

Recit + 2 tempo Aria - same form as heroine's aria
autobiographical - F provides summary in Exposition
ACT II.

Dark, subterranean dungeon.

No 41. Introduction and Aria. - „Gott! Welch' Dunkel hier!“

Grave. w.w.

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

Horns

Str.

Bass. & Horn

Viol. II. V.I. Ob.

p *f* *p* *f* *p* *f* *p*

Vcllo

Str.

f *p*

Kdr.

Viol. & W.W. Fl. Viol.

w.w. Viol. Fl.

f *p* *f* *p* *dimin.* *p*

Clar. Viol.

Cresc.

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

Horns *p* *cresc.* *f* Str.

Clar. Bass. Ob. Fl. *sf* *p* *p* 12

Recit. Florestan (seated on a

Tutti *cresc.* *f* *dimin.*

Gott! — welch Dun- kel
God! — what gloom is

stone, with a long chain about his body).

hier! here! O grauen- vol- le Stil- le!
O silence, full of terror!

Giß ich es um mich her. Lonely as in my grave,
Nichts, nichts le- bet ausser
Ah! no liv- ing soul is

diff.
Più moto.

Poco andante.

mir. near! O schwere O heavy Prüfung! tri-al!

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

Ob.

Poco allegro. *hymn*

Doch gerecht ist Gottes Wille! error!
Yet in God there is no error!

Str. *p dolce* *cresc.*

Erney

Adagio.

Ich murre nicht: das Maass der Lei- den steht bei
His will be done, what'er the an- guish I may

cresc.

Adagio cantabile. - *huc ubi dicitur*

dir. bear.

Clar. *p dolce*

Horn

In des Le-bens Früh-lings-ta-gen ist das Glück von mir ge-flohn.
Life was still so fresh and joyful When I met a fate un-toward;

Str. *p*

Bass. & Horn

V. Wahrheit wagt' ich kühn zu sa-gen, und die Ket - - - ten sind mein
 Bold the words I spoke, and loy-al. And these chains are my re -

sf *Str.* *p*

V. Lohn. Willig duld' ich al - le Schmerzen, en-de schmah-lich mei-ne
 ward. Gladly all this pain I'll suf-fer, Tho'I die in shame, a -

Horn Clar. Viol.

p *cresc.* *p*
Basn. *Str.*

V. Bahn, sü-sser Trost in meinem Her-zen: meine
 lone, Welcome death, whene'er it of - fer, For I

Clar. Viol. Str.

dolce *cresc.*
Horns

V. Pflicht hab' ich ge- than, sü- sser, sü- sser Trost in meinem
 know, my du- ty's done, viol. Welcome, welcome death, whene'er it

Clar.

dimin. *p dolce*
Horns

V. Her-zen: meine Pflicht, ja, meine Pflicht hab' ich ge- than.
 of - fer, For my du - ty, for my du - ty has been done.

cresc. *p cresc.*

Poco allegro. *madness*
 Ob. Solo (highest part) *oboe-voice of idealized womanhood*

p Str. & Horns *cresc.* - - - - *dimin.*

F May

Florestan (with an exaltation akin to madness, tho' outwardly tranquil).

Und spür' ich nicht lin-de, sanft säuselnde Luft? und ist nicht mein
 And are not soft breezes ca - ressing me here? Is there not a

p dolce

Grab mir er-hellet? Ich seh, wie ein Engel im ro - si-gen Duft sich tröstend zur
 light in my prison? I see how an angel in ra - di-ant air All smiling be-

cresc. - - - - *p*

Sei-te, zur Sei-te mir stellet, ein Engel, Le-o - no-ren, Le-o -
 side me, be-side me has ris-en: An angel, Le-o - no-ra, Le-o -

p

noren, der Gattin so gleich, der, der führt mich zur Freiheit in's himm - lische
 nora, the wife I a - dore, She, she leads me to freedom, where pain - is no

cresc. poco a poco - - - - *f*

Reich.
more.

Und spür'ich nicht lin-de, sanft säu - sein-de Luft?
And are not soft breezes ca - ress - ing me here?

Ob. Solo

p dolce

Ich seh, wie ein Engel im ro - si-gen Duft, ein Engel, ein Engel sich
I see how an angel in ra - di-ant air, an angel, an angel All

cresc. *p*

tröstend zur Sei-te mir stellet,
smiling be-side me has risen:

ein Engel, Le-o - no-ren, Le-o -
An angel, Le-o - no-ra, Le-o -

no - ren, der Gat-tin so gleich, der, der führt mich zur Frei-heit, zur
no - ra, the wife I a - dore, She, she leads me to free-dom, to

Viol. *p* *cresc.* *ob.*

Frei - heit in's himm - - - li - sche Reich, zur Frei-heit, zur
free - dom, where pain is no more, to free-dom, to

*) Other editions: 
säu - sein - de Luft?

F. Freiheit in's himm-li-sche Reich, der, der führt mich zur Freiheit, zur Frei-heit in's freedom, where pain is no more, she, she leads me to freedom, to free-dom, where

Viol. Ob.

fp cresc.

F. himm - - li - sche Reich, zu Freiheit, zur Freiheit in's himm - li - sche pain is no more, to freedom, to freedom, where pain is no

Viol.

f

F. Reich, in's himm - li - sche Reich, in's himm - - li - sche Reich! (sinks exhausted on the more, where pain is no more, where pain is no more!

Ob.

f sf ff

stone, hiding his face in his hands)

Str.

dimin. *p*

sempre dimin.

Violas Viol.

ppp

Vocall

Ex: ↓

No 12. Melodrama and Duet.

(Rocco and Leonora, descending the stairway by the light of a lantern, carrying a pitcher and the tools for digging.)

stimmig heisstundeis

Poco sostenuto.

L. *pp* *descent*
R. *pp*
Viollo & Bass

Leonore (halb laut). Wie kalt ist es in diesem unterirdischen Gewölbe!
Rocco. Das ist natürlich, es ist ja so tief.

Leonora (in an undertone). How cold it is in this underground vault!
Rocco. That is natural, it is so deep.

Allegro.

L. *pp*
R. *sempre pp*

Leonore (sieht unruhig nach allen Seiten). Ich glaubte schon, wir würden den Eingang gar nicht finden.
Leonora (anxiously glancing all about her). I really thought we could not even find the entrance.

p

oboe recalling Florestan
Poco adagio. *durante*

Rocco (sich gegen Florestan wendend). Da ist er.

Leonore (mit gebrochener Stimme, indem sie den Gefangenen zu erkennen sucht). Er scheint ganz ohne Bewegung.

Rocco (turning toward Florestan). There he is.

Leonora (with a broken voice, while seeking to catch a glimpse of the prisoner's face). He seems quite motionless.

R. *pp*
L. *pp*

Rocco. Vielleicht ist er tot.
Rocco. Perhaps he is dead.

Leonore (schandernd). Ihr meint es?
Leonora (shuddering). You think so?

(Florestan macht eine Bewegung.)
(Florestan makes a movement.)

Allegro.

R. *sempre pp*

Rocco. Nein, nein, er schläft.
Rocco. No, no, he is sleeping.

Rocco. Das müssen wir benutzen, und gleich an's Werk gehen; wir haben keine Zeit zu verlieren.

Rocco. We must take advantage of that, and set to work immediately; we have no time to lose.

L. *str.*

Leonore. Es ist unmöglich, seine Züge zu unterscheiden.
Leonora. It is impossible to distinguish his features.

Gott, steh' mir bei, wenn er es ist.
God help me, if it is he!

Andante con moto.

R. *str.*
L. *Horas*

Rocco. Hier unter diesen Trümmern ist die Cisterne, von der ich dir gesagt habe. (setzt seine Laterne auf die Trümmer.)

Rocco. Here, under this rubbish, is the old well I have told you of. (Sets his lantern on the heap.)

Wir brauchen nicht viel zu graben, um an die Öffnung zu kommen, gieb mir eine Haue und du, stelle dich hier. (Steigt bis an den Gürtel in die Höhlung, stellt den Krug nebensich. Leonore reicht ihm die Haue.)

We need not dig far to reach the opening; give me a pickaxe, and come and stand here. (Descends in the cavity up to his waist, setting the pitcher down near him. Leonora hands him a pickaxe.)

Allegro.

Leonore. O nein, es ist nur so kalt.

Rocco (rasch). So mache fort, im Arbeiten wird dir schon warm werden.

Leonora. Oh no! only it is so cold.

Rocco (quickly). Then get to work; working will make you warm enough.

Ed & Almut C. I. & Co

Andantino.

Duet. — „Nur hurtig fort, nur frisch gegraben.“

(Rocco, as the ritornello begins, commences to work; meantime Leonora employs the moments when Rocco bends down, to observe the prisoner.)

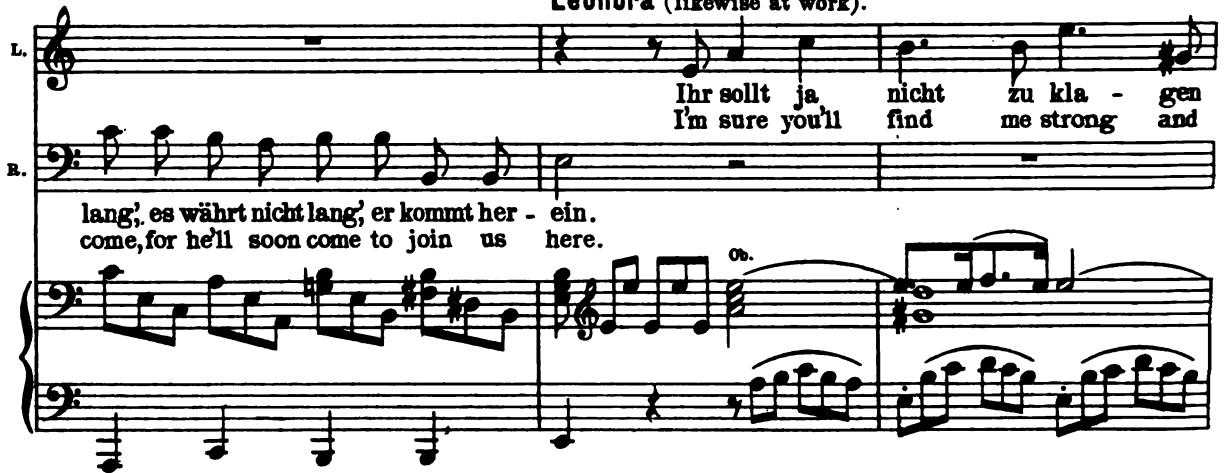
Andante con moto. *Triplets* *Rolls away of stone*

Rocco (sotto voce, while at work).


R. 

gra - ben, es währt nicht lang', er kommt her - ein, es währt nicht
 read - y, For he'll soon come to join us here, for he'll soon

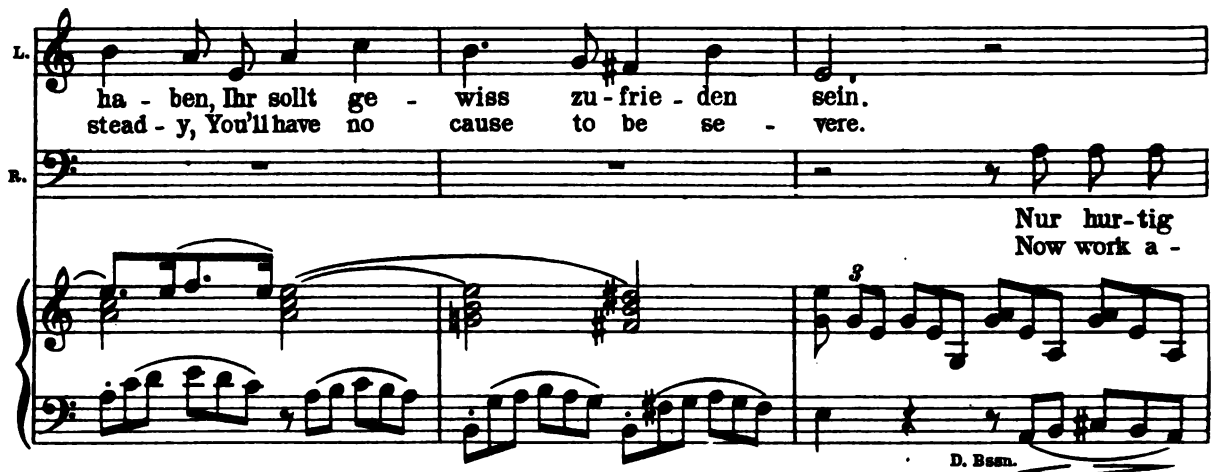
Leonora (likewise at work).

L. 


Ihr sollt ja nicht zu kla - gen
 I'm sure you'll find me strong and

R. 


lang', es währt nicht lang', er kommt her - ein.
 come, for he'll soon come to join us here.


L. 

ha - ben, Ihr sollt ge - wiss zu - frie - den sein.
 stead - y, You'll have no cause to be se - vere.

R. 

Nur hur - tig
 Now work a -

D. Bass. 

R. 

fort, nur frisch ge - gra - ben, es währt nicht lang', er kommt her -
 way, we must be read - y, For he'll soon come to join us

Bn. *cresc.* *Horn* *sf* *p*

Leonora.

Ihr sollt ja nicht zu kla - gen ha - ben, Ihr sollt ge -
 I'm sure you'll find me strong and stead - y, You'll have no

ein.
here.

wiss zu - frie - den sein.
 cause to be se - vere.

Episode 1 - Uffing
 Rocco (lifting a large stone). Stone

Komm,
Come,

hilf, komm, hilf doch die - sen Stein mir he - ben -
 help, come, help me lift this stone a - way, now,

hab' Acht! hab' Acht! er hat Ge -
 Take care! take care! it is not

cresc.

(they let the stone roll down)

D. Bass.

pp

Str.

Rocco (continuing work).

cresc.

p

Nur hurtig fort, nur frisch ge-
Now work a - way, we must be

sf

gra - ben, es wä hrt nicht lang, er kommt her - ein, es wä hrt nicht
read - y, For he'll soon come to join us here, for he'll soon

Leonora (likewise continuing work).

p

ob.


Lasst mich nur wie - der Kräf - te
I'm hard at work a - gain al -


lang, er kommt her - ein.
come to join us here.


ha - ben, wir wer - den bald zu En - de sein.
read - y, We soon shall have the old well clear.

Nur hur - tig fort,
Now work a - way,
Viol.

5. Scene 2
 (aside, trying to get a view of the prisoner)

L.  Wer - du auch seist, ich will dich
 Who - e'er thou art, thou shalt not

R.  nur frisch ge-gra-ben, es währt nicht lang, er kommt her-ein, er kommt her-
 we must be read-y, For he'll soon come to join us here, to join us



L.  ret - ten, bei Gott! bei Gott! du sollst kein Opfer sein! Ge-wiss,
 per - ish, I swear, I swear they shall not mock thy pains, By all,

R.  ein.
 here.

W.W. & Horas



pp cresc.

L.  ge-wiss, ich lö-se dei-ne Ket - ten, ich will, du
 by all that I re-vere and cher - ish, Poor man, I'll



L.  Ar - mer, dich be - frei'n, ich lö - se dei - ne
 free thee from these chains, By all I love and



sfp

L. Ketten, ja, ich will, du Ar-mer, dich be - fre'n,
cherish, Ay, poor man, I'll free thee from these chains,

sf

L. dich be - fre'n.
from these chains. **Rocco** (suddenly straight-

R. Was zau - derst
Why are you

cresc. *f* *f p*

Viol.

(again beginning to work)

L. ening up). Mein Va - ter! nein, ich zaudre nicht, ich zaudre
O Fa - ther, no, I'll do my share, I'll do my

R. du in dei - ner Pflicht?
stand - ing i - die there?

w. w.

L. nicht.
share! Mein Va - ter!
O Fa - ther,

R. Was zau - derst du in dei - ner Pflicht?
Why are you stand - ing i - die there?

Viol.

L. nein, ich zau-dre nicht, ich zau-dre nicht.
no, I'll do my share, I'll do my share!

R. Nur hur-tig fort, nur frisch ge-
Now work a-way, we must be

cresc.

L. Ihr sollt ja nicht zu kla-gen ha-ben,
I'm sure you'll find me strong and stead-y,

B. gra-ben, es wäht nicht lang', so kommt er
read-y, For he will soon come down to

sf *p* *cresc.*

L. Ihr sollt ja nicht zu kla-gen ha-ben, lasst mich nur
I'm sure you'll find me strong and stead-y, I'm hard at

R. her, ja, es wäht nicht lang', ja,
see, yes, he'll soon come down, yes,

sf *sfp* *Bezn.*

L. wie-der Kräf-te ha-ben,
work a-gain al-read-y,

R. ja, es wäht nicht lang', er kommt, es wäht nicht lang', so kommt er
yes, he'll soon come down, yes, he will soon, will soon come down to

sfp *cresc.* *Bezn.*

Basses

Basses

L. denn mir wird keine Arbeit schwer, keine Ar - beit schwer,
 No la - bor is too hard for me, too hard for me,

R. her, er kommt hie - her, es währt nicht lang, so kommt er
 see; for he will soon, for he will soon come down to

f marcato *cresc.*
 Bass.

L. denn mir wird keine Ar - beit schwer, keine Ar - beit schwer, lasst mich nur
 no la - bor is too hard for me, too hard for me! I'm hard at

R. her, er kommt, er kommt hie - her; nur hur - tig
 see, he'll soon come down to see! Now work a -

f marcato *p* *Tutti* *pp*

L. wie - der Kräf - te ha - ben, denn mir wird kei - - - ne
 work a - gain al - - read - y, No la - bor is too

R. fort, nur frisch ge - - gra - ben, es währt nicht lang, so
 way, we must be read - y, For he will soon, come

L. Ar - - - beit schwer.
 hard for me!

R. kommt er her.
 down to see!

dim. *ppp*

Rocco (trinkt.) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

Leonore. Er erwacht!

Rocco (plötzlich im Trinken einhaltend.) Er erwacht, sagst du?

Leonore (in grösster Verwirrung immer noch Florestan sehend.) Ja, er hat eben den Kopf in die Höhe gehoben.

Rocco. Ohne Zweifel wird er wieder tausend Fragen an mich stellen. Ich muss allein mit ihm reden. (Er steigt aus der Grube.) Steig' du statt meiner hinab und räume noch so viel hinweg, dass man die Cisterne leicht öffnen kann.

Leonore (steigt sitzend einige Stufen hinab.) Was in mir vorgeht, ist unaussprechlich!

Rocco (zu Florestan.) Nun, Ihr habt wieder einige Augenblicke geruht?

Florestan. Geruht? Wie fände ich Ruhe?

Leonore (für sich.) Diese Stimme! — Wenn ich nur einen Augenblick sein Gesicht sehen könnte!

Florestan. Werdet Ihr immer bei meinen Klagen taub sein, harter Mann? (Bei den letzten Worten wendet er sein Gesicht gegen Leonore.)

Leonore (für sich.) Gott! Er ist's. (Sie fällt bewusstlos an den Rand der Grube.)

Rocco. Was verlangt Ihr denn von mir? Ich vollziehe die Befehle, die man mir giebt; das ist mein Amt, meine Pflicht.

Florestan. Sagt mir endlich einmal, wer ist Gouverneur dieses Gefängnisses.

Rocco (bei Seite.) Jetzt kann ich's ihm ja ohne Gefahr sagen. (Zu Florestan.) Der Gouverneur dieses Gefängnisses ist Don Pizarro.

Florestan. Pizarro! Er ist es, dessen Verbrechen ich zu entdecken wagte.

Leonore (sich allmählich erholend, bei Seite.) O Barbar! Deine Grausamkeit giebt mir meine Kräfte wieder.

Florestan. O schickt so bald als möglich nach Sevilla, fragt nach Leonore Florestan —

Leonore (bei Seite.) Gott! Er ahnt nicht, dass sie jetzt sein Grab gräbt.

Florestan. Sagt ihr, dass ich hier in Ketten liege.

Rocco. Es ist unmöglich, sag' ich Euch. Ich würde mich in's Verderben stürzen, ohne Euch genützt zu haben.

Florestan. Wenn ich denn verdammt bin, hier mein Leben zu enden, o so lasst mich nicht langsam verschmachten.

(Rocco takes a draught. Florestan comes to himself and raises his head, without turning towards Leonora.)

Leonora. He is waking!

Rocco (stops short in drinking.) He is waking, you say?

Leonora (in extreme agitation, gazing fixedly at Florestan.) Yes, he just raised his head.

Rocco. No doubt he'll have a thousand questions to ask me, as usual. I must talk with him alone. (Climbs out of the hole.) Get down now where I was and clear away enough, so that we can easily open the well.

Leonora (descends a few steps, trembling.) No words can tell what I feel!

Rocco (to Florestan.) Well, it seems you have rested again a few moments.

Florestan. Rested! How should I find rest?

Leonora (aside.) That voice! If I could only see his face for an instant.

Florestan. Will you always be deaf to my complaints, you man of stone? (While speaking, he turns his face towards Leonora.)

Leonora (aside.) My God! it is he! (Falls swooning on the edge of the cavity.) ^{save music for F to Rocco}

Rocco. What would you have me do? I carry out the orders that are given me; that is my office — my duty.

Florestan. Do tell me, at last, who the overseer of this prison is.

Rocco (aside.) I can tell him now, without risk. (To Florestan:) The overseer of this prison is Don Pizarro.

Florestan. Pizarro! the very man whose crimes I dared bring to light!

Leonora (gradually coming to herself; aside.) Oh, you tyrant! Your cruelty renews my strength.

Florestan. Oh, send as soon as possible to Seville, inquire for Leonora Florestan —

Leonora (aside.) Heavens! He little imagines that she is digging his grave!

Florestan. Tell her that I am lying here in chains.

Rocco. It is impossible, I tell you. I should only ruin myself, without doing you any good.

Florestan. If I am indeed condemned to end my life here, do not let me perish by slow starvation.

Leonore (springt auf und hält sich an der Mauer; bei Seite.) O Gott! Wer kann das ertragen?

Florestan. Aus Barmherzigkeit, gebt mir nur einen Tropfen Wasser. Das ist ja so wenig—

Rocco (bei Seite.) Es geht mir wider meinen Willen zu Herzen—

Leonore (bei Seite.) Er scheint sich zu erweichen.

Florestan. Du gibst mir keine Antwort?

Rocco. Ich kann Euch nicht verschaffen, was Ihr verlangt. Alles, was ich Euch anbieten kann, ist ein Restchen Wein, das ich in meinem Krug habe.— **Fidelio!**

Leonore (den Krug in grösster Eile bringend.) Da ist er. Da ist er!

Florestan (Leonore betrachtend.) Wer ist das?

Rocco. Mein Schliesser und in wenig Tagen mein Eidam. (Er reicht Florestan den Krug. Dieser trinkt.) Es ist freilich nur ein wenig Wein, aber ich gebe ihn Euch gern. (Zu Leonore.) Du bist ganz in Bewegung?

Leonore (in grösster Verwirrung.) Wer sollte es nicht sein? Ihr selbst, Meister Rocco...

Rocco. Es ist wahr, der Mensch hat so eine Stimme...

Leonore. Ja wohl, sie dringt in die Tiefe des Herzens.

Leonora (springing up and leaning on the wall; aside.) My God! who can bear to hear him?

Florestan. Have pity on me, give me only one drop of water; that is so little.

Rocco (aside.) It goes to my heart in spite of me.

Leonora (aside.) He seems to be touched.

Florestan. You give me no answer?

Rocco. I cannot give you what you ask for. All that I can offer you is a trifle of wine I have left in my pitcher. — **Fidelio!**

Leonora (bringing the pitcher in the greatest haste.) Here it is! Here it is!

Florestan (looking at Leonora.) Who is this?

Rocco. My turnkey, in a few days to be my son-in-law. (He hands the pitcher to Florestan, who drinks.) To be sure, it's only a drop of wine, but I'm glad to give it you. (To Leonora.) You are quite agitated.

Leonora (in the utmost agitation.) Who could help it? You yourself, Master Rocco—

Rocco. It is true, the man has such a voice—

Leonora. Ah, it goes to the very depths of the heart!

Senata Form adapted for stage drama

Nº 13. Trio. —, „Euch werde Lohn in bessern Welten.“

Communion is served

L knows it's F, F no know to C-

Moderato.

Florestan.

Alma: innocen trust

Rocco (trinkt) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

Leonore. Er erwacht!

Rocco (plötzlich im Trinken einhaltend) Er erwacht, sagst du?

Leonore (in grösster Verwirrung immer nach Florestan sehend.) Ja, er hat eben den Kopf in die Höhe gehoben.

Rocco. Ohne Zweifel wird er wieder tausend Fragen an mich stellen. Ich muss allein mit ihm reden. (Er steigt aus der Grube.) Steig' du statt meiner hinab und räume noch so viel hinweg, dass man die Cisterne leicht öffnen kann.

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Rocco. It is impossible, I tell you. I should only ruin myself, without doing you any good.

Florestan. If I am indeed condemned to end my life here, do not let me perish by slow starvation.

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Florestan. Aus Barmherzigkeit, gebt mir nur einen Tropfen Wasser. Das ist ja so wenig—

Rocco (bei Seite.) Es geht mir wider meinen Willen zu Herzen—

Leonore (bei Seite.) Er scheint sich zu erweichen.

Florestan. Du gibst mir keine Antwort?

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Leonore (den Krug in grösster Eile bringend.) Da ist er. Da ist er!

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sonata Form adapted for stage drama

COMMISSION IS SERVED
No 13. Trio. —, „Euch werde Lohn in bessern Welten.“

L knows it's F, F no lower for C

Moderato.

Florestan.

Alta: innocents trust

Rocco (trinkt.) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

Leonore. Er erwacht!

Rocco (plötzlich im Trinken einhaltend.) Er erwacht, sagst du?

Leonore (in grösster Verwirrung immer nach Florestan sehend.) Ja, er hat eben den Kopf in die Höhe gehoben.

Rocco. Ohne Zweifel wird er wieder tausend Fragen an mich stellen. Ich muss allein mit ihm reden. (Er steigt aus der Grube.) Steig' du statt meiner hinab und räume noch so viel hinweg, dass man die Cisterne leicht öffnen kann.

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(Rocco takes a draught. Florestan comes to himself and raises his head, without turning towards Leonora.)

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Rocco. No doubt he'll have a thousand questions to ask me, as usual. I must talk with him alone. (Climbs out of the hole.) Get down now where I was and clear away enough, so that we can easily open the well.

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Rocco (to Florestan). Well, it seems you have rested again a few moments.

Florestan. Rested! How should I find rest?

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Leonora (aside). My God! it is he! (Falls swooning on the edge of the cavity.) ^{save music for F to re}

Rocco. What would you have me do? I carry out the orders that are given me; that is my office — my duty.

Florestan. Do tell me, at last, who the overseer of this prison is.

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Sonata Form adapted for stage drama

No 13. Trio. —, „Euch werde Lohn in bessern Welten.“

L knows it's F, F knows it's C

Moderato.

Florestan.

E?o-1-1-2-3-4-5-6-7-8-9-10-11-12

Euch wer - de Lohn in bes - sern
May Heaven's own grace re - ward you

Alta: innocens trust

w. Wind

Welten, der Him - mel, der Him - mel hat euch mir ge - schickt,
du - ly, Whose mer - cy, whose mer - cy sent you to my cell; — *w. Wind*

dolce

Rocco (trinkt) **Florestan** (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

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Leonora (aside). My God! it is he! (Falls swooning on the edge of the cavity.) *Save music for F to re-appear*

Rocco. What would you have me do? I carry out the orders that are given me; that is my office — my duty.

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Leonata Form adapted for stage drama

No 13. Trio. — „Euch werde Lohn in bessern Welten.“

Communion is served

L knows it's F, F no more ... L

Moderato.

Florestan.

Exp- responses ...

Euch wer - de Lohn in bes - sern -
 May Heaven's own grace re - ward you

A Ma: innocu: trust

Welten, der Him - mel, der Him - mel hat euch - mir ge - schickt, -
 du - ly, Whose mer - cy, whose mer - cy sent you - to my cell; — *w. Wind*

dolce

Rocco (trinkt) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

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Sonata Form adapted for Grand Piano

Communion is served
No 13. Trio. —, „Euch werde Lohn in bessern Welten.“

L knows it's F, F no know to L

Moderato.

Florestan.

z. *str. f* *dolce*

Alta: un poco trist

f. *W. Wind* *dolce*

Rocco (trinkt.) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

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Florestan. Pizarro! the very man whose crimes I dared bring to light!

Leonora (gradually coming to herself; aside.) Oh, you tyrant! Your cruelty renews my strength.

Florestan. Oh, send as soon as possible to Seville, inquire for Leonora Florestan —

Leonora (aside.) Heavens! He little imagines that she is digging his grave!

Florestan. Tell her that I am lying here in chains.

Rocco. It is impossible, I tell you. I should only ruin myself, without doing you any good.

Florestan. If I am indeed condemned to end my life here, do not let me perish by slow starvation.

Leonore (springt auf und hält sich an der Mauer; bei Seite.) O Gott! Wer kann das ertragen?

Florestan. Aus Barmherzigkeit, gebt mir nur einen Tropfen Wasser. Das ist ja so wenig—

Rocco (bei Seite.) Es geht mir wider meinen Willen zu Herzen—

Leonore (bei Seite.) Er scheint sich zu erweichen.

Florestan. Du gibst mir keine Antwort?

Rocco. Ich kann Euch nicht verschaffen, was Ihr verlangt. Alles, was ich Euch anbieten kann, ist ein Restchen Wein, das ich in meinem Krug habe.— **Fidello!**

Leonore (den Krug in grösster Eile bringend.) Da ist er. Da ist er!

Florestan (Leonore betrachtend.) Wer ist das?

Rocco. Mein Schliesser und in wenig Tagen mein Eidam. (Er reicht Florestan den Krug. Dieser trinkt.) Es ist freilich nur ein wenig Wein, aber ich gebe ihn Euch gern. (Zu Leonore.) Du bist ganz in Bewegung?

Leonore (in grösster Verwirrung.) Wer sollte es nicht sein? Ihr selbst, Meister Rocco...

Rocco. Es ist wahr, der Mensch hat so eine Stimme...

Leonore. Ja wohl, sie dringt in die Tiefe des Herzens.

Leonora (springing up and leaning on the wall; aside). My God! who can bear to hear him?

Florestan. Have pity on me, give me only one drop of water; that is so little.

Rocco (aside). It goes to my heart in spite of me.

Leonora (aside). He seems to be touched.

Florestan. You give me no answer?

Rocco. I cannot give you what you ask for. All that I can offer you is a trifle of wine I have left in my pitcher.— **Fidello!**

Leonora (bringing the pitcher in the greatest haste). Here it is! Here it is!

Florestan (looking at Leonora). Who is this?

Rocco. My turnkey, in a few days to be my son-in-law. (He hands the pitcher to Florestan, who drinks.) To be sure, it's only a drop of wine, but I'm glad to give it you. (To Leonora.) You are quite agitated.

Leonora (in the utmost agitation). Who could help it? You yourself, Master Rocco—

Rocco. It is true, the man has such a voice—

Leonora. Ah, it goes to the very depths of the heart!

Senata Form adapted for stage draft

No 13. Trio. —, „Euch werde Lohn in bessern Welten.“

L knows it's F, F no cues + 3 L.

Moderato.

Florestan.

EXPO-10/20/30/40/50/60/70/80/90/100

str. *f*

dolce

Alta: innocens: trust

dolce

*P's villainy revealed in dialog
not in music*

Rocco (nach augenblicklichem Stillschweigen zu Leonore.) Alles ist bereit. Ich gehe, das Signal zu geben.

(Er geht in den Hintergrund.)

Leonore. O Gott, gib mir Muth und Stärke.

Florestan (zu Leonore, während Rocco die Thür zu öffnen geht.) Wo geht er hin?

(Rocco öffnet die Thür und gibt durch einen starken Pfiff das Zeichen.)

Florestan. Ist das der Vorbote meines Todes?

Leonore (in heftiger Bewegung.) Nein, nein! Beruhige dich, lieber Gefangener.

Florestan. O meine Leonore! So soll ich dich nie wieder sehen!

Leonore (fühlt sich zu Florestan hingerissen und sucht diesen Trieb zu überwältigen.) Mein ganzes Herz reisst mich zu ihm hin! (Zu Florestan.) Sei ruhig, sag' ich dir! Was du auch hören und sehen magst, vergiss nicht, dass überall eine Vorsehung herrscht. — Ja, es giebt eine Vorsehung! (Sie entfernt sich und geht gegen die Cisterne.)

Pizarro (kommt in einem Mantel gehüllt, halb laut zu Rocco, die Stimme verstellend.) Ist alles bereit?

Rocco (halb laut.) Ja, die Cisterne braucht nur geöffnet zu werden.

Pizarro (ebenso.) Gut, der Bursche soll sich entfernen.

Rocco (zu Leonore.) Geh, entferne dich!

Leonore (in grösster Verwirrung.) Wer? Ich? — Und Ihr?

Rocco. Muss ich nicht dem Gefangenen die Eisen abnehmen? Geh! geh!

(Leonore zieht sich in den Hintergrund zurück, nähert sich aber allmählig wieder im Schatten, die Augen immer auf Pizarro gerichtet.)

Pizarro (bei Seite) Die muss ich mir noch heute beide vom Halse schaffen, damit alles auf immer verborgen bleibt.

Rocco (zu Pizarro.) Soll ich ihm die Ketten abnehmen?

Pizarro. Nein, aber schliesse ihn von dem Stein los. (bei Seite) Die Zeit ist dringend. (Er zieht einen Dolch. Rocco vollzieht Pizarros Befehl.)

Rocco (to Leonora, after a moment of silence.) Everything is ready. I am going to give the signal. (Goes to back.)

Leonora. Oh God, give me strength and courage!

Florestan (to Leonora, as Rocco is going to open the door). Where is he going?

(Rocco opens door, and gives the signal by a shrill whistle.)

Florestan. Is that the signal for my death?

Leonora (extremely agitated). No, no! Calm yourself, dear prisoner.

Florestan. O my Leonora! Shall I never see you again?

Leonora (feeling herself overpoweringly drawn to Florestan, and seeking to resist the impulse.) My whole heart impels me to him! (To Florestan.) Be calm, I tell you! Whatever you may hear or see, do not forget that Providence rules over all. — Yes, there is a Providence! (She retires towards the well.)

Pizarro (enters, disguised by a long cloak; in an undertone to Rocco, with a feigned voice). Is everything ready?

Rocco (in an undertone). Yes, the well need only be opened.

Pizarro (as before). Good; now let the boy leave us.

Rocco (to Leonora). Now go, you must leave us.

Leonora (in great confusion). Who? I? — And you?

Rocco. Must I not take off the prisoner's chains? Go! go!

(Leonora withdraws to the back, but then comes forward again gradually in the shadows, her eyes intently fixed on Pizarro.)

Pizarro (aside). I must get rid of those two this very day, so that nothing may ever come to light.

Rocco (to Pizarro). Shall I take off his chains?

Pizarro. No, but unchain him from the stone. (Aside.) Time presses. (Draws a dagger. Rocco carries out Pizarro's order.)

Action ensemble - moving forward
 No. 14. Quartet. - „Er sterbe!“

Allegro.

Pizarro *rage aria*
 (aside).

P. *Begin solo accompanied recit*

Er ster-be!
 He dies here!

Str.

P. *violent motion in bass*

Doch er soll erst wis-sen,
 But, be-fore, I'll tell him

Str. Wind. Viol.

pp (w.w. in sustained tones)

Basses.

P. *(to Florestan)*

wer ihm sein stol-zes Herz zer-fleischt. Der
 Who 'tis that quells his haugh-ty heart. The

tremolo in strings

cresc. poco a poco

E con unit ascent in bass line

P.

Ra-che Dun-kei sei zer-ris-sen, sieh'
 veil of ven-geance shall be lift-ed Look

più cresc.

P. *(flinging back his cloak)*

her! du hast mich nicht ge-täuscht! Pi-
 here! poor-ly you play'd your part! Pi-

P. zar-ro, den du stür-zen woll-test, Pi -
 zar-ro, for whose fall you plead-ed, Pi -

fp *cresc.*

P. zar-ro, den du fürch-ten soll-test, stéht nun als
 zar-ro, whom you should have dread-ed, He claims his

fp *cresc.* *sempre più cresc.*

P. Rā - cher, stéht nun als Rā - - - cher, als
 ven - geance, he claims his ven - - - geance, his

f *Tutti.* *sempre più* *f*

P. Rā - - - cher hier! Pi -
 ven - - - geance due! Pi -

ff

P. zar-ro, den du stür-zen woll-test, Pi - zar-ro, den du fürch-ten soll-test, stéht
 zar-ro, for whose fall you plead-ed, Pi - zar-ro, whom you should have dreaded, He

Str.

P. nun als Rā - cher hier, als Rā - - cher, steht
 claims his ven - geance due, his ven - - geance, he

Tutti.

Shock # 2?
 Florestan (steadily).

F. Ein 'Tis

P. nun als Rā - - cher hier.
 claims his ven - - geance due!

Tpts.
 Horns
 Kdr.

F. Mör - der, ein Mör - der steht vor mir.
 mur - der, 'tis mur - der you will do!

P. Noch ein - mal ruf' ich dir, was
 One more re - mind - er now Of

pw. w.
 Str.
 fp
 f

P. du ge - than, zu - rück, nur noch ein
 your ma - lign at - tack, One in - stant -

f
 fp

Leonora. **Zu - rück! Give back!**

(He is about to stab Florestan; Leonora rushes forward with a penetrating shriek, and protects Florestan with her body.)

Florestan. **O Gott! O God!**

Au - genblick, und die - ser Dolch - and a blow Shall plunge my steel -

Rocco. **Was How**

cresc. *Str.*

Leonora. **Durch - boh - ren, durch-boh - ren musst du erst die - se You'll plunge it, you'll plunge it Be - fore in my own**

soll? now!

w. Wind. *cresc.*

L. **Brust; der Tod sei dir ge - breast! I've sworn your death shall**

fp

L. **schwo - ren für dei - - ne Mör - - der - an - swer For this, your mur - - d'rous**

fp

L. lust, quest, der Tod sei dir ge - shall
I've sworn your death shall

F. Florestan.
Pizarro (hurling her aside). O Gott!
O God!

P. Wahn - sin - ni - ger!
Boy! you are mad!

R. Rocco (to Leon).
Halt ein! halt ein!
Be still, be still!

Tutti

L. schwo - ren für dei - ne Mör - der -
an - swer For this, your mur - d'rous

L. lust, der Tod sei dir ge - schworen für
quest, your death, your death shall answer for

F. Florestan.
Pizarro. O Gott!
O God! o mein
my

P. Rocco. Wahn - sin - ni - ger! er soll be - stra - fet
Boy! you are mad! Dare not op - pose my

halt ein! halt dochein!
Be still! Do be still!

fp cresc.

(again protecting Florestan with her body)

Shock #4!

L. *dei - - ne Mör - - der - lust!*
 this, your mur - - drous quest! *Töd' erst sein*
First kill his

F. *Gott! o mein Gott!*
 God! O my God!

R. *sein, er, er soll be-straft sein.*
 will, dare, dare not op-pose my will!

E. *halt ein! halt ein!*
 O, do be still!

Ed (5v. ...)

L. *Weib! —*
 wife! —

F. *Mein Weib?*
 My wife?

R. *Sein Weib?*
 His wife?

E. *Sein Weib?*
 His wife?

Str. & W. Wind. ff

ob. decresc.

Bass.

Leonora (to Florestan).

L. *Ja, sieh' hier Le - o - no - re!*
 Yes, it is Le - o - no - ra!

F. **Florestan.**
 Le - o - no - re!
 Le - o - no - ra!

bb p

dimin.

Leonora (to the others).

L. Ich bin sein Weib, I am his wife! ge - I've

Tutti

L. schworen hab' ich ihm Trost, Ver - der - ben
sworn to a - venge his wrongs, to - - blight - - - your

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

L. dir! will! Ja, ich bin sein Weib, ge -
Yes, I am his wife! I've

F. Florestan.
Mein Weib?
My wife!

P. Pizarro.
Sein Weib?
His wife?

R. Rocco.
Sein Weib?
His wife?

L. schworen hab' ich ihm Trost, Ver - der - ben
sworn to a - venge his wrongs, to - - blight - - - your

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

(aside)

L. dir! Ich tro - tze sei - ner Wuth! Ver -
will! His fren - zy I'll de - fy! and

Florestan (to Leonora).

F. Vor Freu - de starrt mein Blut, vor Freu - de
I scarce can breathe for joy, I scarce can

Pizarro (aside).

P. Welch un - er - hör - ter Muth! welch un - er - hör - ter
Was ev - er wife so bold? was ev - er wife so

Rocco.

R. Mir starrt vor Angst mein Blut, mir
For dread my blood runs cold, for

Viol.

f p sfp sfp sfp sfp

L. der - - ben ihm, ich tro - tze, ich tro - tze sei - ner
blight his will! His fren - zy, his fren - zy I'll de -

F. starrt mein Blut, vor Freu - de, vor Freu - de starrt mein
breathe for joy, I scarce - ly, I scarce can breathe for

P. Muth, un - er - hör - ter Muth! Ha! ha! soll
bold, ev - er wife so bold? Ha! ha! Shall

R. starrt vor Angst mein Blut, mir starrt vor Angst mein
dread my blood runs cold, for dread my blood runs

sfp cresc.

Recap
(to Pizarro)

Più moto.

L. Wuth! Der Tod, der Tod sei dir geschworen,
fy! I've sworn, I've sworn your death shall an-swer,

F. Blut. joy!

P. ich vor ei-nem Wei-be be-ben? soll ich vor
I re-coil be-fore a wo-man? Shall I re-

R. Blut. cold!

Più moto.

Str. *f* W.W. & Tpts. *ff* *f* Strings

Horns

Leonora.

L. der Tod, der Tod sei dir geschworen,
I've sworn, I've sworn your death shall answer!

F. ei-nem Wei-be be-ben? so opfr' ich, so opfr' ich bei-de mei-nem
coil be-fore a wo-man? To-geth-er, to-geth-er they shall feel my

ff Wind *ff* Tutti

L. durch-boh-ren, durch-boh-ren musst du erst die-se
(again setting upon the two) You'll plunge it, you'll plunge it be-fore in my own

P. Grimm! Ge-theilt hast du, ge-theilt hast du mit ihm das
wrath! In life you ne'er, in life you nev-er would for-

fp *fp* *fp* *fp* *fp* *fp*

L. Brust, durch - boh - ren, durch - boh - ren musst du erst
 breast, you'll plunge it, you'll plunge it be-fore in

P. Le-ben, so thei - - le nun, so thei-le nun den Tod mit
 sake him: Now go with him, now go with him to meet your

(quickly presenting a pistol at him) **Un poco sostenuto.**

L. die - se Brust! Noch ei-nen Laut, und du bist todt!
 my own breast! Say one more word, and you shall die!

P. ihm, den Tod mit ihm! *B^b-calvary* **Un poco sostenuto.**
 death, to meet your death! *- del verence* *In Fiza* *The trumpet sounds*
- judgement *Strings same as Act*

from the tower)

Leonora (falls on Florestan's neck).

L. Ach!

P. Florestan. Ah!

P. Ach!

R. Pizarro (dazed). Ah!

R. Ha!

R. Rocco (dazed). Ha!

O!

O!

Flutes

Str.

ritard

L. du bist ge - ret - tet! gro - sser
the dan - ger's o - ver! God be

F. ich bin ge - ret - tet! gro - sser
the dan - ger's o - ver! God be

Pizzaro off rhythm from everyone else.

ha! der Mi - ni - ster! Höll' und
ha! Don Fer - nan - do! Death and

o was ist das? ge - rech - ter
O, what is that? Al - might - y

L. Gott! gro - sser Gott!
prais'd! God be prais'd!

F. Gott! gro - sser Gott!
prais'd! God be prais'd!

Tod! Höll' und Tod! der Mi - ni - ster!
hell! Death and hell! Don Fer - nan - do!

Gott! ge - rech - ter Gott!
God! Al - might - y God!

*(The trumpet sounds *mf*)*

more loudly. Jaquino, officers and soldiers appear on the stairway with torches.)

Jaquino. Vater Rocco, der Herr Minister kommt an, sein Gefolge ist schon vor dem Schlossthor.

Rocco (freudig und überrascht, für sich) Gelobt sei Gott! (sehr laut.) Wir kommen, ja wir kommen augenblicklich, und diese Leute mit Fackeln sollen heruntersteigen und den Herrn Gouverneur hinaufbegleiten.

Jaquino. Father Rocco, his lordship the Minister is coming; his train is already at the castle gate.

Rocco (with delighted surprise; aside.) God be praised! (Very loud.) We are coming, we are coming immediately; let the men with torches come down and accompany the Lord Overseer upstairs!

(The soldiers descend; exeunt officers and Jaquino.)

a tempo

Leonora.

Es schlägt der Ra - che Stun - de, der
Now strikes th'aveng - ing hour, — th'a -

Florestan.

Es schlägt der Ra - che Stun - de, der
Now strikes th'aveng - ing hour, th'a -

Pizarro.

Ver - flucht sei die - se Stun - delverflucht, ver -
Ac - curs - ed be this hour! accurs'd, ac -

Rocco.

O fürch - ter - li - che Stun - de!
O aw - ful, aw - ful hour! O

a tempo

Viol.

Tutti ff

L.

Ra - - che Stunde, du sollst ge - ret - tet sein, du
veng - - ing hour That lifts thy chains from thee, that

F.

Ra - - che Stunde, ich
veng - - ing hour That

P.

flucht sei die - se Stunde! die Heuch - ler spot - ten mein, die Heuch - ler spot - ten
curs - ed be this hour! These saints are mock - ing me, these saints are mock - ing

R.

fürch - ter - li - che Stunde! o fürch - ter - li - che Stun - de!
aw - ful, aw - ful hour! O aw - ful, aw - ful hour! O

p

cresc. poco a poco

sollst ge-ret - tet sein, ge - ret - - tet sein.
lifts thy chains from thee, thy chains from thee!

soll ge-ret - tet sein, ge - ret - - tet sein.
lifts my chains from me, my chains from me!

mein, ver - flucht, ver - flucht — sei die - se Stunde!
me! Ac - curs'd, ac - curs - - ed be this hour!

Gott! was war - tet mein? was war - tet mein?
Lord! what's left for me? what's left for me?

Die Lie - be wird im Bun - de mit Mu - the dich be -
For courage, and the pow - er Of love, shall set thee

Die Lie - be wird im Bun - de mit Mu - the dich be -
For courage, and the pow - er Of love, shall set me

Ver - zweif - - lung wird — im Bun - de mit mei - ner Ra - che
De - spair — will o - - ver - pow - er The vengeance that should

Ich will nicht mehr im Bun - de mit die - sem Wüth - rich
No long - er in the pow - er Of this vile wretch I'll

L. freih, die Lie-be wird im Bun-de mit Mu-the dich be-
free, for cour-age, and the pow-er of love, shall set thee

F. freih, die Lie-be wird im Bun-de mit Mu-the mich be-
free, for cour-age, and the pow-er of love, shall set me

R. sein, Ver-zweif-lung wird im Bun-de mit mei-ner Ra-che
be, de-spair will o-ver-pow-er The ven-geance that should

R. sein, ich will nicht mehr im Bun-de mit die-sem Wüth'-rich
be, no long-er in the pow-er of this vile wretch I'll

L. freih, ja, wird dich be-freih, die Lie-be wird im
free, yes, shall set thee free, for cour-age, and the

F. freih, ja, wird mich be-freih, die Lie-be wird im Bun-de
free, yes, shall set me free, for cour-age, and the pow-er,

R. sein, mit mei-ner Ra-che sein, Ver-zweif-lung,
be, the ven-geance that should be, my ven-geance,

R. sein, mit die-sem Wüth'-rich sein, ich will nicht mehr im
be, of this vile wretch I'll be, no long-er in the

L. *Bun-de mit Mu-the dich be-frei'n, die Lie-be wird im*
pow-er of love, shall set thee free, for courage, and the

F. *mit Mu-the, mit Mu-the mich be-frei'n, die Lie-be wird im Bun-de*
the pow-er of love, shall set me free, for courage, and the pow-er,

P. *Verzweif-lung wird im Bun-de mit mei-ner Ra-che sein, Ver-*
my vengeance! o-ver-pow-er the vengeance that should be, my

R. *Bun-de mit die-sem Wüth'-rich sein, ich will nicht mehr im*
pow-er of this vile wretch I'll be, no long-er in the

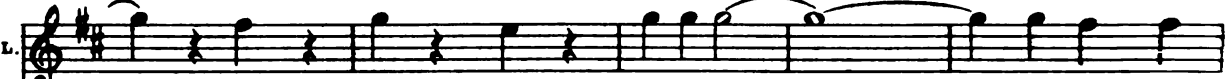
L. *Bun-de mit Mu-the dich be-frei'n,*
pow-er of love, shall set thee free,

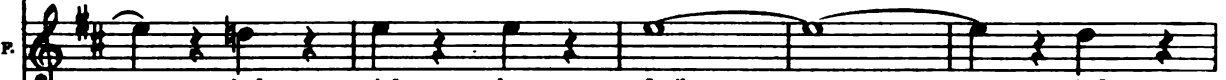
F. *mit Mu-the, mit Mu-the mich be-frei'n,*
the pow-er of love, shall set me free,


P. *zweif-lung wird im Bun-de mit mei-ner Ra-*
vengeance! o-ver-pow-er the ven-geance that


R. *Bun-de mit die-sem, die-sem Wüth'-*
pow-er of this, of this vile wretch



Trombones

L. 
 — wird dich be - frei'n, mit Mu - - the, ja, wird
 — shall set thee free, for cour - - age, love shall

F. 
 — wird mich be - - frei'n, _____ wird
 — shall set me free, _____ shall

P. 
 - che sein, mit mei - ner, mei - ner Ra - - - che sein, mit
 — should be, the vengeance, vengeance that _____ should be, the

R. 
 - rich sein, mit die - sem, die - sem Wüth' - - - rich sein, mit
 — I'll be, of this, of this vile wretch _____ I'll be, of

p Viol. 
ff Tromb. 

L. 
 dich be - - frei'n, _____ wird
 set thee free, _____ shall

F. 
 mich be - - frei'n. _____ Es schlägt der
 set me free! _____ Now strikes th'a -

P. 
 mei - ner Ra - che sein. Ver - flucht, — verflucht sei die - se Stun - de!
 ven - geance that should be! Ac - curs'd, — ac - curs - ed be this hour!

R. 
 die - sem Wüth' - rich sein. _____ O fürch - ter -
 this vile wretch I'll be! _____ O aw - ful,

f *W.W.* 
 & Horns. 

Strings

L. dich be - freih, wird
set thee free, shall

F. Ra - che Stun - de, ich soll ge -
veng - ing hour, That lifts my

P. die Heuch - ler, die Heuchler spot - ten mein,
These saints — here, these saints are mocking me!

R. li - che Stun - de! O Gott! o
aw - ful hour! O Lord, O

p *f* Wind *Viol.*

Str.

L. dich be - freih, die Lie - be wird im Bun - de mit *cresc.*
set thee free, for cour - age, with the pow - er of

F. ret - tet sein, die Lie - be wird im Bun - de mit *cresc.*
chains from me, For cour - age, with the pow - er of

P. Ver - zweif - lung wird im Bun - de mit *cresc.*
De - spair will o - ver - pow - er The

R. Gott! was war - tet mein? Ich will nicht mehr in Bun - de mit
Lord! what's left for me? No long - er in the pow - er Of

p *Tutti* *sf* *cresc.* *f* *sempre cresc.*

*) In other editions: 
Bunde

Presto.

L. Mu - - the dich be - - freih. —
love, shall set thee free! —

F. Mu - the mich be - - - freih.
love, shall set me free!

P. mei - ner Ra - che sein.
ven - geance that should be!

R. die - sem Wüth'- rich sein.
this vile wretch I'll be!

clear cadence in D major (bend)

(Pizarro rushes off, making Rocco a sign to follow him. The latter seizes the hands of both spouses, presses them to his breast, points up to heaven, and hastens after. The soldiers precede him.)

Presto.

f Tutti (without Tromb.)

Florestan. O meine Leonore!
Leonore. Florestan!
Florestan. Was hast du für mich gethan?
Leonore. Nichts, mein Florestan!

Florestan. O my Leonora!
Leonora. Florestan!
Florestan. What have you done for me?
Leonora. Nothing, my Florestan!

No 15. Duet.-, O namenlose Freude"

G Major - Dom

189

Prep for

Leonora. finale


Allegro vivace.

L. 

Str., W. Wind & Horns

Viol. *pp* *cresc.* *ff*

O na-men-,
O joy-ful,

L. 

na-men-lo - - se Freu-de! O na-men-,
joy-ful day, be wel-come! O joy-ful,

F. 

O na-men-, na-men-lo - - se Freu-de!
O joy-ful, joy-ful day, be wel-come!

Florestan.

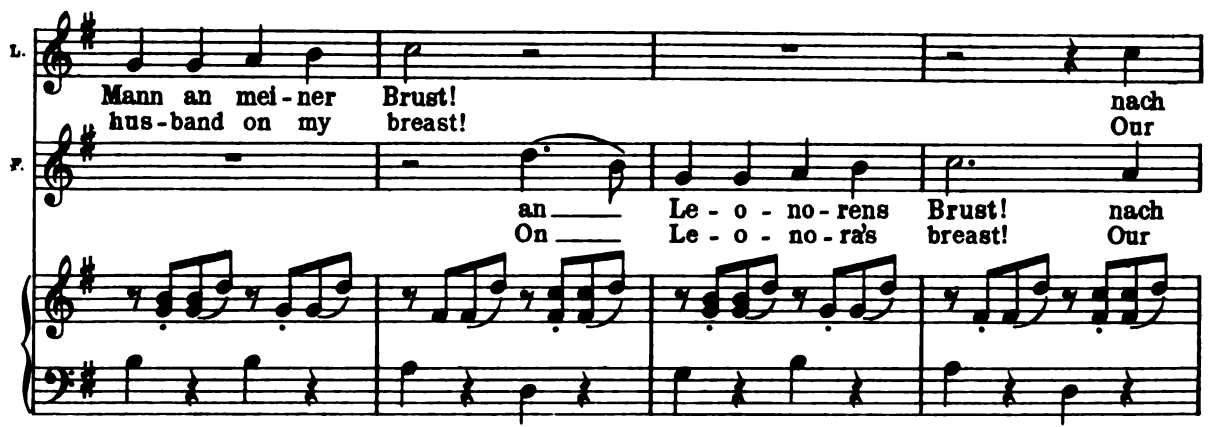
L. 

na-men-lo - - se Freu-de! mein
joy-ful day, be wel-come! My

F. 

O na-men-, na-men-lo - - se Freu-de!
O joy-ful, joy-ful day, be wel-come!

Str.

L. 

Mann an mei-ner Brust! nach
hus-band on my breast! Our

F. 

an Le - o - no - rens Brust! nach
On Le - o - no - ra's breast! Our

L. *[Musical staff]*

F. *[Musical staff]*

Gott! wie gross ist dein Er - bar - men!
 Lord! how mar - vel - ous Thy grace — is!

[Piano accompaniment]

Du wie - - der
 Thou art once

cresc.

L. *[Musical staff]*

F. *[Musical staff]*

nun in mei - - nen Ar - men, in mei - nen Ar - - -
 more in my em - brac - es, in my em - brac - - -

Gott! wie gross, wie gross ist dein Er - - bar - -
 Lord! O Lord! how mar - - vel - ous Thy grace —

[Piano accompaniment]

L. *[Musical staff]*

F. *[Musical staff]*

men!
 es!

men! O Dank dir, Gott, für die - se Lust!
 is! Praise God, we're saved from all a - larms!

[Piano accompaniment]

Voelle. Bssn. Ob.

L. *[Musical staff]*

F. *[Musical staff]*

O Dank dir, Gott, für die - se Lust! mein Mann, mein
 Praise God, we're saved from all a - larms! My hus - band

O Dank dir, Gott, für die - se Lust!
 Praise God, we're saved from all a - larms!

[Piano accompaniment]

Fl. Viol.

L. Mann an mei-ner Brust! an mei-ner
 here with - in my arms! with - in my

F. mein Weib, mein Weib an mei-ner Brust! an mei-ner
 My wife, my wife with - in my arms! with - in my

cresc.

L. Brust, an mei - - ner Brust! Ich
 arms, with - - in my arms! 'Tis

F. Brust, an mei - - ner Brust! Du bist's!
 arms, with - - in my arms! 'Tis thou!

Tutti *Str.* *p*

L. bin's! Du bist's!
 I! 'Tis thou! O

F. O himm-li-sches Ent - zü-cken! Ich bin's! -
 O heav'n-ly day of rap-ture! 'Tis I! -

L. himm - li-sches Ent - zü-cken! Flo - re-stan! Flo-
 heav'n - ly day of rap-ture! Flo - re-stan! Flo-

F. Le - o - no-re! O Le - o - no - re!
 Le - o - no-ra! O Le - o - no - ra!

L. re - stan, Flo - re - stan!
 re - stan, Flo - re - stan!

Tutti
 Str. *ff* *p* *dim.*

L. O na - men - , na - men - lo - se Freu - de, nach un - nenn - ba - ren
 O joy - ful, joy - ful day, be wel - come! Our name - less woes are

F. O na - men - , na - men - lo - se Freu - de, nach un - nenn - ba - ren
 O joy - ful, joy - ful day, be wel - come! Our name - less woes are

pp *sempre pp*

w.w.

L. Lei - den so ü - - ber - - gro - - sse
 o - ver, Our hearts are whol - - by

F. Lei - den so ü - - ber - - gro - - sse
 o - ver, Our hearts are whol - - by

Viol. I. *cresc.*
Viol. II.

L. Lust, o na - men - , na - men - lo - - se
 blest! O joy - ful, joy - ful day, be

F. Lust,
 blest!

Tutti

L. Freu-de, wel-come! o na-men-, na-men-lo - - se
O joy-ful, joy-ful day, be

F. o na-men-, na-men-lo - - se Freu-de,
O joy-ful, joy-ful day, be wel-come!

Wind Viol.

p *f*

L. Freu-de, wel-come!

F. o na-men-, na-men-lo - - se Freu-de, mein Weib, mein Weib an mei-ner
O joy-ful, joy-ful day, be wel-come! My wife, my wife with-in my

(with Ob. & Bssd.)

Wind

p Str. *cresc.*

L. du wie-der mein, an mei-ner Brust,
Thou mine a - gain with-in my arms!

F. Brust, du wie-der mein, an mei-ner
arms, Thou mine a - gain with-in my

Tutti

L. — o Dank dir, Gott, für die - - se
Praise God, we're saved from all a - -

F. Brust, o Dank dir, Gott, für die - - se
arms! Praise God, we're saved from all a - -

più f

L. Lust, für die - - - - se
larms, from all a - -

F. Lust, für die - - se, die - - se
larms, from all, from all a - -

L. Lust!
larms!

F. Lust!
larms!

Str. *Horns, Fl.* *Viol.*

Tutti *Viol.* (Change of scene.)

p *Vcello.*

* In other Editions: c instead of b.

5 actions No 16. Finale. - Chorus „Heil sei dem Tag.“

Bastion before the castle.

Allegro vivace. Festive march

dotter rhythm -
Frenchi - regal style

1

Tutti (without Tromb.)

Viol.

pp staccato

Viola & Vcello.

C Maj:

Viol., Ob. & Horns

cresc. poco a poco

Kdr.

Tutti

f Tutti *piu f*

ff

Ad.

ff

Ad.

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *p*, *cresc.*, *poco*, and *a poco*. The piece concludes with a fermata and the marking *Red. **.

(The Guards of the castle form a hollow square, surrounding the prisoners. Jaquino, Marcelline. Outside, populace assembled in haste. Enter through the castle gate the Minister Don Fernando, Pizarro, Officers. As the Minister appears, the prisoners fall on their knees.)

Soprano.

Alto.

Chorus of People.

Tenor.

Bass.

Tenor.

new for 1914 version
Chorus of Prisoners.

Bass.

p Str.

f Tutti

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

Heil! Heil! Heil sei dem Tag,
Hail! Hail! Hail to the day,

same rhythm & answer to anguish of F's monologue

f

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge-rech - tig-keit mit
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge-rech - tig-keit mit
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge-rech - tig-keit mit
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge-rech - tig-keit mit
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge -
 hail to the hour So long de - sired thro' hope-less years! The

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge -
 hail to the hour So long de - sired thro' hope-less years! The

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

rech - tig-keit mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 sun of grace and ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

rech - tig-keit mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor
 sun of grace and ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Clar. Ob. Clar.
 p Tutti Bssn.
 Bssn. Basses

uns-res Gra - - bes Thor er - scheint! Heil! Heil sei dem Tag!
 fore our liv - - ing tomb ap - pears! Hail! Hail to the day!

uns-res Gra - - bes Thor er - scheint! Heil! Heil sei dem
 fore our liv - - ing tomb ap - pears! Hail! Hail to the

uns-res Gra - - bes Thor er - scheint!
 fore our liv - - ing tomb ap - pears!

uns-res Gra - - bes Thor er - scheint!
 fore our liv - - ing tomb ap - pears!

uns-res Gra - - bes Thor er - scheint!
 fore our liv - - ing tomb ap - pears!

uns-res Gra - - bes Thor er - scheint!
 fore our liv - - ing tomb ap - pears!

Viol. Tutti Ob.
p dolce
 Viol. & Violas

...die lang' er - sehnt, die
 So long de - sired, so

Tag! ...die lang' er - sehnt,
 day! So long de - sired,

Heil! Heil sei der Stun - de! ...doch un - ver meint,
 Hail! Hail to the hour! thro' hope - less years!

Heil! Heil sei der Stun - de! ...doch un - ver -
 Hail! Hail to the hour! thro' hope - less

Heil! Heil sei der Stun - de! ...doch un - ver -
 Hail! Hail to the hour! thro' hope - less years!

Heil! Heil sei der Stun - de! ...doch un - ver -
 Hail! Hail to the hour! thro' hope - less

Fl. Picc.
 Tutti *cresc.*

lang' er - sehnt, doch un - ver - meint,
long de - sired thro' hopeless years!

die lang' er - sehnt, Ge - rech - tig - keit mit
so long de - sired! The sun of grace and

doch un - ver - meint, Ge - rech - tig - keit mit Huld im Bun - de, mit
thro' hope - less years! The sun of grace and ret - ri - bu - tion, and

meint, doch un - - ver - meint, Ge - -
years, thro' hope - - less years! The

doch un - ver - meint, Ge - rech - tig - keit mit Huld im Bun - de, mit
thro' hope - less years! The sun of grace and ret - ri - bu - tion, and

meint, doch un - - ver - meint, Ge - -
years, thro' hope - - less years! The

Ge - - rech - - tig - keit mit Huld im Bun - de, mit
The sun of grace and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

rech - - tig - keit mit Huld im Bun - de, mit Huld im Bun - de, mit
sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

rech - - tig - keit mit Huld im Bun - de, mit Huld im Bun - de, mit
sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion Be - fore our liv - ing tomb, be-fore our liv - ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb, ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion Be - fore our liv - ing tomb, be-fore our liv - ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
 ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -

Str. & Bsn.

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!
 pears! Hail! Hail! Hail! Hail! Hail to the day!

w. Wind

cresc.

ff Tutti

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei der Stun - de!
Hail to the hour!

Heil! Hail!
Heil! Hail!

Heil sei dem Tag!
Hail to the day!

Heil! Hail!
Heil! Hail!

Heil sei dem Tag!
Hail to the day!

Heil! Hail!
Heil! Hail!

Ob., Cl. *Tutti* *p* *f* *Tutti*

Horns *p* *f* *p* *f*

3 *Un poco maestoso.* *accompanied recit for minister*

exacts accom...

Fernando.

Des be - sten Kö - - nigs Wink und Wil - - le führt mich zu euch, ihr
Our gracious mon - arch's will and plea - sure Sends me to learn your

Wind alone *f* *p* *f* *W.W. & Kdr.*

Kdr.

Ar - - men, her, pains and needs; dass ich der Fre - vel Nacht ent - hül - - le,
I will bring light in - to your dark - ness,

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

die All' um-fan-gen schwarz und schwer. Nicht, nicht län-ger knie-et skla-visch
 Lift-ing the veil of foul mis-deeds. No! No long-er kneel likeslaves be-

Frn.

Ob. Fl. B. all Wind

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

Cl., Ba. Kdr.

nie-der, Ty-ran-nen-stren-ge sei mir fern! Es
 fore me, No ty-rant's man-date I ful-fil! A

Frn.

Viol. Fl. Cl. & Bsan.

cresc. *p dolce*

Str.

sucht der Bru-der sei-ne Brü-der, und kann er hel-fen, hilft er
 broth-er comes to seek his breth-ren, Wher-ev-er he can help, he

Frn.

W. Wind

cresc.

Viol.

Tempo I.

Poco maestoso.

gern, will! es
 Soprano. A

Chorus. Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!
 Hail to the day! Hail to the hour! Hail! Hail!

Alto.

Tenor. Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!
 Hail to the day! Hail to the hour! Hail! Hail!

Bass. Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!
 Hail to the day! Hail to the hour! Hail! Hail!

Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!
 Hail to the day! Hail to the hour! Hail! Hail!

Frn.

Tempo I.

Poco maestoso.

p Tutti *f* *ff*

Viol.

Poco vivace agitato.

Frn. sucht der Bru-der sei-ne Brü-der, und kann er hel-fen, hilft er gern.
broth - er comes to seek his brethren, Wher - ev - er he can help, he will!

R. **Rocco** (pushing through the guards; with him Leonora and Florestan).

Wohl-an! so
Then hear! and

Poco vivace agitato.

w.w.
dolce
cresc.
p cresc.
Str.

Pizarro. (to Rocco)

Frn. Was seh' ich? ha! ha! Fort, fort! Be off! **Fernando.**

R. And they, too! ha! ha!

Frn. Nun re - de! Now tell me -

R. (to Pizarro)

hel-fet, helft den Ar-men! help op-pres - sion's vic-tims!
Be-wegt es dich? And so you care?

ob.
Bsan.

Rocco. (leads

Frn. All - - er - bar - men, All - er - bar - - - - men ver - ei - ne die - sem
All com-pas - sion, all com-pas - - - - sion Be-stow up - on this

R. All - er - bar - men, All - er - bar - - - - men ver - ei - ne die - sem
All com-pas - sion, all com-pas - - - - sion Be-stow up - on this

cresc.
f

Frn. **Fernando** (astounded).

Der Tadt-ge - glaub - te, der Ed - le, der für
Is he a - live, then, Who no - bly fought for

R. Florestan forward)

Paa-re sich. hap-less pair! Don Don Flo-re-stan...
w.w. Don Don Flo-re-stan!

p cresc.

Frn. Wahr - heit stritt? truth and right? Mein Freund, mein My friend, my

R. Und Qua - len oh - ne Zahl er - litt! And suf - fer'd here in name - less plight!

Frn. Freund, der Todt - ge - glaub - te? friend, are you a - live, then? Ge - fesselt, In fet - ters,

Meno allegro.

Str.

p *cresc.* *f* *p*

L. Leonora. Ja, Yes,

Frn. ge - fes - selt, bleich steht er vor mir. in fet - ters, pale, I meet you here? Rocco.

R. Ja, Yes, fi.

L. Flo - re - stan, Flo - re - stan, Flo - re - stan, Ihr seht ihn hier. Flo - re - stan, you meet him here! (presenting her)

R. Flo - re - stan, Flo - re - stan, Flo - re - stan, Ihr seht ihn hier. Und Le - - o - Flo - re - stan, you meet him here! And Le - - o -

Più allegro.

ob. fi. Viol.

Fernando (still more astonished).

Frn.

R. Le-o - no - re?
Le-o - no - ra?

no - re... Der Frau-en Zier - - de führ' ich
no - ra - Of no-ble wives the no - - blest,

Ob. Fl.

Pizarro.

R. Zwei Wor - - te sa-gen...
Two words - al - low me -

Frn. Kein Wort! sie
Not one! She

R. vor; sie kam hie - her...
she! Bssn. She came to me -

Fl., Ob.

Frn. kam?
came?

R. dort an mein Thor, und trat als Knecht in mei - - ne
Here, to my gate, And as my serv - ing-man did

Bssn. Ob.

R. Dien - ste, und that so bra - - ve, treu - e Dien - ste, dass ich - zum
ser - vice, And did such care - - ful, loy - - al ser - vice, That I - pledgt


Fl. Bssn. Viol.

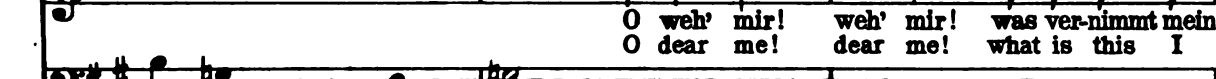
cresc. f p

* Other Editions: *g* instead of *f*.
18108

Marcelline.

(Jaquino makes


M. 


R. 

O weh' mir! weh' mir! was ver-nimmt mein
O dear me! dear me! what is this I

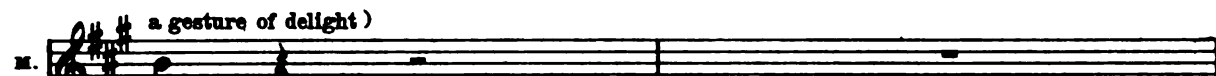
Ei - dam sie er - - kor.
her my daugh-ter's hard.

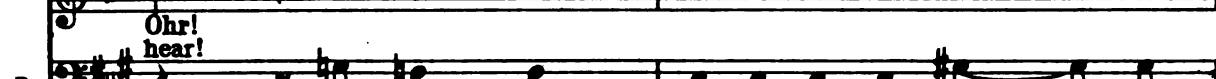
Ob. Fl. 

Viol. 



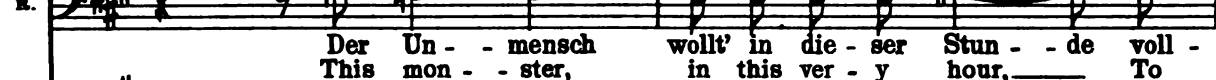
a gesture of delight)


M. 

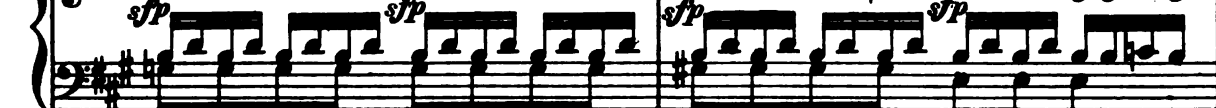
R. 

Ohr!
hear!

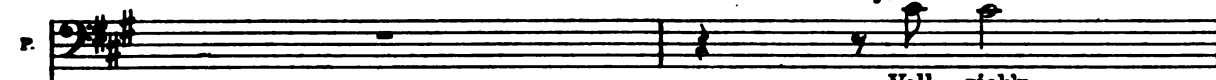
Der Un - - mensch wollt' in die - ser Stun - - de voll -
This mon - - ster, in this ver - y hour, To







Pizarro (furiously).

P. 

R. 

Voll - zieh'n -
Had plann'd -

zieh'n an Flo - re - stan den Mord...
mur - - der Flo - re - stan had plann'd







P. 

R. 

mit ihm!
with him!

(indicating himself and Leonora)

(to Fernando)

mit uns im Bun - de;
With us to - geth - er:

nur Eu - er Kom - men,
Your time - ly com - ing,







a. *Eu - - er Kom - men rief ihn fort, nur Eu - - er Kom - men,*
time - - ly com - ing stay'd his hand, your time - - ly com - ing,

Viol.

b. *nur Eu - er Kom - men, nur*
your time - ly com - ing, your

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

Molto vivace.

c. *Eu - - er Kom - - men rief ihn fort.*
time - - ly com - - ing stay'd his hand.

Sopr. Alto.
Chorus. *Be - stra - fet sei der*
Tenor. *A - way with him to*

Bass. *Be - stra - fet sei der*
A - way with him to

Be - stra - fet sei der
A - way with him to

Molto vivace.

Tutti cresc. *Str.*

Bö - se - wicht, der Un - schuld un - ter - - drückt, Ge - rech - tig -
pun - ish - ment, Who such foul deeds has done! Let jus - tice

Bö - se - wicht, der Un - schuld un - ter - - drückt, Ge - rech - tig -
pun - ish - ment, Who such foul deeds has done! Let jus - tice

Bö - se - wicht, der Un - schuld un - ter - - drückt, Ge - rech - tig -
pun - ish - ment, Who such foul deeds has done! Let jus - tice

kelt hält zum Ge - richt der Ra - che Schwert ge - zückt! Be - stra - fet sei der
 nev - - er - more re - lent Un - til re - venge be won! A - way with him to

kelt hält zum Ge - richt der Ra - che Schwert ge - zückt! Be - stra - fet sei der
 nev - - er - more re - lent Un - til re - venge be won! A - way with him to

kelt hält zum Ge - richt der Ra - che Schwert ge - zückt! Be - stra - fet sei der
 nev - - er - more re - lent Un - til re - venge be won! A - way with him to

Tutti

Tempo I.

Fernando (to Rocco).

Du
 You

(Pizarro, on a sign from Fernando, is led away.)

Bö - se - wicht!
 pun - ish - ment!

Bö - se - wicht!
 pun - ish - ment!

Bö - se - wicht!
 pun - ish - ment!

Tempo I.

p Str.

Minuten gives Kurohara

schlos - sest auf des Ed - - len Grab, jetzt,
 oped his tomb to light of day, Now, *Bass.*

Frn. *jetzt nimm ihm sei - ne Ket - - ten ab; doch halt!*
now you shall take his chains a - way: But hold!

ob. Fl. Viol.

(to Leonora)

Frn. *Euch, ed - le Frau, al - lein, Euch ziemt es, ganz ihn zu be -*
Yours, no - ble wife, a - lone, Yours is the right to free your

Str. *p dolce* *cresc.*

4 **Sostenuto assai.** **Leonora** (takes the key and unlocks Florestan's fetters; he sinks in her arms).

L. *O Gott! O Gott! welch' ein*
O God! O God! Now all is

Frn. *frei'n.*
own.

Sostenuto assai.

Horns (with Str. pizz.) Fl. & Ob.

L. *Au - gen - blick!*
real - ly well!

F. **Florestan.**
O un - aus - sprech - lich sü - sses Glück!
No tongue my joy - can ev - er tell!

Ob. Fl. & Ob. Bssa.

M.  **Marcelline.**

Fernando.  Du prü - - fest,
Thou tri - - est,

Ge - recht, o Gott! ge - recht ist dein Ge - richt.
Thy will, O Lord! Thy will is just-ly wrought. Fl. & Ob.

 Clar.

M.  du ver - lässt uns nicht, du prü - - fest, du ver - lässt
Thou for - sak'st us not, Thou tri - - est, Thou for - sak'st

Rocco.  Du prü - - fest, du ver - lässt uns nicht, du ver - lässt
Thou tri - - est, Thou for - sak'st us not, Thou for - sak'st



Leonora.

L.  O Gott! o welch' ein Au-gen-blick! o
O God! Now all is real-ly well! No

M.  uns nicht. O Gott! o welch' ein Au-gen-blick! o
us not. Florestan. O God! Now all is real-ly well! No

F.  O Gott! o welch' ein Au-gen-blick! o
O God! Now all is real-ly well! No

Fernando.  O Gott! o welch' ein Au-gen-blick! o
O God! Now all is real-ly well! No

Fr.  O Gott! o welch' ein Au-gen-blick! o
O God! Now all is real-ly well! No

R.  uns nicht. O Gott! o welch' ein Au-gen-blick! o
us not. O God! Now all is real-ly well! No

Sopr. Alto. 

Tenor.  O Gott! o welch' ein Au-gen-blick! o un - - aus-sprech-lich

Bass.  O God! Now all is real-ly well! No tongue our joy can

O Gott! o welch' ein Au-gen-blick! o un - - aus-sprech-lich

 Clar.

L. un - - aus-sprechlich süßes Glück! Ge - recht, o Gott! ist dein Ge - richt,
tongue our joy can ev - er tell! Thy will, O Lord, is just - ly wrought,

M. un - - aus-sprech - lich süßes Glück! Ge - recht, o Gott! ist dein Ge - richt,
tongue our joy can ev - er tell! Thy will, O Lord, is just - ly wrought,

F. un - - aus-sprechlich süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, ist
tongue our joy can ev - er tell! Thy will, O Lord, is just - ly wrought, is

Fra. un - - aus-sprech - lich süßes Glück! Ge - recht, o Gott! ist dein Ge - richt,
tongue our joy can ev - er tell! Thy will, O Lord, is just - ly wrought,

B. un - - aus-sprech - lich süßes Glück! Ge - recht, o Gott! ist dein Ge - richt,
tongue our joy can ev - er tell! Thy will, O Lord, is just - ly wrought,

süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,
ev - er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,

süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,
ev - er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,

süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,
ev - er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,

L. du prü - - fest, du ver - lässt uns nicht, du prü - fest, du ver -
Thou tri - - est, Thou for - sak'st us not, Thou tri - est, Thou for -

M. du prü - - fest, du ver - lässt uns nicht, du prü - fest, du ver -
Thou tri - - est, Thou for - sak'st us not, Thou tri - est, Thou for -

F. dein Ge - richt, du prü - fest, du ver - lässt uns nicht, du prü - fest, du ver -
just - ly wrought, Thou tri - est, Thou for - sak'st us not, Thou tri - est, Thou for -

Frn. du prü - fest, du ver - lässt uns nicht, ver -
Thou tri - est, Thou for - sak'st us not, for -

B. du prü - - fest, du ver - lässt uns nicht, du prü - fest, du ver -
Thou tri - - est, Thou for - sak'st us not, Thou tri - est, Thou for -

du ver - lässt uns nicht, du prü - fest, du ver - lässt uns nicht, du ver -
Thou for - sak'st us not, Thou tri - est, Thou for - sak'st us not, Thou for -

du ver - lässt uns nicht, du prü - fest, du ver - lässt uns nicht, du ver -
Thou for - sak'st us not, Thou tri - est, Thou for - sak'st us not, Thou for -

du ver - lässt uns nicht, du prü - fest, du ver - lässt uns nicht, du ver -
Thou for - sak'st us not, Thou tri - est, Thou for - sak'st us not, Thou for -

ob.

Bass.

cresc.

* Other editions: *a* instead of *f*.

l. lässt uns nicht.
sak'st us not.

m. lässt uns nicht.
sak'st us not.

f. lässt uns nicht.
sak'st us not.

Fr. lässt uns nicht.
sak'st us not.

B. lässt uns nicht.
sak'st us not.

l. lässt uns nicht.
sak'st us not.

l. lässt uns nicht.
sak'st us not.

l. lässt uns nicht.
sak'st us not.

pp w.w.m

pp

Sopr.

Alto.

Chorus.
Tenor.

Bass.

Wer ein hol - des Weib er -
Ev - 'ry man will join us

Wer ein hol - des Weib er -
Ev - 'ry man will join us

Wer ein hol - des Weib er -
Ev - 'ry man will join us

Wer ein hol - des Weib er -
Ev - 'ry man will join us

Allegro ma non troppo. Tutti (without Trombones).

run - gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,
proud - ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run - gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,
proud - ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run - gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,
proud - ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run - gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,
proud - ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin,
ne'er, ne'er can prais - es ring too loud - ly: Hail to her,

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -
ne'er, ne'er can prais - es ring too loud - ly: Hail to her, hail

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -
ne'er, ne'er can prais - es ring too loud - ly: Hail to her, hail

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -
ne'er, ne'er can prais - es ring too loud - ly: Hail to her, hail

Ret - te - rin des Gat - ten sein, nie wird es zu hoch be -
 hail to her who saved his lifel Ne'er can praises ring too

te - rin des Gat - ten sein, Ret - te - rin,
 to her who saved his lifel Hail to her,

te - rin des Gat - ten sein, Ret - te - rin,
 to her who saved his lifel Hail to her,

te - rin des Gat - ten sein, Ret - te - rin,
 to her who saved his lifel Hail to her,

Viol. & Picc.

Florestan.

Dei - ne Treu' er - hielt mein
 Thy true heart for - sook me

sun - gen, Ret - te - rin des Gat - ten sein.
 loud - ly: Hail to her who saved his lifel

Ret - te - rin des Gat - ten sein.
 hail to her who saved his lifel

Ret - te - rin des Gat - ten sein.
 hail to her who saved his lifel

Ret - te - rin des Gat - ten sein.
 hail to her who saved his lifel

Ob.

fp Viol.

pp Horn

Leonora.

Lie - be führ - te mein Be - stre - ben, wah - re Lie - be fürch - tet
 Love to thee has led me ev - er, Loy - al love no fear can

Le - ben, dei - ne Treu' er - hielt mein Le - ben, Tu - gend
 nev - er, thy true heart for - sook me nev - er, Ward - ed

Fl. & Clar.

Horns *Str.*

I.
 nicht, wah - re Lie - be fürch - tet nicht.
 feel, loy - al love - no fear can feel.

II.
 schreckt' den Bö - se - wicht, den Bö - se - wicht.
 off the ty - rant's steel, the ty - rant's steel.

Sopr. Alto.
 Tenor.
 Bass.
 Preist, Praise,
 Preist, Praise,
 2.

Str.

preist mit ho - her Freu - de Gluth Le - o - no - rens ed - len
 praise with joyful hearts a - flame Le - o - no - ra's no - ble

preist mit ho - her Freu - de Gluth Le - o - no - rens ed - len
 praise with joyful hearts a - flame Le - o - no - ra's no - ble

Muth. name!
 Muth. name!
 Muth. name!

Viol. *s*
 Tutti *p* *sempre più p*
 Ob., Clar.

Florestan (advancing, and indicating Leonora).

Wer ein sol-ches Weib er-run-gen, stimm' in
 Ev - - - 'ry man will join us proud-ly, Who has

Ten.

Bass.

Wer ein sol-ches Weib er -
 Ev - 'ry man will join us

Wer ein sol-ches Weib er -
 Ev - 'ry man will join us

Horns *pp*

un - sern Ju - bel ein, un - sern Ju - bel ein, nie,
 won him such a wife, won such a wife; Ne'er,

run-gen, stimm' in un-fern Ju - bel ein, nie,
 proudly, Who has won him such a wife; Ne'er

run-gen, stimm' in un-fern Ju - bel ein, nie,
 proudly, Who has won him such a wife; Ne'er

sempre pp

nie, nie wird es zu hoch be -
 ne'er, ne'er can prais - es ring too

nie, nie wird es zu hoch be -
 ne'er, ne'er can prais-es ring too

nie, nie wird es zu hoch be -
 ne'er, ne'er can prais-es ring too

F. sun - - gen, Ret - te - rin, Ret - te - rin des
 loud - - ly: Hail to her, hail to her who

sun - gen, Ret - te - rin, Ret - te - rin
 loud - ly: Hail to her, hail to her

sun - gen, Ret - te - rin, Ret - te - rin
 loud - ly: Hail to her, hail to her

F. Gat - - - ten sein, nie wird es zu hoch be -
 saved my life! Ne'er can prais - es ring too

des Gat - ten sein, Ret - te - rin,
 who saved his life! Hail to her,

des Gat - ten sein, Ret - te - rin,
 who saved his life! Hail to her,

Leonora (embracing Florestan).

L. Lie - - - bend,
 Lov - - - ing,

F. sun - - gen, Ret - te - rin des Gat - - - ten sein.
 loud - - ly: Hail to her who saved my life!

R. **Rocco.**
 Wer ein
 Ev - 'ry

Ret - - te - rin des Gat - - ten sein,
 hail to her who saved his life!

Ret - - te - rin des Gat - - ten sein.
 hail to her who saved his life!

Viol.

L. lie - - bend ist es mir ge - lun - gen, dich aus Ket - ten zu be -
 lov - - ing thee I came de - vout - ly To unloose thy wear - y

Marcelline.

M. Wer ein sol-ches Weib er - rungen,
 Ev - 'ry man will join us proudly,

J. Wer ein sol-ches Weib er - rungen,
 Ev - 'ry man will join us proudly,

Fernando.

Frd. Wer ein sol-ches Weib er - rungen,
 Ev - 'ry man will join us proudly,

R. sol - - ches Weib er - run - gen, stimm' in un - sern Ju - bel
 man will join us proud - ly, Who has won him such a

Tutti.

L. frei'n, aus - Ket - ten zu be - frei'n, lie - - bend, lie - - bend,
 chain, un - loose thy wear - y chain, Lov - - ing, lov - - ing,

M. stimm' in un-tern Ju-bel ein, nie, nie,
 Who has won him such a wife; Ne'er, ne'er,

J. stimm' in un-tern Ju-bel ein, nie, nie,
 Who has won him such a wife; Ne'er, ne'er,

Frd. stimm' in un-tern Ju-bel ein, nie, nie,
 Who has won him such a wife; Ne'er, ne'er,

R. ein, stimm' in un-tern Ju-bel ein, nie, nie,
 wife, who has won him such a wife; Ne'er, ne'er,

cresc. poco a poco

L. lie - bend sei es hoch be - sun - - gen,
lov - ing ring my song, and loud - - ly:

M. - - - - -
nie wird es zu hoch be-sungen,
ne'er can praises ring too loud-ly:

J. - - - - -
nie wird es zu hoch be-sungen,
ne'er can praises ring too loud-ly:

Pra. - - - - -
nie, nie wird es zu hoch be-sungen,
ne'er, ne'er can prais - es ring too loud-ly:

B. nie wird es zu hoch be-sun - gen, nie zu hoch be - sungen, Ret -
ne'er can praises ring too loud - ly, nev - er ring too loud-ly: Hail -

L. Flo - - re-stan, Flo - - re-stan ist wie - - - der
Flo - - re-stan, Flo - - re-stan is mine a -

M. Ret - te-rin, Ret - te-rin des Gat - ten
Hail to her, hail to her who saved his

J. Ret - te-rin, Ret - te-rin des Gat - ten
Hail to her, hail to her who saved his

Pra. Ret - te-rin, Ret - te-rin des Gat - ten
Hail to her, hail to her whosaved his

B. - - te-rin, Ret - - - te-rin des Gat - - - ten
to her, hail - - - to her who saved - - - his

L. mein, lie-bend sei es hoch be - sun - gen, Flo-re-stan ist
 gain! Lov-ing ring my song, and loud - ly: Flo-re-stan is
 M. sein, Ret - - te-rin, Ret - - te-rin
 life, hail to her, hail to her
 J. sein, Ret - - te-rin, Ret - - te-rin
 life, hail to her, hail to her
 K. sein, Ret - - te-rin, Ret - - te-rin
 life, hail to her, hail to her,
 N. sein, nie wird es zu hoch be - sun - gen, Ret - terin, Ret - terin des
 life! No'er can praise ring too loud-ly: Hail to her, hail to her who

Presto molto.

der mein.
 a - - gain!
 Göt - ten sein.
 saved his life!
 Göt - ten sein.
 saved his life!
 Göt - ten sein.
 saved his life!
 Göt - ten sein.
 saved his life!
 Wer ein hol-des Weib er-run-gen, wer ein
 Ev - 'ry man will join us proud-ly, ev - 'ry
 Wer ein hol-des Weib er-run-gen, wer ein
 Ev - 'ry man will join us proud-ly, ev - 'ry
 Wer ein hol-des Weib er-run-gen, wer ein
 Ev - 'ry man will join us proud-ly, ev - 'ry

Presto molto.

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er -
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er -
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er -
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

Basses & Bass.

Nie wird es zu
 Ne'er can prais-es

Nie wird es zu hoch be-sun-gen, Ret - te-rin des Gat-ten sein, nie wird es zu
 Ne'er can prais-es ring too loud-ly: Hail to her who saved his life! Ne'er can prais-es

Nie wird es zu
 Ne'er can prais-es

Viol.

hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

Leonora.

L. Lie-bend sei es hoch be-sun-gen, Flo-re-stan ist
Lov-ing ring my song, and loud-ly, Flo-re-stan is

M. **Marcelline.** Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

F. **Florestan.** Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

J. **Jaquino.** Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

J. **Fernando.** Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

Prn. **Rocco.** Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

R. Nie wird es zu hoch be-sun-gen, Ret-te-rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,
Ev-'ry man will join us proudly,

Horns *p dolce* **Tutti** **Horns**

Horns *p dolce* **Tutti** **Horns**

L.
wie - der mein, lie - bend sei es hoch be -
mine a - gain! Lov - ing ring my song, and

M.
Gat - ten sein, nie - wird es zu hoch be -
saved his life! Ne'er - can prais - es ring too

F.
Gat - ten sein, nie - wird es zu hoch be -
saved my life! Ne'er - can prais - es ring too

J.
Gat - ten sein, nie - wird es zu hoch be -
saved his life! Ne'er - can prais - es ring too

Fra.
Gat - ten sein, nie - wird es zu hoch be -
saved his life! Ne'er - can prais - es ring too

B.
Gat - ten sein, nie - wird es zu hoch be -
saved his life! Ne'er - can prais - es ring too

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

stimm' in un-tern Ju-bel ein,
Who has won a no-ble wife;

stimm' in un-tern Ju-bel ein,
Who has won a no-ble wife;

stimm' in un-tern Ju-bel ein,
Who has won a no-ble wife;

f Tutti

p Horns *cresc.*

Bass.

L. sun-gen, Flo - re - stan, Flo - re - stan,
loud-ly: Flo - re - stan, Flo - re - stan,

M. sun-gen, Ret - - te - rin
loud-ly: Hail - - - to her

F. sun-gen, Ret - te - rin, Ret - te - rin,
loud-ly: Hail to her, hail to her,

J. sun-gen, Ret - - te - rin
loud-ly: Hail - - - to her

FR. sun-gen, Ret - - te - rin
loud-ly: Hail - - - to her

R. sun-gen, Ret - - te - rin
loud-ly: Hail - - - to her

nie wird es zu hoch be - sungen, Ret - te - rin, Ret - te -
Ne'er can prais-es ring too loud-ly: Hail to her, hail to

nie wird es zu hoch be - sungen, Ret - te - rin, Ret - te -
Ne'er can prais-es ring too loud-ly: Hail to her, hail to

nie wird es zu hoch be - sungen, Ret - te - rin, Ret - te -
Ne'er can prais-es ring too loud-ly: Hail to her, hail to

f Tutti *sf* Tutti *f*

Horns.

L.

Flo - re - stan ist wie - der mein,
 Flo - re - stan is mine a - gain!

M.

des Gat - ten sein,
 who saved his life!

F.

Ret - te - rin des Gat - ten sein,
 hail to her who saved my life!

J.

des Gat - ten sein,
 who saved his life!

Frn.

des Gat - ten sein,
 who saved his life!

R.

des Gat - ten sein,
 who saved his life!

rin, Ret - te - rin, Ret -
 her, hail to her, hail

rin, Ret - te - rin, Ret -
 her, hail to her, hail

rin, Ret - te - rin, Ret -
 her, hail to her, hail

Horns

L.
lie - - bend ist es mir ge - lun - gen, dich aus
Lov - - ing thee I came de - vout - ly To un -

M.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -

F.
lie - - bend ist es dir ge - lun - gen, mich aus
Lov - - ing me thou cam'st de - vout - ly To un -

J.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -

FR.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -

B.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -

- - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his

- - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his

- - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his

L.
Ket - ten zu be - frei'n.
loose thy wear - y chain.

M.
Ket - ten zu be - frei'n.
loose his wear - y chain.

F.
Ket - ten zu be - frei'n.
loose my wear - y chain.

J.
Ket - ten zu be - frei'n.
loose his wear - y chain.

Fr.
Ket - ten zu be - frei'n.
loose his wear - y chain.

B.
Ket - ten zu be - frei'n.
loose his wear - y chain.

sein, Ret-te - rin des Gat - - ten sein.
lifel Hail to her who saved his lifel

sein, Ret-te - rin des Gat - - ten sein. Nie wird es zu hoch be-sungen,
lifel Hail to her who saved his lifel Ne'er can praises ring too loudly,

sein, Ret-te - rin des Gat - - ten sein.
lifel Hail to her who saved his lifel

Basses & Bass.

p *cresc.* *f*

S. lie - bend sei es hoch be - sun - gen,
Lov - ing ring my song, and loud - ly:

A. nie - wird es zu hoch be - sun - gen,
Ne'er - can prais - es ring too loud - ly:

T. 1. nie - wird es zu hoch be - sun - gen,
Ne'er - can prais - es ring too loud - ly:

T. 2. nie - wird es zu hoch be - sun - gen,
Ne'er - can prais - es ring too loud - ly:

B. nie - wird es zu hoch be - sun - gen,
Ne'er - can prais - es ring too loud - ly:

un - sern Ju - bel ein, won a no - ble wife; nie wird es zu hoch be -
Ne'er can praises ring too

un - sern Ju - bel ein, won a no - ble wife; nie wird es zu hoch be -
Ne'er can praises ring too

un - sern Ju - bel ein, won a no - ble wife; nie wird es zu hoch be -
Ne'er can praises ring too

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

Horns & Bsn.

L. Flo - re - stan, Flo - re - stan, Flo - re - stan ist wie - der
 Flo - re - stan, Flo - re - stan, Flo - re - stan is mine a -

M. Ret - te - rin des Gat - ten
 Hail to her who saved his

F. Ret - te - rin, Ret - te - rin, Ret - te - rin des Gat - ten
 Hail to her, hail to her, hail to her who saved my

J. Ret - te - rin des Gat - ten
 Hail to her who saved his

Fra. Ret - te - rin des Gat - ten
 Hail to her who saved his

R. Ret - te - rin des Gat - ten
 Hail to her who saved his

sungen, Ret - te - rin, Ret - te - rin,
 loud-ly: Hail to her, hail to her,

sungen, Ret - te - rin, Ret - te - rin,
 loud-ly: Hail to her, hail to her,

sungen, Ret - te - rin, Ret - te - rin,
 loud-ly: Hail to her, hail to her,

f Tutti
p Horns
 Horns

L. *mein, gain!* *lie - - bend Lov - - ing*

M. *sein, life!* *lie - - bend Lov - - ing*

F. *sein, life!* *lie - - bend Lov - - ing*

J. *sein, life!* *lie - - bend Lov - - ing*

Frn. *sein, life!* *lie - - bend Lov - - ing*

R. *sein, life!* *lie - - bend Lov - - ing*

Ret - te - rin, Re - - - - - te -
hail to her, hail - - - - - to

Ret - te - rin, Re - - - - - te -
hail to her, hail - - - - - to

Ret - te - rin, Re - - - - - te -
hail to her, hail - - - - - to

f Tutti

L.
ist es mir ge - lun - gen, dich aus Ket - ten zu be -
thee I came de - vout - ly To un - loose thy wear - y

M.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y

F.
ist es dir ge - lun - gen, mich aus Ket - ten zu be -
me thou cam'st de - vout - ly To un - loose my wear - y

J.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y

Frn.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y

R.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y

rin des Gat - ten sein, des Gat - ten sein, Ret - te - rin des
her who saved his life, who saved his life, hail to her who

rin des Gat - ten sein, des Gat - ten sein, Ret - te - rin des
her who saved his life, who saved his life, hail to her who

rin des Gat - ten sein, des Gat - ten sein, Ret - te - rin des
her who saved his life, who saved his life, hail to her who

L. frei'n, lie - bend sei es
 chain, Lov - ing ring my

M. frei'n, nie wird es zu
 chain, Ne'er can prais - - es

F. frei'n, nie wird es zu
 chain, Ne'er can prais - - es

J. frei'n, nie wird es zu
 chain, Ne'er can prais - - es

Frn. frei'n, nie wird es zu
 chain, Ne'er can prais - - es

R. frei'n, nie wird es zu
 chain, Ne'er can prais - - es

Gat - - - - ten sein, nie wird es zu
 saved his life! Ne'er can prais - - es

Gat - - - - ten sein, nie wird es zu
 saved his life! Ne'er can prais - - es

Gat - - - - ten sein, nie wird es zu
 saved his life! Ne'er can prais - - es

Piano accompaniment with dynamics *ff*, *sf*, and *f*.

L. hoch be - sun - - gen, Flo - - re - stan ist wie - - der
 song, and loud - - ly: Flo - - re - stan is mine a -

M. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

F. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved my

J. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

Fra. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

R. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
 ring too loud - - ly: Hail to her who saved his

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a melodic line with many beamed eighth notes, while the left hand provides a steady accompaniment of eighth notes. The piece is marked with a forte (f) dynamic.

L.
 mein, Flo - - re - stan ist wie - - der mein.
 gain, Flo - - re - stan is mine a - gain!

M.
 sein, Ret - - te - rin des Gat - - ten sein.
 life, hail to her who saved his life!

F.
 sein, Ret - - te - rin des Gat - - ten sein.
 life, hail to her who saved my life!

J.
 sein, Ret - - te - rin des Gat - ten sein.
 life, hail to her who saved his life!

Fra.
 sein, Ret - - te - rin des Gat - ten sein.
 life, hail to her who saved his life!

B.
 sein, Ret - - te - rin des Gat - ten sein.
 life, hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.
 life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.
 life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.
 life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

Tpts. Tutti Tpts. Tutti

Horns

Ped.

Leonore.

Overture No 1.

(Composed 1807.)

Andante con moto.

The musical score is written for piano and consists of six systems. The first system is marked *p* and *cresc.*. The second system has a *viva* marking in the bass staff and a *sf* marking. The third system continues the melodic line. The fourth system is marked *p*. The fifth system has a *sf* marking. The sixth system is marked *cresc.* and ends with a triplet figure.

First system of musical notation, featuring a treble and bass clef. The bass line includes a *pp* dynamic marking.

Second system of musical notation, continuing the piece with various melodic and harmonic developments.

Third system of musical notation, including a *tr* (trill) marking in the treble clef.

Fourth system of musical notation, featuring an *oesc.* (crescendo) marking in the bass line.

Fifth system of musical notation, including *f* and *p* dynamic markings.

Sixth system of musical notation, featuring *sf* (sforzando) dynamic markings.

Seventh system of musical notation, concluding the page with various melodic and harmonic elements.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. Dynamics include *ff* and *p*.

Second system of musical notation. The treble clef continues the melodic line with slurs. The bass clef features a more complex accompaniment with chords and moving lines. Dynamics include *f*, *p*, and *cresc.*

Third system of musical notation. The treble clef has a melodic line with some chromatic movement. The bass clef accompaniment is dense with chords. Dynamics include *piu f*.

Fourth system of musical notation. The treble clef features a melodic line with some rests. The bass clef accompaniment is rhythmic and chordal. Dynamics include *ff*, *pp*, and *cresc.*

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef accompaniment is rhythmic. Dynamics include *ff*.

Sixth system of musical notation. The treble clef has a melodic line with slurs. The bass clef accompaniment is rhythmic. Dynamics include *ff*.

Seventh system of musical notation. The treble clef has a melodic line with slurs. The bass clef accompaniment is rhythmic. Dynamics include *ff*.

The image displays a page of musical notation for piano, consisting of seven systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols such as accents, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and a *pp* marking. The second system features a *pp* marking. The third system includes a *tr* marking. The fourth system has a *cresc.* marking. The fifth system contains *f* and *p* markings. The sixth system includes *sf* markings. The seventh system continues the musical notation. The page number 242 is located at the top left, and the number 18108 is at the bottom left.

First system of musical notation, featuring a treble and bass clef. The piece begins with a *piu f* dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with various intervals and rests, while the bass clef continues with a consistent eighth-note accompaniment.

Third system of musical notation. The treble clef shows a more complex melodic structure with some sixteenth-note passages. The bass clef accompaniment remains consistent with eighth notes.

Fourth system of musical notation. The treble clef features a melodic line with some grace notes and slurs. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation. The treble clef has a dense melodic texture with many sixteenth notes. The bass clef accompaniment continues with eighth notes.

Sixth system of musical notation. The treble clef features a melodic line with a *dim.* (diminuendo) marking. The bass clef accompaniment continues with eighth notes.

Seventh system of musical notation, concluding the piece. The treble clef features a melodic line with a *pp* (pianissimo) marking. The bass clef accompaniment continues with eighth notes.

244 Adagio ma non troppo.

p dolce *cresc.* *cresc.*

The first system of the score consists of two staves. The upper staff features a melodic line with various ornaments and dynamics, including *p dolce* and *cresc.* The lower staff provides a rhythmic accompaniment with chords and moving lines.

con Ped.

The second system continues the piece. The lower staff is marked *con Ped.* (con piana), indicating the use of the sustain pedal. The music features a dense texture with many notes in both staves.

sf *p*

The third system shows a change in dynamics. The upper staff begins with a forte (*sf*) dynamic, while the lower staff is marked *p* (piano). The piece continues with complex harmonic structures.

cresc. *mf*

The fourth system features a *cresc.* (crescendo) marking in the upper staff, which then transitions to a mezzo-forte (*mf*) dynamic. The texture remains intricate.

p

The fifth system begins with a piano (*p*) dynamic. The lower staff has a more active role with frequent sixteenth-note patterns, while the upper staff has more sustained chords.

cresc. *mf* *p*

The sixth system contains multiple dynamic markings: *cresc.* in the upper staff, *mf* in the lower staff, and *p* in the lower staff towards the end of the system.

cresc.

The seventh and final system on the page features a *cresc.* (crescendo) marking in the upper staff. The music concludes with a series of chords and melodic fragments in both staves.

8

f *ff* *p* *più p* *dim.*

This system contains the first two staves of music. The first staff begins with a measure marked with a circled '8'. The music features a complex texture with multiple voices in both hands. Dynamic markings include *f*, *ff*, *p*, *più p*, and *dim.*

pp *pp*

This system contains the next two staves of music. The music continues with a similar complex texture. Dynamic markings include *pp* in both staves.

8

This system contains the third and fourth staves of music. The first staff has a circled '8' above a measure. The music continues with a similar complex texture.

Tempo I.

cresc. *f* *più f*

This system contains the fifth and sixth staves of music. The tempo is marked *Tempo I.* The music features a more rhythmic texture. Dynamic markings include *cresc.*, *f*, and *più f*.

ff

This system contains the seventh and eighth staves of music. The music continues with a rhythmic texture. A dynamic marking of *ff* is present in the first staff.

This system contains the ninth and tenth staves of music. The music continues with a rhythmic texture.

This system contains the eleventh and twelfth staves of music. The music continues with a rhythmic texture.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic. The left hand (bass clef) features a steady eighth-note accompaniment. A *pp.* dynamic marking is present in the left hand. A dotted line with the number '8' indicates an eight-measure rest in the right hand.

Second system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is shown in the right hand. A dotted line with the number '8' indicates an eight-measure rest in the right hand.

Third system of musical notation. The right hand includes a trill (*tr*) marking. The left hand continues with eighth-note accompaniment. A dotted line with the number '8' indicates an eight-measure rest in the right hand.

Fourth system of musical notation. The right hand features a *cresc.* (crescendo) marking. The left hand continues with eighth-note accompaniment. A dotted line with the number '8' indicates an eight-measure rest in the right hand.

Fifth system of musical notation. The right hand includes dynamic markings of *f* (forte), *p* (piano), and *sf* (sforzando). The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand starts with a *sf* (sforzando) dynamic. The left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is present in the right hand.

Seventh system of musical notation. The right hand features a melodic line with various accidentals. The left hand continues with eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with various accidentals and a fermata. The left hand is mostly silent. Dynamics include *cresc.* and *p*.

Second system of musical notation. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *cresc.* and *poco a poco*.

Third system of musical notation. The right hand continues the melodic line. The left hand plays a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *piu f*.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *ff*. A first ending bracket is present above the right hand.

Seventh system of musical notation. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment. Dynamics include *sf*. A first ending bracket is present above the right hand.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *sf*.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of musical notation, including the dynamic marking *sempre ff* and *sf*.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic lines.

Fifth system of musical notation, featuring a variety of note values and rests.

Sixth system of musical notation, including dynamic markings *ff* and *sf*.

Seventh system of musical notation, concluding the page with dynamic markings *fp*, *dim.*, *pp*, *ff*, and a first ending bracket labeled *1*.

Leonore.

Overture No. 2.

(Composed 1805.)

Adagio.

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

cresc. *sfp* *p dolce*

sfp 21

sempre più p

pp 3 3 3 3 3 3 *p*

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff features a bass line with a triplet of eighth notes marked *pp* and a sustained chord marked *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a triplet of eighth notes marked *pp* and a sustained chord marked *p*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with eighth notes.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a *cresc.* marking above it.

Fifth system of musical notation. The upper staff contains a melodic line with a key signature change to two flats. The lower staff features a bass line with a key signature change to two flats.

Sixth system of musical notation. The upper staff contains a melodic line with a key signature change to two flats and a *pp* marking. The lower staff features a bass line with a key signature change to two flats and a *pp* marking. A double bar line with a repeat sign is present at the end of the system.

First system of musical notation. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff provides a rhythmic accompaniment with chords. A *dim.* marking is present in the bass staff.

Second system of musical notation. The treble staff has a *sempre ff* marking. The bass staff includes *p dolce* and *cresc.* markings. The music features chords and some melodic movement.

Third system of musical notation. The treble staff has a *p cresc.* marking. The bass staff features triplets (marked with '3') and a *p* marking. The music is characterized by dense chordal textures and rhythmic patterns.

Fourth system of musical notation. The treble staff has a *p* marking. The bass staff features triplets (marked with '3') and a *p* marking. The texture remains dense with many notes per measure.

Fifth system of musical notation. The treble staff has a *dim.* marking. The bass staff has a *pp* marking. The music shows a clear decrease in volume and intensity.

Sixth system of musical notation. It begins with the tempo marking *Allegro.* and a *pp* dynamic. The treble staff has a melodic line with a slur, and the bass staff has a steady rhythmic accompaniment.

cresc. poco a poco

più f.

dim.

p.

This page of musical notation is arranged in seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation is as follows:

- System 1:** Treble staff begins with a forte (*f*) dynamic. The bass staff features a steady eighth-note accompaniment.
- System 2:** The treble staff continues with melodic lines. The bass staff has a more complex accompaniment. A *cresc.* (crescendo) marking is present in the middle of the system.
- System 3:** The treble staff features long, sustained chords. The bass staff continues with eighth-note patterns. Dynamics include *sf* (sforzando) and *ff* (fortissimo).
- System 4:** Similar to System 3, with long chords in the treble and eighth notes in the bass.
- System 5:** The treble staff has more active melodic lines. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).
- System 6:** The treble staff features long, sustained chords. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.
- System 7:** The treble staff has active melodic lines. The bass staff has a steady eighth-note accompaniment. Dynamics include *p*.

This page of musical notation consists of seven systems of staves. The first system shows a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. The second system includes dynamics such as *cresc.*, *fp*, *f*, and *p*. The third system features a *p legato* instruction and a *ff* dynamic. The fourth system has a *cresc.* marking and a *p* dynamic. The fifth system contains a *ff quasi trem.* instruction. The sixth system includes a *cresc.* marking. The seventh system concludes with a *ff* dynamic. The notation includes various ornaments, slurs, and articulation marks throughout.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/2. The notation is dense, featuring many chords and complex rhythmic patterns. Dynamics include *p*, *cresc.*, *f*, *ff*, *dim.*, and *pp*. There are also slurs and accents throughout the piece.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It begins with a series of chords in the treble and a bass line. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation. The treble clef part continues with chords and moving lines. The bass clef part features a steady eighth-note accompaniment. Dynamic markings include *ff*, *f*, and *p* (piano).

Third system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a rhythmic accompaniment. A dynamic marking of *p* (piano) is at the beginning.

Fourth system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part has a steady accompaniment. Dynamic markings include *sfp* (sforzando piano) and *espress.* (espressivo).

Fifth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a rhythmic accompaniment. Dynamic markings include *p* and *f*.

Sixth system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part has a steady accompaniment. Dynamic markings include *sfp* and *f*.

Seventh system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a rhythmic accompaniment. Dynamic markings include *sfp*, *f*, and *pp* (pianissimo).

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bass staff features a more sparse accompaniment with longer note values and rests.

The second system continues the musical material from the first. The treble staff shows a steady flow of sixteenth-note patterns, while the bass staff provides a rhythmic foundation with quarter and eighth notes.

The third system introduces a dynamic marking of *fp* (fortissimo piano) in the bass staff. The treble staff features a more complex melodic line with some grace notes and slurs. The bass staff has a more active accompaniment.

The fourth system begins with a dynamic marking of *p* (piano) in the bass staff. The treble staff has a melodic line with many slurs and ties, suggesting a continuous, flowing passage. The bass staff accompaniment is more rhythmic.

The fifth system features a dynamic marking of *fp* (fortissimo piano) in the bass staff. The treble staff has a very active melodic line with many sixteenth notes and slurs. The bass staff accompaniment is also quite active.

The sixth system continues the complex melodic and harmonic material. The treble staff has a melodic line with many slurs and ties, and the bass staff accompaniment is rhythmic and active.

The seventh system concludes the page with a continuation of the melodic and harmonic material. The treble staff has a melodic line with many slurs and ties, and the bass staff accompaniment is rhythmic and active.

This page of musical notation is for a piano piece, consisting of seven systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *sf* (sforzando). The piece features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The notation is dense and includes many accidentals and slurs.

sempre *ff*

This system shows the beginning of a musical piece in 4/2 time. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. The dynamic marking *sempre ff* is present.

This system continues the musical piece with similar complex textures in both hands, maintaining the *ff* dynamic.

This system features more intricate chordal structures and melodic lines. The dynamic marking *ff sf* is visible.

This system includes large slurs and complex rhythmic patterns. The dynamic marking *ff sf* is present.

This system shows a more active melodic line in the right hand with frequent sixteenth-note passages.

This system continues with dense rhythmic textures in both hands.

Un poco sostenuto.

Trumpet
sf

This system is the final one on the page, featuring a trumpet part in the right hand and a piano accompaniment in the left hand. The dynamic marking *sf* is present.

Tempo I.

First system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *p*, *rinf.*, and *p*. There are slurs and accents over the notes.

Un poco sostenuto.

Second system of musical notation. The upper staff is for trumpet, with a treble clef and a key signature of two flats. The lower staff is for piano, with a bass clef. Dynamics include *f*, *p*, and *sf*. There are slurs and accents over the notes.

Tempo I.

Third system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *pp sempre*. There are slurs and accents over the notes.

Fourth system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. There are slurs and accents over the notes.

Adagio.

Fifth system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *p dolce*. There are slurs and accents over the notes.

Sixth system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *sf*, *p*, and *ppp*. There are slurs and accents over the notes.

Tempo I.

Seventh system of musical notation for piano. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *pp* and *cresc.*. There are slurs and accents over the notes.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes, with fingerings 1, 2, 1, 3, 1 indicated above the first few notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes, with fingerings 3, 1, 1, 3, 1, 3, 1, 3, 1, 3, 1 indicated below the notes.

Presto.

The second system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes, with a dynamic marking of *fff* (fortississimo) at the beginning. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes, with a dynamic marking of *p* (piano) at the beginning.

The third system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes.

The fourth system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes.

The fifth system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes.

The sixth system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes.

The seventh system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords and single notes. The lower staff is in a bass clef and contains a series of eighth-note chords and single notes.

Tempo I.

p *trill.* *p*

Un poco sostenuto.

Trumpet

f *p* *fp*

Tempo I.

pp sempre

Adagio.

p dolce

p *ppp*

Tempo I.

pp *cresc.*

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggios. The left hand (bass clef) plays a rhythmic pattern of eighth notes. A dynamic marking of *ff marcato* is present in the right hand.

Second system of musical notation. The right hand continues with complex chordal textures. The left hand maintains the eighth-note rhythmic pattern.

Third system of musical notation. The right hand features dense chordal structures. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has large, sustained chords. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a series of chords. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand has a series of chords with dynamic markings of *p* and *f*. The left hand continues with eighth-note accompaniment.

Seventh system of musical notation. The right hand features a series of chords. The left hand continues with eighth-note accompaniment, including a first finger fingering (*1*) in the bass line.