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Tasso in Sorrent

Müller, Karl Friedrich

Cöln, [ca. 1880]

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Hochschule für Musik Köln



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TASSO in Sorrent.

Lyrische Scenen.
gedichtet von

R. NIELO

Soli, Chor ^{für} und Orchester

componirt von

CARL MÜLLER.

Partitur	Preis	8	Thr. 15 Ngr.
Clavier-Auszug	"	5	" 10 "
Chorstimmen	"	2	" " "

Eingetragen ins Vereinsarchiv.
Eigenthum des Verlegers.

Cöln bei M. Schless.

135.

Müller



R 3520
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SECONDO.

TASSO IN SORRENT.

Introduction.

C. Müller.

Andante. (♩ = 54.)

PIANO.

pp

p

mf

f

col 83

SECONDO.

The musical score is written for piano and consists of six systems, each with two staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation is dense, featuring many slurs and accents. Performance markings include *p*, *cresc.*, *f*, *ff*, *espressivo.*, and *p*. A *col 83.* marking is present in the second system. The score concludes with a double bar line and a repeat sign.

Handwritten musical score for 'SECONDO'. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of six systems of staves. The first system has two staves. The second system has two staves, with the upper staff marked *pp*. The third system has two staves, with the upper staff marked *p*. The fourth system has two staves, with the upper staff marked *f* and *trem.* below it. The fifth system has two staves, with the upper staff marked *f* and *cresc.* below it. The sixth system has two staves, with the upper staff marked *ff* and *attacca* below it. The notation includes various rhythmic values, slurs, and dynamic markings.

TASSO IN SORRENT.

Introduction.

C. Müller.

Andante. (♩ = 54.)

PIANO.

The musical score is written for piano and consists of four systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante' with a metronome marking of 54 quarter notes per minute. The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*sf*) dynamic. The third system is marked fortissimo (*f*). The fourth system concludes with a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

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F 1962

PRIMO.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The score includes various dynamic markings: *sf* (sforzando), *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Performance instructions include *dim p espressivo* (diminuendo piano espressivo). There are also asterisks and 'Ped' markings in the lower systems, likely indicating pedal points or specific articulation.

Bücherei
der
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PRIMO.

espress.

p

f *p*

p cresc. *f* *cresc.*

p *f* *loco.*

attacca.

I. SCENE.

№ 1. Hirtenchor. (Am Abhange der Albaner Berge. Tasso, in Hirtentracht, unter den apenninischen Hirten.)

Allegretto. ♩ = 92.

PIANO .

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system includes a crescendo (*cresc.*) marking. The fourth system concludes with a decrescendo (*dim*) marking. The music features a mix of chords and melodic lines, with some passages in the bass clef.

Sopran.

dolce

Hin-ab zu Thal, im Mor - genstrahl, lenkt Hir-ten heim die Heer -

Alt.

p

Tenor.

Hin-ab zu Thal, im Morgenstrahl, lenkt Hir-ten heim die Heer -

p

Bass.

Hin-ab zu Thal, im Morgenstrahl, lenkt Hir-ten heim die Heer -

p

Hin-ab zu Thal, im Morgenstrahl, lenkt Hir-ten heim die Heer -

den___: Am Klip - pen - hang, die Schlucht entlang, wie rauh des Weg's Be-

den___: Am Klippen - hang, die Schlucht entlang, wie rauh des Weg's Be-

den___: Am Klippen - hang, die Schlucht entlang, wie rauh des Weg's Be-

den___: Am Klippen - hang, die Schlucht entlang, wie rauh des Weg's Be-

schwer - den —! Lasst die - - sen hier im Berg - revier al - lein, wie er's be -

schwer - den —! Lasst diesen hier im Bergrevier al - lein, wie er's be -

schwer - den —! Lasst diesen hier im Bergrevier al - lein, wie er's be -

schwer - den —! Lasst diesen hier im Bergrevier al - lein, wie er's be -

geh - ret —: Heim sind wir bald durch küh - len Wald

geh - ret —: Heim sind wir bald durch küh - len Wald

geh - ret —: Heim sind wir bald durch küh - len Wald

geh - ret —: Heim sind wir bald durch küh - len Wald

— zur sü - ssen Au' — ge - keh - ret, heim sind wir

— zur sü - ssen Au' — ge - keh - ret, heim sind wir

— zur sü - ssen Au' — ge - keh - ret, heim sind wir

— zur sü - ssen Au' — ge - keh - ret, heim sind wir bald

p

ped

bald — durch kühlen Wald — zur sü - ssen Au' —

bald — durch kühlen Wald — zur sü - ssen Au' —

bald — durch kühlen Wald — zur sü - ssen Au' —

— durch küh - len Wald — zur sü - ssen Au' —

pp

pp

pp

pp

ped

pp

— ge - keh - - - - ret .

— ge - keh - - - - ret .

— ge - keh - - - - ret .

— ge - keh - - - - ret . Hell braust der Bach, und saust im

p *f* *sf* *sf* *sf* *sf*

sf Hell braust der Bach, und saust im Schlag

sf Hell braust der Bach, und saust im Schlag

sf Hell braust der Bach, und saust im Schlag

Schlag, hellbraust der Bach, und saust im Schlag hoch von der Klip - pe, per - len -

sf *sf* *sf* *sf* *sf* *sf*

sf Hoch von der Klip-pe, per-len-klar,
sf Hoch von der Klip-pe, per-len-klar,
sf Hoch von der Klip-pe, per-len-klar,
 klar, hoch von der Klip-pe, per-len-klar, schmückt mit De-mant, ein bli-tzend

f schmückt mit De-mant, ein bli-tzend Band,
f schmückt mit De-mant, ein bli-tzend Band, Wald-A-pen-
f schmückt mit De-mant, ein bli-tzend Band,
 Band, schmückt mit De-mant, ein bli-tzend Band,

Wald - A - pen - nin, dein grü - nes Haar. Dann *ff*

nin, dein grü - nes Haar, Wald A - pen - nin, dein grünes Haar. Dann *ff*

Wald - A - pen - nin, dein grünes Haar. Dann *ff*

Wald - A - pen - nin, dein grünes Haar. Dann *ff*

a - ber schleicht er, still ge - neigt, der brei - ten Mat - te *sf*

a - ber schleicht er, still ge - neigt, der brei - ten Mat - te *sf*

a - ber schleicht er, still geneigt, der brei - ten Mat - te *sf*

a - ber schleicht er, still ge - neigt, der brei - ten *sf*

zu ———, im Spiel ——— ge - sellt der Hir - - ten -
 zu, der Mat - te zu im Spiel ge - sellt ——— der
 zu, im ——— Spiel ——— ge - sellt, der Hirtenwelt freut ihn des Tha - les
 Mat - - te zu ———, im Spiel ge - sellt der Hir - ten -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in a minor key and features various melodic lines and accompaniment patterns. Dynamics include *sf* (sforzando) in the piano part.

dim
 welt, freut ihn des Tha - - les Ruh'
dim
 Hir - ten welt ———, freut ihn des Tha - - - - les
dim
 Ruh' freut ihn des Tha - les Ruh ———

welt, freut ihn des Tha - - les

dim sf sf sf

The second system of the musical score continues the vocal and piano parts. It features dynamic markings such as *dim* (diminuendo) and *sf* (sforzando). The piano accompaniment includes complex rhythmic patterns and chordal textures. The lyrics continue across the vocal staves.

Musical score for the first system. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The vocal lines have lyrics: "Ruh' —" and "Der du des". The piano part features dynamic markings *sf* and *p*. The word "Ruh'" is written below the vocal lines, and "Der du des" is written below the bass vocal line.

Musical score for the second system. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The vocal lines have lyrics: "Hir - ten Kleid — er - tau - schet um Gold für dei - ne Rit - ter -". The piano part features dynamic markings *sf* and *p*. The lyrics "Hir - ten Kleid — er - tau - schet um Gold für dei - ne Rit - ter -" are written below the vocal lines.

zier, Fremd - ling, hab' Acht: im Wal - de — lau - schet der Räu - ber —

sf.

und das wil - - - de Thier .

espressivo.

dolce.
Ruhst stumm am
dolce.
Ruhst stumm am

dim.
p

Detailed description: This system contains the first musical system. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are mostly rests, with the lyrics 'Ruhst stumm am' appearing at the end of the system. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *dolce.* and *dim.* (diminuendo), and a piano (*p*) dynamic.

dür-ren Fei - genbau - me; wie schreckt dein Au - ge trüb' und hohl! Drückst uns die
dür-ren Fei - genbau - me; wie schreckt dein Au - ge trüb' und hohl! Drückst uns die

p
Ar - - - -

Detailed description: This system contains the second musical system. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'dür-ren Fei - genbau - me; wie schreckt dein Au - ge trüb' und hohl! Drückst uns die'. The piano accompaniment continues with chords and moving lines. A piano (*p*) dynamic is marked, and the word 'Ar' is written at the end of the system.

Detailed description: This system contains the third musical system, which is primarily piano accompaniment. It features two staves (treble and bass clef) with chords and moving lines. The piano part continues with chords and moving lines.

espressivo.

ab zu Thal, im Mor - - gen - strahl, lenkt, Hir - ten, heim die Heer -

p Hin ab zu Thal, im Mor - gen - strahl, lenkt, Hir - ten, heim die Heer -

p Hin ab zu Thal, im Mor - gen - strahl, lenkt, Hir - ten, heim die Heer -

p Hin ab zu Thal, im Mor - gen - strahl, lenkt, Hir - ten, heim die Heer -

den : Der stol - ze Rang, des Gol - des Klang wehrt Lei - den nicht auf

den : Der stol - ze Rang, des Gol - des Klang wehrt Lei - den nicht auf

den : Der stol - ze Rang, des Gol - des Klang wehrt Lei - den nicht auf

den : Der stol - ze Rang, des Goldes Klang wehrt Lei - den nicht auf

Er - - den ———! Uns beut Natur was im - mer nur ein schlichter Sinn be -

Er - - den ———! Uns beut Natur was immer nur ein schlichter Sinn be -

Er - - den ———! Uns beut Natur was immer nur ein schlichter Sinn be -

Er - - den ———! Uns beut Natur was immer nur ein schlichter Sinn be -

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

geh - ret ———: Heim sind wir bald durch küh - len Wald ———

zur sü - ssen Au' ge - keh - ret,

zur sü - ssen Au' ge - keh - ret,

zur sü - ssen Au' ge - keh - ret,

zur sü - ssen Au' ge - keh - ret, heim sind wir

heim sind wir bald durch küh - len Wald zur sü - ssen Au'

heim sind wir bald durch küh - len Wald zur sü - ssen Au'

heim sind wir bald durch küh - len Wald zur sü - ssen Au'

bald durch küh - len Wald zur sü - ssen Au'

sü - ssen Au' ge - keh - - - ret,

sü - ssen Au' ge - keh - - - ret,

sü - ssen Au' ge - keh - - - ret, *dolce.*

ge - keh - - - ret, heim sind wir

p

p heim sind

p heim sind

dolce

durch küh - len Wald zur sü - ssen Au'

bald durch küh - len Wald zur sü - ssen Au'

p

wir bald ge-kehrt

wir bald ge-kehrt

ge-kehret

ge-kehret

II. SCENE.

№ 2. Recitativ und Arie. (Römische Campagna.)

TASSO.

*Recit.**tempo Andante.**Recit.**tempo.*

Ihr Lied ver-hal-let! Einsam ge-nes' ich wie-der

*Allegro.**Recit.*

Geht! Eure Hür-den Unschuld traf der

*tempo.**Recit.**tempo.*

Fluch : Es log mein Sang : Verbuhlt— sind eu-re Lieder!

Recitativo

Nichts ist wahr-haf-tig als der Liebe

tempo.

Adagio.

Recit.

Trug! Wie

tempo Andante.

Recit.

still die Ferne rings! wie schwül der Mor-gen! Weit um mich

tempo

her Ru-i-nen al-ter Pracht: So stirbt der

tempo.

Ruh! Ver-hall', trotz eit-lem Sorgen, mein ho-hes

The first system features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part begins with a forte (*f*) dynamic and includes a *p* dynamic marking. The vocal line starts with a whole rest followed by a series of eighth notes.

Lied — in die all-ew' - - ge Nacht! E-le-o - no - re! Le-o - no - re!

The second system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic marking and a *pp* dynamic marking. The vocal line includes a *pp* dynamic marking and a fermata over the final note.

Andante. (♩ = 54.)

Dir, tau - sendwun - dig, klagt mein Herz: auch du ent - flohst im

The third system is marked *Andante* with a tempo of 54 beats per minute. The time signature changes to 3/4. The piano accompaniment features a *p* dynamic marking and a complex rhythmic pattern in the right hand.

Gei - ster - cho - re, ge - lieb - ter Schatten, nie - der - wärts, ge - lieb - ter Schatten

The fourth system continues the *Andante* section. The piano accompaniment features a *pp* dynamic marking and a complex rhythmic pattern. The vocal line includes a *pp* dynamic marking.

nie - - - der - wärts . Ver - lor - - - ne Pa - ra - die - se

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "nie - - - der - wärts . Ver - lor - - - ne Pa - ra - die - se". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes a piano (*p*) dynamic marking.

blin - - ken : mich , mich , Land der Lie - be ,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "blin - - ken : mich , mich , Land der Lie - be ,". The piano accompaniment features a steady eighth-note pattern in the right hand.

lohnst du nie ! Fern , un - - er - reich - - bar

The third system of music continues the vocal line and piano accompaniment. The lyrics are "lohnst du nie ! Fern , un - - er - reich - - bar". The piano accompaniment continues with the eighth-note pattern.

fer - nes Win - ken , o Göt - ter - hei - math Po - e - sie !

poco rit.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "fer - nes Win - ken , o Göt - ter - hei - math Po - e - sie !". The system includes a *poco rit.* (ritardando) marking above the vocal line and another *poco rit.* marking above the piano accompaniment. The piano part ends with a *pp* (pianissimo) dynamic marking.

Allegro. (♩ - 84.)

Der Minne Seeligkeit ent - schwun - den, des

p sf sf sf sf

Freundes Lie - be Trug und Neid! Ver - blu - tet wil - lig mei - ne Wunden, im

sf sf sf

Stau - be nur ist Wirk - lich - - keit!

f sf ff sf

sf dim. p

dolce.

Nicht mah-ne mil - der mich und mil - der, — du Blü - then -

traum aus al - ter Zeit, *pp* du Blü - - - - - then -

dolce.

espress.

traum — , du Blü - then - traum aus al - ter Zeit :

Zer - trüm - - mert sind, zer - trüm - mert sind die stol - zen

sf

Bil - der, mein Herz ————— und sei - ne Herr - - - - lich -

sf *cresc.* *f*

keit. *sf* Ver - nich - tung *p*

f *p*

hönt des Schöpfers Werde, denn Wahn ist, was da kommt und

f *sf* *p*

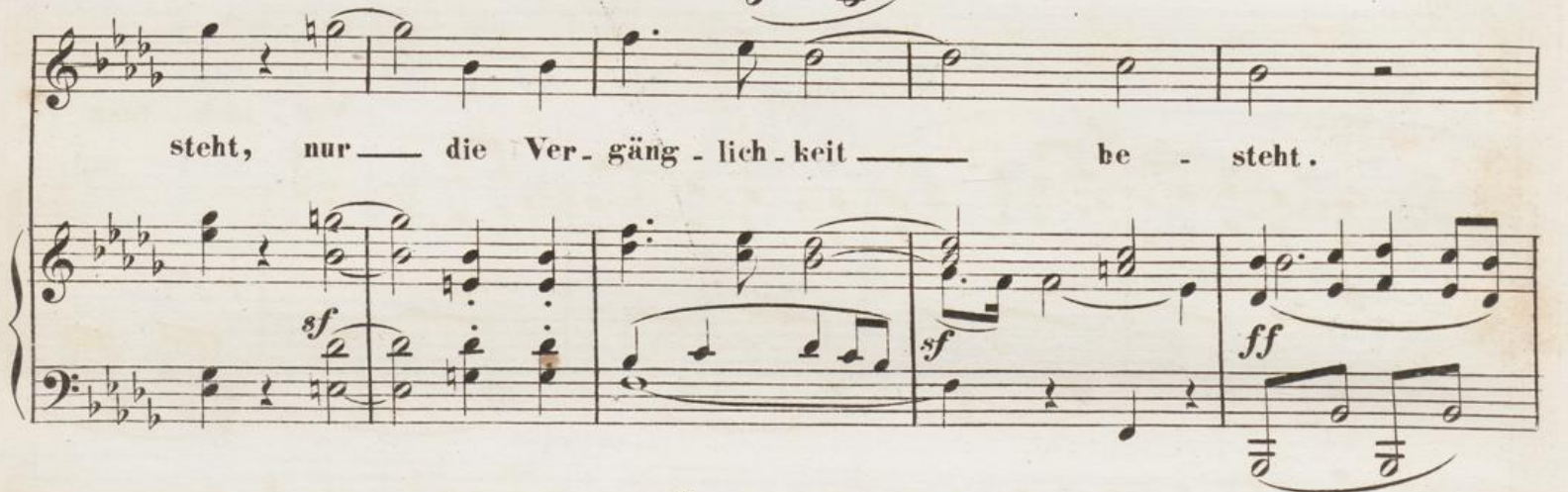
geht! Roll' hin du Ban - nerspruch der Er - de:

f *sf* *sfp* *sfp* *sfp*

nur die Ver-gäng-lichkeit — be-steht, nur — die Ver-gänglich-keit — be-



steht, nur — die Ver-gäng-lich-keit — be-steht.



№ 3 Moderato. ♩. - 72. (Apulische Pilgerinnen auf der Fahrt gen Rom.)

CHOR.

Sopran *dolce.*

sf

O Tod, wo ist dein Sta - - chel? O Grab, wo ist dein

Alt. *dolce.*

sf

O Tod, wo ist dein Sta - - chel? O Grab, wo ist dein

Tasso.

Solo-Stimmen.

Pianoforte.

sf *f* *sf* *dolce.*

Sieg - - - ? Wir prei - sen dich, Christ Hel - - fer, du Hort in

sf *f* *sf* *dolce.*

Sieg - - - ? Wir prei - sen dich, Christ Hel - - fer, du Hort in

al - lem Krieg — .

al - lem Krieg — .

O frommer Klang — ! O se - lig Wäh - nen!

This system contains the first two systems of music. It features two vocal staves at the top, each with the lyrics 'al - lem Krieg — .'. Below them is a piano accompaniment consisting of two staves. The third system of music begins with the vocal line 'O frommer Klang — ! O se - lig Wäh - nen!' and continues with piano accompaniment.

Wall' hin zum heil' - gen Ti - - ber - strom, ein e - wig fried -

This system contains the second system of music. It features two vocal staves at the top, with the lyrics 'Wall' hin zum heil' - gen Ti - - ber - strom, ein e - wig fried -'. Below them is a piano accompaniment consisting of two staves.

— los Ru - he - seh - nen, wie Wol - ken - zug am gold'nen Dom

The first system of the musical score consists of five staves. The top two staves are vocal lines, both containing rests. The third staff is the vocal line with the lyrics: "— los Ru - he - seh - nen, wie Wol - ken - zug am gold'nen Dom". The bottom two staves are piano accompaniment, featuring chords and melodic lines in both hands.

— .

f. sf *dim.* *dolce.*

The second system of the musical score consists of five staves. The top two staves are vocal lines, both containing rests. The third staff is the vocal line with a single dash and a period: "— .". The bottom two staves are piano accompaniment, featuring chords and melodic lines in both hands. Dynamic markings *f. sf*, *dim.*, and *dolce.* are present above the piano part. At the end of the system, there are markings Ped and $*$.

1^{te} Solo-Stimme.

O Sohn ——— der Sün - de, zu Trost ——— ver-

The first system of the musical score consists of five staves. The top three staves are empty. The fourth staff is the vocal line, starting with a rest followed by the lyrics "O Sohn ——— der Sün - de, zu Trost ——— ver-". The fifth staff is the piano accompaniment, featuring a complex texture with many sixteenth notes in both hands.

kün - de dein E - lend du ———: O Kind ——— der Kla - ge, dein

The second system of the musical score consists of five staves. The top three staves are empty. The fourth staff is the vocal line, continuing with the lyrics "kün - de dein E - lend du ———: O Kind ——— der Kla - ge, dein". The fifth staff is the piano accompaniment, continuing the complex texture from the first system.

Leid ——— ver- ja - - - ge: in Gott ist Ruh' ———!

The first system of the musical score consists of five staves. The top four staves are for vocal parts, each containing a whole rest. The fifth staff is the vocal line with the lyrics "Leid ——— ver- ja - - - ge: in Gott ist Ruh' ———!". The piano accompaniment is shown in the bottom two staves, with various chords and melodic lines. Dynamics include *mf* and *f*.

The second system of the musical score consists of five staves. The top four staves are for vocal parts, each containing a whole rest. The fifth staff is the piano accompaniment, featuring complex chordal textures and melodic lines. Dynamics include *tr*, *sf*, and *dim.*

Chor.

Musical staff for the Chorus, showing a whole rest.

Tasso.

Musical staff for Tasso, showing a whole rest.

1^{ste} Solo-Stimme.

Vor Fein-des List ent - flohn.

Musical staff for the 1st solo voice, starting with a *dolce.* marking.

Kehrst du vom Weg der Bu - sse?

2^{te} Solo-Stimme.

Musical staff for the 2nd solo voice, starting with a *dolce.* marking.

Kehrst du vom Weg der Bu - sse?

Piano accompaniment for the first system, including treble and bass staves with dynamic markings *p* and *f*.

Musical staff for the Chorus, showing a whole rest.

Musical staff for Tasso, showing a whole rest.

Ihn höhnt der Höl - le Drohn!

Musical staff for the 1st solo voice.

Stärke dich Gott zum Gru - sse.

Sag' an, woran du

Musical staff for the 2nd solo voice.

Stärke dich Gott zum Gru - sse.

Sag' an, woran du

Piano accompaniment for the second system, including treble and bass staves with dynamic markings *p*, *f*, and *p*.

Am Her-zen lie-be - leer ____ . Mir

lei - dest? Weil du vom Heil dich schei - dest.

lei - dest? Weil du vom Heil dich schei - dest.

f *p*

lacht kein Him mel mehr ____ . Sein Trost mich längst ver-

4 Solo Stimmen . Trau' Got - tes Huld all - im - mer!

Trau' Got - tes Huld all - im - mer!

f *p*

stieß ———! Der Tod mein Para - dies ———!

Dich la - det E - dens Schimmer!

Dich la - det E - dens Schimmer!

f *p* *f*

p

dolce.

Chor. Hilf zu, hilf

dolce. Hilf zu, hilf

Tasso.

Flicht, Töch-ter Got-tes, den Bam des

1^{ste} u 2^{te} Solo Stimme.

Vor - bei! Vorü - ber! den

dim. *p* *dolce.*

zu, Christ Hel - - - - fer, du

zu, Christ Hel - - - - fer, du

Spot - tes; ihr könnt nicht retten, könnt hel - fen nicht: Auch ich, zum

zieht hin - ü - ber nur Got - - - - tes Heil _____: Hilf

Hort in al - - - - lem Krieg

Hort in al - - - - lem Krieg

andern, will su - chen, wan dern: mich drückt'swie Retten! Wo find ich

Jung - frau sü - sse, dass nim - mer bü - sse sein e - - - - wig

Dann Tod, wo ist dein
 Dann Tod, wo ist dein
 Licht? Ach Lie - be schwindet und Lust er - blindet ! Der Schat - ten
 Theil ! Ma - ri - - a, Rei - ne, dem im Gebei - ne wühlt

sf Sta - - - - - ehel? *dolce.* Dann Grab, wo
sf Sta - - - - - ehel? *dolce.* Dann Grab, wo
 Fül - le mich trüb um - schart ! Nimm du mein Sü - den, dem Wan - der -
 To - - - - - des - keim : Führ Be - ne - dei - te, ge - -

ist dein Sieg (Die Pilgerinnen ziehen weiter)

ist dein Sieg

mü-den des Lei - - bes Hül - le nach lan - ger Fahrt !

klärt vom Strei - te, die See - - - - le heim - - !

poco rall: - - - al: ♩ - 58 .

poco rall: - - - al: tempo poco piu lento.

Sor - rent _____, du meine Wie - - -

mf dim.

f

p

f

poco rall: - - - al: tempo poco piu lento.

ge, nun wer - - de mir ein Grab - - - , dar - in

— ich rastend lie - - - ge mit mei - nem Wan - der - stab - - -

— . Schon wall' - - - ich, such' und ir - - - re zu lan - ge

bang um - her - - - : Mein Haupt - - - ist vom Ge - wir - - -

dim.

tempo I^o.

re so matt und schlum - mer - schwer !

pp *dolce*

ped * *ped* * *ped* *

ped *

ped * *ped* * *ped* *

dim.

ped * *ped* * *ped* * *ped* *

III. SCENE.

(Vor Terracina.)

№ 4. Räuberchor.

Moderato, ma energico. ♩. = 108.

Piano introduction for the band. The score is in 6/8 time and D major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Tenor. *ff* (Wild fröhlich hereinbrechend.)
 Es braust das Le - ben, es drängt der

Bass.
 Es braust das Le - ben, *8a* es drängt der

Vocal and piano accompaniment for the first system. The Tenor and Bass parts are shown with lyrics. The piano accompaniment is in 6/8 time. Dynamics include *ff* and *8a* (soprano).

Muth; wir wagen, stre - ben um Gut und Blut. So folgt dem

Muth; *8a* wir wagen, stre - ben *8a* um Gut und Blut. *8a* So folgt dem

Vocal and piano accompaniment for the second system. The Tenor and Bass parts are shown with lyrics. The piano accompaniment is in 6/8 time. Dynamics include *ff* and *8a* (soprano).

Heu-te sein Mor-gen nach, so Kampf und Beu-te wie Blitz und

Heu-te sein Mor-gen nach, so Kampf und Beu-te wie Blitz und

ff *ff* *ff* *ff*

Schlag! Der Mägd - lein Lip-pe, des Krä-mers Gold

Schlag! Der Mägd - lein Lip-pe, des Krä-mers Gold

sf *mf* *sf* *p* *tr* *mf* *fp*

zahlt - uns' rer Sip-pe gemess'nen Sold . Hal - lo! Ver -

zahlt - uns' rer Sip-pe gemess'nen Sold . Hal - lo! Ver -

mf *ff* *fp* *mf* *tr* *ff*

derben durch Wald und Feld! Hus-sa! Die Er-ben der weiten Welt!

derben durch Wald und Feld! ^{8a} Hus-sa! Die Er-ben der weiten Welt! ^{8a}

ff Es brausst das Le - ben, es drängt der Muth;

ff Es brausst das Le - ben, ^{8a} es drängt der Muth;

wir wa-gen, stre - ben um Gut und Blut. So folgt dem Heu-te

^{8a} wir wa-gen, stre - ben ^{8a} um Gut und Blut. ^{8a} So folgt dem Heu-te

sein Morgen nach, so Kampf und Beu-te wie Blitz und

sein Morgen nach, so Kampf und Beu-te wie Blitz und

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the upper staff containing the lyrics. The piano accompaniment is written for the right and left hands. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *sf* (sforzando) and *ff* (fortissimo). There are also accents (^) over certain notes.

Schlag!

Schlag! 8a

The second system continues the musical piece. It includes a vocal line with the lyrics "Schlag!" and a piano accompaniment. The piano part features dynamic markings of *ff* and *p* (piano). There is a section marked "8a" with a dashed line, indicating a first ending or a specific performance instruction.

Tasso.

Auf, Mord-ge-sel - - len! Mein Blut mag

The third system features a vocal line with the lyrics "Auf, Mord-ge-sel - - len! Mein Blut mag" and a piano accompaniment. The piano part includes dynamic markings of *ff* and *p*. The music concludes with a final chord in the piano part.

quel - len! Es en - - de der Stahl — im Her - - zen die Qual!

1^{ster} Bass.

Wir — sind nicht Scher - gen! Du magst — dich ber - gen! Zerlumpt — Ge-

Wohl her - - ber um - zie - - hen mir

wand - - - lockt nicht die Hand!

Sor - gen den Sinn !

1^{ster} u. 2^{ter} Tenor.

Nicht wirst du ent - flie - hen, dein Le - - - ben ist

Wie lech - zet, ver - bun - - den die Hor - - de nach Blut!

1^r u. 2^r Bass.

hin!

Die

Ihr we - - eket kein

strö - - men den Wun - - den er - man - - nen den Muth — !

8a

Schau - dern, Dä - mo - nen, in mir!

1^r u. 2^r Bass.

Trotz Plau - dern und Zau - dern zur

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in bass clef. Dynamics include *f* and *sf*. There are also markings for *8^a* and *8^a* in the piano part.

Vollen - det! In Schlummer ver - en - de die

Höl - le mit dir!

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *sf* and *p*. There are also markings for *8^a* in the piano part.

Noth!

1^r Bass.

2^r Tenor

Froh grüss'ich den Tod!

Wohl -

1^r Bass

Bringt Le - ben dir Kummer?

Wohl -

This system contains the third vocal line and piano accompaniment. It features two vocal parts: 1^r Bass and 2^r Tenor. The piano accompaniment is in bass clef. Dynamics include *sf*.

an — ! Dir zum Hoh - ne denn, le - - be du fort: zu Spott — dich ver-

an — ! Dir zum Hoh - ne denn, le - - be du fort: zu Spott — dich ver-

f *mf* *f* *mf*

1^o. 2^o Tenor.

2^o Bass.

scho - ne der flie - hen - de Mord — ! Hal-lo — ! Ver

scho - ne der flie - hen - de Mord — ! Hal-lo — ! Ver

ff

der-ben durch Wald und Feld! Hus-sa — ! Die Er - ben der wei - ten

der-bendurch Wald und Feld! ga — Hus-sa — ! Die Er - ben der wei - ten

tr. *loco.*

Welt! *ff* Es braust das Le - ben, es drängt der Muth,

Welt! *8a* Esbraust das Le - ben, *8a* es drängt der Muth,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the word 'Welt!' followed by 'Es braust das Le - ben, es drängt der Muth,'. The middle staff is a second vocal line, starting with 'Welt!' and 'Esbraust das Le - ben, es drängt der Muth,'. The bottom staff is the piano accompaniment, featuring a left hand with a bass line and a right hand with chords and arpeggios. Dynamics include *ff* and *8a*. There are also some markings like *tr* and *tr* in the piano part.

wir wagen, stre - ben um Gut und Blut. So folgt dem Heu - te

8a wir wagen, stre - ben *8a* um Gut und Blut. *8a* So folgt dem Heu - te

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with 'wir wagen, stre - ben um Gut und Blut. So folgt dem Heu - te'. The middle staff is a second vocal line, starting with '*8a* wir wagen, stre - ben *8a* um Gut und Blut. *8a* So folgt dem Heu - te'. The bottom staff is the piano accompaniment, featuring a left hand with a bass line and a right hand with chords and arpeggios. Dynamics include *8a*.

sein Morgen nach, *sf* soKampf und Beute *sf* wieBlitz und Schlag!

8a sein Morgen nach, *8a* soKampf und Beute *8a* wieBlitz und Schlag!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with 'sein Morgen nach, *sf* soKampf und Beute *sf* wieBlitz und Schlag!'. The middle staff is a second vocal line, starting with '*8a* sein Morgen nach, *8a* soKampf und Beute *8a* wieBlitz und Schlag!'. The bottom staff is the piano accompaniment, featuring a left hand with a bass line and a right hand with chords and arpeggios. Dynamics include *sf* and *8a*.

IV. SCENE.

(Am Tyrrhener Meer.)

№ 5. Recitativ.

Andante.

Tasso.

Rec.

Wirft selbst der Tod mich kalt zurück in's

Tempo.

Le-ben, wohlan denn! Fürder trag ich Le-bens-last!

Rec.

Sehr ruhig.

Nun hü-gel-an! So muss mein Mit-tag stre-ben, vielleicht am

Tempo.

A - bend find' im Thal ich Rast!

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a forte (*p*) dynamic and includes a *cresc.* marking. The tempo is marked *Tempo.*

Recit.

Mit Pedal.

All - gü't' - - ger, welches Bild — ! Du Gott der Milde ! Das

The second system continues the vocal and piano parts. The piano accompaniment features a *ffp* dynamic and a *f* dynamic. The tempo remains *Tempo.*

string. molto rit. al - Adagio.

Meer! Das Meer — ! Die Bucht! Mein Va - ter - land — !

The third system includes a vocal line and piano accompaniment. The piano part has a *ff* dynamic and a *trem.* marking. The tempo changes to *molto rit. al - Adagio.*

Rec.

Palm - haine wehn! Granaten

The fourth system features a vocal line and piano accompaniment. The piano part includes a *ff* dynamic and a *p* dynamic. The tempo is *molto rit. al - Adagio.*

Mit Pedal.

glüh'n! Rings blühende Ge-fil-de. Weit, weit— in blauster Fer-ne ruht Sor-rent, mein

Allegro

Heimathstrand! Jetzt ei-nen Men-schen, brü-der-lich be-

see-let, zu thei-len Gott der Wonnen Ue-bermass! Weh!

Lei-den wird's, dass ein-sam Lust mich quä-let! Lust! Le-ben!

Licht! Mein kran-kes Herz genass _____! Ich be - be -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics 'Licht! Mein kran-kes Herz genass _____! Ich be - be -'. The piano accompaniment includes dynamic markings of *f* and *p*.

taum - le - la-che - Meer und Land um - tanzen mich -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'taum - le - la-che - Meer und Land um - tanzen mich -'. The piano accompaniment features a steady bass line and chords in the right hand.

die Sin - ne schwin - - den .

eresc. *f* *dim.* - - - - -

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'die Sin - ne schwin - - den .'. The piano accompaniment includes dynamic markings of *eresc.*, *f*, and *dim.*.

№ 6. Andante

Chor-Tenor. *p*

O Muse, die mit schnell verwelk - ten
 Kränzen die Stir - ne nicht umflieht — am He - li - ko - ne: Nein, wo der
 Him - mel sel'ge Chöre glän - zen, aus ew'gen Sternen wölbt — die gold'ne
 Kro - ne: Lass dei - nen Sän - ger Göt - - ter - glut um -

p *cresc.* *f* *p*

Mit Pedal.

poco animato.

len - zen, be - leb' sein Lied mit Strah - len jener Zo - ne !

Allegro.

TENOR. 4 SOLO-STIMMEN.

Heil schö - ne Mähr, die Wahrheit hat ge - dich - tet ! Ein

Bass.
Heil schö - ne Mähr _____, die Wahrheit hat ge - dich - tet _____ ! Ein

sf ste - ter Preis den flücht - gen Sang um - lich - - - tet!

sf ste - ter Preis den flücht - gen Sang um - lich - - - tet!

ff

Sopran.

ff Heil schö-ne Mähr, die Wahr-heit hat ge-dich-tet! Ein

Alt.

ff Heil schö-ne Mähr, die Wahr-heit hat ge-dich-tet! Ein

CHOR.

Tenor.

ff Heil schö-ne Mähr, die Wahr-heit hat ge-dich-tet! Ein

Bass.

ff Heil schö-ne Mähr, die Wahr-heit hat ge-dich-tet! Ein

sf ste-ter Preis den flücht'gen Sang um-lich-tet!

sf ste-ter Preis den flücht'gen Sang um-lich-tet!

sf ste-ter Preis den flücht'gen Sang um-lich-tet!

sf ste-ter Preis den flücht'gen Sang um-lich-tet!

№ 7. Recitativ.

Tasso.

I - ta - li - ens Söh - ne, Brü - der, Land - ge - nos - sen,

ihr Jünglin - ge, der Heimath Sprossen, du alters - müder Greis, gebeugten

Rückens: O las - set Dank und Ju - bel euch ge - fal - len, be - flü - gelt

Wort und wei - nend Lal - len, die lang - ent - behr - te

Andante $\text{♩} = 54.$

Thrä - ne des Entzückens!
Ein alter Gondolier.
 Was stürmt dir die See - le so freudig erschrocken? Wie

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 12/8 time signature. It contains the lyrics 'Thrä - ne des Entzückens!' and 'Ein alter Gondolier.' The middle staff is a vocal line in bass clef with the lyrics 'Was stürmt dir die See - le so freudig erschrocken? Wie'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with dynamic markings 'sf' and 'fp'.

Tasso.
 Nicht fra - get, nicht fra - get, was
 flattern die Lo - cken! Wie be - het das Wort!

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Nicht fra - get, nicht fra - get, was'. The middle staff is a vocal line in bass clef with the lyrics 'flattern die Lo - cken! Wie be - het das Wort!'. The bottom staff is a piano accompaniment in grand staff with dynamic markings 'sf'.

ju - belt und kla - get: o ru - dernd mich tra - get zum heimi - schen Port!

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'ju - belt und kla - get: o ru - dernd mich tra - get zum heimi - schen Port!'. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff with dynamic markings 'p' and 'rit.', and a 'Ped' (pedal) marking.

V. SCENE.

(Bucht von Gaeta.)

N^o 8. Chor der Gondoliere.

Vivace. ♩ - 100.

Piano introduction in G major, 2/4 time. The score consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic and includes trill ornaments in the right hand.

Tenor.
f Hin - aus in's Meer! Der Sturm ent - flog; hin - aus in's Meer. Hin-
Bass.
f Hin - aus in's Meer! Der Sturm ent - flog; hin - aus in's Meer. Hin-

Vocal staves for Tenor and Bass. The lyrics are: "Hin - aus in's Meer! Der Sturm ent - flog; hin - aus in's Meer. Hin-". The music is in G major and 2/4 time, with a forte (*f*) dynamic. The Tenor part is written on a single staff, and the Bass part is written on a single staff.

Piano accompaniment for the first vocal entry. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment. The music is in G major and 2/4 time. Dynamics include *f* and *sf*. Trill ornaments are present in the right hand.

aus in's Meer! Der Sturm ent - flog, hin - aus in's Meer. Hin-
 aus in's Meer! Der Sturm ent - flog, hin - aus in's Meer. Hin-

Vocal staves for the second vocal entry. The lyrics are: "aus in's Meer! Der Sturm ent - flog, hin - aus in's Meer. Hin-". The music is in G major and 2/4 time, with a forte (*f*) dynamic.

Piano accompaniment for the second vocal entry. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment. The music is in G major and 2/4 time. Dynamics include *f* and *sf*. Trill ornaments are present in the right hand.

aus in's Meer, der Sturm ent-flog, es ruht vom Wo - - gen-

aus in's Meer ———, der Sturm ent - - -

bran - - - de, hin-aus in's Meer, der Sturm ent-flog, hin-aus — in's Meer, der

flog ———, hin-aus in's Meer, der Sturm ent-flog, hin-aus — in's Meer, der

sf sf sf Sturm, der Sturm ent - flog . *p espressivo* Mit Duft die Se - gel schwel-let

sf sf sf Sturm, der Sturm ent - flog . *p* Mit Duft die Se - gel schwel-let

hoch. Ihr Blü - then all' vom Stran - de!

hoch. Ihr Blü - then all' vom Stran - de!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'hoch. Ihr Blü - then all' vom Stran - de!'.

Mit Duft die Se - gel schwellet hoch. Ihr

Mit Duft die Se - gel schwellet hoch. Ihr

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are 'Mit Duft die Se - gel schwellet hoch. Ihr'. There are dynamic markings 'p' (piano) above the vocal staves and a '*' symbol in the piano accompaniment.

Blü - then all' vom Strande. Hin - aus in's Meer, der Sturm ent - flog, hin -

Blü - then all' vom Strande. Hin - aus in's Meer, der Sturm ent - flog, hin -

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are 'Blü - then all' vom Strande. Hin - aus in's Meer, der Sturm ent - flog, hin -'. There are dynamic markings 'f' (forte) and 'sf' (sforzando) above the vocal staves.

aus in's Meer, der Sturm, der Sturm — ent - flog, hin - aus in's Meer, der Sturm

aus in's Meer, der Sturm, der Sturm — ent - flog, hin - aus in's Meer, der Sturm

Tasso.

ent - flog — . O stillst Na - tur — , so reich ge -

ent - flog — .

schmückt — , auch du nicht al - - - le Schmer - - - - zen ?

Noch ein - mal fühl' ich schwer - be - drückt , des Gra - mes

Hand am Her - zen ! O tod - te Lie -

dolce.

be, stumm und mild, weck' nicht auf's Neu' die Wun -

de, ver - sin - ke, trug - voll hol - des Bild, fahr'

calando.

sf

calando.

hin zum Wel - len - grun - - - - - de - - - - - .

rit.

dim. *pp*

CHOR! *pp a tempo.*

Glück zu! Voll Ru - he lacht die Fluth, voll Ru -

Glück zu! Voll Ru - he lacht die Fluth, voll Ru -

a tempo. *pp*

he, es flü - stern Wind und Wel - - - - - len, und Wel - - - - -

he, es flü - stern Wind und Wel - - - - - len, und Wel - - - - -

len: So mag der trü - be Lie - - bes - muth sich Well' und

len, es flü - - - - stern Wind _____ und Wel - -

Wind ge - sei - - - - len. Glück zu, voll Ru - he lacht die Fluth, voll Ru -

_____ len _____, Glück zu, voll Ru - he lacht die Fluth, voll Ru -

- - - - he, voll Ru - he lacht die Fluth. So mag der trübe

- - - - he, voll Ru - he lacht die Fluth. So mag der trübe

p espressivo.

pp *p* *espressivo.*

Ru - he lacht die Fluth, es lacht die Fluth, Glück zu, voll Ru -

Ru - he lacht die Fluth, es lacht die Fluth, Glück zu, voll Ru -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, respectively, with lyrics written below. The piano accompaniment is in treble and bass clefs, featuring chords and melodic lines. Dynamics include *sf* (sforzando) and *tr* (trills).

he lacht die Fluth.

he lacht die Fluth.

p dolce.

p dolce.

The second system continues the vocal and piano parts. The vocal staves have lyrics and dynamics like *sf*. The piano accompaniment includes *sf* and *p dolce.* markings. The system concludes with a series of chords in the piano part.

Tasso.

Ach! wie ge-mach- der

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics 'Ach! wie ge-mach- der'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings 'pp' and 'p'.

Ne - bel reißt! Bin frei des Leids, der

The second system continues the vocal line with the lyrics 'Ne - bel reißt! Bin frei des Leids, der'. The piano accompaniment continues with similar harmonic support, maintaining the 'p' dynamic.

Lü - - - ste; und se - - - - - lig, ein ver-

The third system features the lyrics 'Lü - - - ste; und se - - - - - lig, ein ver-'. The vocal line has several long notes with horizontal lines underneath, indicating a sustained tone. The piano accompaniment provides a steady harmonic background.

klär - - - - - ter Geist, fahr ich zur Hei - math -

The fourth system concludes with the lyrics 'klär - - - - - ter Geist, fahr ich zur Hei - math -'. The piano accompaniment ends with a 'pp' dynamic marking.

kü - - - - - ste - - - - - !

CHOR. *ff* Glück zu, voll Ru - - - he - - - lacht - - - die - - - Fluth .

ff Glück zu, voll Ru - - - he - - - lacht - - - die - - - Fluth .

VI. SCENE.

(Sorrent.)

Nº 9. Cornelia's Wiegenlied am Gestade.

Andante ♩ = 100 .

poco lento. ♩ = 69 .

Schla - -

p *dim.* *poco lento.*

tempo 1º.

fe, schla - fe, schla - - fe mein Kind - - - ! Schau - - -

tempo 1º.

- keln.de Lüf - - te, - gau - - - keln.de Duf - - - te

kom - - men ge - zo - - - gen, dich zu um - wo - - -

- - - gen, wie - - - gend und lind: schla - - - fe mein

Kind, schla - - - fe mein Kind! *espressivo*

Mit Pedal.

pp poco lento Träu - - me,

poco rit - - - dim - - - poco lento

pp

träu - - - me, träu - - - me du hold - - - !

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *pp* *

tempo I^o.

Fromm - - - vor Ge - fah - - - ren En - - - - gel dich

Violini con Sordini.

pp

pp

Mit Pedal.

wah - - - ren, schwe - - - ben zur Stel - - - le

pp

wie der Li - bel - - - - le flat - - - - terndes Gold ;

The first system of music features a vocal line in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are "wie der Li - bel - - - - le flat - - - - terndes Gold ;". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part is characterized by a steady eighth-note accompaniment in the right hand and block chords in the left hand.

träu - - - - me du hold, träu - - - - me du hold !

The second system of music continues the vocal line with the lyrics "träu - - - - me du hold, träu - - - - me du hold !". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

The third system of music shows the continuation of the piano accompaniment. The right-hand staff features a rhythmic pattern of eighth notes, while the left-hand staff provides harmonic accompaniment with block chords and some melodic movement.

rit. poco lento.

Läch - le, läch - le, läch - - le nur

rit. poco lento.

rit. *Ped* *

tempo 1^o.

zu - - ! Schäu - - men - de Wel - - len bran - -

Ped *Mit Pedal*

- den, zer - schel - - - len, spie - - len und gau - - - keln,

scher - - zen und schau - - - - keln Kind - - - - lein in Ruh';

trem.

läch - - - - - le nur zu, läch - - - - - le nur

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'läch - - - - - le nur zu, läch - - - - - le nur'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

zu !

espressivo.

The second system continues the vocal line with the lyrics 'zu !'. The piano accompaniment is marked *espressivo.* and features a more melodic and flowing texture in the right hand, with the left hand providing harmonic support.

calando.

pp

läch - - - - - le nur zu

pp calando.

The third system is marked *calando.* and begins with a piano dynamic of *pp*. The vocal line has the lyrics 'läch - - - - - le nur zu'. The piano accompaniment is also marked *pp calando.* and features a slower, more spacious feel.

läch - - le nur zu !

poco rall.

The fourth system is marked *poco rall.* and concludes the vocal line with the lyrics 'läch - - le nur zu !'. The piano accompaniment maintains the *poco rall.* tempo and features a final, sustained chord in the right hand.

N^o 10 . Duett .

Allegro moderato. ♩ - 120 .

Cornelia .

Tasso .

Am Säulen-thor die Mutter soll mich hören, die

p
Nah' leise

sin-gend hier des Kindes Rast ver-sü-sset .

du, nah' lei-se du, dies Knäb-lein nicht zu stö - - - ren.

pp *p*

Was bringst du, Hirt?

Cor-ne - - li-as Bru - der grü - -

Tor - qua - to schiekt?

ssset ! Sein Nahn kann ich be - schwö - - -

ren . Ihn jagt die Noth seit er im Ban - - - ne

sf

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "ren . Ihn jagt die Noth seit er im Ban - - - ne". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamic markings include *sf* (sforzando) and *f* (forte).

Ein ed - - - les Wild, such' er den
bü - - - - - sset!

sf *dolce.* *p*

This system contains the second system of music. The vocal line continues with the lyrics "Ein ed - - - les Wild, such' er den bü - - - - - sset!". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sf* (sforzando), *dolce.* (dolce), and *p* (piano).

Schutz - - - - - der Schwe - - - - -

This system contains the third system of music. The vocal line continues with the lyrics "Schutz - - - - - der Schwe - - - - -". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a long note in the vocal line.

ster .

Zu prü - - - fen

f *sf* *sf* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a rest and then has a note on the second measure. The second staff is another vocal line, also with a treble clef, which has rests for the first two measures and then begins with a note on the third measure. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f*, *sf*, *sf*, and *p*.

O ———, dass er doch des

erst mahnt Leu - mund und Ge - lä - - ster.

sf *sf* *sf*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a treble clef, starting with a rest and then a note on the third measure. The second staff is another vocal line with a treble clef, starting with a note on the first measure. The piano accompaniment continues with the grand staff, featuring a consistent rhythmic pattern. Dynamics include *sf*, *sf*, and *sf*.

Zwei - fels Ohnmacht ler - - ne.

Ver - folgt in

sf *sf*

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line with a treble clef, starting with a note on the first measure. The second staff is another vocal line with a treble clef, starting with a rest and then a note on the third measure. The piano accompaniment continues with the grand staff, featuring a consistent rhythmic pattern. Dynamics include *sf* and *sf*.

Ar - - muth, hält ihn stolz = be - schei - den, ihr Reich - thum und sein

f *sf* *sf* *sf*

Ihr Rang, ihr

Werth in scheuer Fer - - - ne.

sf *sf* *sf*

Gold helf' en - den sei - - - ne Lei - - - - - den.

ff

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a series of chords and arpeggiated figures, with some notes marked with accents and slurs. There are also some dynamic markings like *sf* and *p*.

The second system of the musical score includes vocal lines and piano accompaniment. The top two staves are treble clefs, and the bottom two are bass clefs. The vocal lines are in a key with two flats and common time. The lyrics are: "Weh! Sei - nen Hel - fern dräu". The piano accompaniment features a series of chords and arpeggiated figures, with some notes marked with accents and slurs. There are also some dynamic markings like *p* and *sf*.

The third system of the musical score includes vocal lines and piano accompaniment. The top two staves are treble clefs, and the bottom two are bass clefs. The vocal lines are in a key with two flats and common time. The lyrics are: "— mit Tod die Ster - ne: Ty - ran - nen - wuth will al - ler Huld ihn schei - -". The piano accompaniment features a series of chords and arpeggiated figures, with some notes marked with accents and slurs. There are also some dynamic markings like *sf*.

Kein Glück, auf das die Treu - - e nicht ver-

den .

sf Mit Pedal.

zieh - - - - - tet !

Halt an, mein

p

Herz, halt an mein Herz! Die Lie - - be hat ge - rich - tet - - - !

rit.

crese.

Allegretto moderato. ♩ - 104.

Ha, welch ein Klang!

Gondolieri von den Barken herüber.

pp Heil schö - ne Mähr, die Wahrheit hat ge - dich - tet! Ein

pp Heil schö - ne Mähr, die Wahrheit hat ge - dich - tet! Ein

p

Allegro molto. ♩ - 72.

Ja, Fei - er - klang der Mu - - - - - sen! Un -

ste - ter Preis den flücht'gen Sang um - lich - - - - - tet!

ste - ter Preis den flücht'gen Sang um - lich - - - - - tet!

sterb - lich wie mein Lie - - - ben ist sein Lied !

Die

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'sterb - lich wie mein Lie - - - ben ist sein Lied !'. The piano accompaniment is marked with 'sf' (sforzando) and includes dynamic markings like 'f' (forte) and 'sfz' (sforzando). The key signature has one flat (B-flat) and the time signature is 2/4.

Wo weilt _____ er ?

Schwe - ster du ? Se - lig dir _____ am Bu - - - - -

The second system continues the musical piece. The vocal line has the lyrics 'Wo weilt _____ er ?' and 'Schwe - ster du ? Se - lig dir _____ am Bu - - - - -'. The piano accompaniment is marked with 'sf' and 'f'. The key signature remains one flat and the time signature is 2/4.

Tor - qua - to Du? Viel Jah - re fern !

sen! Cor - ne - - -

The third system concludes the page. The vocal line has the lyrics 'Tor - qua - to Du? Viel Jah - re fern !' and 'sen! Cor - ne - - -'. The piano accompaniment is marked with 'fp' (fortissimo piano) and 'f'. The key signature remains one flat and the time signature is 2/4.

Tor - qua - - to ! Tor - qua - - - to Du !
lia ! Tor - qua - - - to Dein !

fp *f*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'Tor - qua - - to ! Tor - qua - - - to Du !'. The second system continues with 'lia ! Tor - qua - - - to Dein !'. The piano accompaniment features chords and moving lines in both hands, with dynamic markings *fp* and *f*.

Viel Jah - - - re fern !
Viel Jah - - - re fern !

sempre dim... *p*

This system contains the third and fourth systems of music. The lyrics are 'Viel Jah - - - re fern !' repeated on two staves. The piano accompaniment continues with chords and moving lines, featuring a *sempre dim...* marking and a *p* dynamic.

Zur Won.ne wer - den Thrä -

f *p* *f*

This system contains the fifth and sixth systems of music. The lyrics are 'Zur Won.ne wer - den Thrä -'. The piano accompaniment continues with chords and moving lines, featuring dynamic markings *f*, *p*, and *f*.

Heil dei - nem Sängertum!

nen! Treulich kein ei - tel Wäh - - - - nen!

sf

Kein Wahn der ed - le Ruhm! Kein —

Treu - - lieb kein ei - tel Wäh - nen!

Wahn der ed - le Ruhm —! Treu - - - lieb kein ei - tel

Treu - - - lieb kein ei - tel

p

led *

Wäh - - nen! Kein - - - - - Wahn der ed - - - - - le Ruhm! Treu - lieb - - - - -

Wäh - - nen! Kein - - - - - Wahn der ed - - - - - le Ruhm!

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in German. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. Dynamics include *sf* (sforzando).

kein ei - - tel Wäh - - nen Treu -

Kein Wahn - - - - - der ed - - le Ruhm!

The second system continues the vocal and piano parts. The vocal lines have rests in the first measure, followed by the lyrics. The piano accompaniment maintains its rhythmic texture. Dynamics include *sf*.

lieb - - - - - kein ei - - tel Wäh - - nen!

Kein Wahn - - - - - der ed - - le

The third system concludes the page with the final vocal phrases and piano accompaniment. The piano part features a prominent sixteenth-note figure in the right hand.

sf. *sf.* *sf.* *sf.* *sf.* *sf.*

Kein Wahn, kein Wahn der ed - - le
Ruhm! Kein Wahn, kein Wahn der ed - - le

fp *fp* *fp* *fp* *fp* *sf*

dolce.

Ruhm. Treu - lieb' - - - kein ei - - - tel Wäh - - -
Ruhm. Treu - lieb' - - - kein ei - - - tel Wäh - - -

p *p*

cresc.

nen! Treu - lieb' - - - kein ei - - - tel Wäh - - - nen;
nen! Treu - lieb' - - - kein ei - - - tel Wäh - - - nen;

cresc. *cresc.*

molto animato. ♩. = 100.

kein Wahn, kein Wahn der ed - - -

kein Wahn, kein Wahn der ed - - -

molto animato. ♩. = 100.

sp *sp* *sp* *sp* *p*

le Ruhm, der ed - - -

le Ruhm, der ed - - -

p *perese.* *f*

le Ruhm - - - !

le Ruhm - - - !

dim *p*

N^o 11. Recitativ.

Allegro. ♩. - 138.

Der alte Gondolier. *Recit.*

All' herbei — ! Der Sän-ger Godofreds! Der Sohn Sor-

rents — ! Den Lor-beer brecht mit wil - dem

Ju - bel - schrei — ! Sein männlich Bild, mein Greisenaug' er-

kennt's ! Her - bei — ! Her - -

attacca Finale.

№ 12. Finale.

Allgemeiner Chor.

Allegro vivace. ♩ - 138

Sopran

Alt

Tenor

Bass

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in G major and 2/4 time. The vocal parts have lyrics: "Herbei — , her-bei — mit ju - - belndem Ge - sang —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *sf*. There are asterisks in the piano part at measures 10 and 14.

Continuation of the musical score. The vocal parts have lyrics: "Herbei — , herbei — mit ju - - belndem Ge -", "— mit ju - - belndem Ge - sang — , her - bei , her -", and "— her - bei , her - bei — , her - bei , her -". The piano accompaniment continues with similar rhythmic patterns and dynamics. There are asterisks in the piano part at measures 10 and 14.

mf Her-bei — , herbei — mit ju - - - belndem Ge - sang *cresc.*

sang — , her - bei , her - bei, her-bei — , her-bei *cresc.*

bei — , her - bei, her - bei, her-bei — , her-bei *cresc.*

bei — , her - bei, her - bei, her-bei — , her-bei *cresc.*

sf

cresc. — — — — —

Ad * *Ad*

cresc. — — — , her - - bei, her - - bei — — — , her - bei — — —

sf mit ju - - - belndem Ge - sang, her - - bei — — — , her - bei — — — *ff sf*

sf mit ju - - - belndem Ge - sang, her - - bei — — — , her - bei — — — *ff sf*

sf — mit ju - - - belndem Ge - sang, her - - bei — — — , her - bei — — — *ff*

f cresc. — — — — — *ff*

* *Ad* * *Ad*

— mit ju - beln - dem Ge - sang, her - bei mit ju - . - belndem Ge - sang .

— mit ju - beln - dem Ge - sang, her - bei mit ju - . - belndem Ge - sang .

— mit ju - beln - dem Ge - sang — Herbei, her-

— mit ju - beln - dem Ge - sang, her - bei mit ju - beln - den Ge - sang.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *sf* (sforzando) and *f* (forte). A section marker 'A' is placed above the first vocal staff. The piano accompaniment includes triplets and a *p* (piano) dynamic marking.

Her - bei , her - bei mit

bei mit ju - belndem Ge - sang, mit ju - beln - dem Ge - sang, her -

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The piano accompaniment includes triplets and a *p* (piano) dynamic marking. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano). A section marker 'A' is placed below the piano accompaniment.

ju - belndem Ge - sang , her - bei , her - - - bei - - - , mit
 bei , her - bei , her - bei , her - - - bei - - - , her -

Her.

cresc. *f*
 Mit Pedal.

ju - beln - dem Ge - sang her - - bei , her - bei , her - - -
 Her - bei , her - bei mit
 bei , her - - bei - - - , mit ju - - beln - - dem Ge -
 bei , her - bei mit ju - belndem Ge - sang , mit ju - belndem Ge - sang , her -

sf bei, her - bei

sf ju - belndem Ge - sang her - bei

sang her - - bei her - bei

sf bei, her - bei, her - bei

, mit ju - beln - dem Ge - sang her - - bei her - bei

, mit ju - beln - dem Ge - sang her - - bei her - bei

, mit ju - beln - dem Ge - sang her - - bei her - bei

, mit ju - beln - dem Ge - sang her - - bei her - bei

sf *Ad.* * *sf* * *Ad.* * *sf* * *Ad.* * *sf* * *Ad.* *

mit ju - belndem Ge - sang her - bei, her - bei, her - bei
mit ju - belndem Ge - sang her - bei, her - bei, her - bei
mit ju - belndem Ge - sang her - bei, her - bei, her - bei
mit ju - belndem Ge - sang her - bei, her - bei, her - bei

Ad. * Ad. * Ad. * Ad. * mf

her - - - bei !
her - - - bei !
her - - - bei ! I -
her - - - bei ! I -

B ff ff f ff f

I - ta - li - a's Preis ———, statt eit - ler Ho - heit

I - ta - li - a's Preis ———, *p* statt eit - ler Ho - heit

ta - li - a's Preis ———, I - ta - - - - -

ta - li - a's Preis ———, I - ta - - - - -

f *p*

Dank, trink Frieden dir aus deiner Heimath Bron - - nen .

Dank, trink Frieden dir aus deiner Heimath Bron - - nen .

lia's Preis ———, I - ta - lia's Preis ———, I - ta - li - a's

lia's Preis ———, I - ta - lia's Preis ———, I - ta - li - a's

f *f*

f I - ta - li - a's *sf* Preis _____, *ff* trink Frie - den dir _____ aus *sf*

f I - ta - li - a's *sf* Preis _____, *ff* trink Frie - den dir _____ aus *sf*

Preis _____, I - ta - - - lia's *sf* Preis, trink Frie - den dir _____ aus *ff* *sf*

Preis _____, I - ta - - - lia's *sf* Preis, trink Frie - den dir _____ aus *ff* *sf*

dim. dei - ner Hei - math Bron - - - nen, trink Frie - - - den _____ dir

dim. dei - ner Hei - math Bron - - - nen, trink Frie - - - den _____ dir

dim. dei - ner Hei - math Bron - - - nen, trink Frie - - - den _____ dir aus

dim. dei - ner Hei - math Bron - - - nen, trink Frie - - - den _____ dir aus

sa loco

dei - ner Hei - math Bron - - - nen , trink Frie - den

dei - ner Hei - math Bron - - - nen , trink Frie - den

p

trink Frie - - den dir

trink Frie - - den dir

dir ,

dir , trink Frie - den dir aus dei -

p

C

4 Solostimmen.

p Palm-hai-ne bebt — ! Haucht Grü-sse Blüth' und
 Palm-hai-ne bebt — !
 ner Hei-math Bron-nen. Haucht Grü-sse Blüth' und

p espressivo.

allegro

Blum' — ! Ihr Myr-then webt — ein min-nig Hei-lig-thum — !
 Blum' haucht Grü-sse!
 Blum' — ! Ihr Myr-then webt — ein min-nig Hei-lig-thum — !

sf Palm - - hai - ne bebt - - ! Palm - - hai ne bebt - - ! Haucht
sf Palm - hai - ne bebt - - ! Palm - - hai ne bebt - - ! Haucht
 bebt - - ! Palm - - - hai - ne bebt - - ! Palm - - - hai - ne
 bebt - - ! Palm - - - hai - ne bebt - - ! Palm - - - hai - ne

Grü - sse Blüth' und Blum' - - ! Palm - - hai - ne bebt - -
 Grü - sse Blüth' und Blum' - - ! Palm - - hai - ne bebt - -
 bebt! Haucht Grü - sse Blüth' und Blum' ! Palm - - hai - ne bebt - -
 bebt! Haucht Grü - sse Blüth' und Blum' ! Palm - - hai - ne bebt - -

! Palm - - hai - ne bebt - - - ! Haucht Grü - sse

! Palm - - hai - ne bebt - - - ! Haucht Grü - sse

! Palm - - hai - ne bebt - - - ! Haucht Grü - sse

! Palm - - hai - ne bebt - - - ! Haucht Grü - sse

Blüth' und Blum', haucht Grü - sse. Palm - haine

Blüth' und Blum', haucht Grü - sse Blüth' und Blum - - - ? Palm - haine

Blüth' und Blum', haucht Grü - sse Blüth' und Blum - - - ?

Blüth' und Blum', haucht Grü - - - - sse - - - . Palm - haine

mf dim. *p* **E spress**

mf dim. *p*

mf dim. *p*

mf dim. *p*

mf dim. *dolce*

E Ad

bebt _____! Haucht Grösse Blüth' und Blum' _____! Ihr Myr - - - then

bebt _____! Haucht Grösse Blüth' und Blum' _____! Ihr Myr - - - then

espress

Palm - hai - ne bebt _____, haucht Grü - sse Blüth' und Blum' _____, ihr

bebt _____! Haucht Grü - sse Blüth' und Blum' _____, ihr Myr - - - then

mf *p*

webt ein min - nig Hei - - - - lig - thum _____! Schall'

webt ein min - nig Hei - - - - lig - thum _____! Schall'

Myr - then webt ein Hei - - - - lig - thum _____! Schall'

webt ein min - nig Hei - - - - lig - thum _____! Schall'

mf *p*

cresc. - - - - -

auf zum Him - - mel, ju - beln-der Ge - sang - - - !

cresc. - - - - -

auf zum Him - - mel, ju - beln-der Ge - sang - - - !

cresc. - - - - -

auf zum Him - - mel, ju - beln-der Ge - sang - - - !

cresc. - - - - -

auf zum Him - - mel, ju - beln-der Ge - sang - - - !

f *cresc.* - - - - - **F**

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

f *cresc.* - - - - - *ff*

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

f *cresc.* - - - - - *ff*

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

f *cresc.* - - - - - *ff*

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

f *cresc.* - - - - - *ff*

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

f *cresc.* - - - - - *ff*

Schall' auf zum Him - - mel, ju - beln-der Ge - sang - - - *ff*

! Schall' auf zum Him - mel, ju - beln - der Ge -

! Schall'

ff

sang _____, schall' auf _____,

ff Schall auf zum Him _____ mel, ju - beln - der Ge sang

auf zum Him mel, ju - beln - der Ge - sang _____,

ff Schall' auf zum Him - mel, ju - beln -

schall' auf _____, schall' auf _____

schall' auf zum Him-mel, ju-beln - der Ge - sang

schall' auf _____, schall' auf _____

der Ge - sang _____ schall' auf _____

schall' auf zum Him - mel ju - beln -

schall' auf zum Him - mel ju - beln -

schall' auf zum Him - mel ju - beln -

schall' auf zum Him - mel ju - beln -

der Ge - sang, ju - - beln - - der Ge - -

der Ge - sang, ju - - beln - - der Ge - -

der Ge - sang, ju - - beln - - der Ge - -

der Ge - sang, ju - - beln - - der Ge - -

sang, schall' auf, schall' auf - - - ! I -

sang, schall' auf, schall' auf - - - ! I -

sang, schall' auf, schall' auf - - - ! I -

sang, schall' auf, schall' auf - - - ! I -

ta - li - a's Preis er - schall', steig auf zur Sonn'...

ta - li - a's Preis er - schall', steig auf zur : Sonn'...

ta - li - a's Preis er - schall', steig auf zur gold - nen Son - nen.

ta - li - a's Preis er - schall', steig auf zur gold - nen Son - nen.

8a loco

H

Palm - - hai - ne hebt! Haucht Grü - sse Blüth' und

Palm - - hai - ne hebt! Haucht Grü - sse Blüth' und

Palm - - hai - ne hebt! Haucht Grü - sse Blüth' und

Palm - - hai - ne hebt! Haucht Grü - sse Blüth' und

6

H

cresc.

Palm - - hai - ne bebt — ! Palm - - hai - ne
 Palm - - hai - ne bebt — ! Palm - - hai - ne
 hai - ne bebt — ! Palm - - hai - ne bebt — !
 hai - ne bebt — ! Palm - - hai - ne bebt — !

This system contains four vocal staves and a piano accompaniment. The piano part features sixteenth-note patterns in both hands, with sixteenth-note groupings marked with a '6'. The vocal lines are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "Palm - - hai - ne bebt — ! Palm - - hai - ne bebt — !".

cresc.

bebt — ! Palm - - hai - ne bebt — !
 bebt — ! Palm - - hai - ne bebt — !
 Palm - - hai - ne bebt — ! Den Lor - - beer
 Palm - - hai - ne bebt — ! Den Lor - - beer

This system continues the musical score with four vocal staves and piano accompaniment. The piano part includes dynamic markings of *f* and *ff*. The lyrics are: "bebt — ! Palm - - hai - ne bebt — !", "bebt — ! Palm - - hai - ne bebt — !", "Palm - - hai - ne bebt — ! Den Lor - - beer", and "Palm - - hai - ne bebt — ! Den Lor - - beer".

R *ff*

Den Lor-beer brecht, der Sän-ger-stirn zu Dank, er

ff

Den Lor-beer brecht, der Sän-ger-stirn zu Dank zu Dank er

brecht den Lor-beer brecht, der Sän-ger-stirn zu Dank, er
brecht den Lor-beer brecht, zu Dank er

brecht, der Sän-ger-stirn zu Dank, er

R *ff*

hat sich Heil, die Heimath ihn ge-won - - - - - nen.

sf *poco rit.*

hat sich Heil, die Heimath ihn ge-won - - - - - nen.

sf *poco rit.*

hat sich Heil, die Heimath ihn ge-won - - - - - nen.

sf *poco rit.*

hat sich Heil, die Heimath ihn ge-won - - - - - nen.

sf *poco rit.*

Etwas langsamer. (♩ = 120)

Den Lorbeerbrecht der Sän-gerstirn zu

Den Lorbeer brecht, der Sängerstirn zu Dank, den Lorbeerbrecht —, der Sänger-

Den Lorbeerbrecht —, der Sängerstirn zu Dank, den Lor - - beer

Den Lor - - beer brecht der Sän - ger -

Dank, den Lorbeerbrecht —, den Lorbeer brecht, den Lorbeerbrecht der Sängerstirn zu

stirn zu Dank den Lor - - beer brecht, den Lorbeerbrecht, den Lorbeer

brecht, den Lorbeer brecht der Sängerstirn zu Dank, der Sän - ger - stirn zu

stirn zu Dank, den Lor - beer brecht der Sän - ger - stirn zu

Dank, Den Lorbeer brecht der Sän-ger-stirn zu
 brecht. Den Lorbeer brecht der Sän-ger-stirn zu
 Dank, den Lorbeer brecht, der Sän-ger-stirn zu Dank, den Lorbeer brecht der Sän-ger-stirn zu
 Dank, den Lorbeer brecht, der Sän-ger-stirn zu Dank, den Lorbeer brecht der Sän-ger-stirn zu

Dank — . Den Lorbeer
 Dank — . Den Lorbeer brecht, der
 Dank — . Den Lorbeer brecht, der Sän-ger-stirn zu Dank, den
 Dank — . Den Lorbeer brecht, der San ger stirn zu

sf brecht, der Sän-ger-stirn zu Dank, zu Dank, den Lor - beer
 Sängerstirn zu Dank, den Lor - beer brecht der Sän-gerstirn zu
 Lor - beer brecht, den Lorbeer brecht, der Sän-gerstirn zu Dank,
 Dank, zu Dank, der Sän - ger - stirn zu Dank, zu

ff brecht den Lorbeer brecht, den Lorbeer brecht, der Sänger - stirn
ff Dank den Lorbeer brecht, den Lorbeer brecht, der Sänger - stirn
ff den Lorbeer brecht, den Lorbeer brecht, der Sänger - stirn
 Dank _____, den Lorbeer brecht _____, der Sängerstirn _____ zu Dank, zu

zu Dank, zu Dank. *f espress.* Den Oel - zweig hebt!

zu Dank, zu Dank. *f espress.* Den Oel - zweig hebt!

zu Dank, zu Dank. *f espress.* Den Oel — zweig hebt!

Dank ——— . *f espress.* Den Oel - zweig hebt!

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'zu Dank, zu Dank. Den Oel - zweig hebt!' repeated in different parts. Performance markings include *f espress.* and *dim.* with triplet figures in the piano part.

Mit Pedal.

sf Preis seinem Sän - gerthum!

sf Preis seinem Sän - gerthum!

sf Preis seinem Sän - gerthum! Die Lie - be lebt!

sf Preis seinem Sän - gerthum!

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Preis seinem Sän - gerthum!' repeated in different parts, followed by 'Die Lie - be lebt!'. Performance markings include *sf* and *dim.* with triplet figures in the piano part.

Die Lie - be lebt!

Die Lie - be lebt!

sf KeinWahn — der ed - - - - - le

Die Lie - be lebt!

cresc.

Kein Wahn — der ed - - - - - le Ruhm, kein Wahn der

cresc.

Kein Wahn — der ed - - - - - le Ruhm, kein Wahn der

Ruhm! Kein Wahn der

cresc.

Kein Wahn — der ed - - - - - le Ruhm, kein Wahn der

cresc.

ga - - - - -

ed - - - - le Ruhm. Preis - seinem Sän-gerthum -! Preis sei-

ed - - - - le Ruhm. Preis - seinem Sän-gerthum -! Preis sei-

ed - - - - le Ruhm. Preis - seinem Sän-gerthum -! Preis sei-

ed - - - - le Ruhm. Preis - seinem Sän-gerthum -! Preis sei-

ga ----- loco

ff

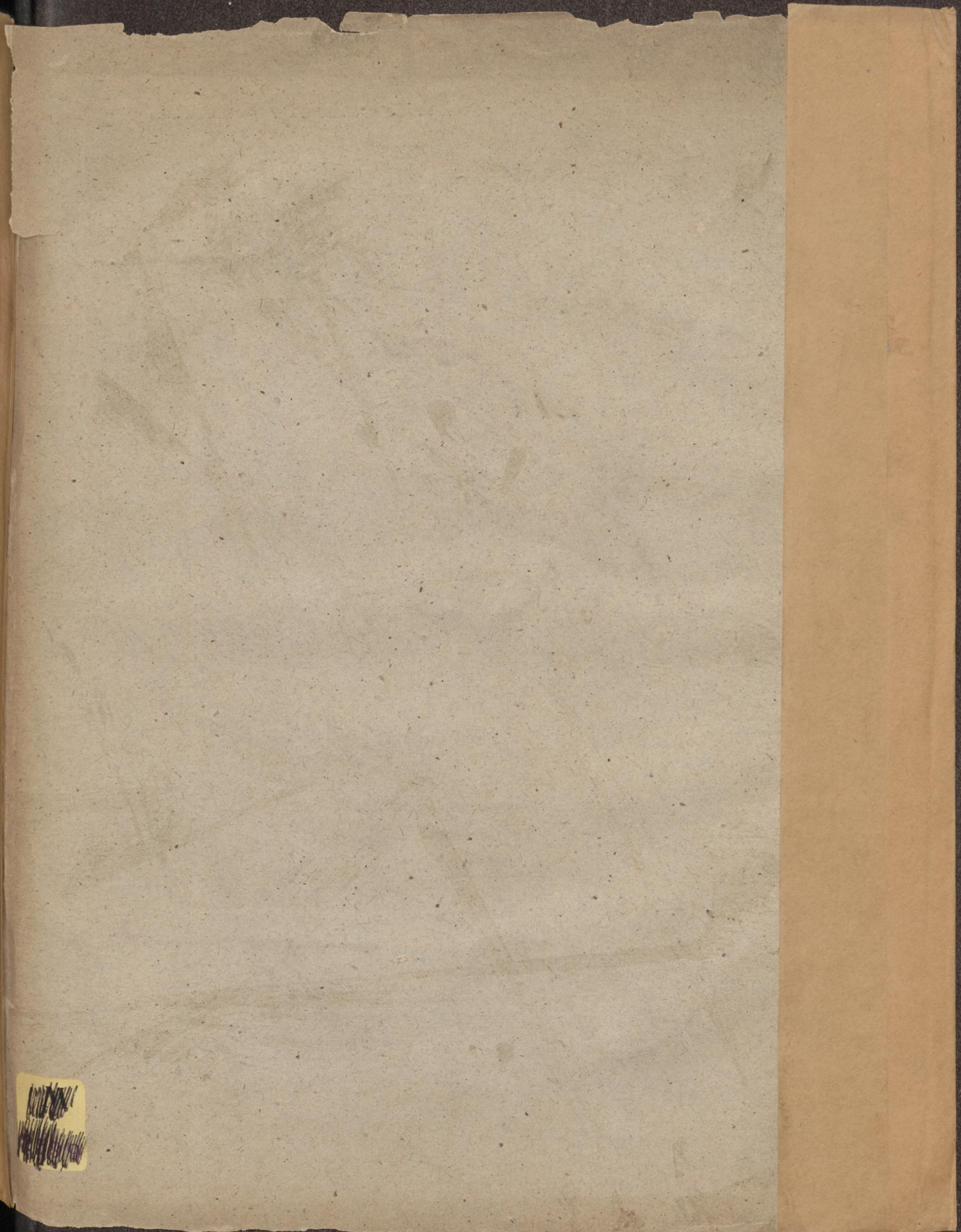
- nem Sän-ger-thum, Preis - sei - nem Sän-ger-thum, ihm Preis, ihm Preis.

- nem Sän-ger-thum, Preis - sei - nem Sän-ger-thum, ihm Preis, ihm Preis.

- nem Sän-ger-thum, Preis - sei - nem Sän-ger-thum, ihm Preis, ihm Preis.

- nem Sän-ger-thum, Preis - sei - nem Sän-ger-thum, ihm Preis, ihm Preis.

ga ----- loco ga -----



Handwritten scribbles on a yellow sticker.

