

**Dritter Akt.**  
**Einleitung und erste Scene.**  
 Käthchen. Theobald.

**N<sup>o</sup> 16.**  
 Andante espressivo. (♩ = 42)

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

4 Hörner in F.

Posaunen.

Pauken in Es u. B.

Harfe.

Erste Violinen.

Zweite Violinen.

Bratschen.

Chor.

Violoncelle.

Contrabässe.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piece features a variety of dynamics and performance markings:

- Violin I:** Starts with a *cresc.* marking, followed by a *p* dynamic and a *cresc. al mf* marking.
- Violin II:** Similar to Violin I, with *cresc.*, *p*, and *cresc. al mf* markings.
- Viola:** Features *cresc.*, *p*, and *mf* markings.
- Cello/Double Bass:** Includes *cresc.*, *p*, *mf*, *arco*, *pizz.*, *arco*, *mf*, *cresc.*, *dim.*, *p*, and *mf* markings.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes with a final *mf* dynamic marking in the Cello/Double Bass staff.

Fl.  
Hob.  
Clar.  
Fag.  
Hörn.  
Harfe.  
Piano

*p cresc.*  
*p cresc.*  
*cresc. dim.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*cresc. espr. dim.*  
*cresc. div. dim.*  
*pizz. arco fr.*  
*cresc. p div. più p dim.*  
*p più p pp*  
*p più p pp*  
*p più p pp*  
*p più p pp*

Fl. Solo.  
Hörn.  
Piano

*p*  
*pp*  
*mf espr.*  
*mf espr.*  
*mf espr.*  
*div. mf espr.*  
*p*  
*p*  
*p*  
*p*

Fl.  
Hörn.  
Harfe.

Der Vorhang geht auf.

Fl.  
Hob.  
Clar.  
Fag.  
Hörn.  
Pos.  
Pauken.  
Harfe.

calando

molto cresc.  
cresc.  
cresc.  
molto cresc.  
cresc.  
cresc.  
cresc.

f  
f  
f  
f  
f  
f  
f

dim.  
dim.  
dim.  
dim.  
dim.  
dim.  
dim.

p  
p  
p  
p  
p  
p  
p

al  
al  
al

Sopr.  
Du  
Alt.

div.

f  
f  
f

dim.  
dim.  
dim.

p  
p  
p

5800

**B**

Poco più lento. (♩=116)

Fag.

Handwritten initials "a. d. P." are written in the first staff. The piano accompaniment features a rhythmic pattern of eighth notes with a fermata over the final measure. Dynamics include *p* and *mf*.

Poco più lento.

**Gesang der Nonnen in der Capelle.**

(Ja nicht zu schnell.)

nahmst uns auf in dei-nen Arm, o Mut-ter al - ler Gna - den, fern liegt die Welt mit ih-ren Harm, mit ih-rer Lust und Scha-den.

**B**

Fl.

Hob.

Clar.

Fag.

Hörn.

The woodwind section includes parts for Flute, Oboe, Clarinet, Bassoon, and Horns. The piano accompaniment continues with complex textures. Dynamics range from *pp* to *f*. The vocal line is partially visible at the bottom of the page.

Und wen ihr Feuer einst durchwühlt, dem hast du sanft die

Fl.  
Hob.  
Clar.  
Fag.  
Hörn.

pp  
mf  
dim.  
pp

Stern gekühlt! Ge - lobt seist du, Ma - ri - a, ge - lobt seist du, Ma - ri - a, Ma - ri - a!

pp  
pp  
pp  
pp  
pp  
pp

**C**  
Hob. Tempo primo. (♩ = 42)

Hörn.

Tempo primo.  
p espr.  
fz  
p  
fz  
p  
pp  
pp

Käthchen.  
Theobald.

Hier ist die Stelle (erschreckend) so still der  
Wie Käthchen, Rind!

pizz.  
pp  
pp

Hob. poco rit. Recit.

Clar.

Fag.

Hörn.

mfz *die* *mf* *espr.* *fzmf* *dim.* *p*

*fzmf* *arco* *dim.* *p*

*fzmf* *dim.*

Ort ich bin am Zie - - le! Fahr

Hinweg, geschwind! Weh! was mir ahnt! Hilf Himmel, soll ich dich recht verstehn?

*mfz* *fzmf* *dim.*

*fzmf* *dim.*

Un poco animando. (♩ = 56) a tempo I.

Clar. *p*

Fag. *p*

Hörn. *p*

Harfe. *pp*

Un poco animando. *pizz.* *p* *con sordino* *arco* *a tempo I.*

*pizz.* *p* *con sordino* *arco*

*pizz.* *p* *con sordino* *arco*

(Nach Rechts wie zum Abschied winkend.)

wohl — mein Glück! meines Le - - bens Licht ich wer-de dich nimmermehr, nimmermehr wie - der - sehn.

*pizz.* *p* *con sordino* *arco* *p*

*pizz.* *p*

**D**

Molto tranquillo. (♩=116)

Fl. I. *p*

Clar. *pp*

Hr. III u. IV. *pp*

Molto tranquillo. *pp*

(Räthchen schmiegt sich an den Vater an.) *pp*

In eines Klosters stil-ler Haft will ich mein Leid ver-sar-gen, die ho-he Himmels-

**D**

Clar. *pp*

Fag. *pp*

Hr. III u. IV. *pp*

*p*

*pp*

*pp*

kö-ni-gin, sie hilft mir wohl vom Ar-gen. Sie hilft mir, dass ich bald vollend', drum geb ich mich in ih-re Händ! Ge-lobt seist du, Ma-





Fl. Hob. Clar. Fag. Hörn. **F**

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

dein, nur dein zu den - ken, nur dein, nur dein zu den - ken. Was du begehrst, es ist - bereit, die pizz.

Fl. Clar. Fag. Hörn. **F** un poco animando.

*p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.* *fz* *p* *poco cresc.* *fz* *p* *dolce* *espr.* *poco cresc.* *p* *dolce* *espr.* *poco cresc.* *p* *dir. dolce* *espr.* *poco cresc.* *(ausdrucksvoll und steigend.)* *poco cresc.* *poco cresc.*

güldenene Spangen, das prächtigste Kleid, komm, Kind, und wende dein Herz zu mir! komm, Kind, und wende dein Herz zu mir! der Stolz der Stadt und der

Fl. Hob. Clar. Fag. Hörn. Pauken in B u. D.

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

*dolce* *f* *mf* *f* *mf* *dim.* *p* *pp* *cresc.*

*dolce* *f* *mf* *f* *mf* *dim.* *p* *pp* *cresc.*

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

Jung - frau Zier, du sollst nicht vergehn in des Klo - sters Grab, du sollst nicht vergehn in des Klo - sters Grab!

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

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

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

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

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

*al* *f* *f* *f* *f* *dim. pizz.* *pp* *div.*

*al* *f* *f* *f* *f* *pizz.* *p*

*al* *f* *f* *f* *f* *pizz.* *p*

(Er zwingt sich zur Fröhlichkeit.)

Ei, Rätchen, Rind, schon war - tet dein manch jungfrischer Bursche dich zu frein, was

*al* *f* *f* *f* *f* *pizz.* *p* *pizz.* *p*

*al* *f* *f* *f* *f* *p*

Fl. I.

Hörn. pp

p poco cresc.

p poco cresc.

p poco cresc.

arco p poco cresc.

arco p poco cresc.

gill's, und geht ein Jahr in's Land, reichst du dem Gat - ten Herz und Hand, was gill's, und geht ein Jahr in's Land, reichst du dem Gat - ten

arco p cresc.

arco p cresc.

Fl. I.

Hob.

Clar.

Fag.

Hörn.

Käthchen.

Più lento. (♩=116)

p cresc. p dim. p

mf dim. p

p cresc. p dim. p dim. p

p cresc. p dim. p dim. p

mf dim. p

pp

pp

pp

Più lento.

(wie in Sinnen verloren.)

Sie hilft mir, dass ich bald vollend', drum geb ich mich in

Herz und Hand, reichst du dem Gat - ten Herz und Hand!

cresc. al mf mf dim. p

cresc. al mf mf dim. p

dim. mf dim. p

H

Hob. Clar. Fag. Hörn. Iu. II.

ih-re Händ, ge-lobt seist du, Ma-ri-a, Ma-ri-a!

*mf ed espr. molto cresc. f dim. rit.*

*mf cresc. dim. rit. p pp*

*mf cresc. dim. rit. p pp*

*mf cresc. dim. rit. p pp*

*mf cresc. dim. rit. p pp*

*mf cresc. dim. rit. p pp*

quasi Recit.

a tempo più animato. (♩ = 80)

Hob. Viol. Theobald.

Ich gehe, Rind, du folgst dem Vater nicht? und wenn sein al-tes Herz in Leid zer-

*mf ed espr. molto cresc. f dim. p*

*mf cresc. dim. pp*

*mf cresc. dim. pp*

*mf cresc. dim. pp*

*mf cresc. dim. pp*

*mf cresc. dim. pp*

K Maestoso. (♩ = 60)

stringendo

Hob. Clar. Fag. Hörn. Iu. II.

bricht? Dein Mund bleibt stumm? Nundenn, so mag es sein! Wir gehn zu-rück zu ihm!

*espr. p*

*pp mf p pp*

*pp mf p pp*

*pp mf p pp*

*pp mf p pp*

*pp mf p pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

X Viola  
gi con

Allegro agitato.

rit. molto riten. Andante con moto. (♩=80)

L

Fl. *ff*

Hob. *ff*

Clar. *ff*

Fag. *ff*

Hörn. *ff*

*ff* *ff* *fz dim.* *pp* *espr.* *dim.*

*ff* *ff* *fz dim.* *pp* *p espr.* *dim.*

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

Käthchen. (leidenschaftlich.)

Nein Va-ter, nein! Vorbei, vor- bei! O, gönne mir den Frie - - den!

*fz* *fz dim.* *pp* *p* *espr.*

L

*Handwritten: etwas*

Un poco animato. (♩=100)

Hob. *p cresc.* *espr.* *dim.*

Clar. *p cresc.* *fz* *p* *dim.*

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

Hörn. *p cresc.* *fz* *p* *dim.*

*fz p espr.* *cresc.* *fz* *p* *dolce espr.* *dim.*

*p fz espr.* *cresc.* *fz* *p* *dolce* *dim.*

*fz espr.* *p* *cresc.* *fz* *p* *dolce espr.* *dim.*

(Er versucht, sie noch zu bewegen, sie deutet nach oben, und bittet ihn, sie zu verlassen. Er geht schluchzend den Weg hinter der Capelle hinab, sie sieht ihm nach.)

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

*p* *dim.*

Hob. Calando. rit. **M** Tempo primo.

Clar. *molto p* lang.

Fag. *p* *pp* II.

Hörn. *pp*

Pauken muta in Es u. tief E

Harfe.

Calando. rit. Tempo primo.

*p* *p espr.* *pizz.* *arco* *pizz.*

(Sie setzt sich auf eine Steinbank neben der Capelle.)

*Handwritten notes:* *Handwritten notes:* *Handwritten notes:*

**M**

Fl. I.

*p cresc. mf*

*p cresc. mf*

*p cresc. mf*

*mf*

*mf*

*mf*

*mf*

*Handwritten notes:* *Handwritten notes:*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

**N**

1.

*pp*

*p*

*cresc.*

*p*

*pp*

*p*

*pp*

*dolce*

*dolce*

*pizz.*

*arco*

*pp*

*pp*

*p*

*pp*

für Aepfel im Korbgef. (Sie horcht auf.)

Die

Fl. <sup>*ten.*</sup>

Clar. *pp*

Fag. *p*

*cresc.*

*p*

*cresc.*

*p*

I Solo.  
Hervortretend.

*pizz.*

*arco*

*cresc.*

*cresc.*

*mf*

*mf*

Amsel ist, die so heim-lich hier singt,

*p*

*cresc.*

*mf*

*cresc.*

*mf*

5800



Fl. I. *p* *cresc.* *al. f.* *dim.*

Hob. *p* *cresc.* *f.* *dim.* *p*

Clar. II. *p* *cresc.* *f.* *dim.* *p*

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

Hörn. I. *f.* *f.* *p* *mf cresc. f.* *dim.* *p*

*pp* *ppp* *pp* *cresc.* *al. f. f.* *dim.*

(Aufhorchend, doch noch träumerisch.)

Ein Wald - horn durch die Bü - sche dringt

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

**P** *cresc.* *f. f.* *dim.*

poco a poco

Fl. *p*

Clar. *pp*

Fag. *pp*

Hörn. *pp* *cresc.* *pp*

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

*p dolce* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Süß duften die Gais - blatt - ran - ken.

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

*poco stringendo* *sempre un poco animando.*

Fl. *p* *cresc.*

Clar.

Fag.

Hörn. *cresc.* *f* *p*

*poco stringendo* *sempre un poco animando.*

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

*pp* *cresc.* *fpp*

Vcl. *fpp* Wie zit-tert das Mon - den - licht

*stringendo* **R** *a tempo animato.* (♩ = 88 bis 92)

Fl. *mf* *cresc.* *al* *f dim.*

Hob. *mf* *cresc.* *al* *f dim.*

Clar. *mf* *cresc.* *al* *f dim.*

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

Hörn. *p* *cresc.* *fz* *cresc.* *f* *f dim. p.*

Pos. *p* *cresc.* *fz* *cresc.* *f* *f dim. p.*

Pauken in E.C. *tr* *pp cresc.* *f* *pp.*

*stringendo* *a tempo animato.*

*pp cresc.* *molto* *f dim. p.*

*cresc.* *molto* *f dim. p.*

*cresc.* *molto* *f dim. p.*

(Mit ausdrucksvoller leidenschaftlicher Geberde, aufspringend.)

auf dem Grund. *cresc.* *mf* *cresc.* *f dim. p.* *R* O häl - te fest mein Herz zur -

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

Più largo. (♩ = 80)

Hob. *cresc.* *f espr.* *dim.* *mf* *f* *p*

Clar. *cresc.* *f* *pp* *mor.* *mf* *f* *p*

Fag. *cresc.* *f* *pp* *mor.* *mf* *f* *p*

Hörn. *f* *pp* *mor.* *mf* *f* *p*

Stund, schlaft ein, ihr wil - den Ge - dan - ken. Ich hab mein Sach' auf Gott ge - stellt!

*dir.* *cresc.* *f* *pp* *mor.* *mf* *f* *p*

*cresc.* *f* *pp* *mor.* *mf* *f* *p*

*cresc.* *f* *pp* *mor.* *mf* *f* *p*

Più largo.

animato *mf al* *ff* *dim.*

Hob. *espr.* *p* *pp* *mf al* *ff* *dim.*

Clar. *p* *pp* *mf al* *ff* *dim.*

Fag. *p* *pp* *mf al* *ff* *dim.*

Hörn. *p* *pp* *mf cresc.* *ff*

Pos. *p* *pp* *mf cresc.* *ff*

Pauken in Es. *tr.* *pp* *mf* *f* *p*

*dim.* *pp* *mf cresc.* *f* *ff* *dim.*

*dim.* *pp* *mf cresc.* *f* *ff* *dim.*

*pp* *mf cresc.* *f* *ff* *dim.*

(Sie ergreift den Glockenstrang an der Capelle.)

Fahr wohl, fahr wohl, du schö - ne Welt, fahr wohl, fahr wohl - du schö - ne Welt!

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

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

Zweite Scene.

Nº 17.

Allegro moderato. (♩ = 132.)

Hörn. I u. II.

1. Tromp. in B hinter der Scene von fern links.

Viol. I.

lässt plötzlich los; lauschend.)

Vel. u. Cb.

Horch

nah und nä - her tönt des Hornes Klang.

etwas stärker

etwas stärker.

2 Tromp. in C hinter der Scene rechts entfernt.

Was kommt heran,

wa - rum wird mir so

Ob.

Cl.

Fag.

Hörn.

2 Tromp. in D hinter der Scene näher.

noch näher

Viol. I.

(Sie verbirgt sich im Gebüsch.) (Aus dem Gebüsch kommen verummte Begleiter des Rheingrafen.)

bang?

Fl. *p* *mf*

Hob. *3* *cresc.* *mf*

Cl. *3* *cresc.* *mf*

Fag. *3* *cresc.* *mf*

Hörn. *f<sub>3</sub>*

Tromp. *a 3.* *f* *a 2.* *f* *3 in D.* *ff*

Viol. I. *mf* *cresc.* *ff*

Viol. II. *fz* *cresc.* *ff*

Viol. III. *mf* *cresc.* *ff*

Viol. IV. *mf* *cresc.* *ff*

Pos. *f*

Viola *fz* *cresc.* *ff*

Cello *fz* *cresc.* *ff*

Double Bass *mf* *cresc.* *ff*

Handwritten note: *in B* in möglichst auf der Bühne, Trompeter des Rheingrafen.

(Der Rheingraf tritt auf.) (Er bläst.) (Es erscheinen immer mehr ver-

**B** *Listesso tempo.*

Pos. *f*

Viol. I. *fz* *Listesso tempo.* *Feroce* *fz*

Viol. II. *fz* *Listesso tempo.* *Feroce* *fz*

Viol. III. *fz* *Listesso tempo.* *Feroce* *fz*

Viol. IV. *fz* *Listesso tempo.* *Feroce* *fz*

Pos. *fz* *Listesso tempo.* *Feroce* *fz*

Viola *fz* *Listesso tempo.* *Feroce* *fz*

Cello *fz* *Listesso tempo.* *Feroce* *fz*

Double Bass *fz* *Listesso tempo.* *Feroce* *fz*

Handwritten note: *mumnte Begleiter.)* Sie umringen den Grafen.

**B** *Listesso tempo.* *Feroce* *ff* *fz*

Cl.  
Fag.  
Hörn. I. II.  
Viol. I.  
Rheingraf.  
Seid ihr ver-sammelt, ihr Ge-treu-en? wollt ihr mir Wort und Schwur er-

Fl.  
Hob.  
Cl.  
Fag.  
Hörn.  
Tromp. m.  
3 Pos.  
Pauken in G. D.  
Viol. I.  
Viol. II.  
Viol. III.

neu-en? Dann auf ge-hei-men We-gen  
Chor.  
Gen Tod und Teufel drauf und dran! be-fiehl, so ist es schon ge-than!  
Gen Tod und Teufel drauf und dran! be-fiehl, so ist es schon ge-than!

Hörn.

Tromp.

Pos. b2

Viol. I.

fort nach je - - nem wohlbekann-ten Ort, der mei - - ner Ra - che Klei - - - - - nod

arco pizz. arco pizz. arco

Fl.

Hob.

Cl.

Fag.

Hrn.

Trp.

Pos.

Viol. I.

birgt. Zum Thurn - - eck - - - schloss! Ihr

Zum Thurneckschloss, zum Thurneckschloss!

Zum Thurneckschloss, zum Thurneckschloss!

I. Solo.

a 2.

a 2.

a 2.

cresc.

cresc.

dim.

dim.

Fl. *p*

Fag. *p*

Hrn. I. II.

Pos. *pp*

Pkn. *p*

Viol. I. *f p*

*f p*

*f p*

*f p*

*f p*

raubt aus dem verschlossnen Schrein den gleichschönen Edelstein! ihr eilet son - der Ruh und

Fl. *p*

Hob. *f*

Cl. *f*

Fag. *f*

Hrn. *f*

Trp. *p*

Pkn. *pp*

Viol. I. *mf*

*f p*

*f p*

*f p*

*f p*

Rast und bringt ihn mir in wil - der Hast ist er gleich in der dun - keln Nacht in

*f p*

*f p*

*pizz.*

*p*

*pizz.*

*p*



Fl.

Hob.

Cl.

Fag.

Hrn.

Trp.

Pos.

Pkn.

Becken.

Viol. I.

Per - - len nicht, noch Gold ge - fasst, in Per - len nicht noch

Ist - er gleich in der dun - keln Nacht in Per - - len nicht, noch

Ist - er gleich in der dun - keln Nacht in - Per - - len nicht, noch

arco 3

arco 3

Detailed description: This page of a musical score, numbered 277, contains parts for various instruments and a vocal line. The woodwind section includes Flute (Fl.), Horn (Hob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hrn.), Trumpet (Trp.), and Bassoon (Pos.). The percussion section includes Snare Drum (Pkn.) and Cymbals (Becken.). The string section includes Violin I (Viol. I.). The vocal line features German lyrics: "Per - - len nicht, noch Gold ge - fasst, in Per - len nicht noch" and "Ist - er gleich in der dun - keln Nacht in Per - - len nicht, noch". The score includes dynamic markings such as *f*, *fz*, *mf*, and *arco 3*. The page number 5800 is printed at the bottom center.



freu-e dich, du schöne Maid, wir ge-ben dir das Brautge - leit.

Maid, wir ge - ben dir das Braut - - ge - leit, nun freu - e dich, du schö-ne Maid, wir

Maid, wir ge - ben dir das Braut - - ge - leit, nun freu - e dich, du schö-ne Maid, wir

Piccolo.

Musical score for Piccolo and strings. The Piccolo part features trills and tremolos. The string section includes violins, violas, cellos, and double basses, with dynamic markings like *ff* and *f*.

Ihr  
 ge - ben dir das Braut - ge - leit, ha ha ha ha ha ha ha ha ha ha! wir ge - ben dir das Braut - ge - leit!  
 ge - ben dir das Braut - ge - leit, ha ha ha ha ha ha ha ha! wir ge - ben dir das Braut - ge - leit!

Musical score for strings, continuing from the previous section with dynamic markings like *ff*.

The musical score is written for a dramatic scene, likely from a German opera. It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into several systems. The first system includes a vocal line with a trill (tr) and dynamic markings of *mf* and *f*. The piano accompaniment consists of multiple staves, including a grand staff with treble and bass clefs, and a separate bass line. The piano part features a prominent melodic line in the right hand, often marked with *f* or *mf*, and a more rhythmic accompaniment in the left hand. The lyrics are written below the piano part. The second system of lyrics reads: "An - dern werft mit ra-scher Hand in Thurm und Saal den Feu - erbrand!". The third system of lyrics reads: "Das ist der Hoch - zeits - fa - ckel.". The score includes various dynamic markings such as *mf*, *f*, *p*, *cresc.*, and *al*. There are also performance instructions like "a 2." and "tr".

The piano accompaniment for the first system consists of several staves. The upper staves feature complex rhythmic patterns with frequent trills (tr) and dynamic markings such as *f*, *mf cresc.*, and *ff*. The lower staves provide harmonic support with chords and bass lines, also marked with dynamics like *f* and *ff*. The overall texture is dense and dramatic.

hell loh' sie in die Nacht hin-ein! Num

The vocal line for the first system shows a melodic line with lyrics. The lyrics are: "Schein, hell loh' sie in die Nacht hin - ein, in die Nacht hin - ein!". The music is marked with *ff* and includes a fermata over the first phrase.

The piano accompaniment for the second system continues the complex rhythmic and harmonic texture. It features similar dynamic markings and trills as the first system, with a *ff* marking at the beginning and *f* and *ff* markings later in the system.

Schein, hell loh' sie in die Nacht hin-ein, hell loh' sie in die Nacht hin - ein!

The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment features dynamic markings such as *p*, *cresc.*, and *f*. The vocal line includes dynamic markings like *fz*, *p cresc.*, and *al*. The second system continues the piano accompaniment with similar dynamic markings. The third system introduces the vocal line with lyrics: "auf und daran, eh der Morgen graut um - arm' ich die fal - - sche, die herr-liche Braut! nun". The fourth system continues the vocal line with lyrics: "Nun auf und da-ran, eh der Morgen graut um - - armst du die fal - - sche, die herr-li-che". The fifth system continues the piano accompaniment with dynamic markings like *f*, *mf*, *cresc.*, and *al*.

*Flut Ap. Dacht  
2 Flut rido d'indp. Schiller II*

The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment with dynamic markings *f*, *ff*, and *cresc.*. The middle system includes two staves for piano accompaniment with *mf* and *f* markings, and two staves for voice with lyrics. The bottom system includes two staves for piano accompaniment with *ff* and *f* markings, and two staves for voice with lyrics. The score is written in a minor key with a 3/4 time signature.

auf und da-von, eh der Morgen graut um-arm' ich die falsche, die herr-li-che Braut!

Braut, auf eh der Morgen graut umarmst du die falsche, die herr-li-che Braut!

Braut, auf eh der Morgen graut umarmst du die falsche, die herr-li-che Braut!

(Sie ziehen davon.)



H

The musical score consists of several systems of staves. The top system includes five staves with dynamic markings such as *fz*, *dim.*, *p*, and *pp*. The middle system features a grand staff (treble and bass clefs) with dynamic markings *ff*, *mf dim.*, and *pp*. The bottom system includes a grand staff with dynamic markings *ff*, *f dim.*, and *p*. A performance instruction "(Räthchen kommt)" is located in the lower right area of the score.

H



string: **K** a tempo

Fl.

Recit.

a tempo

molto stringendo

Musical score for Flute (Fl.), Horn (Hob.), Clarinet (Cl.), and Bassoon (Fag.). Each instrument part begins with a dynamic marking of *f* that transitions to *p* over a long note. The Flute part includes a *Recit.* (recitative) section.

Musical score for Horn (Hrn.) and Trombone (Tromp.). Both parts feature a *f* dynamic marking, followed by a *gestopft* (stopped) section with a *fz* dynamic marking. The Horn part includes a *fz* dynamic marking.

Musical score for Violin I (Viol. I.) and Piano (Pkn.). The Violin I part is marked *string.* and includes dynamics *fz*, *fp*, and *fz*. The Piano part is marked *pp*. The Violin I part includes a *Recit.* section and a *cresc.* (crescendo) marking.

Dorthin! wo der blu-ti-ge Schein aus-bricht, von dorthier ruft's, ich hal-te mich nicht!

Musical score for the string ensemble (Violin I, Violin II, and Cello/Double Bass). The Violin I part is marked *arco* and *f*. The Violin II part is marked *arco* and *fp*. The Cello/Double Bass part is marked *arco* and *fp*. The Violin I part includes a *Recit.* section and a *cresc.* marking.

**K**

Allegro. colla voce a tempo (♩ = 88.)

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with dynamics starting at *f* and moving to *mf p* and *ff* with a *cresc.* marking. The piano accompaniment includes a grand staff (treble and bass clefs) and a single bass clef staff. Dynamics for the piano parts range from *f* to *ff*, with some passages marked *p* or *mf*. The tempo is marked *a tempo* with a quarter note equal to 88 beats per minute.

Allegro. colla voce a tempo (♩ = 88.)

The second system continues the musical score with ten staves. It features piano accompaniment with dynamics such as *mf*, *cresc.*, *fp*, and *ff*. The tempo remains *a tempo* at 88 beats per minute. The notation includes various rhythmic patterns and dynamic markings throughout the system.

(Sie eilt hinweg.)  
 Zu-rück, in die al - ten Ket - ten! fort! fort\_ ihn zu warnen, zu ret - - - - ten!

The third system of the musical score consists of two staves, primarily piano accompaniment. Dynamics include *mf*, *cresc.*, *p*, and *ff*. The tempo is *a tempo* at 88 beats per minute.

The musical score is arranged in two systems. The upper system consists of 11 staves: four for woodwinds (flute, oboe, clarinet, bassoon), four for strings (violin I, violin II, viola, cello), and three for the piano (right hand, left hand, and a separate bass line). The lower system consists of two staves for the piano. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, *cresc.*, and *dim.*, along with articulation marks like *tr* (trills) and *dim.* (diminuendo). The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play sustained chords and melodic lines. The piano part is marked with *fz* (forzando) and *ff* (fortissimo) in several places.

*Zeichen  
von oben*

Dritte Scene.

Nº 18.

(Verwandlung) Schlosshof der Burg Thurneck (wie im zweiten Act). Es ist Nacht.

Allegro (un poco maestoso). (♩ = 132.)

Viol. *f* *fz* *f* *fz* *f* *fz*

Recit. a tempo Recit. *ten.* *fz* *ten.* *fz* *ten.* *fz*

(Der Graf stürzt aus dem Schlosse.) Graf. *f* *fz* *f* *fz* *f* *fz*

Umsonst, vergebens, meine Kraft er liegt, herrschmüch'gem Zauber bin ich preisgegeben!

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

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

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

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

Fl. a tempo I. Solo. *p* *p* *cresc.*

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

Cl. I. Solo. *p* *p* *Solo.* *cresc.*

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

Hrn. *pp* *p* *pp* *p*

Tromp. in C. I. Solo. *p* *p* *p*

Viol. I. a tempo *fz* *p* *cresc.* *p* *cresc.*

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

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

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

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

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

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

in bun - ten Wel - - len spielt um mich der Wahn!

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

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

poco string. a tempo

Recit. a tempo

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

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*crese.* *f* *dim.* *p*

*crese.* *f* *dim.* *p*

*dolce*

poco string. a tempo

Recit. a tempo

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

Luft! Licht! wenn ich noch fürder le-ben soll!

*f* *ff* *marc.* *espr.* *rit.*

*f* *ff* *marc.* *espr.* *rit.*

Andante. (♩ = 84.)

Fl. I. *rit. dolce espr.* *poco crese.*

Fag. *rit. dolce espr.* *poco crese.*

Hrn. Iu. II. *espr. dolce*

Viol. I. *pp* *espr.*

Andante. (♩ = 84.)

*pp* *espr.*

*pp* *espr.*

*pp* *div.*

An meinem La-ger erschien sie mir sacht — frisch-blüh'nder Li-lienduft durch-drang den Raum

*pp*

B

Fl. *p*

Hob. *p*

Cl. *p*

Fag. I. *p*

Hörn. *dim.* *pp*

Viol. I. *p* *dim.* *pp* *mfz* *p*

Viol. II. *p* *dim.* *pp* *mfz* *p*

Viol. III. *p*

Viol. IV. *p*

Viola *p*

Cello *p*

Bass *p*

Solo. I. *espr.*

wie in der Syl-vesternacht, und wie ich ent-eil-te dem Spuk zu ent-fliehn in die dämmernde Nüchle der Nacht da

*pp*

**C** animando.

*pp* *espr.* *cresc.*

*p* *pp* *espr.* *cresc.*

*primo espr.* *fz* *p* *pp*

*fz* *animando.* *p* *pp* *ppp*

*pp* *p* *pp* *ppp*

*pp* *pp* *ppp*

strahlt mir ihr Bild aus Ros' und Jas-min und aus dem Lau-be flüstert es sacht, aus dem Lau-be flüstert es sacht ver-lor-ne

*pp* *p* *pp* *ppp*

**C** *pp*



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

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

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

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

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

*espr. v. dol.* *dim.* *mf cresc.* *al* *f* *fz* *p*

*espr. v. dol.* *dim.* *mf cresc.* *al* *f* *fz* *p*

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

Lau - te der Lie - - be, ver - lor - ne Lau - te der Lie - - - be. Du

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

Animato. (♩ = 100.)

D

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

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

Animato. (♩ = 100.)

*cresc. fz* *dim.* *cresc. fz* *espr.* *if* *pcresc.* *p*

*cresc. fz* *dim.* *cresc. fz* *espr.* *if* *pcresc.* *p*

*fz* *p* *cresc.* *if* *pcresc.* *p*

Schön' - re, als ich sin - gen kann, ver-gieb mir mei - ne Schuld! ich har-re dein - o keh'r zu -

*p cresc.* *p* *p*

rück! - ich har-re dein - o keh-er zu - rück und läch-le mir, läch - - le mir voll

**E** Cl. **Alla Marcia. Andante. (♩ = 92.)**

Fag. *p*

Hörn. *mf dim.* *gestopft.* *pp*

Tromp. in C. *mf dim.* *gestopft.* *pp*

Pos. III. u. Tuba. *fz* *pp*

Pauken in F (basso) B. *tr* *fz* *pp*

Viol. I. *p* *fz* *pp*

*Im Hintergrund wandeln im Nebelschleier die Gestalten seiner Ahnen langsam heran in feierlichem Zuge (in Harnisch und Schwert.)*

**Alla Marcia. Andante. (♩ = 92.)**

Huld! *trem.* *pp* *dim.* *pp*

Weh mir! *fz dim.* *pp*

Was wollt ihr bärtgen, grauen Al - ten, *pizz.* *pp*

Anmerkung. Die Geistererscheinung ist entweder sehr discret auszuführen, oder ganz fortzulassen; im letzten Falle würde sie nur in der Phantasie des Grafen bestehen.

*Sie sind Belege II möglich ist, ist sehr abstrakt und nicht, nicht ganz zugehörig, nicht ganz die*  
*Orchester*

Beilage I, II, III liegen an  
 dem betreffenden Orchester  
 pag. 239, 252 usw. fort

Beilage III.

(Reinthalers „Käthchen von Heilbronn“)

und zum spontanen Randes-Briefen  
 CR

(In N<sup>o</sup> 18.)  
 Clar. E

Fag. *pp* *gestopft.*

Hör. *mf* *p* *fz* *p*

Tromp. in C. *mf* *p* *dim.* *mf* *fz* *p*

Pos. I. u. II. *mf* *fz* *p*

Pos. III. u. Tuba. *fz* *fz* *p*

Pauk. in F. *tr* *p* *fz* *fz* *p*

Graf. *fz* *fz* *dim.* *p* *fz* *fz* *dim.* *p*

Huld. *trem.* *pp* *fz* *fz* *dim.* *p* *fz* *fz* *dim.* *p*

Recit. *a tempo*

Weh mir! Wo - hin verlier ich mich! hinweg, Ge-

Hör. *f* *fz* *f* *fz* *f* *fz*

Graf. *f* *fz* *dim.* *f* *fz* *dim.* *f* *fz* *dim.* *f* *fz* *dim.* *f* *fz* *dim.* *f* *fz* *dim.*

Huld. *colla voce* *a tempo* *Recit.* *a tempo* *Recit.*

danken! fort du lieb-lich Bild und doch, ich seh dich hier, und ü - ber - all! Soll die-ser Streit in meiner

Beilage III. Aus scenischen Gründen wurde Seitens einer hervorragenden Bühne für wünschenswerth erachtet, dass die Scene des Grafen N<sup>o</sup> 18 und der Anfang von N<sup>o</sup> 19 (bis zum 4ten Tact auf pag. 313) nicht im dunkeln Schlosshofe, sondern im Rittersaal spiele. In diesem Falle würde obige Beilage, welche vom Buchstaben E auf pag. 294 zum Allegro moderato auf pag. 297 führt zu benutzen sein. Weiterhin müsste dann, nachdem Käthchen durch die Saalthür eintrat, bei Buchstabe C (pag. 311) der Feuerschein durch die Fenster leuchtete, beim 2ten Tact der pag. 313 der Graf und Käthchen aus dem Saale eilen, beim 3ten Tact der Vorhang fallen. Die Musik spielt weiter, man hört den Gesang des Thürmers hinter dem Vorhange, bei Buchstabe F pag. 317 hebt sich der Vorhang und zeigt die belebte Scene des Schlossbrandes.

Hob. *a tempo*

Clar. *f* *fz dim.*

Fag. *f*

Hör. *f marc.* *fz* *fz* *fz* *fz* *p*

Tromp. *f marc.* *fz* *fz* *fz* *fz* *p*

Pos. I u. II. *p*

Pos. III u. Tuba. *pp* *p* *pp*

Pauk. *p* *pp* *p* *pp*

*a tempo*

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

Brust nicht enden? ist nirgend Rettung, nirgend Trost für mich?

segue pag. 297. 5. Tact. Allegro mod<sup>o</sup>, ma con fuoco.

Recit.

Hör. *f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mf* *p*

etc. etc. etc.

Du Träumer, auf! denk an dein gu-tes Schwert! Durch sei-ne Kraft wird dir das Heil be-scheert!

Hörn.

Tromp.

Posn.u.Tb.

Pkn.

Viol. I.

warum ver-lasst ihr eu-re stil-le Gruft und tretet ernst und mahnend vor mich hin ein lan-ger, heh- rer, fei-erli-cher

Hob.

Cl.

Fag. (Es treten neue hinzu. Der Zug steht.)

Hörn.

Viol.

Zug, er wächst, kein En - - de! O ihr

**F**

**F**

Hob. G

H

This system contains the first page of the musical score. It includes staves for Flute (Hob.), Clarinet (Hörn.), Bassoon (B.), and strings. The vocal parts are also present. The music is in G major and 3/4 time. Dynamics range from *pp* to *f marc.*. The vocal line includes the instruction *arco* and the lyrics: "Herlichen, die ihr vom Quell des ewigen Wissens trinkt, gebt eurem Sohn ein rathend Rettungswort! Ihr hebt das Schwert?" (Sie heben die Schwerter empor.)

Hob. G

H

This system contains the second page of the musical score. It includes staves for Flute (Hob.), Clarinet (Hörn.), Bassoon (B.), and strings. The vocal parts continue. The music is in G major and 3/4 time. Dynamics range from *ppp* to *f marc.*. The vocal line includes the instruction *arco* and the lyrics: "o wei-let! wei-let! vor-bei vor-bei! Verstand ich euch? Mein" (Sie verschwinden plötzlich.)

Hob. I Recit. (quasi in tempo)

a tempo

Allegro moderato, ma con fuoco. (♩ = 112)

Hörn. I. II.  
 Tromp. in C.  
 Pauken in E u. A.

Recit. (quasi in tempo) a tempo Allegro moderato, ma con fuoco.

Schwert, mein gutes Schwert, wird mir durch dich das Heil be-scheert?

I

Fl.  
 Mit ausbrechender Begeisterung  
 Nach Welschland auf, in die Wogen der Schlacht! in des Kampfes frische Genesungs-

K

Musical score for the first system, including vocal line and piano accompaniment. The score features multiple staves for piano instruments and a vocal line. Dynamics include *cresc.*, *f*, *p*, *mf*, and *ff*. The vocal line includes the lyrics: "luft! Es sau-sen die Spee - re der Schild er - kracht! das hel - - le, das schmetternde Heerhorn".

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *fz*, *p*, *pp*, *mf*, and *fp*. The vocal line includes the lyrics: "ruft! dort find' ich das Heil, dort blüht mir der Muth, es schwin - den die Schau - er der".



*Spring*  
Opus 304  
III Part

**L**

Träu - - me, und strahlend bricht die goldige Gluth, und strahlend bricht die goldige Gluth der  
Vell. u. B.

*Spring op pag 304, III Part*

Son - ne durch die Bäu - - - me, der Son - ne durch die Bäu - - - me.

M

The musical score is written in D major (two sharps) and common time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent tremolo in the bass register, marked with a 'tr' and 'f'. The vocal line has lyrics in German. Dynamics include fortissimo (ff), piano (p), and pianissimo (pp). The score is marked with a 'M' at the beginning and end.

NachWelschland auf zu Kampf und Streit! NachWelschland auf zum Sie - gen! zum Ster - ben! bin ich be -

M

N

The musical score is arranged in two systems. The first system includes a piano part (p) and a violin part (f). The piano part features a melodic line with dynamics *p*, *f*, and *p*. The violin part has a melodic line with dynamics *f* and *f*, and includes a seven-note slur marked with a '7'. The second system includes a cello part (mf) and a violin part (mf). The cello part has a melodic line with dynamics *mf*, *cresc.*, *f*, and *ff*. The violin part has a melodic line with dynamics *mf*, *cresc.*, *f*, and *ff*, and includes a seven-note slur marked with a '7'. The piano part in the second system has dynamics *f* and *ff*. The score concludes with the lyrics "reit!" and "Nach Welschland auf in die Wogen der".

Animato.

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *p* (piano). There are several phrasing slurs and accents throughout the system.

The second system continues the musical score with ten staves. It features dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), *arco* (arco), and *pizz.* (pizzicato). There are also articulation marks and phrasing slurs. The notation is dense with rhythmic patterns.

Schlacht! in des Ram - pfes frische Genesungs - luft! Dort find' ich das Heil, dort

The third system of the musical score consists of four staves. It includes dynamic markings such as *f* (forte) and *p* (piano), as well as *pizz.* (pizzicato) and *arco* (arco) markings. The notation includes phrasing slurs and articulation marks.

The musical score is arranged in a system of staves. At the top, there are five staves for woodwinds: Flute (1st), Flute (2nd), Oboe, Clarinet, and Bassoon. The Flute parts feature melodic lines with dynamics ranging from *pp* to *p*. The Oboe part has a solo section marked "I. Solo." starting at the second measure. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines. Below the woodwinds are staves for the Horns (Posaunen), which are mostly silent in this section. The Harp (Harfe) part is indicated by a bracket and shows arpeggiated chords in the final measures. The strings (Violins I, Violins II, and Violas) play a rhythmic accompaniment with dynamics from *f* to *p*, including crescendos and decrescendos. The Violoncello and Double Bass parts are also present, mirroring the string dynamics. The vocal line is written in a single staff with lyrics in German. The lyrics are: "blüht mir der Muth, es schwinden die Schau-er der Träu - me, und strahlend bricht die goldige Gluth, und". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

ad de  
ad  $\otimes$  fm

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand staff with piano accompaniment. The bottom system includes a vocal line with lyrics and piano accompaniment. The score is marked with various dynamics and performance instructions.

**Lyrics:**  
 strahlend bricht die goldige Gluth der Sonne durch die Bäu - - me, und strahlend bricht die

**Performance Instructions:**  
 - *p* (piano)  
 - *f* (forte)  
 - *al* (allegretto)  
 - *cresc.* (crescendo)  
 - *dim.* (diminuendo)  
 - *pizz.* (pizzicato)  
 - *arco* (arco)  
 - *3* (triplets)

Musical score for the first system. It features five vocal staves and piano accompaniment. The vocal parts are marked with *cresc.* and *f*. The piano accompaniment includes dynamic markings *p*, *sp*, and *p*. A first solo part is indicated by "I. Solo." in the second vocal staff.

Musical score for the second system, primarily piano accompaniment. It includes dynamic markings *ul* and *ff*.

Musical score for the third system, piano accompaniment. It features *pizz.* and *arco* markings. The dynamics include *p* and *poco cresc.*.

gol-di-ge Gluth der Son - ne durch die Bäu - - me. Nach Welschland auf zu Rampf und Streit, nach Welschland

Musical score for the fourth system, piano accompaniment. It features *pizz.* and *arco* markings. The dynamics include *f*, *p*, and *poco cresc.*.

**P**

un poco riten. a tempo molto animato con fuoco.

riten.

The first system of the musical score consists of ten staves. The top two staves are for the piano, with dynamic markings *p*, *pp*, and *ff*. The next two staves are for the violin, with dynamic markings *fz*, *dim.*, *p*, and *pp*. The remaining six staves are for the orchestra, including woodwinds and strings, with various dynamic markings and articulations.

un poco riten. a tempo

molto animato con fuoco.

riten.

The second system of the musical score consists of five staves. The top three staves are for the piano and violin, with dynamic markings *mf*, *cresc.*, *f*, and *ff con fuoco*. The bottom two staves are for the orchestra, with dynamic markings *f* and *ff*.

auf, zu Rampfund Streit! zum Sie-gen, zum Ster-ben - bin ich be-

The third system of the musical score consists of five staves. The top three staves are for the piano and violin, with dynamic markings *mf*, *cresc.*, and *f*. The bottom two staves are for the orchestra, with dynamic markings *f* and *f*.



*più Allegro.*

Pochen am Thor. (mit der Musik.)

Thor.

(*un poco*)

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the first staff containing the lyrics 'Pochen am Thor.' and '(mit der Musik.)'. The vocal lines are marked with *fz* and *fz*. The piano accompaniment includes a bass line with trills marked *tr* and *p cresc.* leading to *ff*. The piano part features various dynamic markings such as *fz*, *fz*, and *fz* across the staves.

*più Allegro.*

The second system of the musical score consists of five staves. The top two staves are vocal lines, with the first staff containing the instruction 'reit!'. The piano accompaniment is more active, featuring rapid sixteenth-note passages in the upper staves and chords in the lower staves. Dynamic markings include *fz*, *fz*, and *fz*. The system concludes with several *V* markings in the piano part.

# Vierte Scene.

Der Graf. Rätchen. Später Gottschalk und Knappen. Kunigunde. Der Thürmer. Die Schlossbewohner. Volk.

## Nº 19.

Allegro. (♩ = 132.)

Pochen.

*für mich und Mond sein kein*

Pochen.

Fag.

Recit. (*quasi in tempo*) a tempo

Kätchen. (draussen.)

Graf. Mein ho-her Herr, mein ho-her Herr!

Die

Mein ho - her Herr!

Stimme — weh! soll ich sie e - wig hö - ren!

Graf. (Er geht rasch zu öffnen.) (öffnet.)

Den Wahn muss ich zer - stö - ren! Das ist kein

a tempo

Allegro agitato. (♩=160)

Fl. Hob. Hörn. I. II. IV. Tromp. Pos. Käthchen. Graf. Geist!

*ff* *cresc.* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

Ach nein, mein hoher Herr! Un - sel - - ge, fort!

*leidensch.* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

Hob. Cl. Fag. Pos. Käthchen. Graf.

*ff* *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

So hört mich doch nur an das Rätchenbin ich!  
Raum bezwing' ich mich. Rühr mich nicht an!

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

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

Ihr seid ver - lo - ren!  
dort bleib ge-fes-selt stehn! Schweig! noch ei - nen

stringendo. lento Moderato.

Tromp. in C.

Pauke in E u. A.

stringendo. lento Moderato. pizz.

*ff* *ff* *ff* *pp* *pp* *pp* *pp* *pp*

*cresc.* *cresc.* *al* *al* *al* *pp* *pp* *pp* *pizz.* *pizz.* *pizz.*

Käthchen (zitternd, langsam.) (Sie sinkt zusammen.)

Mein hoher Herr! Graf (gütig)

Laut. so soll die Peitschedir - Steh auf, steh *pizz.*

*ff* *ff* *pp*

Allegro con fuoco. (ma non troppo) (♩ = 168.)

Fl. *I. Solo.*

Clar. *I. Solo.*

Fag. *I. Solo.*

arco *a tempo* *pp* *poco cresc.* *f: p*

arco *pp* *poco cresc.* *f: p*

arco *pp* *poco cresc.* *f: p*

(er hebt sie gütig auf.) Ihr habt mich ganz verwirrt, der Rheingraf - seht, kaum kann ich sprechen - stiehlt euch Ru- ni-

auf! *pizz.*

poco string.

1.

Fl. *poco cresc.*  
 Clar. *poco cresc.*  
 Fag. *poco cresc.*  
 H. *poco cresc.*  
 Hörn. *f. gestopft cresc.*  
*fz p cresc.* *p cresc.* *fp più cresc.* *al f*  
*poco cresc.* *fz p cresc.* *p cresc.* *fp più cresc.* *al f*  
*poco cresc.* *fz p cresc.* *p cresc.* *fp più cresc.* *al f*  
 gunden, eu - re ho - he Braut. Auf Leitern schon er steigt der Feind den Wall - die Flamme zün - gelt!

**C**

Picc. *cresc.* *f* *ff* *ff*  
*cresc.* *f* *ff* *ff*  
*cresc.* *f* *ff* *ff*  
*f* *fz* *ff* *ff*  
*f* *fz* *ff* *ff*  
 Pos. *cresc.* *ff* *dim.* *ff* *ff*  
*cresc.* *ff* *dim.* *ff* *ff*  
*cresc.* *ff* *dim.* *ff* *ff*  
 Ret - tet! Ret - tet!  
 Heiland der Welt! was that ich!

Listesso tempo. (♩ = 80 - 84.)

Picc.

Fl.

*dolce*

*Corner*  
*op. 9. B.*

gestopft

*dim.*

*dim.*

Pauken in Es u. B.

*tr*

*pp*

Listesso tempo. (♩ = 80 - 84.)

*p espress.*

*cresc.*

*cresc.*

*cresc.*

Käthchen.

(Im Hintergrunde bricht ein schwacher Gluthschein aus.)

Horch, den Feuerruf!

Nicht an mich, denkt nicht an mich!

Graf.

(zart)

Gott - schalk! Gottschalk!

Käthchen!

Gottschalk,

*dolce espress.*

*p espress.*

The musical score is arranged in several systems. The top system includes a grand staff with piano and strings. The piano part features complex textures with many beamed notes and dynamic markings such as *f*, *mf*, *cresc.*, and *f*. The string parts include a section marked *gestopft* (stopped), with notes held in long, sustained chords. A drum part (Trommel) is shown with a rhythmic pattern of triplets, marked *ppp*. The vocal part for Kunigunde is written in a single staff, with lyrics in German. The score concludes with a key signature change to D major, indicated by a large 'D' at the end of the piece.

.kl. Trommel.

Kunigunde.

(von Innen.)

Hil - fe!

Gott - schalk!

Tenor u. Bass. (Ruf hinter der Scene.)

(Gottschalk und Knappen kommen. Rnechte und Mägde.)

Feu - rio!

Feu - rio!

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) with piano accompaniment. The middle system features three vocal parts: Kunigunde (soprano), Graf (tenor), and Gottschalk (bass). The bottom system continues the piano accompaniment with bass clefs. The score includes various musical notations such as dynamics (mf, f, p, ff, dim., cresc.), articulation (accents), and performance instructions like 'a 2.' and '3' (triplets). The lyrics are written below the vocal staves.

**Kunigunde.**  
 Hül - fe! Hül - fe, Hül - fe, Hül - fe!  
**Graf.**  
 Thürmer, auf! Thürmer, auf! Folgt mir! Folgt mir!  
**Gottschalk.**  
 Hie Schild und Lan - ze. Thürmer auf!



E

Musical score for the first section, featuring multiple staves with various musical notations including dynamics like *ff*, *f*, *p*, and crescendos. The score includes vocal lines and piano accompaniment. Dynamics include *ff*, *f*, *p*, *più f*, *dim.*, *al*, *pp*, and *poco cresc.*

Gottschalk.

(Alle ab in das Schloss.)

Thürmer auf!

(Chor der Knappen.)

Feu-rio!

Feu-rio!

Feu-rio!

(Oben.)

Werft ab den blei - er - nen Schlaf!

Musical score for the second section, featuring piano accompaniment with dynamics like *f*, *al*, *ff*, and *poco cresc.*

E

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems. The vocal line is written in a soprano clef. The piano accompaniment consists of multiple staves, including grand staff notation (treble and bass clefs) and separate staves for the right and left hands. Dynamics range from *pp* (pianissimo) to *f* (forte), with *cresc.* (crescendo) markings indicating volume changes. Performance instructions include *tr* (trill) and *(natürlich)* (natural). The lyrics are: "in der Höhle versteckt schlief der Mord! Auf!".

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p*, *cresc.*, *f*, *mf*, and *ff* are used throughout. A section marked with a large 'F' (Fortissimo) begins in the middle of the page. The vocal line includes the lyrics: "eh' er euch weckt! auf eh er euch weckt!". The score concludes with a double bar line and a fermata over the final notes.

This section contains the piano accompaniment for the first system. It includes vocal lines and piano parts. The vocal lines are marked with dynamics *p*, *cresc.*, *mf*, and *f*. The piano parts also feature these dynamics. The music is in a key with one sharp (F#) and a 3/4 time signature.

**Chor der Mannen. (heraneilend)**

Ten. I.  
Her - bei, herbei, herbei, her - bei, herbei, her - bei mit Lei - tern und

Ten. II.  
Her - bei, herbei, herbei, her - bei, herbei, her - bei mit Lei - tern und

Bass I.  
Her - bei, herbei, her - bei, herbei, herbei, her - bei mit Lei - tern und

Bass II.  
Her - bei, herbei, her - bei, herbei, herbei, her - bei mit Lei - tern und

This section contains the vocal parts for the men's chorus. It includes four vocal lines (Tenor I, Tenor II, Bass I, Bass II) and piano accompaniment. The lyrics are: "Her - bei, herbei, herbei, her - bei, herbei, her - bei mit Lei - tern und". The piano accompaniment is marked with *mf cresc.* and *f*.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a complex texture with triplets and various dynamics such as *f* and *più f*. The vocal line is marked with *a2* and *più f*.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment is highly rhythmic and features many triplets. Dynamics include *f* and *più f*.

Stan - gen! schon schwillt ver - hee - rend die fla - kern.deGluthmitdes Was - sersret - tender

Stan - gen! schon schwillt ver - hee - rend die fla - kern.deGluthmitdes Was - sersret - tender

Stan - gen! schon schwillt ver - hee - rend die fla - kern.deGluth! mit des Was - sersret - tender

Stan - gen! schon schwillt ver - hee - rend die fla - kern.deGluth! mit des Was - sersret - tender

Third system of musical notation, primarily piano accompaniment. It features a bass line with triplets and various dynamics including *f* and *più f*.



The piano accompaniment consists of several staves. The top four staves feature dense, rhythmic patterns with frequent sixteenth-note runs. Dynamic markings include *f*, *molto cresc.*, and *fz*. The bottom two staves provide harmonic support with chords and moving lines. The key signature is one sharp (F#).

Sopran. (Frauen und Kinder herauskommend.)  
 Wo uns ber - - gen? Wo uns ber - - gen wer nimmt die Be - dräng - ten in  
 Alt.  
 Wo uns ber - - gen? Wo uns ber - - gen wer nimmt die Be - dräng - ten in  
 schonschwillt ver - hee - - rend die fla - ckernde Gluth.  
 schonschwillt ver - hee - - rend die fla - ckernde Gluth.  
 bei, schonschwillt ver - hee - - rend die fla - ckernde Gluth.  
 bei, schonschwillt ver - hee - - rend die fla - ckernde Gluth.

The vocal staves are for Soprano and Alto. The lyrics are in German and describe a scene of fire and distress. The music is in a simple, homophonic style. The lyrics are: "Wo uns ber - - gen? Wo uns ber - - gen wer nimmt die Be - dräng - ten in schonschwillt ver - hee - - rend die fla - ckernde Gluth." The Soprano part is marked with *mf* and the Alto part with *f*.

sei - ne Hut, wer nimmt die Bedräng - ten in sei - ne Hut? Weh uns, weh, weh uns,  
 sei - ne Hut, wer nimmt die Bedräng - ten in sei - ne Hut? Weh uns, weh, weh uns,  
 Auf! mit des Was - sers ret - tender Fluth, mit des Was - sers ret - tender  
 Auf! mit des Was - sers ret - tender Fluth, mit des Was - sers ret - tender  
 Auf! mit des Was - sers ret - tender Fluth, mit des Was - sers ret - tender  
 Auf! mit des Was - sers ret - tender Fluth, mit des Was - sers ret - tender



Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'H Recit.' and 'colla voce a tempo'. The piano accompaniment features a complex texture with multiple staves, including a grand staff with piano and bass clefs, and several treble clef staves. Dynamics include *ff* and *f*. A handwritten 'Tempo' is written across the middle of the system.

Recit.

colla voce a tempo

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a recitative section. The piano accompaniment features a complex texture with multiple staves, including a grand staff with piano and bass clefs, and several treble clef staves. Dynamics include *sp*, *f*, *at*, and *ff*. A handwritten 'c. p.' is written across the middle of the system.

Käthchen.

(da sie den Grafen erblickt.)

Kunigunde (mit ihren Frauen vom Grafen aus dem Schlosse geleitet.)

Mein ho-her Herr!

Ge-rettet! Heil mir, dass ich bin! Fort! falsche

weh!

weh!

Fluth her-bei!

Fluth her-bei!

Fluth her-bei!

Fluth her-bei!

This section of the score features a piano accompaniment and orchestral parts. The piano part includes a right-hand line with various dynamics such as *al f*, *fz*, *mf*, *fz*, *cresc.*, *fz*, *fz*, *mf*, *stacc.*, *mf*, *cresc.*, *fz*, *mf*, *stacc.*, *mf*, *cresc.*, and *mf*. The left-hand part features chords and arpeggios with dynamics like *fpp*, *cresc.*, *mf*, and *mf cresc.*. The woodwind section includes a flute part with *tr* (trills) and *cresc.* markings, and a clarinet part with *espr.* (espressivo) and *f* dynamics. The string section has *tr* markings and *cresc.* dynamics. The score also includes a *a2.* (second ending) marking.

Kunigunde.

Gleissnerin! Was will die Dir - ne? Fort, fort!

Graf.

Ku - ni - gun - de!

Gottschalk.

Das Feu - er wächst,

This section shows the piano accompaniment for the vocal parts. It features a right-hand line with dynamics *f*, *p*, *fz*, *p*, *fz*, *f*, *p*, and *cresc.*. The left-hand line has dynamics *f*, *p*, *fz*, *p*, *fz*, *f*, *p*, and *cresc.*.

The piano accompaniment consists of several staves. The upper staves feature melodic lines with various dynamics including *fz*, *ff*, and *p*. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as *dim.* and *cresc.* are used throughout to indicate changes in volume. The music is marked with a first ending bracket labeled 'I'.

Gottschalk.  
 es wälzt sich fort zum Saal.

Sopr.  
 Das Feu - er wächst, es wälzt sich fort zum Saal.

Alt.  
 Das Feu - er wächst, es wälzt sich fort zum Saal.

Chor. Ten.  
 Das Feu - er wächst, es wälzt sich fort, es wälzt sich fort zum

Bass.  
 Das Feu - er wächst, es wälzt sich fort, es wälzt sich fort zum

The piano accompaniment continues with similar rhythmic and harmonic structures. It includes dynamic markings like *f*, *fz*, and *ff*. The first ending bracket 'I' is repeated at the end of the system.

I. Solo.

*p*

*ff*

*f*

*mf*

*p espress.*

*cresc.*

*dim.*

*tr muta in C. G.*

*ff*

*f dim. p*

*ff*

*f dim. p*

Kunigunde.

Weh mir, eur Bild, das Bild, Herr Graf vom Strahl, mein höchstes Kleid.

Saal.

Saal.

*ff*

*p*

*p*

K

The first system of the piano accompaniment consists of ten staves. The top staff features a complex rhythmic pattern with many sixteenth notes, starting with a *p* dynamic and moving through *cresc.* and *f* to *dim.*. The middle staves (3-5) have a melodic line with *mf* and *dim.* markings, followed by a *p* section and then *cresc.* and *f*. The lower staves (6-10) provide harmonic support with chords and sustained notes, marked with *f* and *dim.*.

**K**

**Käthchen.** (geschäftig.)  
Wo?

**Hunigunde.** (bei Seite.)  
ret - tet! im Saal, am Putz - tisch, Kind! So

The second system includes vocal lines and piano accompaniment. The piano part continues with *cresc.* and *al* markings, leading to *ff* and *dim.*. The vocal lines are in a different clef and include the lyrics for Käthchen and Hunigunde. The piano accompaniment for the vocalists features a melodic line with *cresc.* and *al* markings, and a bass line with *ff* and *dim.* markings.

6

The musical score is arranged in a system of staves. At the top, there are five staves for the piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The piano part features several melodic lines, some marked "I. Solo." and "pp" (pianissimo). The grand staff has a *ppp* dynamic. The piano accompaniment includes chords and arpeggiated figures. The vocal line is at the bottom, with lyrics in German. The lyrics are: "mag sie denn ver \_der\_ ben! wie seine Bli - cke gie - rig auf ihr wei - len. Soll ich mit". The vocal line has dynamics like *sp* and *cresc.* The piano accompaniment at the bottom has a *pp cresc.* dynamic.

L

The musical score consists of 14 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The score is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'L' (Lento). The score includes various dynamic markings such as *p*, *molto cresc.*, *al*, *ff*, *f*, *cresc.*, *mf*, and *tr*. There are also performance instructions like *tr* and *cresc.* for the voice part. The score is divided into measures by vertical bar lines, and some measures contain slurs or accents. The bottom staff contains the vocal line with the lyrics: "die - ser sei - ne Lie - be thei - len? Nie! Nie!".

The piano accompaniment consists of several staves. The upper staves feature intricate melodic lines with dynamic markings such as *mf*, *f*, *ff*, *cresc.*, and *al*. The lower staves provide harmonic support with chords and bass lines, including markings like *pp*, *cresc.*, and *p*. A section marked "I. Solo." begins in the upper right, and a "tr" (trill) is indicated in the lower right. The piece concludes with a *poco* marking.

**Käthchen.**

**Kunigunde.** Den Schlüssel, Fräulein.

**Graf.** so ei-le, Thö-ri-n, denn zum Ster-ben! Hier, mein Kind.

Bleib, Her-zeus-

The piano accompaniment continues with dynamic markings *ff*, *f*, and *cresc.* across the lower staves.



colla voce

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The piano part features complex textures with many sixteenth notes and dynamic markings such as *cresc.*, *poco cresc.*, *p*, *fz*, and *f*. There are also markings for *ten.* (tension) and *tr* (trill). The middle section shows a vocal line with lyrics and piano accompaniment, with dynamic markings like *cresc. fz*, *p*, *poco cresc.*, and *fz*. The bottom section features three vocal lines with lyrics and piano accompaniment, with dynamic markings like *cresc.*, *p*, *poco cresc.*, and *fz*. The piano part at the bottom includes markings for *p poco cresc.*, *p*, *cresc.*, and *f*.

Käthchen.

Kunigunde.

Graf.

Käthchen! bleib! hör' Käthchen, hör' mich!

hilf Gott! hilf

fort geschwind! Lass sie nur fort, fort, fort!

Musical score for instruments and voices, including dynamics like mf, cresc., al, ff, and phrasing like 'cre - scendo al ff'. Includes a section marked 'a tempo' and 'a2.'.

(sie eilt ins Haus.)

Vocal parts with lyrics: Gott, Kunigunde, Graf, Gottschalk, Hell glüht das Ge-bälk! Hoch schla-gen die Flam-men! CHOR. Hell glüht das Ge-bälk! Hoch schla-gen die Flam-men!

Final instrumental section with dynamics 'f', 'cresc. al', 'ff', and 'f cre - scendo al ff'.

Handwritten 'vi' in the top left corner.

Measures 1-10 of the musical score. The piano part is written in the right hand and features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra part includes strings and woodwinds with various dynamics and articulations.

schla - - gen die Flam - - men.

schla - - gen die Flam - - men.

schla - - gen die Flam - - men.

Ret - - - - te dich!

Ret - - - - te dich!

Ret - - - - te dich!

Ret - - - - te dich!

Ret - - - - te dich!

Ret - - - - te dich!

schon dröh - nen die

Ret - - - - te dich!

Ret - - - - te dich!

schon dröh - nen die

The musical score is arranged in 18 staves. The top 17 staves are for the piano accompaniment, and the bottom 2 staves are for the vocal line. The piano part features complex textures with triplets and various dynamics. The vocal line includes German lyrics.

**Piano Part Dynamics and Markings:**

- Staff 1: *ff*
- Staff 2: *cresc.*, *al*, *ff*
- Staff 3: *cresc.*, *ff*
- Staff 4: *cresc.*, *f*, *al*, *ff*, *mf*, *cresc.*, *f*, *più f*
- Staff 5: *cresc.*, *f*, *al*, *ff*, *mf*, *cresc.*, *f*
- Staff 6: *cresc.*, *f*, *al*, *ff*, *mf*, *cresc.*, *f*
- Staff 7: *cresc.*, *mf*, *al*, *ff*, *f*, *f*
- Staff 8: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 9: *cresc.*, *f*, *al*, *ff*, *mf*, *cresc.*, *f*
- Staff 10: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 11: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 12: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 13: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 14: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 15: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 16: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*
- Staff 17: *cresc.*, *f*, *al*, *ff*, *f*, *cresc.*, *f*

**Vocal Part Lyrics:**

schon dröh - - nen die Pfo - - sten, schon wankt der Bau, schon dröh - - nen die Pfo - - sten  
 schon dröh - - nen die Pfo - - sten, schon wankt der Bau, schon wankt der  
 Pfo - - sten, schon wankt der Bau, schon dröh - - nen die Pfo - - sten, schon wankt der  
 Pfo - - sten, schon wankt der Bau, schon dröh - - nen die Pfo - - sten, schon wankt der

Musical score for piano accompaniment, measures 1-10. The score consists of multiple staves for the right and left hands. Dynamics include *ff* (fortissimo) and *f* (forte). A diagonal line is drawn across the first few measures.

Becken u. gr. Trommel.

Musical notation for Becken u. gr. Trommel, measures 1-10. It shows a series of notes with trills (*tr*) and dynamics *ff* and *f*.

Musical score for piano accompaniment, measures 11-20. Dynamics include *ff*, *f*, and *p* (piano). Performance markings include *sempre*, *poco*, and *a*.

Vocal score with lyrics. Four staves of vocal parts are shown, all with the same lyrics.

Bald, bald, bald stürzt er zu-sam-men. Bald,

Bau! Bald, bald, bald stürzt er zu-sam-men. Bald,

Bau! Bald, bald, bald stürzt er zu-sam-men. Bald,

Bau! Bald, bald, bald stürzt er zu-sam-men. Bald,

Musical score for piano accompaniment, measures 21-25. Dynamics include *ff*.

*animando*

*a2.*

*tr* *tr* *tr* *tr* *tr* *tr*

*fz* *fz* *sempre ff*

*animando*

*f*

bald, bald, bald, bald stürzter zu - sam - men!

bald, bald, bald, bald stürzter zu - sam - men!

bald, bald, bald, bald stürzter zu - sam - men!

bald, bald, bald, bald stürzter zu - sam - men!

**P** un poco maestoso. (♩ = 92.)

Fl. Solo.

Pauk.

un poco maestoso. (♩ = 84.)

div.

div.

div.

Käthchen (von Innen.)

Und wenn die Höl - le Feu - er schnaubt

und ih - re Ket - ten klir - -

Vell.u. Cb.

**P**

Hob.

Clar.

Hör.

ren -

Du wah - rest wohl, wer an dich glaubt,

mein' Seel' lässt

Piccolo.

colla voce.

a tempo animato.

*tempo un poco maestoso.*

pp al ff ff

pp al ff ff

pp al ff ff

Fag. pp al ff ff

Tromp. pp fpp ff ff

3 Pos. u. Tuba. pp f ff

tr pp pp al ff pp ff ff

cresc. ff ff

cresc. ff ff

cresc. ffpp ff

I. Solo.

sich nicht ir - - - ren. Du

Graf. Thut sich der Er - de Schooss nicht auf mich zu ver - schlin - gen?

pp cresc. fpp ff ff

pp cresc. fpp ff



The musical score is arranged in two systems. The first system contains the piano accompaniment, including the right and left hands of the piano and the right and left hands of the celesta. The piano part features a complex texture with many sixteenth and thirty-second notes. The celesta part has a melodic line with dynamics ranging from *pp* to *fz*. The second system contains the vocal line and the piano accompaniment. The vocal line has lyrics in German. The piano accompaniment continues with similar textures and dynamics.

*pp* *poco* *cresc.* *fz*

*pp* *poco* *cresc.* *fz*

*pp* *poco* *cresc.* *fz*

*tr* *tr*

*mf* *pp*

*mf* *pp*

*pp* *mf* *pp*

wan - - delst Meer in Fel - sen - grund, in Ro - sen - - hag den Flam - men -

*mf*

*mf*

The musical score consists of several systems of staves. The top system includes a piano introduction with a melodic line in the upper right and sustained chords in the lower left. The middle system features piano accompaniment with dynamic markings such as *p*, *cresc.*, *al*, *f*, *ten.*, *ff*, and *dim.*. The bottom system contains vocal parts for Soprano, Alto, Tenor, and Bass, with lyrics in German: "schlund! Dir Herr sei Preis und Eh - - - re!". The score concludes with a **R** *ff* marking and a handwritten note: "(20) unvollständig (S. 1.) aber ja als Symphonie!".

**R** *ff*  
(20) unvollständig (S. 1.)  
aber ja als Symphonie!

*f* *ff* *cresc.* *al*  
*f* *ff* *cresc.* *al*  
*f* *ff* *cresc.* *al*  
*ff* *ff* *f* *ff* *ff*  
*mf* *mf* *cresc.* *f*  
*mf* *mf* *cresc.* *f*  
*p* *f* *(gedämpft.)* *p* *f* *cresc.*  
*ff stacc.* *ff stacc.* *ff*  
 Wil - - der zuckt es em - - por! horch! wie ächzt das Ge - stein.  
 wil - - der zuckt es em - - por! horch! wie ächzt das Ge - stein.  
 wil - - der zuckt es em - - por! horch, horch! wie ächzt das Ge - stein.  
 wil - - der zuckt es em - - por! horch! wie ächzt das Ge - stein.

De

The musical score consists of several systems of staves. The upper systems are for instruments, including strings and woodwinds, with dynamic markings such as *ff* and *fff*. A drum part is indicated by *gr. Trommel.* and *Becken.*. The lower systems are for vocal parts, including *Kunigunde.*, *Graf.*, and *Räthchen!*. The lyrics for the Graf are: "Zu - rück! (Er will in das Haus.) (Das Haus stürzt zusammen.) Weh!". The lyrics for the Räthchen are: "Räthchen! - Räthchen! ich muss dich be - frein! Rät - - chen! Weh!". The score concludes with a *Tutti* marking and the number 5800.

riten. - a tempo.

Violin I: *dim.*, *p*

Violin II: *dim.*

Viola: *dim.*

Violoncello: *dim.*

Harfe: *pp*

Violoncello (lower): *f*, *dim.*, *p*, *al*, *pp*

Violoncello (upper): *f*, *dim.*, *al*, *p*

Violoncello (lower): *f*, *dim.*, *al*, *p*

Violoncello (upper): *tr*, *tr*, *tr*, *tr*, *tr*, *dim.*

Violoncello (lower): *fff*, *fff*, *dim.*, *al*, *p*, *dim.*

Harfe. *dolce*

riten. - a tempo.

Harp: *f*, *dim.*, *p*, *dim.*, *pp*, *ppp*, *pp*

Ver-lo - - ren. *mf*

Gott! nimm ihr' Seel' in Gna-den an!

Ver-lo - - ren. *mf*

Gott! nimm ihr' Seel' in Gna-den an!

Ver-lo - - ren. *mf*

Gott! nimm ihr' Seel' in Gna-den an!

Ver-lo - - ren. *mf*

Gott! nimm ihr' Seel' in Gna-den an!

(Alle beugen sich zur Erde.) (Räthchen wird)

Harp: *f*, *dim.*, *pp*, *ppp*, *ppp*

**U** Più animato, sempre *ff* e ben marcato.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind section (3 Tromps. in C, Flutes, Clarinets, Bassoons, Basses). The score features a variety of dynamics including *p*, *ff*, *fz*, and *tr*. The woodwinds play a melodic line with trills, while the strings provide a rhythmic accompaniment.

Piano accompaniment and orchestral accompaniment. The piano part features a prominent melodic line with a *cresc.* marking. The orchestra provides a rhythmic accompaniment with *ff* dynamics. The section is marked **Più animato.**

Vocal soloists (Soprano, Alto, Tenor, Bass). The lyrics are: "in den Trümmern von einem Cherub beschützt, sichtbar." (Während dieses Orchestersatzes fällt der Vorhang). The score includes a *ff* dynamic marking.

*Handwritten title or annotation at the top of the page.*

This page contains a complex musical score with approximately 18 staves. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A prominent diagonal line is drawn across the upper portion of the page, starting from the top left and extending towards the middle right. The bottom section of the page features more intricate rhythmic patterns and melodic lines.

♠ Sprung über 16 Takte hier möglich.

This page contains a handwritten musical score for piano, consisting of 16 measures. The score is written on 18 staves, with a system of 10 staves repeated twice. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, and *mf*. A specific instruction at the top right indicates a jump of 16 measures is possible. The manuscript shows signs of age, including some ink bleed-through and a small tear at the bottom left.



al *fff*

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 15 staves. The top section (staves 1-10) features a complex texture with many notes, including triplets and slurs. Dynamic markings include *fz*, *cresc.*, and *più f cresc.*. The bottom section (staves 11-15) features a more rhythmic texture with repeated eighth-note patterns. Dynamic markings include *ff*, *fz*, and *al fff*. The score is written in a key with two flats and a 4/4 time signature.

*Handwritten signature or initials*

This page of musical score contains the following elements:

- Staff 1 (Violin I):** Features a melodic line with a long slur across the first two measures, followed by rhythmic patterns.
- Staff 2 (Violin II):** Similar to the first staff, with a long slur and rhythmic accompaniment.
- Staff 3 (Viola):** Continues the melodic and rhythmic themes.
- Staff 4 (Cello):** Provides a lower melodic line with slurs.
- Staff 5 (Bass):** Features a melodic line with slurs.
- Staff 6 (Double Bass):** Includes a section with triplets and a *ff* dynamic marking.
- Staff 7 (Piano):** Shows a complex rhythmic pattern with triplets and a *ff* dynamic.
- Staff 8 (Conductor's part):** Contains dynamic markings such as *f*, *mf*, and *f*.
- Staff 9 (Voice):** Features a melodic line with slurs and a *f* dynamic.
- Staff 10 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 11 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 12 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 13 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 14 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 15 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 16 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 17 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 18 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 19 (Voice):** Continues the vocal line with slurs and a *f* dynamic.
- Staff 20 (Voice):** Continues the vocal line with slurs and a *f* dynamic.