *pp*. The violin part has a section marked *I. SOLO.* with dynamics *mf* and *espr. cresc.*

Animato.

Recit.

Musical score for the second section, featuring piano and violin parts. Dynamic markings include *f*, *ff*, *p*, and *pizz.*. The piano part includes a section marked *dim.* and *p*.

(Zwei Mädchen treten vor, Blumen überreichend.) Kunigunde.

Habt Dank, ihr Treuen, Dank,

Vocal score for Kunigunde with lyrics in German. The lyrics are: "der sie mit Kro-nen der Lie-be geschmückt. — mit Kro-nen der Lie-be geschmückt. — der sie mit Kro-nen der Lie-be geschmückt. — Kro - - - nen der Lie-be geschmückt. —". Dynamic markings include *cresc.* and *dolce*. The piano accompaniment includes dynamic markings *ff*, *p*, and *pizz.*.

a tempo animato.

Recit.

I. SOLO.
espr.

Hörn.

p

p a tempo animato.
pizz.

Recit.
arco

fp arco

fp arco

fp

Kunigunde.
(Zwei andre mit andren Gaben.)
dass ihr den Helden, des Schlosses Herrn laut auf-ju - belnd preist! So walte Freude denn in Hof und Saal,

Vc. u. Cb.

p pizz.

fp arco

a tempo.

espr.
mf *cresc.* *p* *espr.*

I. SOLO.
mf *cresc.* *pp*

p a tempo.
pizz.

arco

fz arco

arco *fz*

fz

(Zwei Knappen mit Gaben.)
weit durch den gan-zen Gau! Wo Thränen fließen will ich sie trocken, wo das Elend darbt, daherrsche

pizz.

arco

fz

colla voce

a tempo

C

Musical score for the first system, featuring piano accompaniment with multiple staves. The score includes dynamic markings such as *ff*, *cresc.*, and *f*. It also features triplets and various rhythmic patterns. The tempo is marked *a tempo*.

colla voce

a tempo

Musical score for the second system, including piano accompaniment and vocal lines. The piano part features dynamic markings like *f*, *fz*, and *ff*, along with *cresc.* and *al*. The vocal lines include the lyrics "Fül - le meinem Herrn zum Prei - se!".

Fül - le meinem Herrn zum Prei - se!

CHOR.

Musical score for the third system, featuring piano accompaniment and a vocal line. The piano part includes dynamic markings like *f*, *fz*, and *ff*. The vocal line includes the lyrics "Fül - le meinem Herrn zum Prei - se!".

C

Wagner, p. Amigunde's Grief nach Amibru, in. fürstlich Gebelcher Kapelle

Springungly ad

The musical score is arranged in systems. The top system includes a piano introduction with dynamic markings *fz*, *mf*, *f*, and *mf*. The piano part features a prominent melodic line with trills and ornaments. The vocal parts enter with the lyrics: "Heil sei der Her-rin, dem to - benden Wet-ter ward sie von mächtigen Hän-den entrückt. Preis dem Er-ret - ter,". The score continues with piano accompaniment and vocal lines, including dynamic markings such as *ff*, *f*, *mf*, *fz*, *tr*, and *cresc.*. The piano part includes a section with a *tr* (trill) and *cresc.* (crescendo) marking.

ad Opus

mf *p* *f* *cresc.* *p cresc.*

mf *f* *cresc.*

mf *p* *f* *cresc.* *p cresc.*

mf *p* *f* *cresc.*

f *p*

p

p

dim. *mf* *f* *cresc.* *p* *cresc.*

dim. *mf* *f* *cresc.* *p* *cresc.*

dim. *mf* *f* *cresc.* *p* *cresc.*

dolce *cresc.* *f* *dolce*

der sie mit Kro-nen der Lie-be geschmückt, Preis sei dem Hel-den, dem starken Er-ret - ter, der sie mit Kro-nen der Lie-be geschmückt,

dolce *f* *cresc.* *f* *dolce*

der sie mit Kro-nen der Lie-be geschmückt, Preis sei dem Hel-den, dem starken Er-ret - ter, der sie mit Kro-nen der Lie-be geschmückt,

dolce *cresc.* *f* *dolce*

der sie mit Kro-nen der Lie-be geschmückt, Preis sei dem Hel-den, dem starken Er-ret - ter, der sie mit Kro-nen der Lie-be geschmückt,

dolce *cresc.* *f* *dolce*

der sie mit Kro-nen der Lie-be geschmückt, Preis sei dem Hel-den, dem starken Er-ret - ter, der sie mit Kro-nen der Lie-be geschmückt,

dim. *mf* *cresc.* *p* *cresc.*

p *mf* *cresc.* *p* *pizz.* *cresc. arco*

5800

22

tr. *dim.* *dim.* *dolce*
tr. *dim.* *dim.* *p* *f*
p *dim.* *dim.*
p
p
p
tr. *p* *f*
dim. *dim.* *dolce* *f*
dim. *dim.* *dolce* *f*
dim. *dim.* *dolce* *f*
cresc. *dolce* *dim.*
 der sie mit Kro-nen der Lie-be geschmückt, — der sie mit Kro-nen, der sie mit Kro-nen der Lie-be geschmückt. *dim.*
cresc. *dolce*
 der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt, — mit Kro-nen der Lie-be geschmückt. *dim.*
cresc. *dolce* *dim.*
 der sie mit Kro-nen der Lie-be geschmückt, der sie mit Kro-nen der Lie-be ge-schmückt, der sie mit Kro-nen der Lie-be geschmückt. *dim.*
cresc. *dolce* *cresc.* *dim.*
 der sie mit Kro-nen der Lie-be geschmückt, — mit Kro-nen der Lie-be geschmückt. *dim.*
pizz. *dim.* *arco*
dim.

bleibe vorläufig Antiphon!

Opportunity
Animato.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. Dynamics include *f*, *mf*, *fz*, *dim.*, and *f*. Performance instructions include *tr.* (trills), *hervortretend* (emerging), and *più f* (more forte). A section is marked *I. SOLO.* with *mf* and *cresc.* dynamics. The bottom system is marked *Animato.* and features a piano accompaniment with dynamics *f*, *mf*, and *fz*. A stage direction in German is present: *(Der Zug biegt sich in das Schloss.)*

Opportunity, falls der Zug schneller ist. 5800 *Zeit abgeht, während der für notwendigsten im Zug*
und allgemein ist, die für ist auffallen.

ad lib.
Piu animato.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features intricate textures with many sixteenth and thirty-second notes. Dynamic markings such as *mf*, *f*, *cresc.*, and *ff* are used throughout. A large diagonal line is drawn across the page from the top left towards the bottom right, passing through several staves. The middle system continues the piano accompaniment with similar rhythmic complexity. The bottom system includes a bass line and piano accompaniment, with dynamic markings like *fz*, *mf*, and *f*. The score concludes with a final *ff* marking.

Musical score for page 154, featuring multiple staves with various musical notations, dynamics, and performance instructions. The score includes:

- Staff 1: *dim.*, *dolce*, *pp*, *pp*
- Staff 2: *dim.*, *p*, SOLO., *p*
- Staff 3: *dim.*, *espr.*, *p*, *dim.*, *pp*
- Staff 4: *dim.*, *p*, *dim.*, *pp*
- Staff 5: *ff*, *dim.*, *p*, *dim.*
- Staff 6: *ff*, *dim.*
- Staff 7: *dim.*
- Staff 8: *f*, *mf*, *dim.*
- Staff 9: *dim.*, *p*
- Staff 10: *dim.*, *tr.*
- Staff 11: *ff*, *dim.*
- Staff 12: *ff*, *p*, *pp*
- Staff 13: *fff*, *dim.*, *dolce*, *espr.*, *dolce*, *p*, *pp*
- Staff 14: *fff*, *dim.*, *espr.*, *espr.*, *p*, *p*, *dim.*, *pp*
- Staff 15: *dim.*, *espr.*, *mf*, *espr.*, *p*, *p*, *dim.*, *pp*
- Staff 16: *dim.*, *mf*, *espr.*, *mf*, *espr.*, *p*, *pizz.*, *dim.*, *pp*
- Staff 17: *dim.*, *p*, *p*, *pp*

(Hier ist der Zug völlig im Schloss. Die Bühne bleibt leer, nur der Rheingraf sitzt unter der Linde rechts.)

Fünfte Scene.

Gottschalk. Der Rheingraf. Der Thürmer.

Nº 10.
Moderato. (♩ = 112.)

Picc. *lang* Più vivo. (♩ = 138.)

Fl. I. SOLO. *f* *p* *f*

Hob. I. SOLO. *f* *p* *f*

Clar. in B. I. SOLO. *p* *f*

Fag. SOLO. *p* *f*

Hörn. in F. *f* *p* *f*

Hörn. in Es. *p* *f*

Tromp. in B. *p* *f*

Pos. *p* *f*

Pauken in Es u. B. *p* *tr* *p*

Triang., Becken u. gr. Trommel. *p* *gr. Tr.* *p*

Moderato. *lang* Più vivo. *pp* *p* *cresc.* *al*

Gottschalk (schleicht heran, pocht an die Thurmhüre.) * * *pp* *p* *cresc.* *al* (Er pocht stark.)

Vc. *lang* *fz* *fz* *fz* *fz* *pp* *p* *cresc.* *al*

Cb. *fz* *fz* *fz* *fz* *pp* *p* *cresc.* *al*

Tempo I. (♩ = 126.)

Animando poco a poco il tempo.

This system contains the first 12 measures of the piece. It features a complex arrangement of staves:

- Staff 1: Treble clef, starting with a forte (*f*) tremolo.
- Staff 2: Treble clef, starting with a piano (*p*) chord.
- Staff 3: Treble clef, starting with a piano (*p*) chord.
- Staff 4: Bass clef, starting with a piano (*p*) chord.
- Staff 5: Treble clef, starting with a piano (*p*) chord.
- Staff 6: Treble clef, starting with a piano (*p*) chord.
- Staff 7: Bass clef, starting with a piano (*p*) chord.
- Staff 8: Bass clef, starting with a piano (*p*) chord.
- Staff 9: Bass clef, starting with a piano (*p*) chord.
- Staff 10: Bass clef, starting with a piano (*p*) chord.
- Staff 11: Bass clef, starting with a piano (*p*) chord.
- Staff 12: Bass clef, starting with a piano (*p*) chord.

 Dynamics range from *pp* to *f*. Notations include *tr*, *gr.Tr.*, and *Triang.*

Tempo I.

Animando poco a poco il tempo.

This system contains the next 12 measures of the piece. It features:

- Staff 1: Treble clef, starting with a forte (*f*) tremolo.
- Staff 2: Treble clef, starting with a forte (*f*) tremolo.
- Staff 3: Bass clef, starting with a forte (*f*) tremolo.
- Staff 4: Treble clef, starting with a piano (*p*) chord.
- Staff 5: Treble clef, starting with a piano (*p*) chord.
- Staff 6: Bass clef, starting with a piano (*p*) chord.
- Staff 7: Treble clef, starting with a piano (*p*) chord.
- Staff 8: Treble clef, starting with a piano (*p*) chord.
- Staff 9: Bass clef, starting with a piano (*p*) chord.
- Staff 10: Treble clef, starting with a piano (*p*) chord.
- Staff 11: Treble clef, starting with a piano (*p*) chord.
- Staff 12: Treble clef, starting with a piano (*p*) chord.

 Dynamics range from *f* to *pp*. Markings include *pizz. arco*.

Aus dem morschen Thurmver - lie - sse, al - ter - U - hu, steig' em - por!

Thürmer (kommt mit Kann' und Krügen.)

Scharfbesponnter jun - ger

This system contains the final 12 measures of the piece. It features:

- Staff 1: Treble clef, starting with a forte (*f*) tremolo.
- Staff 2: Treble clef, starting with a forte (*f*) tremolo.
- Staff 3: Bass clef, starting with a forte (*f*) tremolo.
- Staff 4: Treble clef, starting with a piano (*p*) chord.
- Staff 5: Treble clef, starting with a piano (*p*) chord.
- Staff 6: Bass clef, starting with a piano (*p*) chord.
- Staff 7: Treble clef, starting with a piano (*p*) chord.
- Staff 8: Treble clef, starting with a piano (*p*) chord.
- Staff 9: Bass clef, starting with a piano (*p*) chord.
- Staff 10: Treble clef, starting with a piano (*p*) chord.
- Staff 11: Treble clef, starting with a piano (*p*) chord.
- Staff 12: Treble clef, starting with a piano (*p*) chord.

 Dynamics range from *f* to *pp*. Markings include *pizz. arco*.

A

I. SOLO.
p

I. SOLO.
p

pp

pp

pp

pp

Tuba. pp

Triang. p

arco p fz pp

arco p fz pp

arco p fz pp

In des Rel - lers tief - sten

Gockel, sag, was giebt's, ich bin ganz Ohr! sag, was giebt's, ich bin ganz Ohr!

pp

arco p fz pp

A

Hörn.
Tuba.
div.
Grün - den, weiss ich ed - les Nass zu fin - den!
Ei, da lass ich mich nicht lum - pen! hier sind

p, *mf*, *pp*, *ppv*, *pp*, *mf*, *mf*, *p*, *pizz.*, *arco*

Picc.
Triang.
un poco rit.
I.
un poco rit.
Alter
Ran - nen, hier sind Humpen!
Doch zu zwei - en zecht sich's schlecht.

f, *p*, *mf*, *pp*, *dim.*, *p*, *tr.*, *dim.*, *p*, *f*, *dim.*, *p*, *dim.*, *p*

Fl. *poco rit. colla voce*

Hr. III. IV.

Pos. *pp*

sul G. *poco rit. colla voce.*

Vater, gold-ner Wein wird euch bass das Herz er - freun! (Mit Emphase.) Wollt ihr,

Vater, gold-ner Wein wird euch bass das Herz er - freun! Frommer Va-ter, goldner Wein wird euch bass das Herzerfreun. Wollt ihr, wollt ihr?

(schmunzelnd)

pp

a tempo

Picc. *animando.*

Hörn.

Pauken.

a tempo *pp animando.*

wollt ihr? Rheingraf (mit verstellter Stimme, nieselnd) Wackrer

Das Ra-stein hat mich klüg-lich ab-ge - zehrt, und um mei - nen Gott zu lo - ben, sei er nun im Wein ver - ehrt,

Wackrer Mann!

5800

Mann, den lass ich gel - ten, wack - rer Mann, den lass ich gel - ten, soll mir eins die Pfaf - fen schelten, soll mir eins die Pfaffen
 im Wein ver - ehrt und nun mei - nen Gott zu lo - ben sei er nun im Wein ver - ehrt!
 wack - rer Mann! wack - rer Mann wackrer Mann, den lass ich gel - ten, soll mir eins die Pfaf - fen schelten, soll mir eins die Pfaffen

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, including grand piano (G) and bass (B) parts. Dynamics range from *f* (forte) to *ppp* (pianississimo). Performance instructions include *I. Solo.* and *pizz.* (pizzicato). The lower systems are for voice, with lyrics in German. The lyrics are: "schel-ten! Stil-le, still, andächtig, lei-se, in den feuchtenGrund hin-ab! Stil-le, still, an-däch-tig, lei-se, in den". The score concludes with a *C* time signature and dynamic markings *fs ff* and *pp*.

Animando, (♩ = 138 - 144.)

feuch - ten Grund hin - ab! Lu - stig dann nach al - ter

feuch - ten Grund hin - ab! Lu - stig dann nach al - ter

feuch - ten Grund hin - ab! Lu - stig dann nach al - ter Wei - se wankt man aus dem Fel - ler - grab, lu - stig dann nach al - ter

Becken u. gr. Tr. *ppp*

Triangel. *ppp*

Animando. arco *f*

arco *f*

arco *f*

pizz. *p*

pizz. *p*

pizz. *p*

Musical score for a piece, likely a vocal and piano work. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features multiple staves, including vocal lines and piano accompaniment. The lyrics are:

Wei-se wankt man aus dem Kel-ler - grab, lu - stig dann nach al - ter Wei-se wankt man aus dem Kel-ler.grab,wankt man aus dem Keller.grab, lu-stig dann nach al-ter
 Wei-se wankt man aus dem Kel-ler - grab, lu - stig dann nach al - ter Wei-se wankt man aus dem Kel-ler.grab,wankt man aus dem Keller.grab, lu-stig dann nach al-ter
 Wei-se wankt man aus dem Kel-ler - grab, lu - stig dann nach al - ter Wei-se wankt man aus dem Kel-ler.grab,wankt man aus dem Keller - grab,

The score includes various musical notations such as dynamics (pp, f, arco), articulation (trills), and phrasing slurs. The piano part features intricate textures, including arpeggiated figures and dense chordal passages.

I. Solo.
p cresc.
f al ff dimin.
p al pp

a2.
f al ff dimin.
p
pp

p cresc.
f ff dimin. al p
ff
pp
pp
f

Pauken.
f dim. p

cresc.
f cresc. ff dimin. al p
cresc.
f cresc. ff dimin. al p
cresc.
f cresc. ff dimin. al p pp

komm! Stil - le, still, an - däch - tig,
 komm! Stil - le, still, an - däch - tig,
 komm! Stil - le, still, an - däch - tig,

p
p cresc.
f cresc.
dimin.
pp
f cresc.
dimin.

The musical score consists of several systems. The top system includes a grand staff with piano accompaniment. The second system features a vocal line with lyrics: "lei - se, in den feuch - ten Grund hin - ab, stil - le, still, an - däch - tig, lei - se, in den". The third system continues the vocal line with the same lyrics. The bottom system shows further piano accompaniment. Dynamics include *p*, *pp*, *ppp*, and *tr*. A section is marked "I. Solo.".

Molto animato.

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamic markings such as *fs*, *p*, and *pp*. A section marked *a2.* features a complex, rapid piano texture. The second system continues the piano accompaniment with similar dynamics. The third system introduces the vocal line with the lyrics: "grab, lu - stig dann nach al - ter Wei - se wankt man aus dem Kel - ler - grab, lu - stig dann nach al - ter". The vocal line is accompanied by piano accompaniment, with dynamic markings *f*, *mf*, and *cresc.* indicating the vocal intensity. The final system shows the piano accompaniment concluding with a *p* dynamic marking.

ff
f
ff

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, with dynamic markings such as *cresc.*, *f*, and *ff*. The lower systems include a vocal line with the lyrics: "grab, wankt man aus dem Keller - grab, wankt man aus dem Keller-grab!". A stage direction in German is provided: "(Alle Drei gehen Arm in Arm in den rechts bei dem Thore belegenen Keller.)". The score concludes with a final piano accompaniment system.

The musical score is arranged in systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The second system includes staves for brass (Trumpets, Trombones) and a percussion staff labeled "Becken u. Trommel." The third system continues with woodwinds and strings. The fourth system features a prominent woodwind and string section with complex rhythmic patterns. The score is marked with "ff" (fortissimo) in several places, and "a2." (second ending) is indicated in the first system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

a tempo

colla voce

SOLO.

This system contains the vocal line and piano accompaniment. The vocal line starts with the lyrics "mein! mein, ja mein." and features dynamic markings such as *ff*, *fz*, *f*, and *dim.*. The piano accompaniment includes parts for strings and percussion, with markings like *ff*, *fz*, *f*, and *tr*. A section of the piano accompaniment is marked *a tempo* and includes *cresc.* and *al ff* markings.

Andante cantabile. (♩ = 120)

1. SOLO.

This system features woodwind and string parts. The woodwinds include Flute (Fl.), Horn (Hörn.), Clarinet (Clar.), and Bassoon (Fag.). The strings are marked *Andante cantabile.* and include dynamic markings like *espress.*, *p*, *mol. espr.*, *cresc.*, and *dolce*. A specific instruction for the Horn is "muta in F." The vocal line continues with the lyrics "In schmeichelndem Ver-lan-gen will ich dich mir zu Fü-ssen sehn und in dem heiss er-glühenden Umfan-gen der".

Clar.
Fag.
Hörn.
cresc. *dim.* *dolce* *fz* *dim.* *pp* *cresc.*
dim. *p* *fz* *dim.* *pp* *cresc.*
dim. *p* *mf* *dim.* *pp* *cresc.*

Lust be-se - ligt un - - ter-gehn, und in dem heiss er - gli-henden Umfängen der Lust be-se - - ligt un - ter-gehn, der

cresc. *dim.* *mf* *dim.* *pp* *cresc.*
mf *dim.* *pp* *cresc.*

Fl. *colla voce* **C**
Clar. *rit.*
Fag. *dim.* *pp*
Hörn. *p*
Pos. *p*
ten. *ten.* *ten.* *rit.* *p* *p* *dolce* *dim.* *mf* *mf* *p*
Lust be-se - ligt un - ter-gehn! An meine Lie - be - darfst du glauben, mit ehr-nen Klammern halt' ich dich,
ten. *espr.* *p*

SOLO.

Fl. *dolce*

Hob.

Clar.

Fag.

Hörn. *pp*

pp *ten.* *espr.* *ten.* *ten.*

pp *espr.* *pp*

schmeichelndem Verlan - - gen will ich dich mir zu Fü - - ssen sehn, und in dem glü - - hen - den Um - fan - gen der Lust - be - se - ligt

poco a poco animato. *mf* *Tempo I. F* *Spring* *av* poco a poco animato.

p *cresc.* *f* *cre - - scen -*

p *espr.* *cresc.* *al* *f* *cre - - scen -*

p *cresc.* *pp* *cre - - scen -*

pp *p* *cresc.* *al* *f* *Tempo I* *p* *cre - - scen -*

pp *p* *cresc.* *al* *f* *cre - - scen -*

trem. *pp* *cresc.* *pp* *cre - - scen -*

un - tergehn, und in dem heiss er - glü - hen - dem Um - fan - gen der Lust be - se - - ligt un - tergehn, und in dem heiss er - glü - hen - den Um -

pp *cresc.* *al* *f* *cre - - scen -*

pp *cresc.* *al* *f* *cre - - scen -*

Spring *ad*

Siebente Scene.
Kunigunde. Der Graf Strahl.

L'istesso tempo.

Hob. *p espr.*

Clar.

Fag. *p*

Viol. *p*

Kunigunde.

Wirthin und entziehst dich uns Ich bin die Hausfrau, dass in Hof' und Garten für meinen Ritter Al-les wohl - bestellt, spä' ich um-

pp

in tempo Hörn. in F. Recit. riten. **A** In tempo moderato.

Kunigunde.

her. Willst du dein Reich beschaun? *(leidenschaftlich)* *(sanft)*

Graf. O Ku-ni-gunde! Her - rin meiner Seele, wie dank ich dir! Du hast mir mit den schönsten Strahlen das Leben

p dolce

A *p dolce*

Graf. *cresc.* *p* *fz* *p*

blendend auf - ge - hellt! wie sonnig sich die Ta - ge ma - len, wie glänzend liegt vor mir die Welt! und will ich

cresc. *p* *fz* *p*

B

Fl. Hob. Clar. Fag. Hörn. (schr zart)

sin - nend mich ver - lie - ren und deckt das Bild ein trü - ber Flor - in deine Au - gen will ich schauen, und wieder bricht die Sonn' her - vor, in deine

B

Fl. Hob. Clar. Fag. Hörn. Tromp. Pos. *molto string.* *riten. al Tempo I.*

Au - gen will ich schauen und wieder bricht die Sonn' her - vor. **Kunigunde.** So sieh mich an, denn eine Wol - ke

D

pp dolce

pp dolce

pp dolce

pp dolce

Harfe.

pp

ppp

deckt die Stir-ne dir, ob ich sie scheu - chen kann. — Will in den Gar - ten dich ge - lei - ten wo rothe Ro - sen Dül - te

D

mf

cresc.

mf

cresc.

mf

cresc.

mf

p

espr.

pp

espr.

espr.

pp

pp

pp

mf

mf

espr.

pp

bringen und wo zu dicht - -verschränkten Lau-ben die Geis-blatt-ran - -ken sich ver-schlin -

E

Fl. *mf* *dim.*

Hob. *mf* *dim.*

Clar. *mf* *dim.*

Fag. *mf* *dim.*

Hörn. *mf* *dim.*

Pos. *p* *dim.*

Harfe. *mf* *pp* *ten.*

pp *arco*

pp *arco*

mf *dim.* *p*

gen. Es rankt an der verschwiegenen Mauer der E - pheuschmeichelnd sich empor, und Liebe rauscht es in den

mf *dim.* *p* *pizz.*

E

SOLO. Fl. *p*

Clar. *p*

Fag. *p*

Hörn. *p cresc.* *dim. p*

Harfe. *ten.* *ten.* *dim.*

dolce

dolce pizz.

div.

Bäu-men und Lie-be singt der Vö-gel Chor, und Lie-be rauscht es in den Bäu-men, und Liebe singt der Vö-gel Chor, und Liebe

p

Fl. **F** *p cresc.* *p* SOLO. *espr.* *pp*

Clar. *p cresc.* *pp* *pp*

Fag. *p cresc.* *pp* *pp*

Hörn. *p cresc.* *pp* *pp*

Pos. *p cresc.* *pp* *pp*

Harfe. *espr. dolce* *p* *dolce*

espr. dolce *p* *dolce*

Kunigunde. *p* *p* *p* *p*

singt der Vö-gel Chor. Dein — ist was du schaust! will in den Gartendiege-

Graf. O Kuni-gun-de, Herrin meiner See-le wie dank ich dir! Du hast mir mit den schönsten Strah-len, das

arco *p* *pp* *espr. dolce* *pizz.* *p*

Clar. *p cresc.* *pp* *cresc. f2* *dim.*

Fag. *p cresc.* *p* *dim.*

Hörn. *cresc. cresc.* *f2* *dim.* *p*

Tromp. *cresc.* *f2* *dim.* *p* SOLO. *p*

lei-ten, wo ro - - the Rosen Dülte brin-gen, und wo zu dicht-ge- - dräng-len Lau-ben die Gaisblatt rankensich ver-

Le-ben blendend auf-ge-hellt, wie son-nig sich die Ta-ge ma-len, wie glän-zend liegt vor mir die Welt, liegt vor mir die

dim.

G

Fl. SOLO

Hob. SOLO. *pp*

Clar. I. SOLO. *pp* *cresc.*

Fag. *pp*

Hörn. *p* *cresc.* *p*

Tromp. *p* *pp*

Pos.

Harfe. *pp*

dolciss.

dolciss.

pp

arco

G

schlingen,

es rankt an der verschwiegenen Mau-er der E - pheu schmeichelnd sich em - por

Welt!

Und will ich sin - nend mich ver - lie - ren und deckt das Bild ein trü - ber Flor - in deine

animato. *espr.* **H**

cresc. *p* *cresc.* *cresc.*

pp *pp* *pp* *pp*

p *cresc.* *poco* *a* *poco* *cresc.*

animato. *poco cresc.* *poco cresc.*

pp *poco cresc.*

und Lie - beraushtes in den Bäu - men, und Liebe singt der Vög - -lein Chor, und Liebe raushtes in den Bäu - men

Au - gen will ich schau - en und wieder bricht die Sonn' her - vor in deine Au - gen will ich schau - en, und wieder bricht die Sonn' her -

arco *pp* *cantabile* *poco a* *poco cresc.*

H

ritenuto. *più riten.* *Adagio.*

pp *pp* *pp* *pp*

dim. *p* *pizz.* *ritenuto.* *più riten.* *Adagio.*

dim. *p* *pizz.*

dim. *p* *pizz.*

dolce

und Liebesingt der Vöglein Chor, der Vög-lein Chor, und Lie-be rauscht _____ es in den Bäumen und Liebesingt der Vöglein

dolce

vor _____ bricht die Sonn'her-vor, in deine Augen will ich schauen _____ und wie-der bricht _____ die Sonn'her-

dim. *p* *pizz.* *pizz.*

a tempo *colla voce* **I** *a 2.*

mf cresc. al f cresc. al f f

mf cresc. al f cresc. al f f

pp mf cresc. al f cresc. al f f

pp mf cresc. al f f f f

mf cresc. al f f f f

mf cresc. al f f f f

mf cresc. al f f f f

mf cresc. al f f f f

a tempo *arco colla voce* *a tempo*

p mf cresc. ff f f

p mf arco cresc. ff f f

mf arco cresc. ff f f

(Sie führt ihn in den Garten.)

Chor und Lie - der singt der Vöglein Chor.

vor und wieder bricht die Sonn' her - vor.

mf arco cresc. f f

mf arco cresc. f f

The musical score consists of several systems of staves. The upper systems feature complex melodic and harmonic lines with various dynamics such as *fz*, *mf*, *f*, *ff*, *poco dim.*, *dim.*, *al*, and *p*. The lower systems include a section with the instruction *più f* and a section with the instruction *(Käthchen kommt von rechts, ein Bündelchen in der Hand.)*. The score concludes with dynamics like *mf dim.* and *mf*.

Andante.

Käthchen.

Recit. SOLO. Recit. a tempo SOLO.

Hob. Clar. (langsam und ausdrucksvoll)

Käthchen.
Wie müd und matt!
kaum trägt der Fuß mich noch!
ist dies die Stütze?
Lin - de,

Moderato. (♩ = 96.) SOLO. p espr.

Hob. Clar. Fag. Hörn. Moderato. dim. p

(Sie setzt sich unter die Linde)

Vcell. lie - be Linde, gieb du mir Schatten!
War es so? nein. nein.

Allegretto moderato. (♩ = 104.)

Fl. Hob. Clar. Fag. Hörn. in E. in E. Allegretto moderato. dolce div.

Ein Hol - lunderbaum war's süß - duftend er blüht, drin baute der zwitschernde Zeisig sein Nest

Hob. 1. SOLO.

Clar. dolce

Fag. dolce

Hörn. p

Vcell. pp

da soll ich ihn fin-den, da soll sichs er - ful - - len! Ei, Käthchen, was? Ge-

A Con moto. (♩ = 108.)

Clar. pp

Fag. pp

Hörn. in F1. pp

Vcell. pp

duld, harr aus, einst führ'ich dich als Braut nach Haus, Geduld, harr aus, einst führ'ich dich als Braut nach Haus.

B Allegretto, un poco agitato. (♩ = 84.)

Viol. *agit. espr.*

Vcell. *p espr.*

Chass. *p espr.*

Ihr strahlenden Blü-then, ich such euch ver-ge - bens, habs noch nicht ge-fun - den das

ritard. **C** Andante. (♩=120.)

Fl.
Hob.
Clar.
Fag.
Hörn. in F.

(träumerisch, ja nicht zu schnell) I.

Ziel meines Le-bens, hab's noch nicht ge-fun-den das Ziel mei-nes Le-bens! Hol-lunderbaum, Hol-

animando poco a poco **C** al (♩=60.)

animando poco a poco **C** al (♩=60.)

lun-derbaum, wo hütetest du das schöne Schloss mit er-zenem Thor, mit gol-denem Dach, mit gol-denem Dach, und rings er-

Handwritten notes at the top: *Allegretto* and *my ad*

Key signature: D major (two sharps)

Time signature: 3/4

Tempo: *Allegretto*

Dynamic markings: *pp*, *p*, *cresc.*, *f*, *dim.*, *al*, *mf*, *ff*, *p dolce*

Performance instructions: *espr*, *sul G*, *mf*, *dim.*, *cresc.*, *al*, *mf*, *dim.*

Vocal lyrics: füllt vom Rit - ter - tross.

calando al Tempo I.

D

Key signature: D major (two sharps)

Time signature: 3/4

Tempo: *Allegretto*

Dynamic markings: *pp*, *p*, *cresc.*, *f*, *dim.*, *al*, *mf*, *ff*, *p dolce*

Performance instructions: *espr*, *sul G*, *mf*, *dim.*, *cresc.*, *al*, *mf*, *dim.*

Vocal lyrics: Hol - lunderbaum, Hol - lunderbaum, wo birgst du mei - nen schön - sten Traum? wo birgst du mei - nen schön -

un poco animando.

calando

musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "sten Traum?". The piano part features various dynamic markings such as *cresc.*, *mf*, *al*, *dim.*, and *p*. The system is marked with a large **E** at the beginning and **E** *p* at the end.

musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "Zu dei - nen Fü - ssen rauscht der Quell und in den wei - chen". The piano part includes markings for *pp*, *SOLO*, *espr.*, *mf*, *cresc.*, *dim.*, and *p*. The system is marked with a large **F** at the beginning and **F** at the end.

I.SOLO.

I.SOLO.

Wi - pfel - singt der klei - ne Vo - gel klar und hell, und in den weichen Wipfel - singt der klei - ne

ppp

un poco animando.

calando

in E.

Vo - gel klar und hell.

ppp

div.

G

pp

cresc.

al mf

dim.

p dim.

G

pp

cresc.

al mf

dim.

p dim.

G

pp

cresc.

al mf

dim.

p dim.

G

pp

cresc.

al mf

dim.

p dim.

G

pp

cresc.

al mf

dim.

p dim.

p (sch *p*) 5800

al tempo primo.

più calando

al tempo primo.

più calando

pizz.

Hol-lunderbaum. Hol-lunderbaum! wo birgst du meinen schönsten Traum, wo birgst du mei-nen schön-sten

H

a tempo

a tempo

Küthchen sitzt in Sinnen verloren. (Der Graf und Künigunde kehren zurück.)

Traum?

div.

Nº 14.

Neunte Scene.

Käthchen. Kunigunde. Graf Strahl. Später die Schlossbewohner. Theobald und Volk.

Allegro agitato. (♩ = 84.)

Fl.

Hob.

Clar.

Fag.

Hörner muta in F.

Tromp. in C.

Pos.

Allegro agitato. (♩ = 84.)

Viol.

Käthchen.

Kunigunde.

Graf.

(sie sinkt ihm zu Füßen.)

Mein ho - her Herr!

Wer ist die Dir - ne?

Barm - herz - ger Gott!

ff

Fl.

Hob.

Clar.

Fag.

Hörner.

Viol.

Graf.

Schmach und Tod der Un - be - rath - nen, die ver - we - gen mir folgt auf den geheim - sten

cresc.

cresc.

agitato

B

agitato

Käthchen.
rühr' mich sei - ne Hand!

Graf.
Nein, nein! willst du dich nicht be - keh - ren? was treibt dich, Thö - rin,

f *arco* *f* *mf* *f* *pp*

riten. più lento. (♩ = 108.)

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

Harfe.

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

fz *p* *dim.* *pp*

fz *p* *dim.* *pp*

pp *pp* *pp* *pp*

Käthchen. (Visionär.)

Graf.
Er a - ber sprach: Ge - duld, harr' aus, einst führ' ich zu mir hin?

pp *fz* *pp* *pizz.* *p*

SOLO.

stringendo

pp

Hörner I. II.

cresc. mf

pizz. pp

stringendo arco

Käthchen.
dich als Braut nach Haus. Ge- duld, harr' aus! einst führ'ich dich als Braut nach Haus.

Kunigunde.
Sie ist von Sinnen, heiss sie

pppp

pp

pizz.

arco

arco

Tempo I.
Hörner I. II.

C un poco più lento.
a 2.

ff

pp

Posaunen.

pp

Tempo I.

un poco più lento.

ff

mf

f

dim. p

mf

f

mf

f

Tuba.

pp

Kunigunde.

ziehn.
Graf.

(Mit mildem Ernst.)

Ka.thrina, Kind! du sollst mich mei - den, dich ritzt der Dorn,

mf

f

mf

f

mf

f

C

5800

un poco riten.

Handwritten initials 'de' at the top center.

f, *mf*, *dim.*, *p*

un poco riten.

Käthchen.

Graf.

dich sticht die Son-ne, willst du um mich so Schweres lei-den?

(leidenschaftlich ausbrechend.)
Für dich zu

D Tempo I.

colla voce *a tempo* *colla voce* *un poco riten.* *colla voce*

f *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

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

cresc. *cresc.*

SOLO. *p espr.* *dim.* *dim.* *dim.* *dim.*

in C.

Tempo I.

colla voce *a tempo* *colla voce* *un poco riten.* *colla voce*

mf *f* *f* *f* *f* *f* *f* *f*

ad lib. *ad lib.*

ster - - - - - ben, Heil und Won - ne! Dich las - sen - ich vermag es

D

E Allegro molto appassionato. (♩ = 104 - 108.)

Fl.

Hob. SOLO. *mf* *cresc.* *al* *f* *p*

Clar. SOLO. *p*

Fag. *mf cresc.* *f* *p* SOLO. *p*

Hörner I. II. in F. *p* *cresc.* *f* *dim.*

Hörner III. IV. in F. *p*

Trompeten in C.

Posaunen.

Pauken in E. H.

Allegro molto appassionato. (♩ = 104 - 108.)

Viol. I. *p* *cresc.* *f* *dim.* *p* *cresc.*

Viol. II. *p* *cresc.* *f* *dim.* *p* *cresc.* *p*

Bratschen. *p* *cresc.* *f* *dim.* *cresc.* *p*

Käthchen.

nie!

Kunigunde. *f*

Bethör - te Dirn, entflieh, entflieh! hier ist kein Raum für mich und sie!

Graf.

Du hörst es, Käth - chen, flieh, entflieh, hier ist kein

Vell. *p* *cresc.* *f* *dim.* *p* *p* *p*

C.B. *p* *cresc.* *f* *dim.* *p* *p*

(vom 2^{ten} Viol.)
Spring im linken Handtheil

The musical score is arranged in systems. The top system includes staves for Violins I and II, and the first Violoncello/Double Bass. The middle system includes staves for Violins III and IV, and the second Violoncello/Double Bass. The bottom system includes staves for the Bassoon, Clarinet, and Bassoon/Clarinet II. The vocal parts are at the bottom, with lyrics in German. The score is marked with various dynamics and performance instructions.

Lyrics:
 dich las - sen, ich ver - mag es nie, ich ver - mag es, ver -
 ent - flieh! hier ist kein
 Raum für dich und sie hier ist kein Raum für dich und

(vom 2^{ten} Viol.)
ad

dim.

dim.

dim.

p

p

p marcato

p marcato

p

marcato

p

div.

f

p marcato

p

mag es nie!

Raum für mich und sie, bethör - te Dirn' entflieh, entflieh!

sie. Kathri - na, Kind, du sollst mich mei - den! Willst du um mich so Schwe - res

G

SOLO.

p *cresc.*

p cresc.

Musical score for the first system, including piano, violin, and cello parts. The piano part features a complex rhythmic pattern with many sixteenth notes. The violin and cello parts have melodic lines with dynamic markings like *f* and *fz*.

p *cresc.*

SOLO.

p *cresc.*

cresc.

cresc.

Musical score for the second system, including piano, violin, and cello parts. The piano part continues with its rhythmic pattern. The violin and cello parts have melodic lines with dynamic markings like *f*, *fz*, and *p*.

p *cresc.*

p *cresc.*

p

cresc.

Vocal and piano accompaniment for the third system. The vocal line includes German lyrics, and the piano part provides accompaniment with dynamic markings like *f*, *p*, and *mf*.

nie, dich meiden, ich vermag es nie, dich meiden, ich vermag es nie, ich vermag es
 sie, be.thörte Dirn! entflieh, entflieh! hier ist kein Raum, kein Raum für mich und
 sie, hier ist kein Raum für dich und sie, du hörst es, Käth - chen, flieh, flieh, ent-

p *cresc.*

mf *cresc.*

p *cresc.*

G

molto agitato.

Springer

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings such as *f*, *ff*, *p*, *cresc.*, and *ff*. The middle system features a vocal line with lyrics in German: "nie, ich ver - mag, ... vermag es nie, dich mei - den, ich vermag es nie, ich - ver - mag ... es sie, hier ist kein Raum ... für mich und sie, hier ist kein Raum für mich und sie, kein Raum für mich ... und flieh, hier ist kein Raum ... für dich und sie, hier ist kein Raum für dich und sie, kein Raum für dich ... und". The bottom system continues the piano accompaniment with dynamic markings like *f*, *p*, *cresc.*, *ff*, *mf*, *cresc.*, *f*, and *ff*.

ff

Recit.

a tempo, molto agitato

H

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff starting with a *ff* dynamic. The remaining eight staves are for piano accompaniment, with various dynamics including *ff* and *f*. The music is in a recitative style, indicated by the 'Recit.' marking.

Recit.

a tempo, molto agitato

The second system of the musical score consists of five staves. The top two staves are vocal lines, with the upper staff starting with a *ff* dynamic. The remaining three staves are for piano accompaniment, with dynamics including *ff*, *f*, and *sp*. The music is in a recitative style, indicated by the 'Recit.' marking.

nie.

sie.

sie.

-Wohl an denn!

Ich bin die Herrin dieser Burg!

H

musical score for instruments and strings. Includes staves for woodwinds, brass, and strings with dynamic markings like *ff*, *f*, *pp*, *p*, *a 2.*, and *staccato*.

Kunigunde. (Sie zieht die Glocke.)

Her bei zu mir!

Sopran. (Einige.) (Andere.) *f* (Alle.)

Alt. (Das Gesinde versammelt sich.) Was will die Glo - cke? hier sind wir, Her - rin! Her - rin! (Alle.)

CHOR. Tenor. Was will die Glo - cke? hier sind wir, Her - rin! Her - rin! (Alle.)

Bass. Was will (Einige.) die Glo - cke? hier sind wir, Her - rin! Her - rin! (Alle.)

Was will die Glo - cke? hier sind wir, Her - rin! Her - rin!

Recit. *agitato* Recit. *a tempo*

p *f* *p* *f*

div. Recit. *agitato* Recit. *a tempo*

f *f* *ff*

Kunigunde. (erregt)

Lasst los die Meu - - te! Diese - sei das Wild!

was ge - bie - test du?

was ge - bie - test du?

was ge - bie - test du?

was ge - bie - test du?

ff *ff*

Recit. a tempo **K**

Recit. a tempo **K**

Recit. a tempo **K**

dim. p cresc. f al ff

dim. p cresc. fz div. fz al ff ff

Kunigunde. (heftig)

Wird mein Wort er-füllt?

Graf. (erstaunt, langsam)

Wie, Ku-ni-gun-de!

fz al ff ff

K

Recit.

pp

p

pp

muta in F.

pp

pp

Recit.

p

pp

p

pp

p

pp

Kunigunde.

Weichherzige Memmen!

dim. pp

0 Heil dem Man - ne, den die Rei-ne mit ihrer Lie - be hoch-be - glückt!

dim. pp

0 Heil dem Man - ne, den die Rei-ne mit ihrer Lie - be hoch-be - glückt!

dim. pp

Heil dem Man - ne, Heil dem Man - ne, den die Rei-ne mit ihrer Lie - be hoch-be - glückt!

dim. pp

0 Heil dem Man - ne, den die Rei-ne mit ihrer Lie - be hoch-be - glückt!

pizz.

p

arco

pp

pizz.

L Allegro con fuoco.

colla voce **M** a tempo

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the first staff marked *colla voce* and **M** a tempo. The remaining eight staves are for piano accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature has one flat (B-flat), and the time signature is 3/4.

L Allegro con fuoco.

a tempo

The second system of the musical score consists of five staves, primarily for piano accompaniment. The first two staves are marked *arco* and *ff*. The third staff is also marked *arco* and *ff*. The fourth and fifth staves are marked *fz* (forzando). The tempo marking **L** Allegro con fuoco is present at the beginning, and *a tempo* is indicated later in the system.

Stockteuch Fuss und Hand?

So zeig ich selbst den Weg ihr in das Land!

(Sie schreitet heftig auf Käthchen zu.)

The third system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are for piano accompaniment. Dynamics include *ff* and *fz*. The tempo marking **L** is at the beginning, and **M** is at the end. The key signature has one flat, and the time signature is 3/4.

Musical score for piano and orchestra, measures 1-10. The score includes multiple staves for piano and orchestra with various dynamics and articulations.

(Theobald bricht sich durch die Dienerschaft, die ihn zurückdrängt, Bahn. Volk folgt ihm. Grosse Aufregung.)

Theobald.

Vocal line for Theobald with lyrics: "Lasst mich hin-durch ! Lasst mich hin-durch , hier"

Piano accompaniment for the vocal line, measures 11-15.

N

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

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

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

mf *fz* *fz* *fz* *p* *fz* *fz* *cresc.*

f *fz* *ff dim. p* *p* *p* *mfz*

mfz *mfz* *p* *p* *mfz*

mfz *mfz* *p* *p* *mfz*

fz mf *cresc.* *f* *p* *cresc.* *mf* *f*

fz mf *cresc.* *f* *p* *cresc.* *mf* *f*

fz mf *cresc.* *f* *fz* *p* *cresc.* *mf* *f* *mf*

Kätchen. (zum Grafen)

Schütz mich! mein ho-her Herr, mein Va-ter! Weh!

hält mich Keiner mehr! Mein Kind! mein Kind!

mf *cresc.* *f* *mf* *dim.* *p* *fz* *cresc.* *f* *mf*

mf *mf* *dim.* *p* *p* *cresc.* *f* *mf*

N

molto agitato.

The musical score consists of several systems of staves. The upper systems include piano accompaniment for the right and left hands, with dynamic markings such as *f*, *ff*, and *ffdim.* The lower system features a vocal line with lyrics: "Hier ist dein Platz zu mir! zu mir!". The score includes performance instructions like "div." (diviso) and "molto agitato." (very agitated). The piece concludes with the word "Nicht" (Not) and a final dynamic marking of *ff*.

(an des Grafen Seite.)

Nicht

P

ff f ff dim. pp

p cresc. ff pp ff dim. f espr.

Höll und Him - mel tren - nen mich von hier!

Sopr.

Welch

Alt. *mezza voce* f

CHOR.

Ten. f

Welch selt - sam Schreck -

Bass. f

Welch selt - sam Schreck -

ff P f ff dim. f dim.

un poco allargando

Musical score for the first system, including piano and violin parts. The piano part features a melodic line with dynamics *p espr.* and *smorz.* The violin part has a similar melodic line with the same dynamics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

un poco allargando

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are in German and feature dynamics such as *dim.*, *cresc.*, *p*, *fz*, and *pp*. The piano accompaniment includes a steady eighth-note pattern in the right hand and a bass line in the left hand, with dynamics like *pp* and *pizz.*

selt - - sam Schreck - - niss, ———— welch selt - sam Schreckniss naht sich hier?
 niss, ———— welch selt - sam Schreck - - niss naht sich hier?
 niss, ———— welch selt - sam Schreck - - niss naht sich hier?
 niss, ———— welch selt - sam Schreck - - niss naht sich hier?

Nº 15.

Allegro con fuoco. $\text{♩} = 108$.

Clar. in B.

SOLO. SOLO.

Fag. SOLO.

Hör. in F.

Tromp. in C.

Pos.

Pauken in Cu. G.

Allegro con fuoco.

Theobald.

Mein grau - - es Haar im Win - - de flat - ternd so hab ich rast - los dich ge - sucht, und

ihn, den Schö - pfer dei - - ner Lei - den, aus - meines Her - zens Grund ver - flucht!

5800

Fl.

Hob.

Clar.

Fag.

Hör.

Pauken.

dolce *cresc.* *al f* *p* *espr.*

dolce *cresc.* *p* *espr.*

p *cresc.* *p*

Und nun ich dei - ne Spur ge - fun - den, und schon der letz - te Kum - mer wich, — das schlägst du

p *cresc.* *p*

Clar.

Fag. 2.

Hör.

Viol.

d.v.

mir die schärf - sten Wun - den, mein Kind, mein Kind ver - läug - net mich, mein Kind, mein Kind ver - läug - - net

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

ff *dim.* *p espr.*

ff *dim.*

ff *dim.* *p espr.*

ff *dim.* *p*

ff *dim.* *p*

f ma dolce

f *dim.* *p*

Tuba *f* *dim.* *p* muta in Es u.B.

p *pp dim.*

ff ed espr. *dim.* *dolce* *p*

ff ed espr. *dim.* *pp*

ff ed espr. *dim.*

Kunigunde.

Ich hab die Ruhnochnichtge - fun - den

Käthchen.

Ich hab den Frie - den nicht ge - fun - den, ein dunk - - les Schicksal lei - - tet

Graf.

Ich hab den Frie - den nicht ge - fun - den, ein dunk - - les Schick - sal lei - - tet

Theobald.

mich. Und nun ich ih - reSpurge - fun - den, und schon,

ff *pp* *legato*

B. *ff* *dim.* *p* *pp*

Handwritten notes at top: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII

Handwritten notes in score:
 - *Clarinete* (written above the piano part)
 - *lief unten* (written above the piano part)
 - *Dist. D. ich auch die herb. st. von dem die Hülle sein* (written above the vocal line)
 - *Doch leid* (written above the vocal line)
 - *dim.* (dynamic marking)
 - *p* (piano dynamic)
 - *mf* (mezzo-forte dynamic)
 - *f* (forte dynamic)
 - *pp* (pianissimo dynamic)
 - *a2.* (second ending marking)
 - *1* (first ending marking)
 - *3* (triplet marking)
 - *div.* (divisi marking)
 - *C* (Clef or Coda marking)

undzweifelnd quält die See-le sich du musst, — ich hal - - te dich ge-bun - den mit Liebes - reim, — mit Lie - bes-
 mich, doch wil - lig leid' ich Noth — und Wun - den, ich bin ge - trost — hab ich nur dich,
 mich, doch leid' ich auch die herb - sten Wun - den, — sei stark, mein Herz, bezwinge dich,
 undschonder letzte Kummer wich, da schlägt — sie mir — die schärfsten Wun - den, mein Kind verläugnet

D

cresc. *f* *p* *f* *dim.* *al* *p*

p cresc. *f* *dim.* *al* *p*

p cresc. *f* *dim.* *al* *p*

f *mf* *fz dim. al* *p* *p*

f *mf* *fz dim. al* *p* *p*

mf legato *dim.* *p* *dim.* *pp*

mf *dim.* *p* *dim.* *pp*

p *dim.*

cresc. *f* *dim.* *p* *f espr.* *dim.* *al* *p* *espr.*

cresc. *f* *dim.* *p* *f espr.* *dim.* *al* *p*

cresc. *f* *dim.* *p* *f espr.* *dim.* *al* *p*

reim, mit Lie-bes-reim be-sprech ich dich. Ich hab die Ru-he nicht ge-

ich bin ge-trost hab ich nur dich.

seistark mein Herz, be-zwin-ge dich.

mich, mein Kind, mein Kind ver-läug-net mich,

Sopr. *p* Er hat der Toch-ter Spur ge-

Alt. *p* Er hat der Toch-ter Spur ge-

CHOR.

Ten. *mf* *f* *dim.* Er hat der Toch-ter Spur ge-fun-den und nun der

Bass. *p* Er hat der Toch-ter Spur ge-

cresc. *f* *dim.* *p* *f espr.* *dim.* *p*

cresc. *f* *dim.* *p* *f* *dim.* *al* *p*

E

p *mf* *f* *mf* *dim.*

f *mf* *dim.*

mf *dim.*

f *fz dim. mf* *dim.*

p *mf* *f* *dim.*

p *mf* *f*

Tromp. in C. *mf* *fz* *f* *ff*

p *cresc.* *dim.* *cresc.* *al* *f* *f* *fz* *p*

p *mf* *al* *f* *fz* *p*

p *mf* *al* *f* *fz* *p*

fun - den, und zweifelnd quält die See - le sich du musst! ich hal - te dich ge - bun - den,

Ich hab den Frie - den nicht ge - fun - den, ein dunkles Schicksal leitet mich, doch wil - lig leid' ich Noth - und

Ich hab den Frie - den nicht ge - fun - den, ein dunkles Schicksal lei - tet mich, doch leid' ich auch die herb - sten

und nun der letz - te Kum - mer wich, mein Kind verläugnet mich, mein

fun - den, und nun der letz - - te Kum - mer wich, da schlägt sie ihm die schärf - sten Wun - den, *fz dim. dolce*

fun - den, und nun der letz - - te Kum - mer wich, da schlägt sie ihm die schärf - sten Wun - den, *fz dim. dolce*

letz - te Kum - - mer wich da schlägt sie ihm die schärf - sten Wun - den, da schlägt sie *f marc. dim. dolce*

fun - den, und nun der letz - - te Kum - mer wich, da schlägt sie ihm die schärf - sten Wun - den, *fz dim. dolce*

p *p* *f* *fz dim. p*

p *p* *fz dim. p*

E

2 Violini

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a tuba part. The bottom system contains the vocal line with German lyrics and piano accompaniment. Dynamic markings such as *cresc.*, *mf*, *f*, *dim.*, and *p* are used throughout. The score is written in a key with one flat and a 3/4 time signature.

du musst, ich halte dich ge - bun - den, mit Lie - besreim be - sprech dich, mit Lie - bes -
 Wun - den, doch wil - lig leid' ich Noth und Wun - den, ich bin ge - trost hab ich nur dich,
 Wun - den, doch leid' ich auch die herb - sten Wun - den, sei stark, mein Herz, be - zwin - ge dich,
 Kind, mein Kind ver - läugnet mich, mein Kind, mein Kind ver - läug - net mich,

da schlägt sie ihm die schärf - sten Wun - den, du Ar - mer, wie be - klag' ich dich, du Ar - mer,
 das schlägt sie ihm die schärf - sten Wun - den, du Ar - mer, wie be - klag' ich dich, du Ar - mer,
 ihm die schwer - sten, schwer - sten Wun - den, du Ar - mer, wie be - klag' ich dich, du Ar - mer,
 da schlägt sie ihm die schärf - sten Wun - den, du Ar - mer, wie be - klag' ich dich, du Ar - mer,

reim, mit Lie - bes - reim be - sprech ich dich, mit Lie - bes - reim,
 ich bin ge - trost, ich bin ge - trost hab ich nur dich, ich bin ge - trost
 seistark, mein Herz, seistark, mein Herz be - zwin - ge dich, seistark, mein Herz, be - zwin - ge dich,
 mein Kind, mein Kind, mein Kind, mein Kind ver - läug - net mich, mein Kind, mein Kind ver - läugnet mich,
 wie be - klag' ich dich, wie be - klag' ich dich, du Armer,
 wie be - klag' ich dich, wie be - klag' ich dich, du Armer,
 wie be - klag' ich dich, wie be - klag' ich dich, du Armer,
 wie be - klag' ich dich, wie be - klag' ich dich, du Armer,

Handwritten notes at the top left: *Andante*

Key signature: **G** (one sharp)

Dynamic markings: *p dolce*, *dim.*, *pp*, *ppp*

The score consists of several systems of staves. The upper systems include treble and bass clefs with various musical notations such as notes, rests, and slurs. The lower systems include bass clefs with similar notation. The dynamics range from *p* (piano) to *ppp* (pianissimo).

mit Lie - bes - reim be - sprech, besprech ich dich,

mit Lie - bes - reim!

hab ich nur dich,

ich bin ge - trost!

be - zwin - ge dich,

sei stark, mein Herz!

mein Kind, mein Kind ver - leug - net mich,

ver - leug - net mich!

wie be - klag' ich dich, du Ar - mer, wie be - klag' ich dich!

wie be - klag' ich dich, du Ar - mer, wie be - klag' ich dich!

wie be - klag' ich dich, du Ar - mer, wie be - klag' ich dich!

wie be - klag' ich dich, du Ar - mer, wie be - klag' ich dich!

Dynamic markings: *p*, *dim.*, *pp*

Key signature: **G** (one sharp)

The score continues with bass clefs and musical notation, including slurs and dynamic markings.

5

pp

f

pp

f

f

f

f

f

f

3 Pos. u. Tuba.

p

ff

p

p

p

p

p

p

p

Ein Theil des Chores.

Ein anderer Theil des Chores.

Sopr. *p*

Alt. *p*

Ten. *p*

Bass. *p*

Sein Mund ver-stummt, des Him - mels Rach ist nah!

Rein, wie die Son - - - ne,

mf

mf

mf

mf

p

ff

p

p

p

p

The first system of the score consists of ten staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each starting with a forte (*f*) dynamic. The next four staves are for the piano accompaniment, with dynamics ranging from piano (*p*) to fortissimo (*ff*). A fermata is placed over the bass line of the piano accompaniment in the middle of the system.

Ja, wieder Sa - ta - nas — im Ge - wand des Lichts! —

The vocal lines for the first system are arranged in four staves. Each staff contains the lyrics and the corresponding musical notation for the Soprano, Alto, Tenor, and Bass parts respectively. The lyrics are: "glän - zend steht er da!". Dynamics include *cresc.* and *f*.

The second system of the piano accompaniment continues with musical notation and dynamics. It includes *cresc.*, *ff*, and *pp* markings. The piano part features a complex rhythmic pattern with many sixteenth notes.

Beilage I.

(Reinthalers „Käthchen von Heilbronn“)

Jimmy Auffmann

pag. 239.

gewaltiger Donnerschlag - - verhallend

Audante maestoso. $\text{♩} = \text{♩}$

segue pag. 245.

*Vi =
p. 245.*

Fl.

Hob.

Clar.

Fag.

Hör.

Tromp.

Pos. I. II.

Pos. III. Tuba.

Becken und gr. Trommel.

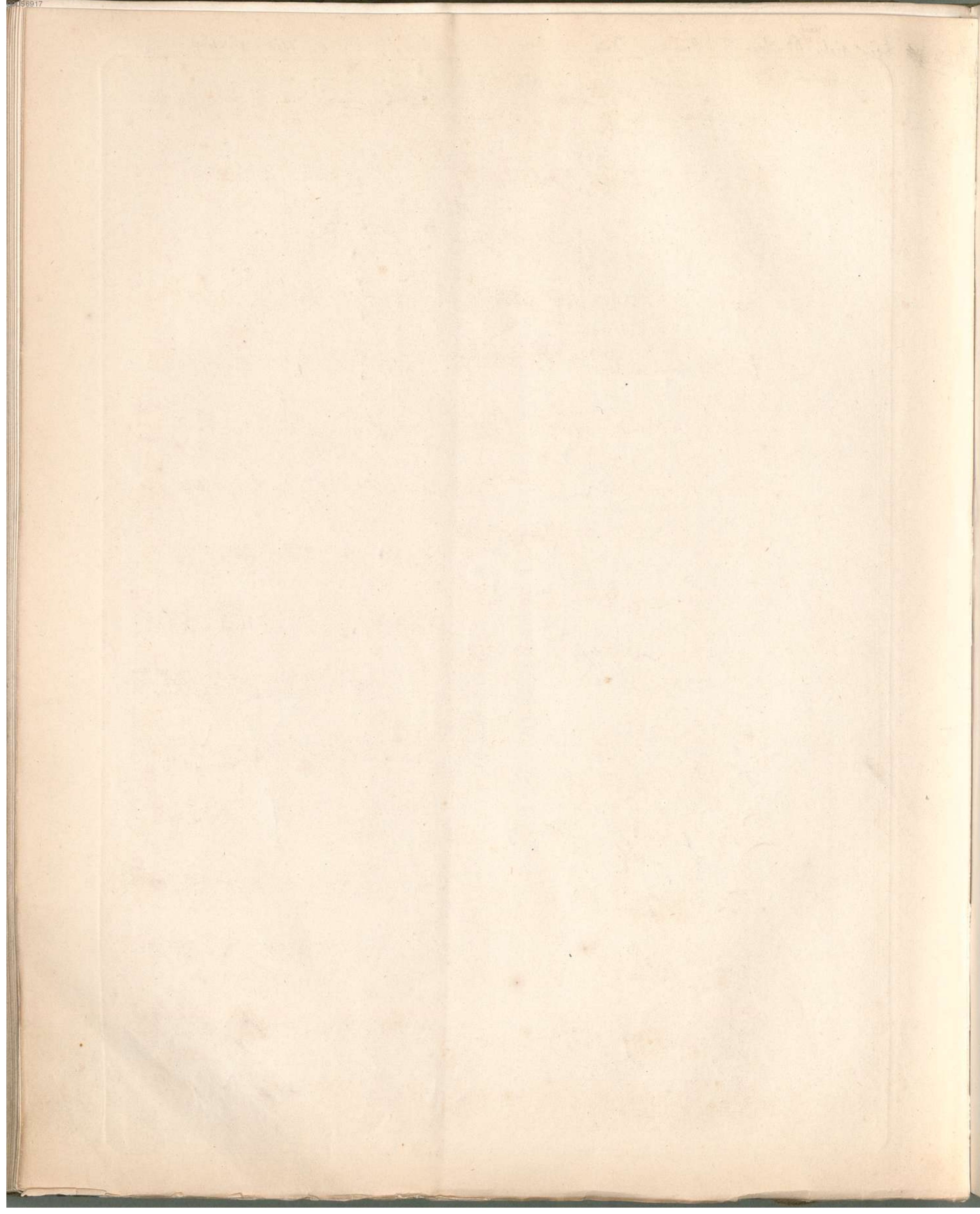
Andante maestoso.

Kunigunde (zitternd und aufgeregt.)

Wenn ihr mich liebt um meiner Ru-he wil - len nehmt euch der Dir-ne

Beilage I. Vermittelst obiger Übergangstacte ist im Interesse dramatisch wirksamer Kürzung ein Sprung zu empfehlen vom Anfang der pag. 239 bis zum Anfang der pag. 245.

im Original war für wenig mehr z. notifizieren



Andante maestoso, ma con moto. (♩ = 120.)

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, including grand piano (GP) and individual staves for right and left hands. The lower systems are for the vocal line. The score includes various dynamic markings such as *ff*, *fz*, *p*, and *pp*, along with performance instructions like *poco cresc.* and *cresc.*. The tempo is marked as *Andante maestoso, ma con moto.* with a metronome marking of 120. The lyrics are: "Nun denn! Nun denn, so wal - te, Für - stin al - les". The score concludes with a large letter **L**.

p molto cresc. al f

p molto cresc. al f

p molto cresc. al f

p molto cresc. al f

molto cresc. al f

cresc. al f

p cresc. al f

cresc. al f

cresc. al f

poco cresc. - - al f

cresc. <> al mf al ff

cresc. al mf cresc. ff

cresc. al mf al ff

Zau - - bers, - - - - - näch - ti - ge Kö - ni - gin, fin - - - stre He - - - ka -

cresc. <> al mf ff

mf cresc. f

poco cresc. p

M

The musical score consists of the following parts and markings:

- Violins I & II:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Violas:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Celli:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Bassoons:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Clarinets:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Flutes:** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Woodwinds (Bassoon/Clarinet):** Dynamic markings include *mf*, *f*, *fz*, and *pp*.
- Trumpets:** Dynamic markings include *mf*, *ff*, *pp*, and *fz*.
- Timpani:** Dynamic markings include *mf*, *ff*, *pp*, and *fz*.
- Violoncello & Double Bass:** Dynamic markings include *mf*, *al ff*, *p*, *al ff*, *p cresc. al ff*, *pp*, *p cresc.*, *ff*, *pp*, *p cresc.*, *ff*, *pp*, *p cresc.*, *ff*.
- Voice:** Lyrics: "te! Ihr dun - - kelen Quel - len rinnt durch al - - le Röh - ren des".

M

The musical score consists of several systems of staves. The top system includes a vocal line and five piano accompaniment staves. The piano part features complex textures with chords and arpeggiated figures. Dynamic markings such as *p*, *pp*, *f*, and *ppp* are used throughout. The middle system contains two vocal lines and piano accompaniment, with dynamic markings like *cresc.*, *al f*, and *pp*. The bottom system features a vocal line and piano accompaniment, including triplet markings and dynamic markings like *p*, *cresc.*, and *f*.

Le - bens! und in un - ge - heu - rer Fluth Un - - schuld und Tu - - gend,

Becken u. gr. Tr.

Becken.

Un - schuld und Tu - gend

schwemmt hin - weg!

Donnerschlag. verhallend

Musical score for Donnerschlag. The score is written for multiple instruments. The top staves (woodwinds and strings) feature long notes and rests, with dynamic markings such as *p* and *pp*. The bottom staves (piano accompaniment) show a complex rhythmic pattern with dynamic markings including *ff*, *dim.*, and *p*.

Kunigunde (zitternd und aufgeregt).

Kunigunde (zitternd und aufgeregt).
 Wenn ihr mich liebt, um meiner Ru-he wil - len nehmt euch der Dir - ne

Fin

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments and voices:

- Violins I and II
- Violas
- Vicini (Violins III and IV)
- Celli
- Bassi
- Flutes
- Oboes
- Clarinets
- Bassoons
- Trumpets
- Trombones
- Tuba
- Timpani
- String Ensemble (Cello and Double Bass)
- Vocal Soloist

Key musical features and markings include:

- Dynamic markings:** *pp*, *p*, *mf*, *f*, *cresc.*, *dim.*, *ppp*, *pp*, *mf*, *f*.
- Performance instructions:** *espr.* (espressivo), *SOLO.*, *fr.* (for string tremolos).
- Lyrics:** *an!* Es gilt mein Glück, zeigt die Gewalt, mit der ihr sie bezwungen, ihr

colla voce **O** a tempo

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

a tempo

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

ten.

könn'ts, ihr könn'ts, o gebt dem Va - ter sie zu-rück!

Sopr. *p cresc.* *cresc.*

Ihr könn'ts, ihr könn'ts, o gebt dem Va - - - ter sie zu-

Alt. *p cresc.* *cresc.*

Ihr könn'ts, ihr könn'ts, o gebt dem Va - - - ter sie zu-

CHOR.

Ten. *p cresc.* *cresc.*

Ihr könn'ts, ihr könn'ts, o gebt dem Vater sie zu-

Bass. *p cresc.* *cresc.*

Ihr könn'ts, ihr könn'ts, o gebt dem Va - - - ter sie zu-

colla voce *p* *poco cresc.* *cresc.* *al*

colla voce *p* *poco cresc.* *cresc.* *al*

P Un poco più lento. (♩ = 112) rit. a tempo

Musical score for the first system. It includes piano accompaniment for the right and left hands, and vocal lines for Soprano, Alto, Tenor, and Bass. The piano part features a melodic line with dynamics *f*, *pp*, and *p*. The vocal lines are mostly rests. A section of the piano part is marked *(sanft, feierlich)* with dynamics *p* and *pp*. A solo line for the first trumpet is also present, marked *p*.

Un poco più lento. rit. a tempo

Musical score for the second system, primarily piano accompaniment. It features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f*, *fz*, *dim.*, and *p*.

Graf.

Ich will's!

Kathri - na, sprich!

Musical score for the third system. It includes vocal lines for Soprano, Alto, Tenor, and Bass, all with the lyrics "rück!". The piano accompaniment continues with triplets and sixteenth notes, marked with dynamics *f*, *fz*, *dim.*, and *p*.

(C)Tempo I. allarg. (C)a tempo, un poco più con moto. (♩ = 80)

R

p cresc. p pp

(C)Tempo I. allarg. (C)a tempo, un poco più con moto.

le glaubt: Ver-folg' mich nicht! Sieh deines Va-ters Thränen, in sei-ne Ar-me reu-ig,

R

(C)Tempo I. allarg. **S** a tempo

p pp mf pp mor. mor. mor. pp

(C)Tempo I. allarg. a tempo

ren-ig kehr' zu-rück! Willst du das thun? - Ich hab' es dir ver-spro-chen.

(zusammenbrechend.)

Beilage II.

= De

pag. 250 oben.

(Reinthalers „Käthchen von Heilbronn“)

in p. u. f. u. l. u. g. an f. u. l. u. g. in Act II aufzuführen in der Opern-Orchester

Recit. (quasi in tempo)

Un poco più lento.

Fl.

Hob.

Clar.

Fag.

Hör.

Tromp. in C.

Pos. I. u. II.

Pos. III. u. Tuba.

Pauk. in F. (basso)

espress.

mf dim. p

dolce cresc.

ppp

ppp

Recit. (quasi in tempo)

Un poco più lento.

pp

pp

pp

(Käthchen sinkt ohnmächtig dem Vater in die Arme.)

Theobald (über Käthchen niedergebeugt.)

(Er hebt sie auf.)

Mein Kind, mein ein - zi - ges!

komm! komm! hinweg — von hier.

Beilage II. Im Interesse eines unter Umständen wirksamern dramatischen Abschlusses kann nach obiger Beilage der zweite Akt von pag. 250 an zu Ende geführt werden.

in Act II aufzuführen in der Opern-Orchester

in tempo, un poco string.

I. Solo

Musical score for the first system, featuring multiple staves with dynamic markings like *p*, *cresc.*, *mf*, *al*, *ff*, and *dim.*. The score includes various musical notations such as notes, rests, and slurs.

in tempo, un poco string.

Musical score for the second system, featuring multiple staves with dynamic markings like *p*, *cresc.*, *fz*, *ff*, and *dim.*. The score includes various musical notations such as notes, rests, and slurs.

(Sie waukt mit ihm fort.)

Der Vorhang fällt.

Musical score for the third system, featuring multiple staves with dynamic markings like *p*, *cresc.*, *al*, *fz*, *ff*, and *dim.*. The score includes various musical notations such as notes, rests, and slurs.

Ende des 2. Aktes.

dolce *dim.*

f espr. *dim.*

p *dim.*

f *dim.*

pp

f *dim.*

mf dim. p

mf dim. p

Poco più tranquillo.

p dolce *div.* *f espr.* *dim.*

p dolce *div.* *f espr.* *dim.*

pp *f* *dim.*

(zart) *(Er wankt mit Käthchen ab.)*

Komm, Käth-chen, komm! hin-weg, — hin-weg, hin-weg von hier!

pp *f espr.*

pp *Vf*

The musical score consists of several systems of staves. The top system includes five staves, likely for strings and woodwinds. The middle system includes five staves, likely for brass and woodwinds. The bottom system includes four staves, likely for piano and bass. The score is marked with various dynamics such as *f*, *dim.*, *p*, *mf*, *cresc.*, and *ff*. There are also performance instructions like *più f* and *(Der Vorhang fällt.)*. The score is written in a key signature of two flats and a 2/4 time signature.