

Wolf-G. Leidel (op. 155-a-2)

= herzlichst für alle "Erlindis/Ilm/.../VCV(W)"-Fans =

- "Elmana" -

-- (7. Oper ("Märchen & Sagen um die Ilmnixe "Erlindis"" (ein Zyklus von Singspielen am Ilmufer und Anderswo ("Operettchen um die Ilm")))) --

PARTITUR

Text(e): Wolf-G. Leidel

-- 2 - "Cour d'Amour" --

(ELMANA 2 = "Lust=Gaertleyn hoechst=ergetzlicher Schaeferinnen= & Galanterey=Spiele" = ein Zyklus von "Nichts!" sagenden VCV(W)-Operettchen)

Nr. 3: "(...von Blüte zu Blüte?... -) Die "Nr. 2": Prinz Constantin in Tiefurt"

(ein Singspiel von-&-über des Friedrich-Ferdinand-Konstantin Prinz von Sachsen/Weimar/Eisenach & kursächsischen Generalmajors Amouren und Verdienste in 7 Bildern/Moritaten nebst 1 Pro- & 1 Epilog - kommentiert von Ilmnixe "ERLINDIS" samt ihren Geistern)

Besetzung:

- Solosopransängerin [mit Sprechrollen] (Louise von Göchhausen, Erlindis (Chefnixe des thüringer Flusses "Ilm"), Ricarda (Mutter von RWs Mutter), Herzogin Anna-Amalia von Weimar(/&c.), Carolinchen, Marketenderin Martina, Freifrau/Dame/Freiin von Fritsch, "Dorillchen", Dame Kornelia L., "Engelchen", Lotte von Schardt/Stein, die irrende Seele der verdamnten Kunigunde Gräfin von Orlamünde/Leuchtenberg (1303-1382) und Gründungsäbtissin von Kloster Himmelthron/Himmelkron (als Phantom), "Feux follets", Lilith) - Solobaßsänger (J.-K.-A. Musesaeus, Wieland, Graf Schlitz/Görtz, (Hauptheld) Fr.-Constantin, (J.-W.v.)Goethe, LF, Wieland, (Erbprinz/(Groß)Herzog) Carl-August) - SATB-Chor (Geister) - Melodiemusikinstrument (Tenorblockflöte/.../Flöte/Oboe/Violine) - Harmoniemusikinstrument (Gitarre/.../Cembalo) - Baßmusikinstrument (Bassklarinette (in C)/.../Kontrafagott)

--- Dauer (mit Pause): 1 Stunde ---

Wolf-G. Leidel (op. 155-a-2-3)

Tempo con eleganza (1/4 = 107")

Nummer 1 = Ouverture & (attacca:) Prolog: ERLINDIS (mit ihren Geistern) begrüßt das Publikum --- All rights reserved ! ---

Musical score for Soprano, Bass, Chorus (Soprano, Alto, Tenor, Bass), Melody, and Harmony. The score is in 4/4 time and includes dynamic markings such as 'ff'.

8

Musical score for measures 8-13. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The vocal parts are mostly silent, indicated by dashes. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo).

14

Musical score for measures 14-19. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The vocal parts are mostly silent, indicated by dashes. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamic markings include *f* (forte).

19

Musical score for measures 19-23. The score includes staves for Soprano (S), Bass (B), and four voices in the choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a prominent bass line with a repeating eighth-note pattern and a right hand with chords and moving lines.

24

Musical score for measures 24-28. The score includes staves for Soprano (S), Bass (B), and four voices in the choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line. The music continues with a complex rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a dense texture with many sixteenth and thirty-second notes, including a prominent bass line with a repeating eighth-note pattern and a right hand with chords and moving lines.

29

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Chor unsichtbarer Geister (aus weiter Ferne)

bocca chiusa
...da Niente *p*
bocca chiusa
...da Niente *p*
bocca chiusa
...da Niente *p*
bocca chiusa
...da Niente *p*

p

la melodia (m.d.) sempre ben(!) dolce-marcato
mf
(m.s. sempre p)

38

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

47

Musical score for measures 47-54. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The vocal parts are mostly silent in this section, with some notes appearing in the Soprano and Bass parts.

55

Musical score for measures 55-62. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The vocal parts are mostly silent in this section, with some notes appearing in the Soprano and Bass parts.

64

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

pppp
al Niente...

pppp
al Niente...

pppp
al Niente...

pppp
al Niente...

f

f

f

71

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

(eventuell schon vorher, auf jeden Fall kurz
zuerst mit einem Fall anfangen, um die
sich "Tiefe/Trommel" - Effekt zu erzeugen)

(der Oberstrom des Theaters kann oft auch
einen Kameramensch bedürfen und sehr eine
Leuchtmittel abdecken o.Ä. - der Fantasie sind
keine Grenzen gesetzt)

(Geräuscheffekt (sputato o.Ä.))

77

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

83

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

89

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

mf

95

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

(Metrum)
1/4-Triole, 2+2+2, Achtel,
1/4-Sextole, 3+3, Achtel)

mf

103

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

103-110

111

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

111-118

118

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

125

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

133

Musical score for measures 133-138. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). It also features a piano accompaniment with treble and bass clefs. Dynamics include *p* (piano), *f* (forte), and *simile*. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Alle = Chor (mit-ansagende Personen) / SoloSopran (Ansagerin) / SoloBaß (Ansager); vor dem noch geschlossenen Vorhang ad spect.

138

Musical score for measures 138-143. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). It also features a piano accompaniment with treble and bass clefs. Dynamics include *f* (forte). The vocal parts have lyrics: "Park zu TIE-FURT: Lob Dir halt". The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand.

143

S
aus der Stadt, aus Feld und Wald: birgst. Ge -

B
aus der Stadt, aus Feld und Wald: birgst Ge-schicht'n für Jung - & - Alt, birgst sie aus ver-gang-ner Zeit, birgst My - ste - ri - en, tief &

Chor-S.
aus der Stadt, aus Feld und Wald: birgst Ge - schicht'n für Jung - & - Alt, birgst sie aus ver - gang-ner Zeit, birgst My - ste - rien,

Chor-A.
aus der Stadt, aus Feld und Wald: birgst Ge - schicht'n für Jung - & - Alt,

Chor-T.
aus der Stadt, aus Feld und Wald: birgst Ge - schicht'n für Jung & - Alt, birgst sie aus ver - gang - 'ner

Chor-B.
aus der Stadt, aus Feld und Wald: birgst Ge-schicht'n für Jung - & - Alt, birgst sie aus ver -

148

S
schicht'n für Jung & - Alt, birgst sie aus ver-gang-ner

B
weit! Lob sei Dir in E

Chor-S.
tief & weit! Lob sei Dir

Chor-A.
birgst sie aus ver gang - 'ner Zeit, birgst My - ste - rien, tief & weit! Lob sei Dir in E - wig - keit!

Chor-T.
Zeit, birgst My - ste - rien, tief & weit! Lob sei Dir in E - wig - keit!

Chor-B.
gang - 'ner Zeit, birgst My - ste - rien, tief & weit!

154

S
Zeit, birgst My - ste-rien, tief & weit! Lob sei Dir in E - wig keit! *fff*
Ja!

B
wig-keit! *ffff*

Chor-S.
in E wig keit! Ja! *ff*

Chor-A.
Ja! *ff*

Chor-T.
Ja! *ff*

Chor-B.
Lob sei Dir in E wig keit! Ja! *ff*

fff

158

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

fff

fff

160

Musical score for measures 160-161. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The vocal parts are mostly silent, indicated by a horizontal line. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *pppp* is present in several places.

161

Erlindis (allein, ad spectatores): "Goethen... ..Damen!"

Musical score for measure 161. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The vocal parts are mostly silent, indicated by a horizontal line. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *al Niente...* is present at the beginning of the piano part.

162

attacca Nummer 2 = Bild 1: Geburt Friedrich-Ferdinand-Constantins am 8. September 1758 in Weimar

Musical score for page 162. It includes vocal parts for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The piano accompaniment is shown in grand staff notation. A *simile* marking is present above the piano part. The score consists of 8 measures.

170

Erlind (ad spect. vor dem immer noch geschlossenen Vorhang): "Es... ..Constantin..." (Vorhang auf)

Musical score for page 170. It includes vocal parts for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The piano accompaniment is shown in grand staff notation. The score consists of 8 measures. The piano part features a prominent tremolo effect in the right hand and a similar effect in the left hand, with some notes marked with a circled 'h'.

171

In tempo di Minuetto (*gracieuſement*)

Musical score for page 171, titled "In tempo di Minuetto (*gracieuſement*)". The score is in 3/4 time and includes parts for Soprano (S), Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The vocal parts are mostly rests. The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand, both marked *mp*. The score consists of 12 measures.

178

Anna-Amalia

Musical score for page 178, titled "Anna-Amalia". The score is in 3/4 time and includes parts for Soprano (S), Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The vocal parts contain the following lyrics:
S: Mein klei - ner Sohn! Was wird aus Dir? Carl-August So
B: Ein Ge - ne - ral? Ein Ca - va - lier?
The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand. The score consists of 12 measures.

186

S
be - ten wir und wer - den seh'n...

B
Ach: GOTT wird al - les ma - chen

Chor-S.
Chor-A.
Chor-T.
Chor-B.

193

S
schön!

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

199

S

B

J.-E. Graf v.Schlitz

Ich soll zu - rü ck nach

Chor-S.

Chor-A.

Chor-T.

Chor-B.

205

Cornélie de L'Oucocheque

S

B

Das tät' uns Al - len be - stens from-men!

Wei - mar kom - men! A -

Chor-S.

Chor-A.

Chor-T.

Chor-B.

212

Soprano: A - dieu, Mon - Sieur!

Bass: dieu, Ma - Dame!

Chor-S., Chor-A., Chor-T., Chor-B. parts are present but contain no lyrics.

The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line.

220

attacca Nummer 3 = Bild 2: Constantins erste Kavaliertour/Bildungsreise nach Paris, Begegnung auf der Rückreise am 11. Dezember 1774 mit Goethe und Affaire u.v.A.a. mit "Engelchen"

Soprano: (empty)

Bass: (empty)

Chor-S., Chor-A., Chor-T., Chor-B. parts are present but contain no lyrics.

The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line.

Dynamic markings: *pppp* (pianissimo) are present in the piano part.

224

Erlind (ad spect.): "Ein... ..Mädel..." (Vorhang auf)

225

230

"Engelchen"

S
Nein, lei-der nicht! Tiens, tiens (vull kraß!); die Stadt wächst: wo ge-stern noch ein Bul-le war, ist heu-te schon ein Bou-le- vard! Ich hab' ihn nicht ge-se-hen,

B
se - hen?

Chor-S.
Chor-A.
Chor-T.
Chor-B.

234

S
a - ber ich su-che ihn e - ben - so spa-stüsch-kon-vul si - visch - krampf-haft...

B
Dann ge - hen wir ihn e - ben ge -

Chor-S.
Chor-A.
Chor-T.
Chor-B.

240

S

B
mein - sam su - chen, und soll - ten wir bis nach

Chor-S.

Chor-A.

Chor-T.

Chor-B.

p

ppp

pp

245

S

B
Wei mar lau - fen müs - sen...

Chor-S.

Chor-A.

Chor-T.

Chor-B.

250

Musical score for measures 250-255. The score includes staves for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* and *mf*. The key signature has two sharps (F# and C#).

256

Musical score for measures 256-261. The score includes staves for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f*. The key signature has two sharps (F# and C#). The lyrics for the Soprano part are: "Ich bin so ver - liebt in IHN."

263

attacca Nummer 4 = Bild 3: Constantins Einzug 1775 in Tiefurt und Affaire mit Caroline von Ilten

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

hach!

ppp

268

Erlind (ad spect.): "Die... ..erfolgreich..." (Vorhang auf)

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

269

S

B

Goethe

mf Schei-Be (par - don)! Mes - a - liance!! En voi - là une belle merde! Mau - dite!

Chor-S.

Chor-A.

Chor-T.

Chor-B.

mf

275

S

B

Frau v. Stein

mf ...tout notre bon - heur a dis - pa - ru i -

Sac - rée! Pu - tain de Merde a - lors! Sa - ta - née! Bigre! Nom d'un chien; nom d'une pipe! Mes - a - liance!!

Chor-S.

Chor-A.

Chor-T.

Chor-B.

279

S
ci: notre cour n'est plus ce qu'elle é - tait. Un seig - neur, mé - con - tent de soi et de tout le mon - de, ha - zar - dant tous les jours sa vie a - vec peu de san -

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

282

S
té pour la sou - te - nir, son frère en - core plus flu - et, un[e] mère cha grine, une é - pouse mé - con - tente, tous en - sem - ble de bonnes gens, et rien qui s'ac - corde dans cette mal - heu - reuse fa - mil - le...

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

285

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

pppp
pppp
pppp

292

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

Chr.-M. Wieland
dolciss., ma con espressione
f Ein selt - sam' Kni - stem

mp
p
p

298

S

B

in der Luft...; will all' Mo - ral bald schwin - den?

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Detailed description: This musical score for piece 298 includes vocal staves for Soprano (S), Bass (B), and a four-part Chorus (Soprano, Alto, Tenor, Bass). The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line. The right hand features complex chordal textures with triplets and quintuplets. The left hand provides harmonic support with similar rhythmic patterns. The lower bass line has a steady, rhythmic accompaniment. The lyrics are: "in der Luft...; will all' Mo - ral bald schwin - den?".

303

Luise v. Göchhausen

dolcissimo

S

B

f Oh: herr - lich: die - ser Blü - ten - duft: Wild - ros' & Hy - a -

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Detailed description: This musical score for piece 303 includes vocal staves for Soprano (S) and Bass (B), and a four-part Chorus (Soprano, Alto, Tenor, Bass). The piano accompaniment consists of three staves: right hand, left hand, and a lower bass line. The right hand features complex chordal textures with triplets and quintuplets. The left hand provides harmonic support with similar rhythmic patterns. The lower bass line has a steady, rhythmic accompaniment. The lyrics are: "Oh: herr - lich: die - ser Blü - ten - duft: Wild - ros' & Hy - a -".

308

S
zin - - - - - then!

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

313

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

319

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

mp
p (4)
3
3
mp

323

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

Musäus
mf Es dau - em mich die

mf

326

Freifrau v.Fritsch

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

mf Mir ist das ei - ner -

Zwei!

328

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

lei...

330

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

336

Caroline v.I.

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

mp
Mei-ne Schwe-ster So phie & ich sind Wai-sen-kin-der und woh-nen bei Char-lot-te von Stein in Wei-mar, nie-de-rer

344

S
A - del(; bei Lieb - ha - ber - the - a - ter & Mas - ken - zü - gen dür - fen wir im - mer - hin mit - tun...); Du, mein Prinz, wohnt im Schloß zu Tie - furt(;

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

348

S
bald wird Dei - ne lie - be Mut - ter hier auf - tau - chen...), bist hö - he - rer A - del: Frau von Stein (ist uns zwar ge - wo - gen, a - ber...), Dei - ne Mut - ter (die Her - zo - gin) und

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

353

S
Goe-the wer-den al-les tun, um per Hof-klatsch un-se-re Hoch-zeit zu ver-hin- dern: denn Dein Bru-der Karl-Au-gust ist schwäch-lich, al-so könn-test Du Thron-fol- ger wer-den...!

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

359

S
Un - ser ein - zi - ger Trost wird die Kunst blei - ben! Wohl - tä - tig brei - ten die Mu - sen ih - ren Ein - fluß ü - ber je - den

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

368

S
aus: dem Jüng - ling und dem Grei - se schmei - cheln sie, und den Er - mü - de - ten auf je - dem We - ge er -

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

mp

374

S
quik-ken sie mit schö - nem Le-bens - bal-sam! Ich lie - be Dich, mein Prinz, auch wenn ich es nicht darf und Du mich ge - wiß bald ver -

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

380

S
ges - sen wirst... **Konstantin**

B
Lie-ber tau-send Dum-me als zehn ei-tel-ar-ro-gan-te halb - ge-bil-de-te Snobs! Paß auf, daß mein Hof - mei-ster Kne-bel uns heu-te nicht sieht...;
mp

Chor-S.
Chor-A.
Chor-T.
Chor-B.

mp

386

S

B
ei - ne Welt, in der Lie - be ver - bo-ten wird, soll-te ernst - lichst un - ter-ge-hen!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

mf

mf

p

394

S
Wenn auch Deine Mutter und Herr

B
mf Trotz dem werden wir wohl un- s're Lie- be stets be-

Engel im Himmel (Chor (unsichtbar (aus der Ferne)))

Chor-S.
Kin *mp* der: eu- 're

Chor-A.
Kin *mp* der: eu- 're

Chor-T.
Kin *mp* der: eu- 're

Chor-B.
Kin *mp* der: eu-



400

S
Gö- the uns will tren- nen wer- den trotz- dem

B
ken- nen, wenn auch die- ser Goe-

Chor-S.
Trä- nen zäh- len

Chor-A.
Trä- nen zäh- len wir in

Chor-T.
Trä- nen zäh- len wir in Him-

Chor-B.
re



406

S
wir stets un - s're Lie - be wohl be - ken - nen,
B
the & die Ma - ma uns - will tren -

Chor-S.
wir in Him - mels hö - hen!
Chor-A.
Him - mels hö - hen! GOTT
Chor-T.
mels - hö - hen! GOTT in Sei - ner
Chor-B.
Trä - nen

Piano accompaniment with treble and bass staves.

412

S
lie - ben uns nur um so mehr und tie - fer al - le
B
nen; lie - ben uns nur um so tie - fer hin durch al - le Zeit,
Chor-S.
GOTT in Sei - ner Gna - de
Chor-A.
in Sei - ner Gna - de wohl
Chor-T.
Gna -
Chor-B.
zäh - len wir in Him - mels

Piano accompaniment with treble and bass staves.

418

S
Zeit, lie - ben uns um schlu - gen noch in

B
lie - ben uns um schlu - gen

Chor-S.
wohl er hört auch eu

Chor-A.
er hört auch eu

Chor-T.
hört

Chor-B.
hö

424

S
Him - mels e wig - keit!

B
noch in Him - mels e wig

Chor-S.
er Fle

Chor-A.
er Fle

Chor-T.
de wohl er - hört

Chor-B.
hen! GOTT in

430

Soprano (S):
Bass (B):
Chor-S.
Chor-A.
Chor-T.
Chor-B.

keit!

hen!

auch eu er Fle hen!

Sei ner Gna de wohl er hört auch eu er Fle hen!

The score for page 430 includes vocal parts for Soprano (S), Bass (B), and a four-part chorus (Chor-S., Chor-A., Chor-T., Chor-B.). The lyrics are: "keit! hen! auch eu er Fle hen! Sei ner Gna de wohl er hört auch eu er Fle hen!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

435

attacca Nummer 5 = Bild 4: Constantins Affaire mit "Dorillgen"

Soprano (S):
Bass (B):
Chor-S.
Chor-A.
Chor-T.
Chor-B.

The score for page 435 is an "attacca" piece. It features vocal parts for Soprano (S), Bass (B), and a four-part chorus (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment includes a complex rhythmic pattern with triplets and sixteenth notes in the right hand, and chords in the left hand. Dynamic markings include *pp* and *pppp*.

Erlind (ad spect.): "Wieder... ..so...!" (Vorhang auf)

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Doris

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

mf
L.a...
Konstantin
Wie die

mf

mf

mf

S
B

lie - be Son - ne scheint und so gut es mit uns meint! ("...Drill - gen!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

(Metrum)
1/4-Triole: 2+2+2 Achsel,
1/4-Sextole: 3+3 Achsel)

S
B

Setz' Dich an' Spi - nett, drill - 're mir eyn Quod - li - bet: die - ses

Chor-S.
Chor-A.
Chor-T.
Chor-B.

462

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

wird für mei - nen Zahn stib' Ver - gnü - gungs - Mar - ci - pan(...)?!

469

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

Wie die lie - be Ler - che lacht und es gut nun mit uns

476

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

macht!

(etwa ab hier (- falls Cembalo o.Ä..) Lautenzug)

mp

p

483

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

489

Soprano (S)
Bass (B)
Chor-S.
Chor-A.
Chor-T.
Chor-B.

495

Soprano (S)
Bass (B)
Chor-S.
Chor-A.
Chor-T.
Chor-B.

mf
Lieb... o Lie - be:

(etwa ab hier (- falls Cembalo o.Ä.:) Lautenzug wieder weg (Vollklang 16/8/8/4) wie vorher)

mf

mf

mf

503

S
laß - em - por - flie - gen mich zum Him - mels - tor!

B
Do - ra, mei - ne Blu - me schön! Do - ris, laß Dein Aug' mich

Chor-S.
Chor-A.
Chor-T.
Chor-B.

511

S
seh'n! Do - ra - lys, spiel' Fie - del fei'n! Dor - le, laß

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

519

S
Gro - Ber Herr und star ker Prinz:

B
uns glück lich sein! Hoch das

Chor-S.
Chor-A.
Chor-T.
Chor-B.

3 6 3 5

526

S
frisch Dein Kuß gleich Pief fer minz!

B
Röck chen, 'rein das Stöck chen.....

Chor-S.
Chor-A.
Chor-T.
Chor-B.

5 7

533

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

The score for exercise 533 consists of seven staves. The top four staves are for vocal parts: Soprano (S), Alto (Chor-A.), Tenor (Chor-T.), and Bass (Chor-B.). The bottom three staves are for piano accompaniment. The piano part features a complex rhythmic pattern with triplets in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic marking is present at the end of the piece.

536

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

The score for exercise 536 consists of seven staves. The top four staves are for vocal parts: Soprano (S), Alto (Chor-A.), Tenor (Chor-T.), and Bass (Chor-B.). The bottom three staves are for piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic marking is present at the beginning of the piano part.

538

Alle = Chor (mit-ansagende Personen) / SoloSopran (Ansagerin) / SoloBaß (Ansager); (ad spect.)

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

f Der See - le,
f Der See - le,
f Der See - le,
f Der See - le,

imperioso con sonorità

540

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

f Der See - le, des Geists &
f Der See - le, des Geists &

des Geists &
des Geists &
des Geists &
des Geists &

542

S
Kör - pers Re - cre - a - tio sei uns nun un - se - re

B
Kör - pers Re - cre - a - tio sei uns nun un - se - re

Chor-S.
Kör - pers Re - cre - a - tio sei uns nun un - se - re

Chor-A.
Kör - pers Re - cre - a - tio sei uns nun un - se - re

Chor-T.
Kör - pers Re - cre - a - tio sei uns nun un - se - re

Chor-B.
Kör - pers Re - cre - a - tio sei uns nun un - se - re

544

S
an - ge - neh - me De - lec - ta - tio!

B
an - ge - neh - me De - lec - ta - tio!

Chor-S.
an - ge - neh - me De - lec - ta - tio!

Chor-A.
an - ge - neh - me De - lec - ta - tio!

Chor-T.
an - ge - neh - me De - lec - ta - tio!

Chor-B.
an - ge - neh - me De - lec - ta - tio!

546

Musical score for measures 546-549. The score includes vocal parts for Soprano (S), Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). It also features a piano accompaniment with a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The piano part includes dynamic markings such as *fff* and *ff*. The vocal parts have rests in measures 546 and 547, followed by entries in measures 548 and 549.

550

PAUSE {G.P.}

Musical score for measure 550, labeled as a Grand Pause (G.P.). The score includes vocal parts for Soprano (S), Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment is also present. In this measure, all vocal parts and the piano accompaniment have rests, indicated by a large bracketed 'G.P.' above the vocal staves.

551

Alle = Chor (mit-ansagende Personen) / SoloSopran (Ansagerin) / SoloBaß (Ansager); (ad spect.)

Nummer 6 = Introdution & Bild 5: Constantins Affaire mit Richard Wagners Mutter Rosina

S
f Frisch ge - stärkt laßt uns

B
f Frisch ge - stärkt laßt uns

Chor-S.
f Frisch ge - stärkt laßt uns

Chor-A.
f Frisch ge - stärkt laßt uns

Chor-T.
f Frisch ge - stärkt laßt uns

Chor-B.
f Frisch ge - stärkt laßt uns

f

553

S
wei - ter se - hen, wie das Werk will zu

B
wei - ter se - hen, wie das Werk will zu

Chor-S.
wei - ter se - hen, wie das Werk will zu

Chor-A.
wei - ter se - hen, wie das Werk will zu

Chor-T.
wei - ter se - hen, wie das Werk will zu

Chor-B.
wei - ter se - hen, wie das Werk will zu

imperioso con sonorità

555

Soprano (S): En
Bass (B): En
Chor-Soprano (Chor-S.): En
Chor-Alto (Chor-A.): En - de - ge
Chor-Tenore (Chor-T.): En - de ge
Chor-Bass (Chor-B.): En

The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of chords and a left-hand part with a steady eighth-note bass line. The system concludes with a double bar line.

557

Soprano (S):
Bass (B): de ge hen!
Chor-Soprano (Chor-S.): de ge
Chor-Alto (Chor-A.): de ge
Chor-Tenore (Chor-T.):
Chor-Bass (Chor-B.):

The piano accompaniment continues with a similar rhythmic pattern to the previous system, featuring a complex right-hand part and a steady left-hand bass line. The system concludes with a double bar line.

559

559

Soprano (S): de - ge - hen!

Bass (B):

Chor-Soprano (Chor-S.): hen!

Chor-Alto (Chor-A.):

Chor-Tenore (Chor-T.): hen!

Chor-Bass (Chor-B.): hen!

de - ge - hen!

Piano accompaniment includes a complex melodic line with a trill-like passage and a steady bass line.

561

561

Soprano (S):

Bass (B):

Chor-Soprano (Chor-S.):

Chor-Alto (Chor-A.):

Chor-Tenore (Chor-T.):

Chor-Bass (Chor-B.):

Piano accompaniment features a complex melodic line with a trill-like passage and a steady bass line, ending with a *pp* dynamic marking.

563

Erlind (ad spect.): "Ich... ...1848..." (alle Vorhänge wieder hoch)

Musical score for Erlind (ad spect.): "Ich... ...1848..." (alle Vorhänge wieder hoch). The score includes vocal parts for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The vocal parts are mostly rests with a fermata over the first measure. The piano accompaniment features a complex texture with many beamed notes and rests.

564

Musical score for Erlind (ad spect.): "Ich... ...1848..." (alle Vorhänge wieder hoch). The score includes vocal parts for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The vocal parts are mostly rests. The piano accompaniment features a complex texture with many beamed notes and rests, including triplets and dynamic markings like *mf* and *mp*.

568

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

571

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

574

Ricarda

S
Konstantin
f Ja, Schatz, ich kom - me! Nun träum' schon 'mal nett...

B
f Lieb - ste Ri - car - da: so komm' in mein Bett!
Lieb - ste Ri - car - da! Ich muß noch 'mal 'raus!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

p

577

S
Ja, Schatz, doch bleib' gar nicht all - zu - lang' drauß...

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

581

S
seltsames Individuum

B
Ha - ha - ha - ha - ha - ha - ha - ha - ha - ha!
ffff farsescissime, con esage-
-razione & senza discrezione!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

585

S
ff Hül'f, Schatz, ein selt - sam' Ge - spenst war g'rad da...
Konstantin
f Ja, Schatz, doch sei wach - sam stets auf der Hut...

B
Lieb - ste Ri - car - da! Es wird al - les gut!
f

Chor-S.
Chor-A.
Chor-T.
Chor-B.

588

S
B

Ja, Schatz, gar heiß und gar feucht ist mein Schoß...

Lieb - ste Ri - car - - da! Jetzt lie - ben wir los...

Chor-S.
Chor-A.
Chor-T.
Chor-B.

591

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

594

Score for piece 594, featuring vocal staves (Soprano, Bass, Chorus) and piano accompaniment. The piano part includes a *ppp* dynamic marking.

598

attacca Nummer 7 = Bild 6: Constantins Begegnung mit LF in Mainz 1793, Ap-
parition der "Weißen Frau" und Affaire mit der Marketenderin "Martina"

Score for piece 598, featuring vocal staves (Soprano, Bass, Chorus) and piano accompaniment. The piano part includes *mp* and *p* dynamic markings.

604

Erlind (ad spect.): "Carl-August... ..Weimar/Tiefurt..." (Vorhang hoch)

Musical score for Erlind (ad spect.): "Carl-August... ..Weimar/Tiefurt..." (Vorhang hoch). The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), Chorus Bass (Chor-B.), and Piano accompaniment. The piano part features dense chordal textures with some melodic lines.

605

Musical score for Erlind (ad spect.): "Carl-August... ..Weimar/Tiefurt..." (Vorhang hoch). The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), Chorus Bass (Chor-B.), and Piano accompaniment. The piano part features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamic markings like *f*.

613

Martyna

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Der Bru - der Carl - Au - gusts, Prinz Kon - stan - tin aus

619

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Wei - mar - / Tie - furt, ist in der Nä - he und läßt aus - rich - ten, er wün - sche Eu - re Kö - nig - li - che Ho - heit zu spre - chen...

624

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

"LF"

Ge - wiß: Ich wer - de ihn spä - ter tref - fen; grüß' mir ihn

629

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

bit - te herz - lich, lie - be Mar - ty - no - wa! Ich ha - be schon von ihm ge - hört

634

S

B

(Hei-li - ge Ju-hia!) Wir ha - ben näm - lich min - dest' 3 Din - ge ge - mein - sam: Mu - sik, Lie - be und Schul - den...

Chor-S.

Chor-A.

Chor-T.

Chor-B.

640

S

B

mel - de Ihn mir für ein - und - zwan - zig Uhr hier - her, und nun geh', ich muß auch los!

Chor-S.

Chor-A.

Chor-T.

Chor-B.

645

Soprano (S) and Bass (B) vocal parts are shown with rests. The choir parts (Chor-S., Chor-A., Chor-T., Chor-B.) are also shown with rests. The piano accompaniment consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The bass staff contains a bass line with eighth and sixteenth notes.

651

Soprano (S) vocal part includes the lyrics: "Nun gut: so sind wir we-nig-stens al-lein...". The choir parts (Chor-S., Chor-A., Chor-T., Chor-B.) are shown with rests. The piano accompaniment consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The bass staff contains a bass line with eighth and sixteenth notes.

657

S
Konstantin O Schatz, o Prinz, o
O Lieb-ste! Laß uns se - lig sein! Komm' in mei - ne Ar - me! Komm' in mei - nen Schoß!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

663

S
Glück, o Traum!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

668

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Jetzt muß ich lei - der mich spu - ten...; leb' wohl!

673

S
B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

pppp

683

Gespensterfrau

S
B

pppp Ich bin die (vor -)letz - te Dei - ner Ge - lieb - ten!
Bald wirst Du mit mir... mit

Chor-S.
Chor-A.
Chor-T.
Chor-B.

694

S
B

uns im Pa - ra - die - se sein!

Chor-S.
Chor-A.
Chor-T.
Chor-B.

704

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

pesantissime, con pompa- & gravità
fff
pesantissime, con pompa- & gravità
fff
ffff
ffff

709

attacca Nummer 8 = Bild 7: Tod Constantins durch eine "Dysenterie / Thyphus(?)"-Infektion am 6. September 1793 in Wiebelskirchen

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

ppp

Erlind (ad spect.): "Nicht... ..ich!" (Vorhang auf)

Musical score for measures 714 and 715. The score includes staves for Soprano (S), Bass (B), Chorus Soprano (Chor-S.), Chorus Alto (Chor-A.), Chorus Tenor (Chor-T.), and Chorus Bass (Chor-B.). The vocal parts feature a single note with a fermata in measure 714. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand, with some notes marked with a fermata. The piano part is written in a 3/4 time signature.

Musical score for measures 716 through 721. The vocal parts (S, B, Chor-S., Chor-A., Chor-T., Chor-B.) are shown with rests, indicating they are silent during this section. The piano accompaniment continues with a series of chords in the right hand and a bass line in the left hand. The piano part is written in a 3/4 time signature.

722

Musical score for piece 722. It features a vocal line with Soprano (S) and Bass (B) parts, and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment consists of a right hand with a dense, continuous sixteenth-note texture and a left hand with a sparse, rhythmic accompaniment. The vocal parts are mostly silent, with a few notes in the Soprano part.

723

Musical score for piece 723, titled "Irrlicht". It features a vocal line with Soprano (S) and Bass (B) parts, and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment is similar to piece 722, with a dense right hand and a sparse left hand. The vocal parts include lyrics: "pp ...la" for the Soprano and "eri" for the Bass. The score is divided into two measures by a vertical dashed line.

725

Musical score for measure 725. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a complex, rapid arpeggiated texture in the right hand and a steady bass line in the left hand. The vocal parts are mostly silent, with the Soprano part having a few notes at the beginning and end of the measure.

Soprano (S):
mo - - - - - sa

Bass (B):
- - - - -

Chor-S.:
- - - - -

Chor-A.:
- - - - -

Chor-T.:
- - - - -

Chor-B.:
- - - - -

727

Musical score for measure 727. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a complex, rapid arpeggiated texture in the right hand and a steady bass line in the left hand. The vocal parts are mostly silent, with the Soprano part having a few notes at the beginning and end of the measure.

Soprano (S):
di - - - - - es

Bass (B):
- - - - -

Chor-S.:
- - - - -

Chor-A.:
- - - - -

Chor-T.:
- - - - -

Chor-B.:
- - - - -

729

S
il
la.

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

731

S
qua
re

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

733

S
sur get

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

735

S
ex fa

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

737

S
vil
la:

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Piano accompaniment: Right hand has a dense, fast-moving texture with many sixteenth notes. Left hand has a simpler accompaniment with quarter and eighth notes.

739

S
iu
di

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Piano accompaniment: Right hand has a dense, fast-moving texture with many sixteenth notes. Left hand has a simpler accompaniment with quarter and eighth notes.

741

741

S
can dus

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Piano accompaniment with dense arpeggiated figures in the right hand and a simple bass line in the left hand.

743

743

S
ho mo

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Piano accompaniment with dense arpeggiated figures in the right hand and a simple bass line in the left hand.

745

Musical score for measure 745. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a dense, rhythmic texture in the right hand and a simpler bass line in the left hand. The Soprano part has a long note with the syllable 're' and a final note with the syllable 'us:'. The Bass part is silent. The choir parts are also silent. The piano accompaniment consists of a continuous sixteenth-note pattern in the right hand and a bass line with eighth notes in the left hand.

747

Musical score for measure 747. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a dense, rhythmic texture in the right hand and a simpler bass line in the left hand. The Soprano part has a long note with the syllable 'hu' and a final note with the syllable 'ic'. The Bass part is silent. The choir parts are also silent. The piano accompaniment consists of a continuous sixteenth-note pattern in the right hand and a bass line with eighth notes in the left hand.

749

Musical score for number 749. It features a Soprano (S) and Bass (B) vocal line, a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The vocal parts have lyrics: "er" and "go". The piano accompaniment consists of a complex, fast-moving right-hand part and a simpler left-hand part.

751

Musical score for number 751. It features a Soprano (S) and Bass (B) vocal line, a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The vocal parts have lyrics: "par" and "ce". The piano accompaniment consists of a complex, fast-moving right-hand part and a simpler left-hand part.

753

753

Soprano (S): De us...

Bass (B):

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Piano accompaniment with treble and bass staves.

755

755

Soprano (S):

Bass (B):

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Piano accompaniment with treble and bass staves.

dolce

pp

760

760

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Piano accompaniment for measures 1-7.

767

767

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

Konstantin

mp Lebt al - le wohl! Mein zeit - li - cher A - bend ist da und mein

Piano accompaniment for measures 1-7.

774

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

e - wi - ger Mor - gen tagt! Ich ge - he nun zur Ru - he; der Kampf ist aus; a -

781

S

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.

dieu, mei - ne Da - men... a - dieu!

789

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

796

S
B
Chor-S.
Chor-A.
Chor-T.
Chor-B.

803

Lilith

Sopran (S) and Bass (B) vocal parts with lyrics: *mp* Und ich bin die al - ler - letz - te Dei-ner Ge - lieb - ten!

Chor-S. (Soprano), Chor-A. (Alto), Chor-T. (Tenor), Chor-B. (Bass) parts.

Piano accompaniment with treble and bass clefs.

812

Sopran (S) and Bass (B) vocal parts with lyrics: Sü - ße Licht, Komm, mon Tre -

Chor-S. (Soprano), Chor-A. (Alto), Chor-T. (Tenor), Chor-B. (Bass) parts.

Piano accompaniment with treble and bass clefs.

814

S
sor, *cresc., poco-a-p., sempre* laß uns

B
sil - Bes Licht: *cresc., poco-a-p., sempre*

Chor-S.
Chor-A.
Chor-T.
Chor-B.

816

S
nun für im - mer zu -

B
Son ne,

Chor (Gefolge/Hofstaat Liliths (sichtbar und/oder unsichtbar))

Chor-S.
Chor-A.
Chor-T.
Chor-B.

pppp ...da Niente
Ja!

pppp ...da Niente
Ja!

pppp Ja! ...da Niente

cresc., poco-a-p., sempre

cresc., poco-a-p., sempre

cresc., poco-a-p., sempre

818

S
sam - men in des Welt - a - tems

B
die durch Wol

Chor-S.
Chor-A.
Chor-T.
Chor-B.

Ja! ...da Niente
pppp

820

S
we - hen - dem

B

Chor-S.
Chor-A.
Chor-T.
Chor-B.

f cresc., poco-a-p., sempre

f cresc., poco-a-p., sempre

f cresc., poco-a-p., sempre

f cresc., poco-a-p., sempre

822

S
All
er - sin - kend

B
(h)

Chor-S.
Chor-A.
Chor-T.
Chor-B.
(tutti)

825

S
/er - trin - kend in höch - ster Lust e - wig
se lig
pppp

B
ken bricht!
fff

Chor-S.
Chor-A.
Chor-T.
Chor-B.
fff

827

attacca Nummer 9 = Epilog: ERLINDIS (mit ihren Geistern) verabschiedet die Zuschauer

Musical score for measures 827-828. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *ppp* is present in the piano part. The vocal line for Soprano includes the word "sein!".

829

Musical score for measures 829-830. The score includes vocal parts for Soprano (S) and Bass (B), and a four-part choir (Chor-S., Chor-A., Chor-T., Chor-B.). The piano accompaniment continues with the same rhythmic pattern as in the previous measures. A dynamic marking of *ppp* is present in the piano part.

830

Erlinde (ad spectatores): "Im... ..Knebel." (Vorhang auf zum Finale)

831

Alle = Chor (mit-ansagende Personen) / SoloSopran (Ansagerin) / SoloBaß (Ansager); (ad spect.)

836

S
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst

B
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst Ge-schicht'n für Jung - & - Alt, birgst sie aus ver-gang-ner Zeit, birgst My-

Chor-S.
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst Ge- schicht'n für Jung - & - Alt, birgst sie aus ver -

Chor-A.
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst Ge- schicht'n für Jung - & -

Chor-T.
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst Ge- schicht'n für Jung & - Alt, birgst sie

Chor-B.
Lob Dir halt nun erst recht aus Stadt.../ - Feld - /Wald: birgst Ge-schicht'n für Jung - & - Alt,



841

S
Ge- schicht'n für Jung & - Alt,

B
ste - ri - en, tief & weit! Lob sei Dir in E

Chor-S.
gang-ner Zeit, birgst My-ste - rien, tief & weit! Lob sei Dir

Chor-A.
Alt, birgst sie aus ver gang -'ner Zeit, birgst My- ste - rien, tief & weit! Lob sei Dir in E - wig - keit!

Chor-T.
aus ver - gang -'ner Zeit, birgst My - ste - rien, tief & weit! Lob sei Dir in E - wig -

Chor-B.
birgst sie aus ver - gang -'ner Zeit, birgst My - ste - rien, tief & weit!



Poco-a-p. cresc. sin-al-fine con somma grandezza

S
— birgst sie aus ver-gang'-ner Zeit, — birgst My - ste-rien, tief & weit! Lob sei Dir in E - wig - keit!

B
wig-keit!

Chor-S.
in E wig - keit!

Chor-A.

Chor-T.
keit!

Chor-B.
Lob sei Dir in E wig - keit!

fff

S
fff

B

Chor-S.

Chor-A.

Chor-T.

Chor-B.
(natti)

853

Musical score for piece 853. It features a vocal line with Soprano (S) and Bass (B) parts, and a four-part choir consisting of Soprano (Chor-S.), Alto (Chor-A.), Tenor (Chor-T.), and Bass (Chor-B.). The piano accompaniment includes a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note bass line. The score is divided into two measures.

855

Musical score for piece 855. It features a vocal line with Soprano (S) and Bass (B) parts, and a four-part choir consisting of Soprano (Chor-S.), Alto (Chor-A.), Tenor (Chor-T.), and Bass (Chor-B.). The piano accompaniment includes a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note bass line. The score is divided into two measures, with the vocal lines featuring triplet markings in the second measure.

857

857

Soprano (S): Treble clef, whole note, half note, quarter notes.

Bass (B): Bass clef, quarter note, half note, quarter notes.

Chorus (Chor.): Soprano (Sopr.), Alto (A.), Tenor (T.), Bass (B.) parts.

Piano (P): Treble and Bass clefs, complex accompaniment with sixteenth notes and chords.

859

859

Soprano (S): Treble clef, whole note, quarter notes.

Bass (B): Bass clef, whole note, quarter notes.

Chorus (Chor.): Soprano (Sopr.), Alto (A.), Tenor (T.), Bass (B.) parts.

Piano (P): Treble and Bass clefs, complex accompaniment with sixteenth notes and chords.

862

Musical score for rehearsal mark 862. The score includes vocal parts for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The Soprano part begins with a *p* dynamic. The Bass part begins with a *fff* dynamic. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The score is divided into two measures by a vertical dashed line.

865

Musical score for rehearsal mark 865. The score includes vocal parts for Soprano (S), Bass (B), and Chorus (Chor-S., Chor-A., Chor-T., Chor-B.), and piano accompaniment. The Soprano part begins with a *fff* dynamic. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The score is divided into two measures by a vertical dashed line.

867

The musical score is arranged in a multi-stem format. At the top, there are two staves for vocal soloists, labeled 'S' (Soprano) and 'B' (Bass). Below these are four staves for a choir, labeled 'Chor-S.' (Soprano), 'Chor-A.' (Alto), 'Chor-T.' (Tenor), and 'Chor-B.' (Bass). The piano accompaniment consists of three staves: a right-hand part in treble clef, a left-hand part in bass clef, and a separate bass line in bass clef. The score is divided into measures by vertical bar lines. A large, thin, curved line spans across the top of the vocal staves, indicating a melisma or a long note. The music concludes with a double bar line and repeat signs.

soli DEO Gloria