

Hochschule für Musik und Tanz Köln - Hochschulbibliothek

Frithjof

Hopffer, Bernhard

Cöln, [1881?]

No 12. Finale. Ingeborg, Sigurd, Frithjof, Helge, Ring, Oberpriester, Chor
[der Genossen]. Allegro moderato [Sie zeigt sich nicht! Muss sie nicht
ahnen wie nah der Freund Frithjof ihren Bahnen]

[urn:nbn:de:hbz:kn38-4408](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-4408)

No. 12. Finale.

Allegro moderato.

Flauto piccolo
 Flauti
 Oboi
 Clarinetto in C.
 Clarinetto in Bbasso.
 Fagotte
 Corni I. II. in Es.
 Corni III. IV. in F.
 Trombe in Es.
 Tromboni e Tubi
 Timpani C. u. G.
 Tamtam.

Allegro moderato.

Violino I.
 Violino II.
 Viola
 Ingeborg.
 Sigurd Frøthjof
 Helge Ring Oberpriester
 Chor

Allegro moderato.

Violoncello C. Basso.
 Viol.

Flauti

Ob.

Clarinetto

Fag.

Cor. III. W. & F.

Kicell.

(Fritthjof tritt mit seinen Genossen auf.)

Fritthjof. Recit.

Sie zeigt sich nicht!

V. I.

V. II.

V. III.

V. IIII.

Kicell.

senza C. B.

Muß sie nicht ahnen, wie nah' Freund Fritthjof ihren Bahnen?

Schied sie erlöst von Baldurs

Fl.

Ob.

Clar.

Fag.

Sigurd

Willkommen sehr!

Friethjof

Kommst du von Samnas?

Spar' dies Wort!

4.c.

p, *mp*, *poco rit.*

Ob.

Clar.

Fag.

Sigurd

Las' mich -

Friethjof

zum Tem - pel mu'ß ich fort!

So ward' dir fremd mein

4.c.

a tempo, *f*, *ff*

Fl.

Clar.

Fag.

ffo.

ffo.

Heimathherd?
Gelt, hab' ich dich nicht dort gelehrt:
zu spannen den Bogen, zu

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

Viol.

poco rit. a tempo

Fl.

Cor. III. in F.

mp.

mp.

mp.

mp.

zwin-gen die Wo-gen, zu ver-fen den Speer auf Ur und auf Bär? Zu span-nen den

Viol.

mp.

Fl.

Cor. III.

f

mpf.

f

mpf.

f

mpf.

f

mpf.

V. cell.

f

mpf.

Bö- gen, zu xwin- gen die Wo- gen, zu ver- fen den Speer auf Ur und auf Dār?

Ob.

Clar.

Fag.

Cor III.

p.

mp.

f

f

f

f

Sigurd

ei ja!

Doch Framnäs ist nicht mehr!

Fritthjof (wie gesprochen)

Was sagst du?

V. cell.

p

f

Ob.
Clav.
Fag.
Cor III.
Timp.
Viol.
Viell.

Weil er dir grollt, hat er's ge-wollt, ich bat für dich, da

Cor III.
Timp.
Viol.
Viell.
C. Bass.

höret er mich.

Friedhof (quasi Rec.)
Steht's so um Recht hier und Sicherheit? Hält

Fl.
Ob.
Clar.
Vcl. I
Vcl. II
Viola
Cello
D.B.

mp
p
p
p
p
p
p

1^o

Lied
Laf dich's nicht kümmern -

al - so Hel - ge den Hö - nigs - eid ?

Fl. 1^o
Clar.
Fag.
Horn
Vcl. I
Vcl. II
Viola
Cello
D.B.

p
p.dol.
p.dol.
p
p
p
p
p

1^o

ich bin dir gut, las^o dich's nicht kümmern - ich bin dir gut, las^o
Fröhlich
Aus Rauch und Trümmern flammt mir die Weith! Aus Rauch und

Cor. III. IV. F.
Andante religioso

Timp.

Sopr. I.
Sopr. II.
Alt. I.
Alt. II.
(Tenor)
Vcl.
C. B.

Andante religioso (*Fritthjof* starr dem Gesange lauschend, läßt zusammenschließend liegen) *Dieser geht trotzig in den Tempel ab.*

Baldurs Frieden immer dar walte ü-ber die sem
 Baldurs Frieden immer dar wal-te ü-ber die sem
 Baldurs Frieden immer dar walte ü-ber die sem

Andante religioso

Fug.
Cor. I. II. in Es.
Cor. III. IV. in F.
Timp.
Viol. I. II.
Viola.
Fritthjof
Paar!
Paar!
Paar!
Vcl. C. B.

Andante sostenuto

Andante sostenuto

Fritthjof
 O Friedenston, der mit roie Hohn das ban-ge Herz durch

divisi

Andante sostenuto

Fag.
 Cor. I. & Es.
 Cor. II & F.
 Timp.
 Viol. I.
 Viol. II.
 Viola
 Kcl. B.
 -schneidet!
 Weib, entehrt,
 du bist nicht werth,
 cresc.
 f. p.

Clar.
 Fag.
 Cor. I. II.
 Cor. III. IV.
 Timp.
 Chor
 Tenore
 Bassi
 was es um dich er lei-det!
 der Genossen.)
 Be-zwing dein Herz und halt' es
 Be-zwing dein Herz und halt' es
 f. p. pp.

Trombe in Es.

I.
II.
III.

Trombone

Tuba

Tempo

Friedlich (vorstehend, mit Energiekraft.)

All-va-ter

Vocelle & C.

rein, einst wird All-va-ter Richter sein.

rein, einst wird All-va-ter Richter sein.

rich - tet!

Soh bin sein Arm!

Handwritten musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a prominent tremolo in the right hand and chords in the left hand. Dynamic markings include *pesante* and *ff*. The vocal line has lyrics: "Verhasster Helge, du schufst mir den Harm!" and "Der die Braut verkauft,".

pesante

ff

trem.

trem.

Verhasster Helge, du schufst mir den Harm!

Der die Braut verkauft,

ff

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The piano part has complex rhythmic patterns and dynamic markings like *ff*. The vocal line has lyrics: "mir ge-zündet das Haus, ihn fordr' ich zum Kampf, zum Ver-der-ben her".

ff

ff

ff

ff

ff

ff

mir ge-zündet das Haus, ihn fordr' ich zum Kampf, zum Ver-der-ben her

ff

Allegro vivace ed energico

Cl. basso
Fag.
Cor. III. II. I.
Fr. basso
Tuba

Allegro vivace ed energico

(Helge stürzt bleich u. verwirrt aus dem Tempel. Als er Frithjof erblickt bleibt er erschrocken stehen.)

- aus *Allegro vivace ed energico*
F. c. c. B.

Cl. basso
Fag.
Cor. III. II. I.
Trombe
3 Tromboni
Tuba

trem:
trem:
trem:

Frithjof (den Beutel hervorziehend.)
Ich hol-te das Schatzgeld

F. c. c. B.

V. I.
V. II.
V.

auf dein Ge- botß, nicht hab' ich die Fal- le ge- mie - den; nimms'

V. cell.
C. B.

Cor. III F.
Simp. C. u. F.

(Er schleudert Helge dem Beutel vor die Füße.)

hin, dann laß auf Le- ben und Tod uns kämpfen in Baldurs Frie - den!

Clar. basso.
Fag.
Cor. III. II.
Timp.
Viol. I.
Viol. II.
Viola
Cello
C. Bass.
V. c. e. C. B.

Mit dir zu käm-pfen kam ich nicht her,
ich trage heißes Ter-

(Fritthof zieht sein Schwert.)

Cl. Bass
Fag.
Cor. III. II.
Tromboni
Tromp. I.
Tromp. II.
Viol. I.
Viol. II.
Viola
Cello
C. Bass.
V. c. e. C. B.

Gedenk' an Fram-näs, gedenk' noch mehr der Schwe-ster mit
-lan-gen-

Fritthof

Clar. in C.

Clar. Bass

Fag.

lieb- li- chen Wan- gen! Gedenk' an Fremnds, gedenk' an
 Mit dir zu kämpfen kam ich nicht her,

V. c. C. B.

Clar. C.

Clar. Bass

Fag.

Cor. III

Trump.

Fremnds, gedenk' der Schwester mit lieb- li- chen Wan- gen,
 ich tra-ge heifs'-res Ver- lan- gen, ich tra-ge heifs'-res Ver-

V. cell.

C. Bass.

Clav. C.
Cl. bass
Fag.
Cor. III. u.
Timp.

gedenk' der Schwe-ster mit lieb - li - chen Han - gen!
- lan - gen. Ich bin dein

mf.

Trombe
I.
II.
III.
Tromboni
Timp.

Hö - nig und Srie - ster jetet, ein Bube und chrtos, wer mich ver

f.

A.I.

Act. III.

Trombe *f*

Tromboni.

Temp. trummm *f*

f

f *mf* *mf* *mf*

Fritthjof

(*Da Fritthjof auf ihn eindringt, weicht Helge bis an den Opferaltar zurück.*)

So schelt' ich dich Feig-ling in

-letzt!

V. cell. *f*

C. Bass. *f*

mf *mf*

cresc.

cresc.

cresc.

cresc.

for - ni - gem Grange -

cresc.

cresc.

(*den Armering erblickend*)

Cor. III. & IV.

Reci!

trem. *ffp.* *trem.* *ffp.* *trem.* *ffp.*

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

Frithjof *Reci!*

trem. *ffp.* *ffp.* *ffp.*

p. cresc.

(Er tritt auf die Stufen.)

Was seh' ich? Ihm. Bilde die goldene Spange?

p. cresc.

Fl.

Andante *Reci!*

p. dol. *ffp.* *ffp.*

Ob.

p. dol. *ffp.* *ffp.*

Clar. C.

p. dol. *ffp.* *ffp.*

Fag.

p. dol. *ffp.* *ffp.*

Andante *Reci!*

ffp. *ffp.* *ffp.* *ffp.*

Frithjof (mit Hehn.)

Fried-rei-cher Baldur, den Korn be-zwing', komm' ich mir wieder zu holen, was nicht dein

Andante *Reci!*

ffp. *ffp.* *ffp.*

Alllegro con brio

Fl. piccolo
Flauti
Oboi
Clar. C.
Cl. basso
Fag. \flat

Alllegro con brio

Cor. I & II. Es.
Cor. III & IV. F.
Trombe Es.
Tromboni I & II
Tromboni III & IV
Tuba
Tampi
Tastam.

Alllegro con brio

eigen; am Arm der Ring hier, mit Verlaub, ist ge- stohlen!

(Er perrt den Ring vom

Chor.

Alllegro con brio

V. c. c. B.

The page contains a handwritten musical score for orchestra and choir. It features multiple staves for various instruments and voices. The score includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). The lyrics are written in German and describe a dramatic scene involving a statue and a temple.

*Arme der Statue herunter, das Bild stürzt prasselnd in die Flammen. Götze schlagen hoch auf und setzen den Tempel
in Brand. Helge fährt entsetzt zurück und eilt in das Innere des Tempels.*

This page contains a handwritten musical score for orchestra and choir. The orchestral parts include:

- Violins I and II (Viol. I and Viol. II)
- Violas (Vcllo)
- Violoncellos (C. Bass)
- Double Basses (C. Bass)
- Woodwinds: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.)
- Brass: Trumpets (Tromp.), Trombones (Tromb.), Horns (Hörn.), and Tuba (Tuba)

The score features various dynamic markings such as *ff*, *trém.*, and *f*. A section of the brass instruments is marked "(in C. u. G.)". The choir part, labeled "Chor der Gesapfen.", consists of Tenors (Tenor) and Basses (Bass) with the following lyrics: "Fritthjof! Weh dir! Freveldor Brand!" The score concludes with a final chord in the brass and woodwinds.

The musical score consists of approximately 15 staves. The top section features woodwind and string parts with dynamic markings such as *f* (forte) and *p* (piano). The middle section contains vocal lines with German lyrics. The bottom section includes piano and cello/bass parts. The lyrics are written in German and describe a scene of chaos and divine punishment.

Fürchte der göt-ter stra-ßen-de Hand!
 Fürchte der göt-ter stra-ßen-de Hand!

Mannen u. Volk stürzen in
 wilder Verwirrung aus dem
 Tempel.
 Hnen folgen Helge, König Ring,
 Ingeborg und Sigurd, dann den
 Oberwüter mit den Frätern und
 den Tempeljungfrauen.

Allegro molto e feroce

The musical score consists of several systems of staves. The top system includes a vocal line and multiple instrumental staves. The tempo marking *Allegro molto e feroce* is repeated three times. The score features various dynamic markings such as *f*, *mf*, and *mp*. A vocal line includes the lyrics: "Stür-mischer Nord blas' in die Gluth!" and "(Sturm und Gewitter.)". The score concludes with the signature "V. a. e. C. B." and the tempo marking *Allegro molto e feroce*.

Feuer und Mord, stählt mir den Muth! We-he! We-he! We-he! We-he!

Stür-mi-scher

A. II.

The musical score is written in a historical style, likely from the 18th or 19th century. It features a complex orchestration with multiple staves for strings, woodwinds, and brass. The vocal line is written in a single staff with German lyrics. The lyrics are: "Nord blas' in die Gluth! Feuer und Mord, stählt mir den Muth!". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The paper shows signs of age, including some staining and wear at the edges.

This page contains a handwritten musical score for a multi-instrument ensemble and vocalists. The score is organized into several systems of staves. The top system includes staves for woodwinds (flute, oboe, bassoon) and strings (violin I, violin II, viola, cello, double bass). The middle system features a vocal line with lyrics: "Göttlicher Drang, Göttlicher Drang!" and "Weh!". The bottom system includes staves for a cello and double bass. The music is written in a major key with a 2/4 time signature. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The score shows a progression of chords and melodic lines across the instruments, with the vocalists providing a dramatic accompaniment.

Molto maestoso. *a tempo.*

Molto maestoso *a tempo*

Molto maestoso. *a tempo*

Sanctam

Molto maestoso. *a tempo*

Welt un-ter-gang !!

Molto maestoso *a tempo*

V. c. e C. B.

This page of a handwritten musical score, numbered 135, contains a complex arrangement for a large ensemble. The score is organized into several systems of staves. The upper systems include woodwind and string parts, while the lower systems feature brass and additional woodwind parts. The notation is dense, with many notes, rests, and dynamic markings. Key markings include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). Expressive markings such as *Wch!* (Wohlfühl!) are accompanied by hairpins. The score shows a progression of musical ideas across the page, with various rhythmic patterns and melodic lines.

This page contains a handwritten musical score for orchestra and choir. The score is written on 20 staves. The top 15 staves are for the orchestra, and the bottom 5 staves are for the choir. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*, *ff sempre*), and articulation marks. The choir part includes the following lyrics:

Sopr.
alt.
Tenor
Bass.

Sigurd. *f*
O Held ge - prie - sen
Held, ge - prie - sen im gan - zen Nord, ver - ehmt, ver -
Held, ge - prie - sen im gan - zen Nord, ver - ehmt, ver -

ff sempre.

The musical score consists of approximately 18 staves. The top section includes woodwinds and strings. The lower section features vocal parts with German lyrics. The lyrics include: "gehst du nun fort.", "Freithof", "Ge-kränkt die Hölge", "Er", "Ring", "Er", "sei verflucht!", "Er sei verflucht", "Wer die Göt-ter frevelnd vor", "Wer die Götter frevelnd vor". Dynamic markings such as *p.* and *cresc.* are used throughout the score.

Mein Held ver- dor- ben, ich brach den Eid!
 Her so die göt- ter fre- velnd ver- sucht,
 Ek- re, ge- kränkt die Ek- re, mein Haus ver- brannt,
 sei ver- flucht! Er sei ver- flucht, ver- flucht!
 sei ver- flucht! Er sei ver- flucht! Er sei ver- flucht!
 Er sei ver- flucht! Er sei ver- flucht!
 -sucht, dem bleibt kein Ret- ter, er ist ver- flucht!
 -sucht, dem bleibt kein Ret- ter, er ist ver- flucht!

A. II.

Handwritten musical score for a choir and orchestra. The score consists of multiple staves. The top section is instrumental, with various dynamics like "ff sempre" and "f sempre" written below the notes. The bottom section contains vocal parts with German lyrics. The lyrics are: "war' ich ge - stor - ben! Nicht trag' dem bleibt kein Ret - ter, er ist ver - flucht, in wüste Meer - re flich' ich ver - barmt, Er sei ver - flucht, nach Got - ter - ge - bot, Er sei ver - flucht nach Got - ter - ge - bot, Er sei ver - flucht, er sei dem bleibt kein Ret - ter, er ist ver - flucht, dem bleibt kein Ret - ter, er ist ver - flucht, V.a.c.B. ff sempre".

Handwritten musical score for a choir and orchestra. The score includes staves for various instruments (flutes, oboes, violins, cellos, basses, and voices) and a vocal line with German lyrics. The lyrics are: "ich dies' Leid. Ich trach den", "ver - flucht, ver - flucht!", "ver - bannt, ver - bannt!", "ver - flucht, ver - flucht!", "ver - flucht, ver - flucht!", "ver - flucht, ver - flucht!", "ver - flucht, ver - flucht!", "ver - flucht, ver - flucht!", "Ich trach den", "Er ist ver", "Er sei ver", "Er sei ver", "Er sei ver", "Er ist ver", "Er ist ver".

The musical score is written in a dramatic style, likely from a 19th-century opera. It features a complex arrangement of instruments and voices. The vocal parts are characterized by strong, declamatory lines with clear German lyrics. The instrumental accompaniment includes piano, violin, and cello/bass, providing a rich harmonic and rhythmic background. The score is divided into several systems, each containing multiple staves for different instruments and voices. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for a large ensemble, including a choir. The score is divided into two main sections by a double bar line. The first section is marked with *accel.* and the second with *a tempo*.

Instrumental Parts:

- Woodwinds:** Flutes, Clarinets, Bassoons, and Oboes. The woodwinds in the second section play a rhythmic pattern of eighth notes.
- Strings:** Violins, Violas, Cellos, and Double Basses. The strings provide harmonic support with sustained notes and rhythmic patterns.
- Percussion:** Includes a snare drum and cymbals, with a *tantum* marking.

Vocal Parts:

- Soprano:** "See! Zur See! (Er stürzt ab.)"
- Chor:** "(Der Blitz fährt in den Tempel.)"

Performance Markings:

- accel.* (accelerando) is used in the first section.
- a tempo* is used in the second section.
- Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo).
- Tempo markings include *tantum* and *quantum*.

The musical score is written on multiple staves. The top section includes woodwinds and strings. The middle section features brass instruments. The bottom section includes vocal parts and a piano accompaniment. The score is marked with a forte dynamic (*ff*) and includes the instruction *a2*. The vocal parts are labeled "Oberpriester und Priester-Chor", "Sopra.", "Chor.", and "Tenor". The text "Weh!" appears in the vocal staves, and "(Die Flammen schlagen hell aus.)" is written in the piano part. The score concludes with the marking *A.I.*

ff

A.I.

A handwritten musical score on aged paper, page 146. The score is arranged in two systems. The first system consists of 11 staves: a grand staff for strings (violin I, violin II, viola, and cello/double bass), a grand staff for woodwinds (flute, oboe, and bassoon), and a grand staff for brass (trumpets, trombones, and tuba/euphonium). The second system consists of 5 staves: a grand staff for piano and a vocal line. The music is in a key with two flats and a 4/4 time signature. The score features various musical notations including rests, notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A wavy line above a staff in the first system indicates a tremolo effect. A large, bold instruction in the second system reads: *(Der Tempel stürzt mit furchtbarem Krach zusammen.)*. The handwriting is in dark ink, and the paper shows signs of age and wear.

(Der Tempel stürzt mit furchtbarem Krach zusammen.)

A handwritten musical score on aged paper, consisting of approximately 18 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are numerous dynamic markings, including accents (>) and slurs. The score is organized into two main systems, each with a brace on the left side. The first system contains 10 staves, and the second system contains 8 staves. The handwriting is clear and professional, typical of a composer's manuscript.

(Alle fliehen in schreckenvoller Verwirrung.)

The image shows a page of handwritten musical notation, numbered 148. It features a large ensemble score with multiple staves. The notation includes complex chords, dynamics such as *ff* (fortissimo), and various rhythmic markings. A central instruction in German, "(Der Vorhang fällt.)", is written in a decorative, cursive font. The score is organized into systems, with some staves grouped by brackets. The handwriting is clear and professional, typical of a composer's manuscript.

Fin de des 2^{ten} Actes.