

II. A K T.

Nº 10. Entreact und Arie.

Moderato.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Corni in C.
Trombe in C.
Tromboni I. II.
Trombone III.
Timpani in C.G.
Violino I.
Violino II.
Viola.
Möros.
Violoncello e Basso.

Allegro agitato.

Fl.
Ob.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing lyrics. The lower eight staves represent the piano accompaniment. The score begins with a key signature of one flat and a 2/2 time signature. The first two staves have a *cresc.* marking. The piano accompaniment starts with a *sp* (sforzando) dynamic. The system concludes with a *stacc.* (staccato) marking in the piano part.

The second system of the musical score continues the composition. It features the same ten-staff layout. The piano accompaniment becomes more active, with the right hand playing a rhythmic pattern of eighth notes. The score includes several *ff* (fortissimo) markings, indicating a significant increase in volume. The system ends with a *ff* marking in the piano part.



The first system of the musical score consists of two systems of staves. The upper system contains five staves: a vocal line with a treble clef and a key signature of one sharp (F#), and four piano accompaniment staves (treble and bass clefs). The lower system also contains five staves: a vocal line with a treble clef and a key signature of one sharp, and four piano accompaniment staves. The piano parts feature a complex rhythmic pattern with many sixteenth notes. The system concludes with a double bar line and repeat signs.



The second system of the musical score continues with two systems of staves. The upper system contains five staves: a vocal line with a treble clef and a key signature of one sharp, and four piano accompaniment staves. The lower system also contains five staves: a vocal line with a treble clef and a key signature of one sharp, and four piano accompaniment staves. The piano parts continue with the complex rhythmic pattern. The system concludes with a double bar line and repeat signs.

(Der Vorhang geht auf.)

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This system of musical notation includes a vocal line at the top and piano accompaniment below. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *tr* (trills) throughout the piece.

(Die Brücke stürzt ein.)

This system of musical notation continues the piece with a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). The piano accompaniment includes a grand staff and a bass line. The music is characterized by a series of chords and melodic lines, with dynamic markings such as *ff* (fortissimo) and *tr* (trills). The notation is dense, with many notes and rests across the staves.

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The bottom six staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system concludes with a *ff* dynamic marking.

Più moto.

The second system continues the musical score with ten staves. It begins with a *ff* dynamic marking. The piano accompaniment features prominent triplets in the right hand, marked with '3' and 'f'. The vocal parts have melodic lines with some grace notes and slurs. The system ends with a *f* dynamic marking.

The first system of the musical score consists of ten staves. The top three staves (treble clef) contain vocal or instrumental parts with melodic lines and some rests. The bottom three staves (bass clef) contain accompaniment, including a piano part with a rhythmic pattern of eighth and sixteenth notes, and a bass line. The middle four staves are mostly empty, indicating rests for those instruments.

The second system of the musical score also consists of ten staves. It continues the musical material from the first system. The top three staves have melodic lines with some dynamics like *a2.* (allegretto). The bottom three staves continue the piano accompaniment and bass line. The middle four staves remain empty.

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The bottom three staves are for a string quartet. The music is in a minor key and features a complex rhythmic pattern. Dynamics include *mf*, *f*, and *ff*. There are markings for *a. 2.* (second ending) and *f. a. 2.* (first ending).

The second system of the musical score continues the composition. It features the same six staves as the first system. The piano accompaniment and string quartet parts are highly rhythmic and complex. The vocal lines continue with lyrics. Dynamics include *f*, *ff*, and *mf*. There are markings for *f. a. 2.* and *f.*

The first system of the musical score consists of ten staves. The top two staves are vocal lines with complex melodic lines and some triplets. The middle two staves are piano accompaniment, featuring a steady eighth-note bass line and chords. The bottom four staves are for a string quartet, with each instrument (violin I, violin II, viola, and cello) having its own part. The music is in a minor key and features a variety of rhythmic patterns and dynamic markings.

The second system of the musical score continues the composition. It features ten staves, similar in layout to the first system. The notation includes many 'cresc.' (crescendo) markings across all parts, indicating a gradual increase in volume. There are also dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The music continues with complex rhythmic patterns and melodic lines, maintaining the same key signature and tempo.

in E.
in E.
in E.

mf *cresc.* *mf* *cresc.*

mf *cresc.* *cresc.* *cresc.*

Möros. *mf* *cresc.* *cresc.*

O Göt - ter! O Dank euch! O Dank euch, dort

cresc. *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.*

o - ben im e - wigen Reich, o Dank euch, dort o - ben im e - wigen Reich, im e - wigen

in A.

ff

p *cresc.* *ff*

Reich! Be.schlossen, ge . rungen, ge . rettet, ge .

a piacere *a tempo.* (erzählt sich)

p *stacc.* *p* *stacc.*

lungen, den Himmlischen Dank, den Himmlischen Dank! Ich kam mit dem Stab, mit za - - gen - dem

Bli - cke, da stür - zet die Brü - cke in's flu - then de Grab. Ich

ru - fe, ich rin - ge, ich lauf' in verzwei feltem Wahn und su - che den fer - nen Kahn, in

dem mir's ge - lin - ge; da seh' ich kein We - sen, da werd' ich ver - mes - sen, und

werf' mich hin - ein, und ret - te das Le - ben mit ru - derndem Stre - ben und en -

de die Pein! Nun hemmt mehr kein Fluss mir den ei - len - den Fuss, ich werd' ihn er - ret - ten, den

lie - ben - den Freund, von schimpflichen Ketten, vom To - de! Frisch auf, frisch auf, den Ret - tungs - lauf, frisch

auf, den Rettungs-lauf! Nun hemmt nichts den ei - len - den Fuss, ich werd' ihn er - ret - ten, den

ff

lie - ben - den Freund, von schimpf - lichen Ketten, vom To - - de! Frisch auf, frisch auf, den Ret - tungs-lauf, frisch

a piacere *a tempo*

ff

auf, den Rettungs. lauf, _____ frisch auf, den Rettungs.lauf, _____ frisch auf, frisch auf, den Ret -

- tungs. lauf!

Nº 11. Arie.

Andante. *p*

Oboi.

Fagotti.

Tromboni I. II.

Trombone III.

Violino I.

Violino II.

Viola.

Anna.

Violoncello e Basso.

Welche Nacht hab' ich er. lebt!

Allegro agitato.

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

Ihr Unsterblichen dort o. ben, ihr greift schrecklich in mein Schicksal! Ach! ich

fp *f* *p*

seh ihn schon ge. kreuzigt, er ist's, The a - ges ist's, ach, ich seh ihn schon ge. kreuzigt, ge. kreuzigt, er ist's, The a - ges

cresc. *f*

ist's, ach, er ist's, The a - ges ist's! Die - ses Un - ge. witter sagt es him - mel. er. schütternd, o

ff

die - ses Un - ge - wit - ter sagtes him - mel - er - schütternd, die E - wi - gen wol - len es, die E - wi - gen

wol - len es, die Donner und Bli - tze haben's verkün - det, dort ist's be - schlossen, o dort ist's be - schlossen!

cresc. *pp* *pp*

decrease. *pp* *pp* *p decrease.* *pp*

Und un - ten im fin - - stern Reich, da

cresc. *cresc.* *cresc.*

steht die Par - ze mit der Schee - re an sei - - nem Le - - bens - fa - -

den, rasch ist's ge-than, un - wie - der - bringlich, un - wie - der - bringlich ist's ge-

fz *fz* *fz* *fz* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

than! Ach, ich seh' ihn schon ge - kreuzigt, er ist's, The a - ges ist's, ach, ich seh' ihn schon ge - kreuzigt, ich seh' ihn schon ge.

mf *mf*

mf *mf*

fp *cresc.*

fp *cresc.*

fp *cresc.*

kreuzigt, er ist's, Thea - ges ist's, ach, er ist's, Thea - ges ist's, die - ses Un - ge - witter sagt's, die E -

- wigen wol - len es, dieses Un - ge - witter sagt's, die E - - wigen wol - len es, dort o - ben ist's be - schlos -

sen!

No 12. Ensemble.

Andante maestoso.

Oboi.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Anna.

Ismene.

Julus.

Philostratus.

Violoncello e Basso.

Horch die Seufzer uns' - rer Mut.ter, sie wird ster.ben, uns ver.

Horch die Seufzer uns' - rer Mut.ter, sie wird ster.ben, uns ver.

Stöh - ne, stöhne, schmer - zens -
 der - ben, ach es stirbt die gu - - te Mut - ter!
 der - ben, ach es stirbt die gu - - te Mut - ter!

vol - le, lei - dende Na - tur, hier hängt er mit den Zeichen mar - ter - vol - len Tod's! Brich Ge.
 Sie ist trau - rig oh - ne
 Sie ist trau - rig oh - ne

fühl, o brich das Herz, all mein Da - sein stürz' zu - sammen, o brich Ge - fühl das Herz! Horch, wer
 Na - men, ach un - säg - lich ist ihr Schmerz! Lie - be Mutter!
 Na - men, ach un - säg - lich ist ihr Schmerz! Lie - be Mutter!

spricht? Ihr ar - men, armen Kinder, ihr ar - men Kinder! Flehen werd' ich zu dir,
 Ich, Is - me - ne, lie - be Mutter!
 Ich, dein Ju - lus, lie - be Mutter!

fp

Tod! Ach, ihr lallt ein leichtes Wort! und den

Sei nicht trau_rig, lie_be Mut_ter! Sei nicht trau_rig, lie_be Mut_ter!

Sei nicht trau_rig, lie_be Mut_ter! Sei nicht trau_rig, lie_be Mut_ter!

fp

Va_ter, liebt ihr nicht? O wär' er frei, der Va_ter, wär' er frei! Ach, er wird nicht wieder.

Ja, o ja, o wär' er frei, ja, o ja, o wär' er frei!

Ja, o ja, o wär' er frei, ja, o ja, o wär' er frei!

fp

cresc.
cresc.
cresc.

keh-ren, Möros wird ihn nicht er-lö-sen! Ach, er wird nicht wieder-keh-ren, Möros wird ihn nicht er-lö-sen!
 Ach, er wird nicht wieder-keh-ren, Möros wird ihn nicht er-lö-sen!
 Ach, er wird nicht wieder-keh-ren, Möros wird ihn nicht er-lö-sen!

cresc.

decresc.
decresc.
decresc.
decresc.
decresc.
decresc.

p
p
p

Ja, so sind wir ganz ver-las-sen, statt des Freun-des
 Ja, — so sind wir ganz ver-las-sen, statt des Freun-des
 Ja, — so sind wir ganz ver-las-sen, statt des Freun-des

decresc. *p*

mus - s er ster - ben, herz - lich muss ich Mö - ros has - sen, da - wir al - le nun ver - der -

mus - s er ster - ben, herz - lich muss ich Mö - ros has - sen, da - wir al - le nun ver - der -

mus - s er ster - ben, herz - lich muss ich Mö - ros has - sen, da wir al - le nun ver - der -

cresc. *p*

ben, da wir al - - le, al - le nun ver - der - - ben!

ben, da wir al - - le, al - le nun ver - der - - ben!

ben, da wir al - - le, al - le nun ver - der - - ben!

pp

Allegro moderato.

Philostratus
 Gu-te An-na, zweif-le nicht, Möros ist ein treu-er Freund, er er-füllt der Lie-be Pflicht, wird von dir noch heut be-

Glaubst du's wirklich, wär's er-hört, dass man sol-che Treu-e hält?
 weint, wenn man ihn zum Kreu-ze zert. Wärs ihm

an - ders mög - lich nur, wie ihr es so sehr ver - fehlt, was noch hei - liger als Schwur, ist ein göt - ter - glei - ches

Glaubst du's wirklich, wär's er - hört, ach, du hebst mich him - mel - wärts! Sieh, ich fan - ge an zu glauben, Mö - ros
 Herz. Mö - ros ist ein treu - er Freund, er er - füllt der Lie - be Pflicht, Mö - ros

ist ein edler Mann, Möros ist ein edler Mann, könter Vater, Gatten rauben, schändlich aufverruffner

ist ein edler Mann, Möros ist ein edler Mann, könter Vater, Gatten rauben, schändlich aufverruffner

Bahn, nein, o nein, das wird er nicht, nein, o nein, das wird er nicht, nein, o nein, das wird er nicht.

Bahn, nein, o nein, das wird er nicht, nein, o nein, das wird er nicht, nein, o nein, das wird er nicht; und den Theuren sterben

pp *in F.* pp



lassen für sich, o nein, das thut er nicht. Er liebet unbeschreiblich ihn, er gibt zehnmal sein

(höchst zärtlich)



Er liebet unbeschreiblich ihn, er gibt zehnmal sein Leben hin um Freundesleben zu retten, wenn nur von traurigen Ketten. Er liebet unbeschreiblich ihn, er gibt zehnmal sein

schreib - lich ihn, er gibt zeh - mal sein Le - ben hin, um Freun - des - le - ben zu er - ret - - ten, wenn
 schreib - lich ihn, er gibt zehmal sein Le - ben hin, um Freun - des - le - ben zu er - ret - - ten, wenn
 schreib - lich ihn, er gibt zehmal sein Le - ben hin, um Freun - des - le - ben zu er - ret - - ten, wenn
 schreib - lich ihn, er gibt zehmal sein Le - ben hin, um Freun - des - le - ben zu ret - - ten, wenn

nur von traur' - gen Ket - ten.
 nur von traur' - gen Ket - ten.
 nur von traur' - gen Ket - ten.
 nur von traur' - gen Ket - ten.

Nº 13. Quartett.

Vier Räuber.

Tenore I. *ppp*
 1. Hin-ter Büs-chen, hin- term Laub, sitzt der Vo-gel, lauscht der Raub; hin-ter Büs-chen, hin- term Laub,
 Tenore II. *ppp*
 2. Bre-chen vor und fal- len her, un- er- wartet, un- ge- fähr; bre-chen vor und fal- len her,
 Basso I. *ppp*
 1. Hin-ter Büs-chen, hin- term Laub, sitzt der Vo-gel, lauscht der Raub; hin-ter Büs-chen, hin- term Laub,
 Basso II. *ppp*
 2. Bre-chen vor und fal- len her, un- er- wartet, un- ge- fähr; bre-chen vor und fal- len her,

1. sitzt der Vo-gel, lauscht der Raub. Nur der Adler schwingt die Flügel, ü-ber Berge, ü-ber Hü-gel, und der hung're
 2. un- er- wartet, un- ge- fähr. Selbst der Löwe und der Ti-ger, die ge- bor- nen ed- len Sieger, brau-chen Kniffe,

1. Gei-er stiehlt frei am Ta-ge, oh- ne Schild; al- le andern lau- sehen, spä- h'n, mit den Füch- sen auf den Ze- hen,
 2. sind ge- wandt, und nicht ein- mal noch ge- rannt. wenn's ge- zischelt in- der Nä- he; wie die Schlan- ge auf der Spä- he,

1. al- le an- dern lau- sehen, spä- hen, mit den Füch- sen auf den Ze- hen,
 2. wenn's ge- zi- schelt in- der Nä- he, wie die Schlan- ge auf der Spä- he,

1. al- le an- dern lau- sehen, spä- hen, mit den Füch- sen auf den Ze- hen,
 2. wenn's ge- zi- schelt in- der Nä- he, wie die Schlan- ge auf der Spä- he,

1. an- dern lau- sehen, spä- hen, mit den Füch- sen auf den Ze- hen.
 2. zi- schelt in der Nä- he, wie die Schlan- ge auf der Spä- he,

mp 1. al- le an- dern lau- sehen, spä- hen. *dim.* al- le an- dern lau- sehen, spä- h'n, lau- sehen, spä- h'n!
mp 2. wenn's ge- zi- schelt in der Nä- he, *dim.* wenn's ge- zi- schelt in der Näh', in der Näh'.
mp 1. al- le an- dern lau- sehen, spä- hen, *dim.* al- le an- dern lau- sehen, spä- h'n, lau- sehen, spä- h'n!
mp 2. wenn's ge- zi- schelt in der Nä- he, *dim.* wenn's ge- zi- schelt in der Näh', in der Näh'.

Nº 14. Scene und Arie.

Allegro furioso.

The musical score is arranged in a standard orchestral format. It includes the following parts from top to bottom:

- Flauti (Flutes): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Oboi (Oboes): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Clarinetti in A (Clarinets in A): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Fagotti (Bassoons): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Corni in A (Horns in A): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Trombe in A (Trumpets in A): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Tromboni I. II. (Trumpets I & II): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Trombone III. (Trumpet III): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Timpani in A (Timpani in A): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Violino I. (Violin I): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Violino II. (Violin II): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Viola. (Viola): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Möros. (Cello and Double Bass): Part 1 (a2), Part 2 (a2), both marked *ff*.
- Violoncello e Basso. (Cello and Double Bass): Part 1 (a2), Part 2 (a2), both marked *ff*.

The score is written in a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Allegro furioso'. The dynamics are consistently marked 'ff' (fortissimo) throughout the piece. The notation includes various rhythmic values, accidentals, and articulation marks.

This page of musical notation consists of 15 staves. The top four staves are grouped together with a brace on the left. The notation includes various rhythmic patterns, such as sixteenth-note runs and chords, with dynamic markings of *fz* (forzando) appearing frequently. The key signature is two sharps (F# and C#), and the time signature is 2/4. The bottom two staves are also grouped with a brace on the left. The overall texture is dense and rhythmic.

This section of the score features a dense arrangement of string and woodwind parts. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) are marked with a forte (*fz*) dynamic throughout. The woodwinds, including Flute (Fl.), Oboe (Ob.), and Cor Anglais (Cor.), also play active parts. The woodwinds are marked with *fz* and *pp* dynamics. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

This section continues the musical score, focusing on the woodwind and string parts. The Flute (Fl.), Oboe (Ob.), and Cor Anglais (Cor.) parts are clearly visible. The strings continue with their *fz* accompaniment. The woodwinds are marked with *fp* and *pp* dynamics. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Clar. 

Cor. 

p 

ad lib.
O gött.li-che Ru-he! Holdse.liger Friede!

p 

fp 

Recit.
Wie fürchterlich träum' ich den heu.ti.gen Tag, es dränget sich Schlag ver.nich.tend auf

fp 

fp 

Schlag, und geh' ich als Sie.ger her.vor? Ge.lobt, ge.lobt, ich steh' noch em.por! Ge.

fp 

Allegro vivace.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. in E. *pp*

Tr.

Timp.

mf *ff*

sie - get, ge - ret - tet, die Fein - de ge - tö - dtet, ge - sie - get, ge - ret - tet in grau - sen - der

mf *ff*

in C.

in A.

p

a piacere

Schlacht, Dank, o Dank der all-lie-benden Macht mei - nes Her - zens un - end - - li - che Rührung.

p

Allegro molto moderato.

in C.

in A.

p

mf

mf

mf

mf

f

f

mf

f

Doch wie brennt mich die Glut und brennt mich des Kam - pfes er - schöp - fen - de Wuth; gü - t - ge

mf

f

Göt-ter, ich ver-ge-he, mei-ne Hel-fer, mei-ne Ret-ter! Wel-che Qual, —
 o wel-che Qual, — soll ich hier ver-schmachten, und der Freund mir, der lie-ben-de

The musical score consists of two systems. The first system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left-hand bass line with sixteenth-note patterns. The second system continues the vocal line and piano accompaniment, maintaining the intricate piano texture. The score is written in a key with one flat and a 2/4 time signature.

ster - ben, gü - - ge Göt - ter, ich ver - ge - he, soll ich hier ver - der - ben und

der Freund mir ster - ben, gü - - ge Göt - ter, ich ver - ge - he, o wie

fp fp p decresc. p decresc. decresc. decresc. decresc.

brennt mich die - se - Gluth, o wie brennt mich die - se Gluth, o wie

Poco Andante.

mp in A. pp pp pp

brennt mich die - se Gluth!

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The next four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more melodic line in the left hand. The system concludes with a fermata over the final measure.

The second system of the musical score also consists of ten staves, continuing the vocal and piano parts from the first system. The vocal lines begin with a *pp* (pianissimo) dynamic marking. The piano accompaniment continues with its intricate sixteenth-note patterns. At the bottom of the system, there is a line of lyrics: "Alles vermögender Schöpfer!". The system ends with a fermata over the final measure.

Die-se herr - li - che, per - len - de Fluth, die - ses spie - gel - glän - zen - de

Le - ben ver - til - get mei - ne ver - zeh - ren - de Gluth.

pp
dimin.
dimin.
dimin.

Allegro vivace. $\text{♩} = 120$

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet figure in the right hand. Dynamics include *ff*, *fp*, and *p*. The tempo is marked *Allegro vivace*.

Nun fort, nun fort an das Ziel, es zieht mich die Lie - be, ein

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a *cresc.* (crescendo) marking and triplet figures. Dynamics include *f* and *stacc.*

ängst - lich Ge.fühl, es zieht mich die Lie - be, ein ängstlich Ge.fühl; wenn ich verbliebe, mit Lei - diger Gott, ohn' Er-

bar - men wär' er todt! Es zieht mich die Lie - be, ein ängst - lich' Ge - fühl, es zieht mich die Lie - be, ein

ängst - lich' Gefühl, wenn ich ver - blie - be, mit - leid - ger Gott, ohn' Er - bar - men wär' er todt! Und

mir nur win.ket ein Ziel, hei.li.ger Andacht grosses Ge.fühl, und mir, mir win.ket ein Ziel, hei.li.ger

Andacht grosses Ge.fühl, und mir win.ket, mir win.ket ein Ziel, hei.li.ger Andacht grosses Ge.fühl! Nun

fort, nun fort an das Ziel, es zieht mich die Lie - be, ein ängst - lich' Ge - fühl, es zieht mich die Lie - be, ein

p stacc.

p

ängst - lich' Ge - fühl, wenn ich ver - blei - be, mit lei - di - ger Gott, ohn' Er - bar - men wär' er todt, wenn ich ver -

f

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It features a melodic line with lyrics: "blie - be, mit lei - di - ger Gott, ohn' Er - bar - men wär' er todt, nun fort an das Ziel, nun fort, nun fort an das". The piano accompaniment consists of multiple staves with chords and arpeggiated figures. Dynamics include *fz* and *a 2.*

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody with lyrics: "Ziel, nun fort an das Ziel, nun fort, nun fort an das Ziel, nun fort, nun fort, nun". The piano accompaniment includes more complex rhythmic patterns, including triplets in the right hand. Dynamics include *fz* and *a 2.*

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of two sharps (F# and C#). The first staff has a dynamic marking of *a 2.* and a fermata. The second staff has a dynamic marking of *fz*. The third staff has a dynamic marking of *fz*. The fourth staff has a dynamic marking of *fz*. The fifth staff has a dynamic marking of *fz*. The sixth staff has a dynamic marking of *fz*. The seventh staff has a dynamic marking of *fz*. The eighth staff has a dynamic marking of *fz*. The ninth staff has a dynamic marking of *fz*. The tenth staff has a dynamic marking of *fz*. The system concludes with a *fort!* marking.

The second system of the musical score continues the composition. It consists of ten staves, with the same clef and key signature as the first system. The music features complex rhythmic patterns and dynamic markings such as *fz* and *a 2.*. The system concludes with a fermata on the final note of the top staff.