

VII. SCENE.

Garten mit einem hellerleuchteten Flügel des Schlosses. Nacht.

Eginhard kommt tiefsinnig; nachdem er während des Ritornells durch längere Zeit umhergespät, singt er zu einer Laute.

Nº 6. Finale.

Andante.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Violino I.

Violino II.

Viola.

Emma.

Eginhard.

Violoncello e Basso.

The first system of the musical score includes staves for Flauti, Oboi, Clarineti in A, Fagotti, Corni in A, Violino I, Violino II, Viola, Emma, Eginhard, and Violoncello e Basso. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is common time (C). The strings are playing a pizzicato accompaniment. The woodwinds and strings have various dynamics including *p* and *f*. There are some markings like '13' in the bassoon part.

The second system continues the musical score. It includes staves for Flauti, Oboi, Clarineti in A, Fagotti, Corni in A, Violino I, Violino II, Viola, Emma, Eginhard, and Violoncello e Basso. The tempo remains 'Andante'. The key signature has one sharp (F#). The time signature is common time (C). The strings continue with a pizzicato accompaniment. The woodwinds and strings have various dynamics including *f*, *p*, and *cresc.*. There are markings like 'arco' and 'pizz.' for the strings.

dim. *pp*

arco *pp* pizz. *pp*

arco *pp* pizz. *pp*

Der A - bend sinkt auf stil - ler Flur, es soll der Treu - e schei - den, es soll der Treu - e

arco *pp* pizz. *pp*

p

schei - den! Ach! erst - vernimm der Lie - be Schwur, muss er sein Glück schon mei - den, muss er sein Glück - schon mei - den.

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent arpeggiated bass line. Dynamics range from *pp* to *f*, with *cresc.* markings throughout. The second system contains the vocal line with the lyrics: "Ach! erst vernimm der Lie - be Schwur, ach erst vernimm der Lie - be Schwur, muss er". The piano accompaniment continues with similar dynamics. The third system shows the piano part with *pizz.* (pizzicato) markings. The final system includes the vocal line with the lyrics: "sein Glück schon meiden." and the piano accompaniment.

dim. *pp*

arco *pp* pizz. *pp*

arco *pp* pizz. *pp*

arco *pp* pizz. *pp*

Sein Herz er-bebt im Schlachtge-tos, die

Thrä-ne schwimmt im Bli-cke, die Thrä-ne schwimmt im Bli-cke, sein herb-Geschick, es reisst ihn los vom kaum ge-fühlten

Glü - cke, vom kaum ge - fühl - ten Glü - cke, sein herb Geschick, es reisst ihn los vom

kaum ge - fühl - ten Glü - cke, vom kaum ge - fühl - ten Glü - cke.

VIII. SCENE.

Eginhard, Emma (welche auf dem Baleon sichtbar geworden.)

The first system of the musical score consists of ten staves. The top two staves are vocal lines for Eginhard and Emma. The middle four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are for the cello and double bass. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). Performance instructions include *arco* (arco) and *pp*. The system concludes with the word "Doch" written below the bottom two staves.

The second system of the musical score continues with ten staves. It features vocal lines and piano accompaniment. The lyrics are: "kehrt er heim im Sie - gesglanz, dann naht der Tag der Wei - he, dann naht der Tag der Wei - he. Der". The music is in the same key and time signature as the first system. Dynamics include *pp* and *pizz.* (pizzicato). Performance instructions include *arco* and *pp*. The system concludes with the word "Der" written below the bottom two staves.

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part includes a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The vocal line begins with a melodic phrase. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). A triplet of eighth notes is marked with a '3' above it.

Lie - be und des Ruh - mes Kranz reicht ihm die Hand der Treu - e, reicht ihm die Hand - der Treu - e.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a prominent *cresc.* (crescendo) marking across several staves, indicating a gradual increase in volume. The vocal line continues with the same text. Dynamics include *pp*, *pp arco*, and *pp arco*.

Der Lie - be und des Ruh - mes Kranz reicht ihm die Hand der Treu - e,
 Der Lie - be und des Ruh - mes Kranz reicht ihm die Hand der Treu - e,

reicht ihm die Hand der Treue. (Emma verschwindet vom Balcon. Die Thüre des Schlosses

reicht ihm die Hand der Treue.

f *p* *pp* *pizz.*

öffnet sich, und wird schnell wieder geschlossen, nachdem Eginhard eingetreten.)

pp *arco*

IX. SCENE.

Fierrabras (Von der entgegengesetzten Seite, mit gesenktem Haupte und verschlungenen Armen. Als er sich in der Mitte der Bühne befindet, bleibt er plötzlich stehen.)

Un poco più moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in C.

Trombone Basso.

Violino I.

Violino II.

Viola.

Fierrabras.

Violoncello.

Basso.

musical score for the first system, featuring piano and vocal parts. The piano part includes dynamic markings such as *dim.* and *ff*. The vocal part includes the lyrics: "Was quälst du mich, o Missge."

musical score for the second system, including piano accompaniment and vocal lines. The piano part includes dynamic markings such as *ff* and *p*. The vocal part includes the lyrics: "schick! Will der Ge.dan - ke mich nicht fliehen? Ich sauge Lust aus ih - rem Blick Hinweg, hin - weg! ach mäch -"

a tempo

- tig,mächtig föhl' ich's glühen!
 In tief-be - weg - - ter Brust regt sich ein

lei - ses Seh - - nen, in tief.bewegter Brust regt sich ein lei - - ses Seh.nen,kaum mei_ner selbst.be-

wusst, darf ich dies Glück nicht wä - nen. In tief - beweg - ter Brust regt sich ein lei - ses Seh - nen,

in tief - bewegter Brust regt sich ein lei - ses Seh - nen, kaum meiner selbst be - wusst, darf ich dies Glück nicht

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a section marked "in C" with a forte (*f*) dynamic. The vocal line includes the lyrics "wäh - nen. O schweigbetrognes Herz! Ver -". The score contains various musical notations such as trills (*tr.*), accents (*>*), and dynamic markings like *f*, *p*, and *a 2.*.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a section marked "p cresc." (piano crescendo) leading to a forte (*f*) dynamic. The vocal line includes the lyrics "stummt, vergeb-ne Kla - gen! Dem Man-ne ziemt nicht Schmerz, er muss mit Fassung tra - gen, dem". The score includes trills (*tr.*), accents (*>*), and dynamic markings such as *f*, *p*, *cresc.*, and *ff*.

Musical score for the first system, featuring multiple staves with complex notation including trills, dynamics (*fz*, *p*, *cresc.*, *ff*), and a "a 2." marking. The score includes piano and bass clefs, various time signatures, and dynamic markings.

Man ne ziemt nicht Schmerz, er muss mit Fassung tra - - gen.

Musical score for the second system, including piano and bass clefs and dynamic markings (*fz*, *p*, *cresc.*, *ff*).

Musical score for the third system, featuring piano and bass clefs, dynamic markings (*pp*, *mp*), and complex notation including trills and slurs.

In tief-be - weg - - ter Brust regt sich ein lei - ses Seh - - nen, in tiefbewegter

pp
fp *fp*
fp *fp*
fp *fp*

Brust regt sich ein lei - ses Sehnen, kaum meiner selbst be - wusst, darf ich dies Glück nicht wä - nen. In tief - bewegter

fp *fp*
fp *fp*

Brust regt sich ein lei - ses Seh - nen, in tief - bewegter Brust regt sich ein lei - ses Seh - nen, regt

This system contains the first vocal entry. The vocal line begins with the lyrics "sich, regt sich ein lei-ses Seh-nen, regt sich, regt sich ein lei-ses Seh-nen, ein". The piano accompaniment features a complex texture with multiple staves, including a prominent bass line with a "cresc." marking. The music is in a minor key and includes various ornaments and dynamic changes.

This system continues the vocal and piano parts. The vocal line resumes with the lyrics "lei-ses Seh-nen. O schweig, betrognes Herz! Ver-". The piano accompaniment is highly detailed, featuring numerous trills ("tr") and accents ("a 2."). The dynamics range from piano ("p") to forte ("f"). The texture remains dense and intricate.

stummt vergebne Klagen! Dem Man-ne ziemt nicht Schmerz, er muss mit Fassung tra - - gen, dem

Manne ziemt nicht Schmerz, er muss mit Fassung tra - - gen, mit Fassung tra - - gen, mit Fassung

tra - - gen, mit Fassung tra - - gen.

This system contains the vocal entry and the beginning of the piano accompaniment. The vocal line starts with a melodic phrase in the right hand and a supporting line in the left hand. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *ff*, *f*, *fp*, *dim.*, and *pp*.

Bewegung im Schlosse, die Fenster werden bald mehr, bald weniger erleuchtet.

This system continues the piano accompaniment from the first system. It features a complex rhythmic texture with many sixteenth and thirty-second notes. The dynamic markings are *pp* and *f*. The system concludes with a key signature change to two flats.

Un poco più mosso.

Flauti. *pp* a 2.

Oboi. *pp* a 2.

Clarinetti in B. *pp*

Fagotti. *pp*

Corni in C. *pp*

Trombe in C. *pp* a 2.

Trombone III. *pp*

Timpani in C. *pp*

Violino I. *pp* 6 6 12 12

Violino II. *pp*

Viola. *pp* 6 6 12 12

Fierrabras. (aufmerksam)
Doch horch! was regt sich noch in stiller Nacht? Des Flü - gels Fenster sind er-

Tenore.

Basso. Männerchor. (von innen)

Violoncello e Basso.

Musical score for a piece, likely a vocal and piano work. The score consists of multiple staves. The piano accompaniment includes complex textures with triplets and dynamic markings such as *fp* (fortissimo piano) and *f* (fortissimo). The vocal line includes the following lyrics:

leuchtet. Bald mit leisen Mur-ren, bald mit wilden Lärm.

fp pp cresc.

fp pp cresc.

fp pp cresc.

f p

f p pp cresc.

f p pp cresc.

f p pp cresc.

Selt - sam

(erst entfernt, dann immer näher.)

Wo ist sie? wo ist sie? Schnell ver-schwunden ist je - de Spur, —

f p pp stacc. cresc.

f *p* *pp*
f *p* *pp*
f *p* *pp* a 2.
f *p* *pp* a 2.
mf
mf
f *p* *pp*
f *p* *pp*
f *p* *pp*

Treiben!

Was mag das sein?

Spur, — schnell verschwunden ist je - de Spur!

schnell, schnell verschwunden ist je - de Spur!

f *p* *pp*

Fl.
Ob.
Clar.
Fag.

(tritt seitwärts.)
Mit Vor - sicht will ich das En - de er - war - ten.
Oh - ne Wei - len verfolgt die
Oh - ne Wei - len verfolgt die Spu - ren.

Spu - ren. Schnell ver - schwunden ist je - de Spur! Wo ist sie? wo ist sie? Schnell ver -
Schnell verschwunden schnell ist je - de Spur! Wo ist sie? wo

cresc. *p* *a 2.*

schwunden ist je - de Spur, schnell ver-schwunden ist je - de Spur!

ist sie? Schnell ver - schwunden ist je - de Spur, ist je - de Spur!

cresc. *f* *p*

X. SCENE.

Die Pforte des Schlosses öffnet sich plötzlich. Emma geleitet Eginhard und bedeckt ihn im Flichen mit ihrem Schleier.

Emma.

Eginhard. Angst und Schrecken tief er-fas-sen, dumpf bedecken sie die Brust,

Angst und Schrecken tief er-fas-sen, dumpf be-de-cken sie die Brust, Angst und

Ohn' Ver.

Oh-ne Ver-wei-

The musical score consists of several systems. The top system includes two vocal staves (soprano and alto) and two piano staves (right and left hand). The vocal lines are marked with *cresc.* and *a 2.*. The piano accompaniment includes chords and arpeggiated figures, also marked with *cresc.*. The lyrics are written below the vocal staves.

Angst und Schrecken dumpf be - decken sie die Brust. Flucht nur ret - tet,
 Schrecken dumpf be - decken sie die Brust. Flucht nur
 wei - len verfolgt die Spu - ren, schnell verschwunden ist je - de Spur ohn' Ver - wei - len verfolgt die
 verfolgt die Spu - ren, schnell ver - schwunden ist je - de Spur, ohn' Verwei - len verfolgt die Spu -

der ver - spä - tet schuldbe - wusst. Flucht nur ret - - tet,
 ret.tet, der ver - spä - tet schuldbe - wusst, Flucht nur ret - tet, Flucht nur ret -
 Spuren, schnell verschwunden ist je - de Spur, ohn' Ver - wei - len verfolgt die Spu - ren, ohn' Ver - wei - len verfolgt die
 ren, schnell ver -

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line. Dynamics such as *fz* (forzando) and *p* (piano) are indicated throughout. The lyrics are written in German and are aligned with the vocal line.

Lyrics:

Flucht nur ret - - tet, der ver - spä - tet schuldbe - wusst. Flucht nur ret - tet,
 tet, der ver - spä - tet schuldbe - wusst. Flucht nur ret -
 Spu - ren, schnell, schnell ver - schwunden ist je - de Spur, ohn' Ver - wei - len verfolgt die Spu - ren, ohn' Ver -

Flucht nur ret - tet, der ver-spä - tet schuld-be - wusst, der ver-
 - tet, Flucht nur ret - tet, der ver-spä - tet schuld-be - wusst, der ver-
 wei - len verfolgt die Spu-ren, schnell, schnell ver-schwunden ist je - de Spur, schnell, schnell ver-

The musical score consists of several systems. The top system features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line and a treble line. The lyrics are written below the vocal line. The score includes dynamic markings such as 'decresc.' and 'cresc.'.

a 2.

decresc.

p

decresc.

decresc.

decresc.

decresc.

cresc.

cresc.

decresc.

cresc.

decresc.

cresc.

spä - tet schuld - be - wusst. Eginhard will auf der entgegengesetzten Seite entfliehen, wo er auf Fierrabras stösst. Emma steht

spä - tet schuld - be - wusst.

schwunden ist je - de Spur.

decresc.

cresc.

Allegro vivace.

Musical score for orchestra. The score includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones I, II, and III, and Trumpets. The music is in 3/4 time and features dynamic markings such as *ff*, *f*, *p*, and *fz*. Specific parts are marked with transpositions: "in A.", "in E.", "in D.", and "in Fis. H.". The score is marked with a tempo of "Allegro vivace".

Emma.
 vor Schreck wie an den Boden gewurzelt. Ha! Fi-

Eginhard.
 Ha! Fi_er_rabras!

Fierrabras. (zu Eginhard)
 Ha, hier wal - tet ein Ver_rath! So schnell nicht, als ihr wähnet!

Musical score for vocal soloists and basso. It includes staves for the vocal soloists (Emma, Eginhard, Fierrabras) and a basso. The basso part is marked with dynamic markings *ff*, *p*, *fz*, and *f*. The tempo remains "Allegro vivace".

The first system of the musical score consists of seven staves. From top to bottom, they are: Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff*, *f*, *p*, and *cresc.* throughout the system.

O schont, er - barmt!

O lass mich

(Eginhard anhaltend)

reit!

Göt - ter! Em - ma!

The second system of the musical score continues the instrumental parts from the first system. It includes the same seven staves: Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part continues with its intricate rhythmic texture. Dynamic markings include *ff*, *f*, *p*, and *cresc.*.

The musical score consists of multiple staves. The upper section features piano accompaniment with dynamic markings such as *fz*, *ff*, *p*, *cresc.*, and *ff*. The lower section contains vocal lines with the following lyrics:

O schont, er - barmt!
 flieh! (ihn erkennend) O lass mich flieh!
 Wie, auch du? Was muss ich seh'n! Weh mir, was

The piano part continues with dynamic markings *fz*, *p*, *cresc.*, *ff*, *f*, *p*, *cresc.*, and *ff*.

The musical score is written for voice and piano. It features a complex arrangement with multiple staves. The top section includes a vocal line and piano accompaniment with dynamic markings such as *p*, *cresc.*, and *f*. The middle section contains piano accompaniment with similar dynamic markings. The bottom section features the vocal line with German lyrics: "o schont, er - barmt! o schont, er - barmt, o schont, er - barmt! o lass mich flieh'n, o lass mich flieh'n, o lass mich flieh'n! muss ich seh'n! weh mir, was muss ich seh'n, o weh mir!". The score concludes with piano accompaniment.

The musical score is arranged in a grand staff format. It features a vocal line at the top and a piano accompaniment below. The piano part includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The score is marked with *pp* (pianissimo) in several places. The lyrics are written in German and are aligned with the vocal line.

Wie er_ ver_ wor_ ren bli_ _ cket, kaum birgt er
Wie er_ ver_ wor_ ren bli_ _ cket, kaum birgt, kaum birgt er
Der Ra_ che Gluth er_ sti_ _ cket in mir, in mir_ des Mit_ leids

sei - nen Zwang. Die Schuld, die mich be - drü - - cket, er - füllt_ das Herz_ so
 sei - nen Zwang. Die Schuld, die mich be - drü - - cket, er - füllt_ er - füllt_ das Herz_ so
 Drang: er ist's, den sie_ be - glü - - cket, wie hart, wie hart_ ist die - ser Zwang! Der

bang. Die Schuld er - füllt das Herz so bang, die Schuld er -
bang, die Schuld er - füllt das Herz so bang, die Schuld er - füllt
Ra - che Gluth er - stickt des Mitleids, der Ra - che Gluth

The musical score is arranged in a standard orchestral format with vocal parts. It consists of the following staves from top to bottom:

- Violin I (Treble clef, key signature of two sharps)
- Violin II (Treble clef, key signature of two sharps)
- Viola (Clef with one sharp)
- Cello (Clef with one sharp)
- Double Bass (Clef with two sharps)
- Woodwinds (Treble clef, key signature of two sharps)
- Woodwinds (Clef with one sharp)
- Brass (Clef with one sharp)
- Brass (Clef with one sharp)
- Brass (Clef with one sharp)
- Brass (Clef with one sharp)
- Vocal Soloist (Clef with one sharp)
- Chorus (Clef with one sharp)
- Double Bass (Clef with two sharps)
- Double Bass (Clef with two sharps)

Dynamic markings include *f*, *ff*, *mf*, and *fz*. The score includes the following lyrics:

füllt das Herz so bang, die Schuld erfüllt das Herz so
 das Herz so bang, die Schuld erfüllt das
 erstickt des Mitleids Drang, der Rache Gluth erstickt in

The musical score consists of a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is in a lower register, likely for a baritone or bass. The score is marked with a forte (*f*) dynamic throughout. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some passages marked *cresc.* (crescendo). The vocal line has lyrics in German, with some words in parentheses indicating a specific performance instruction.

Vocal Line Lyrics:

bang das Herz so bang! Schütze! Rette! o
 (ans Schwert greifend)
 Herz, das Herz so bang! Durch deine Brust bahn' ich den
 mir des Mit - leids Drang.

Musical score for a vocal and piano piece, page 185. The score includes vocal lines with lyrics and piano accompaniment for strings and piano. Dynamics range from forte (*f*) to piano (*p*).

The piano accompaniment features complex textures, including sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics include *f*, *decresc.*, and *p*.

The vocal line includes the following lyrics:

schü - tze, schü - tze, ret - te, ret - te!
 Weg, durch deine Brust bahn' ich den Weg!
 nach einer Pause, während eines sichtbar inneren Kampfes zu Eginhard (entschlossen)
 So flieh', so

The piano part includes markings for *pizz.* (pizzicato) and *decresc.* (decrescendo).

Fl.
Ob.
Clar.
Fag.
Tromb. III.
arco
cresc. p f



Hab' Dank!
Hab'
flieh! Glüht schon in mir die Ra-che, und brauchst du mei-nen Arm, gern biet' ich ihn.

Fl.
Ob.
Clar.
Fag.
Cor.
Du Ret-ter in Ge-fahren, hab' Dank, hab' Dank, du Ret-ter in-Ge-fahr, du Dank! Du Ret-ter in Ge-fahr, hab' Dank, du Ret-ter in-Ge-fahr, du



Fl. *decresc.*
 Ob. *decresc.*
 Fag. *decresc.*
 Cor. *decresc.*
decresc. *pp*
decresc. *pp*
pp
pp

Ret-ter in Ge-fahr. ————— Leb' wohl, ————— leb' wohl, ————— leb' wohl, —————
 Ret-ter in Ge-fahr. ————— Leb' wohl, ————— leb' wohl, ————— leb' wohl, —————
 ————— Leb' wohl, ————— leb' wohl, ————— leb' wohl, —————
decresc. *pp*
decresc. *pizz.*
pp

Fl.
 Ob.
 Clar.
 Fag.
 Cor.
arco
arco

— le b' wohl, — mög' dich des Himmels Schutz — be-wah-ren!
 — le b' wohl, — mög' dich des Himmels Schutz — be-wah-ren!
 — le b' wohl, — mög' dich des Himmels Schutz — be-wah-ren!
arco *pizz.*

Musical score for the first system, featuring vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes a prominent sixteenth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter with the lyrics:

Leb' wohl, le- b' wohl, mög' dich des Him- mels Schutz be-

Musical score for the second system, continuing the vocal parts and piano accompaniment. The piano part features a sixteenth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts continue with the lyrics:

wah - ren, le- b' wohl, le- b' wohl, mög' dich des Him - mels, des Him - mels

wah - ren, le- b' wohl, le- b' wohl, mög' dich des Him - mels, des Him - mels

wah - ren, le- b' wohl, le- b' wohl, mög' dich des Him - mels, des Him - mels

The piano part includes markings for *arco* and *pizz.* (pizzicato).

Schutz be - wah - ren, des Him - mels Schutz be - wah - ren! Leb' wohl, leb' wohl,
 Schutz be - wah - ren, des Himmels Schutz be - wah - ren! Leb'
 Schutz be - wah - ren, des Him - mels Schutz be - wah - ren! Leb'

arco pizz. arco pp

wohl, leb' wohl, leb' wohl, leb' wohl,
 wohl, leb' wohl, leb' wohl, leb'

pizz. ppp arco

Fl.
Ob.
Clar.
Fag.
Cor.
Tromb. I. II.
Tromb. III.
arco
ff
wohl, leb' wohl!
(Eginhard entflieht.)
wohl, leb' wohl!
wohl, leb' wohl!
arco
ff
f

XI. SCENE.

Recit.

Emma. Fierrabras.

Allegro.

Fl. *fp*

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

Emma.

Fierrabras.

(in merklicher Bewegung)

Nun fasset Muth! So sehr mein Herz auch bebt, kämpf'ich mit Pflicht und mein Bewusstsein siegt.

(erschrickt)

zu Emma)

Nein, nimmer.

Wollt ihr mir folgen, hohe Königs-tochter, ich führ' euch bald an eu - res Vaters Brust.

F.S. 189.

a tempo

Ob.

Fag.

p

p

p

Emma.

mehr! O scho - ne, ach er - bar - me! dass schnell dein Herz er - war - me, sieh' mei - ner Thränen

The first system of the score includes staves for Oboe (Ob.), Bassoon (Fag.), and piano accompaniment. The woodwinds play melodic lines, while the piano provides a rhythmic accompaniment with chords and moving lines in both hands. The tempo is marked 'a tempo' and the dynamics are generally piano (*p*).

Fluth! — Lass nichts den Va - ter wis - sen, den Fre - vel würd' ich büs - sen mit des Ge - lieb - - ten

The second system continues the musical score with similar instrumentation. It includes staves for woodwinds and piano accompaniment. The vocal line for Emma is also present, with lyrics in German. The piano accompaniment features intricate rhythmic patterns and chordal textures.

Fl.

Ob.

Fag.

Cor.

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

Blut, mit des Ge- liebten, Ge- lieb-ten Blut, ach den Fre-vel würd' ich büßen mit des Ge- liebten, Gelieb-ten

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *f* *f* *f*

Blut!
Fierrab.

Ja, zäh-le auf mein Schweigen! Der Noth will ich mich beugen mit männlich festem Muth, mit männlich festem

The musical score consists of several systems of staves. The first system includes three staves with piano accompaniment, featuring triplets and dynamics of *fp* and *pp*. The second system shows a continuation of the piano accompaniment with dynamics of *pp*. The third system includes a vocal line with lyrics and piano accompaniment, with dynamics of *fz*, *p*, and *pp*. The fourth system continues the piano accompaniment with dynamics of *fz*, *p*, and *pp*. The fifth system shows the vocal line with lyrics and piano accompaniment, with dynamics of *fz*, *p*, and *pp*. The sixth system continues the piano accompaniment with dynamics of *fz*, *p*, and *pp*. The seventh system shows the vocal line with lyrics and piano accompaniment, with dynamics of *fz*, *p*, and *pp*. The eighth system continues the piano accompaniment with dynamics of *fz*, *p*, and *pp*. The ninth system shows the vocal line with lyrics and piano accompaniment, with dynamics of *fz*, *p*, and *pp*. The tenth system continues the piano accompaniment with dynamics of *fz*, *p*, and *pp*.

Muth, ja, zähle auf mein Schwei - gen!

XII. SCENE.
Vorige, Karl, Gefolge.

Recit.

Flauti. *p cresc.*

Oboi. *p cresc.*

Clarineti in C. *pp cresc.*

Fagotti. *pp cresc.*

Corni in Es.

Corni in C. *a 2.*

Trombe in C.

Tromboni I.II.

Trombone III.

Timpani in C.G.

Violino I. *cresc.*

Violino II. *cresc.*

Viola. *cresc.*

Emma. Ha!

Fierrabras. Ha!

Karl. Wie? Emma

Violoncello. *cresc.*

Basso. *cresc.*

Viol. I.
Viol. II.
Viola
Karl

hier? an des Barba - ren Arm? So achtest du des Gastrechts heil-ge Sit - ten? Ver -

Vel.
Basso

Fag.
Cor. in C.
Tromb. I. II.
Tromb. III.

Emma.

Einige aus dem Gefolge entfernen sich, um Eginhard zu holen.

Wie,

Fierrabras.

Nein, zu viel! So wis - set - füh - rer!

(ruft) Wie,

Ich weiss ge - nug, dich zu ver - ach - ten! E - ginhard!

Andante.

The musical score is written in 6/8 time and marked 'Andante'. It consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a series of eighth notes. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo). The second system continues the piano accompaniment with a *tr* (trill) in the bass. The third system introduces the vocal line with German lyrics. The lyrics are: 'ihn? Das Blut fühl' ich er - star - ren im Kampf mit Lieb und' (top line) and 'ihn? Das Blut fühl' ich er - star - ren im Kampf mit Lieb und' (bottom line). The fourth system continues the vocal line with lyrics: 'Mit Stren - ge zu ver - fah - ren ge - beut mir Va - ter -'. The piano accompaniment continues with a *tr* in the bass. Dynamics include *fp* and *pp*.

The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The score is divided into measures by vertical bar lines. Dynamic markings such as *mf*, *ff*, *p*, and *pp* are placed throughout the score to indicate volume changes. The lyrics are written in German and are aligned with the vocal line.

mf *ff* *p* *pp*

mf *ff* *p* *pp*

ff *p* *pp*

ff *p*

pp *pp*

ff *pp*

ff *p*

mf *ff* *p* *pp*

f *p*

Pflicht, — das Blut — — — — — fühl' ich er - star - ren im Kampf mit Lieb' und Pflicht; — — — — — wird

Pflicht, — das Blut — — — — — fühl' ich er - star - - ren im Kampf mit Lieb' — und Pflicht,

pflicht; — in Haft — muss ich ihn wah - ren, der so — Ver - trä - ge bricht, mit Stren - ge zu ver -

mf *ff* *p* *pp*

er die Schuld ge-wah-ren, wird er die Schuld gewah-ren, trifft uns, trifft uns sein
 wird er die Schuld ge-wah-ren, wird er die Schuld ge-wah-ren, trifft sie, trifft sie sein
 fah-ren, gebet mir Va-ter-pflicht; in Haft muss ich ihn wah-ren, der so Verträge bricht, in

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features complex textures with many sixteenth and thirty-second notes, often marked with *p* or *pp*. The vocal lines are in a lower register, with lyrics written below the notes. The lyrics are: "Straf - ge - richt, trifft uns sein Straf - ge-richt. Das Blut ____ fühl'ich er_star - ren im". The second system continues the vocal and piano parts with the lyrics: "Straf - ge - richt, trifft sie sein Straf - ge-richt. Das Blut ____ fühl'ich er_star - ren im". The third system contains the lyrics: "Haft muss ich ihn wahrender so Verträ - ge bricht, mit Strenge zu verfahren, gebt mir Vaterpflicht, mit Strenge zu ver - fah - ren, ge-". The piano accompaniment continues with intricate patterns and dynamic markings.

Musical score for piano accompaniment, measures 1-10. The score consists of ten staves. The first three staves are for the right hand, and the last seven are for the left hand. Dynamics include 'cresc.', 'ff', and 'p'. The key signature changes from one flat to two sharps between measures 4 and 5.

Kampf mit Lieb und Pflicht, das Blut fühl'ich er - star - - - ren im Kampf mit
 Kampf mit Lieb und Pflicht, das Blut fühl'ich er - star - - - ren im Kampf mit
 beut mir Va - ter - pflicht; in Haft muss ich ihn wah - - - ren, der

Musical score for vocal line and piano accompaniment, measures 11-15. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. Dynamics include 'cresc.', 'ff', and 'p'. The key signature changes from two sharps to one flat between measures 14 and 15.

Musical score for page 202, featuring piano accompaniment and vocal lines. The score is in 3/4 time and includes dynamic markings such as *pp* and *p*. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal part includes a soprano line and a bass line with German lyrics.

Lyrics (Soprano):
 Lieb' und Pflicht, mit Lieb' und Pflicht, wird er die Schuld gewah - ren, trifft uns das Straffe - richt, —

Lyrics (Bass):
 Lieb' und Pflicht, mit Lieb' und Pflicht, wird er die Schuld ge - wah - ren, trifft sie das Straffe - richt,
 so, der so Ver - trä - ge bricht, mit Stren - ge zu ver - fah - ren, ge - beut mir Va - ter.

The musical score consists of multiple staves. The upper section features piano accompaniment with various dynamics including *cresc.*, *fz ff*, and *pp*. The lower section contains vocal lines with German lyrics. The lyrics are:
trifft uns das Straf - ge - richt, sein Straf - ge - richt, sein Strafge - richt.
richt, trifft sie das Straf - ge - richt, sie sein Straf - ge - richt, sein Strafge - richt.
pflicht, ge - beut, ge - beut mir Va - ter - pflicht, die Va - ter - pflicht.

XIII. SCENE.

Vorige, Eginhard.

(Indem Eginhard aufgetreten, bebt er unwillkürlich zurück und bleibt bis zum Schluss ängstlich und sichtbar betroffen.)

Allegro vivace.

Flauti. *ff* *p* a 2.

Oboi. *ff* *p* a 2.

Clarinetti in C. *ff* *p*

Fagotti. *ff* *p*

Corni in Es. *ff* *p*

Corni in C. *ff*

Trombe in C.

Trombe in Es. auf dem Theater.

Tromboni I. II. *ff*

Trombone III. *ff*

Timpani in C.G. *p*

Violino I. *ff* *p*

Violino II. *ff* *p*

Viola. *ff* *p*

Emma.

Fierrabras.

Eginhard.

Karl. (nachdem er Eginhard gewahr geworden)
Dich rief ich, Eginhard, den ein - zig

Violoncello. *ff* *p*

Basso. *ff* *p*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Treuen, der meines Hau - ses Eh - - re stets be - wacht. In dei - - ne Hän - de

cresc.

cresc.

VOLUME 10

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with many sixteenth notes and dynamic markings such as *ff*, *f*, and *p*. The vocal line has lyrics in German. The bottom system continues the piano accompaniment and includes the vocal line with the following lyrics:

stell ich den Ver - rä - ther, dass er den Fre - vel büß' in Kerkers Nacht, dass er den Fre - vel

Musical score for a vocal and piano piece, page 207. The score includes multiple staves for piano accompaniment and vocal lines with German lyrics. Dynamics include *f*, *p*, and *cresc.* The lyrics are:

Was ist ge-schehn? Weh' mir!
 büß' in Kerkers Nacht, in Ker - kers Nacht. Wohl wirst du

stammen. An Em - ma wagt der Küh - ne sich ver - mes - sen, ent - führ - te mit Gewalt sie

The musical score consists of multiple staves for piano accompaniment and a vocal line. The piano part features various textures, including arpeggiated figures and chords. Dynamics include *f* (forte), *p* (piano), and *a 2.* (second ending). The vocal line includes the lyrics: "Er nicht, er nicht! meinem Arm, sie mei - nem Arm. Mit Grund ist, Edler, dein Ent-".

The musical score consists of several systems of staves. The upper systems include vocal parts and piano accompaniment. Dynamics such as *fp* (fortissimo piano) and *cresc.* (crescendo) are used throughout. The lower systems contain the vocal line with German lyrics. The lyrics are: "setzen, drum fort mit ihm! Kein Mitleid! Solch frevle That ver-die-net". Above the vocal line, the instruction "(für sich)" is written. The piano accompaniment at the bottom features a rhythmic pattern of eighth notes.

The musical score consists of 15 staves. The first 10 staves are instrumental, with various dynamics including *f*, *ff*, and *cresc.*. The 11th staff is a vocal line with lyrics: "sol - chen Lohn. Du zauderst? Fort! fort! Ich". The 12th staff is another vocal line with lyrics: "Ha, schwei - (einfallend)". The 13th staff is a vocal line with lyrics: "(nach kurzem Kampfe zu des Königs Füßen) Ha, schwei -". The 14th staff is a vocal line with lyrics: "O Herr, ver - gib! (entrüstet)". The 15th staff is a vocal line with lyrics: "sol - chen Lohn. Du zauderst? Fort! fort! Ich". The score includes various musical notations such as notes, rests, and dynamic markings.

Während man sich Fierrabras bemächtigt, welcher beinahe besinnungslos mit sich verfahren lässt, und Emma und Eginhard vor Angst und Schreck überwältigt scheinen, tönt ein Trompetenstoss, worauf Alle aufmerksam werden.

Fl.

Ob.

Clar.

Fag.

Cor. in Es.

Trombe in Es. auf dem Theater

Tromb. III. *decresc.*

Viol. I.

Viol. II. *p*

Viola *p*

Karl. *p*

Vel. u. Bass. *p*

pp

Allegretto.

Du hörst dies Zeichen, Eginhard, bald will es ta-gen,

pp

Musical score for the first system, featuring vocal line and piano accompaniment. The score is in G major and 4/4 time. The piano part includes a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal line is in the bass clef. Dynamics include *p* and *fp*.

an eu_er Werk er_mahnt der frü_he Ruf;— drum ei_le, dich den Freunden zu - ge - sel - len, dass ihr die

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part continues with complex textures and dynamics including *fp*.

Friedenssendung klug voll_bringt, ei_le, dich den Freunden zu - ge - sel - len, dass ihr die Friedenssendung klug voll-

pp
pp
pp
pp
pp
fp
fp
fp
fp
fp
 (auf Fierrabras deutend)
 bringt. Für meinen Zorn bleib' er in_ess ver_wahrt. Was er ver_brach an meines Hauses

fp
p
fp
p
fp
fp
fp
fp
fp
fp
fp
 Eh_re, erheischt,dass es der Strafe Last ver_mehre, der Stra_fe Last ver_meh_re.

Allegro vivace.

Flauto piccolo

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in Es.

Corni in C.

Trombe in C.

Tromboni I.II.

Trombone III.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Emma.

Eginhard.

Fierrabras.

Karl.

Tenore.

Basso.

Violoncello e Basso.

Während des folgenden Chores füllt sich bei allmählichem Tagesanbruch der Hintergrund mit Rittern und Kriegern, welche zum Gesandtschaftszuge gehören. Sie führen eine weiße Fahne, eine Palme und mehrere Symbole des Friedens.

Chor der Ritter und Krieger. Fort zum Sie - ges - rei - gen auf sein Machtge - heiss!

Musical score for piano and orchestra, measures 1-12. The score features multiple staves for piano and various orchestral instruments. Dynamics include forte (f) and fortissimo (ff). The piano part includes a second ending marked 'a. 2.' in measure 10.

Empty musical staves for piano and orchestra, measures 13-16.

Eu - res Ruhmes Zeugen bringt des Friedens Preis. Fort, fort, fort zum Sieges - rei - gen, fort, fort
 Fort, fort, fort zum Sieges - rei - gen, fort, fort

Musical score for vocal and piano accompaniment, measures 17-20. Includes German lyrics and dynamic markings such as forte (f) and fortissimo (ff).

auf sein Machtgeheiss, fort zum Sie-gesreigen auf sein Machtge-heiss! Eu-res Ruhmes Zeugen bringt des Friedens

Vel. *p* *ff* *p* *ff*
 Tutti

Dul-den nur und Schwei-gen ziemt um sol-chen Preis, — und kein Blick darf
 Dul-den nur und Schwei-gen ziemt um sol-chen Preis, und kein Blick darf
 Dul-den nur und Schwei-gen ziemt um sol-chen Preis, — und kein Blick darf
 Ernst und Strenge zei-gen ist mir Pflichtge-heiss, vor des Fre-vels
 Preis, des Frie-dens Preis.

ze - gen was die See - le weiss. Dul - den nur, dul - den nur ziemt um sol - chen Preis, —
 ze - gen was die See - le weiss. Dul - den nur, dul - den ziemt um sol - chen Preis, —
 ze - gen was die See - le weiss. Dul - den nur, dul - den ziemt um sol - chen Preis, —
 Zeu - gen werd' der Schmach er Preis. Ernst und Strenge ist mir Pflicht, ist mir Pflichtge - heiss,

dul - den nur, dul - den ziemt um sol - chen Preis. — Dul - den nur und Schwei - gen ziemt um sol - chen
 dul - den nur, dul - den ziemt um sol - chen Preis. — Dul - den nur und Schwei - gen ziemt um sol - chen
 dul - den nur, dul - den nur ziemt um sol - chen Preis. — Dul - den nur und Schwei - gen ziemt um sol - chen
 Ernst und Strenge ist mir Pflicht, ist mir Pflichtge - heiss. — Ernst und Strenge zei - gen ist mir Pflichtge -

Preis, — und kein Blick darf zei - gen was die See - le weiss. Dul - den

Preis, und kein Blick darf zei - gen was die See - le weiss. Dul - den

Preis, — und kein Blick darf zei - gen was die See - le weiss. Dul - den

heiss, vor des Fre-vels Zeu - gen werd' der Schmach er Preis. Ernst und

Fort zum Sie-ges-rei-gen auf sein Machtge -

ziemt um sol-chen Preis. Dul - den ziemt um sol-chen Preis, und kein Blick darf

ziemt um sol-chen Preis. Dul - den ziemt um sol-chen Preis, und kein Blick, kein Blick darf

ziemt um sol-chen Preis. Dul - den ziemt um sol-chen Preis, und kein Blick darf

Strengist Pflichtge - heiss. Ernst und Strengist Pflichtge - heiss, vor des Frevels

heiss! Eu - res Ruhmes Zeugen bringt des Friedens Preis. Fort, fort, fort zum Sieges - rei - gen,
Fort, fort, fort zum Sieges - rei - gen,

The musical score consists of multiple staves for the orchestra and vocal parts. The orchestration includes strings, woodwinds, and brass. Dynamic markings such as *p* (piano), *ff* (fortissimo), and *tr* (trill) are used throughout. The vocal parts have lyrics in German, with some lines appearing in multiple languages (German, French, Italian).

zei-gen was die See - le weiss. Dul - den ziemt um sol - chen

zei-gen was die See - le weiss. Dul - den ziemt um sol - chen

zei-gen was die See - - - le, die See - le weiss. Dul - den ziemt um sol - chen

Zeu-gen werd' der Schmach er Preis. Ernst und Streng' ist Pflichtge -

fort, fort auf sein Machtge - heiss, fort zum Sie - ges - rei - gen auf sein Machtge - heiss!

fort, fort

Vcl. *p* Tutti

The musical score consists of multiple staves. The top section features piano accompaniment with dynamic markings such as *p* and *ff*. Below this, there are four vocal staves (Soprano, Alto, Tenor, Bass) with the following lyrics:

Preis. Dul - den nur und Schweigen ziemt um sol - chen Preis.

Preis. Dul - den nur und Schweigen ziemt um sol - chen Preis.

Preis. Dul - den nur und Schweigen ziemt um sol - chen Preis. Dul - den
heiss. Ernst und Stren - ge zei - gen ist mir Pflichtge - heiss. Ernst und

Eu - res Ruh - mes Zeu - gen bringt des Frie - dens Preis, des Frie - dens Preis. Fort zum Sie - ges -

The bottom section includes a Violoncello (Vel.) part with a *Tutti* marking and dynamic markings of *ff*. The score concludes with a *ff* dynamic marking.

Dul - den nur und schwei - gen, dul - den nur und schwei - gen ziemt um sol - chen Preis, um sol - chen Preis,
 Dul - den nur und schwei - gen, dul - den nur und schwei - gen ziemt um sol - chen Preis, um sol - chen Preis,
 nur und schwei - gen, dul - den nur und schwei - gen ziemt um sol - chen Preis, um sol - chen Preis, und kein
 Strenge zei - gen, Ernst und Strenge zei - gen ist mir Pflichtge - heiss, ist Pflicht - ge - heiss, vor des
 rei - gen, fort zum Sieges - rei - gen auf sein Machtge - heiss, auf sein Macht - geheiss! Eu - res Ruhmes

The musical score consists of 14 staves. The top five staves are for vocal parts, and the remaining nine are for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in German and are aligned with the vocal lines.

cresc. *ff* *f* *a 2.*

und kein Blick darf zei - gen, und kein Blick darf zei - gen was die See - le, die See - le weiss, und kein
 und kein Blick darf zei - gen, und kein Blick darf zei - gen was die See - le, die See - le weiss, und kein
 Blick darf zei - gen, und kein Blick darf zei - gen was die See - le, die See - le weiss, und kein
 Frevels Zeu - gen, vor des Fre - vels Zeu - gen werd' der Schmach, werd' der Schmach er Preis, sei der
 Zeu - gen, eu - res Ruhmes Zeu - gen bringt des Friedens Preis, des Frie - dens Preis.

cresc. *ff* *f*

The first system of the score consists of ten staves of piano accompaniment. The top staff is a grand staff (treble and bass clefs). The second staff is a grand staff with a different key signature. The third and fourth staves are grand staves. The fifth and sixth staves are grand staves. The seventh and eighth staves are grand staves. The ninth and tenth staves are grand staves. Dynamics include *ff* and *a 2.* throughout the system.

Blick, und kein Blick zei_get was die See - le weiss, und kein Blick, und kein Blick zei_get was die See - le weiss, zei_get
 Blick, und kein Blick zei_get was die See - le weiss, und kein Blick, und kein Blick zei_get was die See - le weiss, zei_get
 Blick, und kein Blick zei_get was die See - le weiss, und kein Blick, und kein Blick zei_get was die See - le weiss, zei_get
 Schmach, sei der Schmach, sei der Schmach, der Schmach er Preis, sei der Schmach, sei der Schmach, sei der Schmach, der Schmach er Preis, sei der
 Fort, fort auf sein Macht - ge - heiss, fort, fort, bringt des Frie - dens Preis, fort,
 Fort, fort auf sein Macht - ge - heiss, fort, fort, bringt des Frie - dens Preis, fort,

The second system of the score features vocal lines and piano accompaniment. The vocal lines are in German. The piano accompaniment consists of two staves. Dynamics include *ff* and *f*.

The piano accompaniment consists of several staves. The upper staves feature complex rhythmic patterns with triplets and accents. The lower staves provide a harmonic foundation with chords and moving bass lines. Dynamic markings such as 'a 2.' and '3' are present throughout the piece.

was die See - - le weiss.

was die See - - le weiss.

Der Vorhang fällt.

was die See - - le weiss.

Schmach, der Schmach - - er Preis.

bringt des Frie - - dens Preis.

bringt des Frie - - dens Preis.

bringt des Frie - - dens Preis.

bringt des Frie - - dens Preis.

The piano accompaniment continues with similar rhythmic and harmonic structures. It features a mix of chords and melodic lines, maintaining the overall mood of the piece.