

THE FIERY ANGEL

DER FEURIGE ENGEL

SERGE PROKOFIEFF
Op.37

ACT I

Eine schmutzige Dachkammer in einem Gasthaus. Zugang über eine Treppe aus dem unteren Stockwerk. An der Wand gegenüber eine zugenagelte Tür. Nacht.
A filthy attic in an inn, reached by stairs from the floor below. In the opposite wall is a nailed-up door. Night.

Andante non troppo

1 Flutes
2 Flutes
Oboe 1
Cor Anglais
Clarinets 1.2 in Bb
Bass Clarinet in Bb
Bassoons 1.2
Double Bassoon
Horns in F
Trumpets in C
Timpani

(Die Wirtin, eine Kerze in der Hand, führt Ruprecht die Treppe herauf. Sie fängt am Fusse der Treppe zu singen an, d.h. ohne noch auf der Bühne sichtbar zu sein).

(The hostess, with candle in hand, leads Ruprecht up the stairs; she begins her line at the bottom of the stairs, i.e. before making her entrance).

DIE WIRTIN
THE HOSTESS

Hier, gnad'ger Herr Rit - ter,
Here, my es-teem'd pa - tron,

Andante non troppo

Violins I
Violins II
Violas
Violoncellos
Doublebasses

①

Fl. 1

Ob. 1. 2

C. 1.

Cl. 1. 2
in Sib

Cl. b.
in Sib

Fag. 1. 2

Cfg.

1. 2

Cor. in Fa

3. 4

Timp.

Batt.

Wir.
Hos.

Seht mein be - stes Zim - mer hier.
Here's my on - ly room still to let.

RUPRECHT

Und den - noch schlecht - er als jeg - li - che Hüt - te drü - ben
Tis ev - en worse than those huts where I slept of late in

VI. I

VI. II

Vle.

Vc.

Cb.

①

2

Fl. 1

Ob. 1.2

C. I.

Cl. 1.2
in Sib

Cl. b.
in Sib

Fag. 1.2

Ctg.

1. 2

Cor. in Fa

3. 4

Timp.

Batt.

G. C.

Wir.
Hos.

Wünschethr, gnädiger Herr Rit - ter, viel-
No-ble Knight, you must need vic - tuals a

Rup.

In A - me - ri - ka, von wan-nen ich kom-me.
far A - me - ri - ca, my last place of so - journ.

2

Vi. I

Vi. II

Vla.

Vc.

Cb.

Ob. 1

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2

Cfg.

(3) (Die Wirtin ab.)
(Hostess exit.)

pp

p

f

a2

p Solo

1, 2

3, 4

Cor. in Fa

Timp.

a2

mf

p

mf

mf

p

Wir Hos.

(Die Wirtin ab.)
(Hostess exit)

leicht et-was Wein o - der auch Ham - mel-fleisch?
fine cut of fresh mut - ton, or flask of wine?

Rup.

Geht nur zur Ruh.
Be off to bed.

Gar dump er -
My first night's

3

Vi. I

Vi. II

Vle.

Vc.

Cb.

p

arco

p

f

Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfag.

4

a2
mf

1.
a2
p
mf

p
f

1. 2
3. 4
Cor. in Fa

mf p

mf p

mf p

Timp.

Rup.

scheint mir die er - ste Be - hau - sung in mei - nem Hei - mat - land. In l - ta - li - en ist in der letz - ten Spe - lun - ke
lodg - ing at home is a ho - vel un - fit for gall - ey slaves! In l - ta - ly, vile tho' the ta - vern, the beds were

VI. I
VI. II
Vie.
Vc.
Cb.

4

p
mf
p
mf
f

Ob.1.2 rit. ⑤ 1. *pp* *pp*

C.I.

Cl.1.2 in Sib a2 *p*

Cl. b. in Sib a2 *p*

Fag.1.2 1. *p* *pp* *pp* *pp*

Cfg.

1.2 Tbn.

3 Tuba

Timp. *mf*

2 Arpe a2 *p*

Rup. *p*

wei - cher das Bett. Und hier..... Doch lernt' ich schlecht - re Näch - te schon ken - nen.
sof - ter than this! But here.... Ah, well, I've known yet worse in my tra - vels.

VI. I rit. con sord. ⑤ *pp* *pp*

VI. II con sord. div. *pp* *pp*

Vle. con sord. div. *pp* *pp*

Vc. pizz. *p* *pp* *pp*

Cb. con sord. div. *pp* *pp*

(im Nebenzimmer in Verzweiflung)
(The voice of Renata is heard
from the next room. She is
stricken with terror.)

Allegro moderato
smorz.

6

1. Ob. 2. C. I. 1. 2. Tbn. 3. Tuba

RENATA

O ent -
Oh, have

Rup. *(legt sich nieder)*
(lies down)

Den Mantel um das Hautge - hüllt, so sank man da - mals in den Schlaf.
My leather cloak will serve its turn. I'll wrap it round me, and doss down.

6

Allegro moderato

VI. I. VI. II. Vc. Cb.

Ren.

wei - che, ent - wei - che, ent - wei - che, ent - flieh! O ent - wei - che, ent - wei - che, ent - wei - che, ent - flieh! O ent - wei - che, ent - flieh, Un - ge - rech - ter! O ent -
pi - ty, have pi - ty, have pi - ty! Be gone! Oh, have pi - ty, have pi - ty, have pi - ty! Be gone! Oh, have pi - ty, Be gone, e - vil phan - tom! Oh, have

VI. II. Vc.

7

Ren.

flie - he, ent - wei - che, Ver - fluch - ter! Ah! flie - he fort, flie - he fort, flie - he fort, flie - he fort, flie - he fort, fort von mir.
pi - ty, have pi - ty, and spare me! Ah! get thee gone, get thee gone, get thee gone, get thee gone, get thee gone, Fade a - way!

VI. II. Vc.

Ren. *Ah! — flie - he fort, flie - he fort, flie - he fort, fort von mir! Ver-schwin - de, ver - schwin - de ver-schwin - de!*
Ah! — get thee gone, get thee gone, get thee gone. Fade a - way! Don't touch me! Don't touch me! Don't touch me!

Vi. II

Vi. I

8 (Ruprecht hebt das Haupt und lauscht)
 (Ruprecht raises his head and listens)

1' Fl. 1

2 Fl. 2

Ob. 1

C. I.

1 Cl. in Sib

2 Cl. in Sib

Arpa

Ren.

Fort... Go! fort... Go! fort... Go! fort... Go! fort... Go! O, ent-Or, hav

8

Vi. I

Vi. II

Vi. I

9

Ob.1.2
C.I.
Cl.1.2 in Sib
Cl. b. in Sib
Fag.1.2
Crg.

Ren.

wei-che, ent-wei-che, ent-wei-che, ent-flieh! O ent-wei-che, ent-wei-che, ent-wei-che, ent-flieh! *Lass mich, Du Un-hold!*
pi-ty, have pi-ty, have pi-ty, Be gone! Oh have pi-ty, have pi-ty, have pi-ty, Be gone! *Hate-ful in-tru-der!*

9

Vi. I
Vi. II
Vle.
Vc.
Cb.

mf p
div.
mf p
arco
mf p
div.
pizz.
p
dim.
pp

10

Ren.

Lass mich, Du Un-hold! Lass mich, Du Un-hold! Ver-lass mich, fort! Ver-lass mich, fort! geh fort, geh fort, geh
Hate-ful in-tru-der! Hate-ful in-tru-der! Be-gone from me! Be-gone from me! A-way! A-way! A-

10

Vi. I
Vi. II
Vle.

p
div. pizz.
un poco cresc.
un poco cresc.
un poco cresc.
un poco cresc.

(11)

Ren. *fort!* geh fort! Ver - schwin - de! Ver - schwin - de! Ver - schwin - de! Ah! — Hebdich weg, weg von mir, heb dich way! A - way! Don't touch me! Don't touch me! Don't touch me! Ah! — get thee gone from my sight! Get thee

VI. I *div.* *mp* *mf* *p*

VI. II *mp* *mf* *p* arco

Vle. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

(12)

(bei der verschlossenen Tür.)
(Ruprecht goes over to the nailed-up door.)

Fag. 1.2 *a2*

Cfg. *f* (Change to Fag. 3)

Ren. *dim.*
weg, weg von mir, heb dich weg, heb dich weg. Ver - hüll Dich, ver - schwin - de, Gna - de! gone from my sight! Get thee gone from my sight! A - void me, and spare me! spare me!

RUPRECHT
Es be - darf wohl je - mand dort meiner
Wo - man, do but let me in. I'm —

(12)

VI. I *div.* *p*

VI. II *p*

Vle. *senza sord.* *mf* *div.* *un.* *p*

Vc. *div.* *mf* *un.* *p*

Cb. *arco* *mf* *un.* *p*

13

1 Fl. 1 *mf* *pp* *mf*

2 Fl. 2 *mf* *pp* *mf*

1 Ob. 1 *mf* *pp* *mf*

2 Ob. 2 *mf* *mp* *mf*

1 C. I. 1 *mf* *pp* *mf*

2 C. I. 2 *mf* *pp* *mf*

1 Cl. in Sib 1 *mf* *pp* *mf*

2 Cl. in Sib 2 *mf* *pp* *mf*

2 Arpe

Rup.

Hül - fe und mei - nes Schwerts?
wait - ing to stand by thee!

13

VI. I *mf* *pp* *mf*

VI. II *mf* *pp* *mf*

Vla. *p*

Vc.

Cb.

14

1 Fl. *pp*

2 Fl. *pp*

Ob. I *pp*

C. I. *pp*

1 Cl. in Sib *pp*

2 Cl. in Sib *pp*

Cl. b. in Sib

2 Arpe

a2

f

Ren.

O ent-wei-che, ent-flieh, O, ent-wei-che, ent-flieh. Qual-vo-l-ler, Un-rei-ner, Ver-
 Get thee out of my sight, Get thee out of my sight, Im-pos-tor, in-tru-der tor-

14

VI. I *pp*

VI. II *pp*

Vle. *con sord.*

Vc. *con sord.*

Cb. *p*

mp

mp

mp

mp

mp

mp

(15)

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Sib

Cl. b. in Sib

Arpa I

Arpa II

Ren.

fluch - ter! Heb Dich weg! Heb Dich weg! Fort, _____
 men - tor! Take my curse! Take my curse! God _____

(15)

VI. I

VI. II

Vle.

Vc.

Cb.

Ruprecht stemmt sich mit der Schulter gegen die Tür und bricht sie ein.
(Ruprecht puts his shoulder to the door and forces it open)

Picc. *f* *a2*

Fl. 1.2 *f*

Ob. 1.2 *f*

C. I.

Cl. 1.2 in Sib *f*

Cl. b. in Sib *f*

1.2

Cor. in Fa

3.4

Tr. 3 in Do

1.2

Tbn. 3

Tuba *f* *a2.*

Batt. Ptti. T. Mil.

Arpa I *f* *aliss.* *a1* Cb B4 F4 G4

Arpa II *f* F4 E4 B4

Ren. *b2*

— Ver shall — damm — — — — — ter! — — — — — thee!

VI. I *div.* *unis.* *senza sord.*

VI. II *senza sord.*

Viola *senza sord.*

Vc. *col legno* *senza sord.*

Cb. *col legno* *unis.* *b2* *b1*

(Renata vor der eingebrochenen Tür in unaussprechlicher Angst, mit ausgebreiteten Armen an der Wand lehrend, halb angekleidet, mit aufgelöstem Haar.)
(Renata is discovered beside herself with terror, cringing against the wall. She is half undressed, her dishevelled hair hangs loose.)

16 Moderato, drammatico

Musical score for measures 16-17, featuring woodwinds, strings, and percussion. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets in C and Bb, Bassoon, Cor Anglais, Trumpets in D, Trombones, Tuba, Timpani, Percussion (Pitt. and T. Mil.), and Arpeggio. Dynamics range from *ff* to *p*. The tempo is *Moderato, drammatico*. The key signature has one sharp (F#).

16 Moderato, drammatico

Musical score for measures 16-17, featuring strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *ff* to *p*. The tempo is *Moderato, drammatico*. The key signature has one sharp (F#).

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. 1. *ff*

Cl. 1.2 in Si b *ff*

Cl. b in Si b *ff*

1 *ff*

Fag. 2.3 *ff*

1 2 *ff*

Corin Fa 3.4 *mf*

1 *mf*

Tr. in Do *ff* *drammatico* *p* *pp*

2.3 *ff*

1.2

Tbn. 3

Tuba *ff*

Timp. *f* *mf* *p* *pp*

Batt. *p* *mf* *gliss.*

2 Arpe *ff* *mf* *gliss.* (a2) *mp* *A4*

VI. I *ff* *mf* *dim.*

VI. II *ff* *mf*

Vi. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

(Renata wirft sich Ruprecht entgegen und presst an ihn)
(Renata flings herself towards Ruprecht and clings to him.)

17

ritenuto

Solo

Cl. in Sib 1
Cl. in Sib 2
Cl. b. in Sib
Fag. 2

mp espress.
tr
mp
pp

Cor. in Fa 1.2
Cor. in Fa 3.4

con sord.
p
con sord.
p

senza sord.
pp
senza sord.

Arpa 2

p
Bb Fb p
gliss.
pp

RENATA

Ru - precht!	Ru -	precht! Mei-ne
Ru - precht!	Ru -	precht! There is

17

ritenuto

VI. I
VI. II
Vle.
Vc.
Cb.

tr
p
p
pp
pp
pp
pp
pp

a tempo

ritenuto assai (18) Allegro

1 Cl. in Sib *f* *p* *mf*

2 Cl. in Sib *f* *p* *mf*

Cl. b. in Sib *mf*

1.2 Cor. in Fa

3.4

Ren.

Kraft ist auf - ge - zehrt!
no more strength in me!

RU PRECHT

Wahn - sin - nig er - scheint Ihr mir, Phan - to - me nur ver -
Poor child of af - fic - tion, thou art haunted by an

ritenuto assai (18) Allegro

con sord.

Pult I *f* *espress. e vibrato con sord.* *pp* *mf p* *mf p* *mf p*

VI. I *f* *espress. e vibrato con sord.* *pp* *mf p* *mf p* *mf p*

Pult II *f* *espress. e vibrato con sord.* *pp* *mf p* *mf p* *mf p*

gli altri *f* *espress. e vibrato con sord.* *pp* *mf p* *mf p* *mf p*

VI. II *f* *con sord.* *pp* *mf p* *mf p* *mf p*

div. *pp* *mf p* *mf p* *mf p*

VI. II *f* *con sord.* *pp* *mf p* *mf p* *mf p*

div. *pp* *mf p* *mf p* *mf p*

Vle. *f* *con sord.* *pp* *mf p* *mf p* *mf p*

Vc. *f* *con sord.* *pp* *pizz* *mf* *mf p* *mf p*

Cb.

accelerando (19)

1
Cl. in Sib

2
Cl. b. in Sib

1.2
Cor. in Fa

3.4

Arpa I

Arpa 2

Ren.

Rup.

Sieh! Dort,
Look, there! Dort,
there.....

fol - gen Euch.
e - vil dream.

acceterando (19)

VI. I

VI. II

Vle.

Vc. arco

Cb. pizz

1.2 Fl.

3

Ob. 1.2

C. 1.

Cl. 1.2 in Si \flat

Cl. b. in Si \flat

1.2 Fag.

3

1.2 Cor. in Fa

3.4

2 Tbn.

3 Tuba

Batt.

Ptti.

Arpa 1

Arpa 2

Ren.

siehst du sie nicht.... und hier... und hier!
close to that wall.... look there!... Look there!

VI. I

VI. II

Vle.

Vc.

Cb.

(div.)

mp arco

mp

f espress.

div.

Allegro

1.2 Fl. *mf* *dim.* *p*

3 Fl. *mf* *dim.*

1.2 Ob. *mf* *dim.*

Cl. 1, 2 in Sib *mf* *dim.* *p*

Cl. b. in Sib *p*

1.2 Fag. *mf* *dim.*

3 Fag. *mf* *dim.*

21 *tr* *tr#*

2 Arpe *mf* *dim.* *p*

Ren.

RUPRECHT

Für mei - ne Au - gen ist da nichts, — nur der
 I can see no - thing, no-thing there, — naught but

Allegro unis.

VI. I *mf* *plizz.* *dim.* *p* arco

VI. II *div. mf* *plizz.* *dim.* *p* arco

VIe. *div. mf* *dim.* *p*

Vc. *mf* *dim.* *p*

21

(Renata mit den Händen die
Erscheinungen abwehrend)
(defending herself with her hands from the
apparition)

poco rit. (22) *Moderato*

Fl. 1.2 *a2* *pp* *p.*

Ob. 1.2 *mf*

Cl. 1.2 in Sib *pp*

Cl. b. in Sib *pp*

1.2 Fag. *mf*

3 *mf*

Batt. *G.C.* *pp*

2 Arpa *(a2)* *pp*

Ren. *Ver-schwin-de, ver-schwin-de, ver-*
Don't touch me, don't touch me, don't

Rup. *Sil - ber - strahl des Mond's.*
harm - less, pale moon - beams.

poco rit. (22) *Moderato*

Vi. I *unis.* *pp* *pp* *mf*

Vi. II *unis.* *mf* *p* *cresc.*

Vla. *pp* *mf* *p* *cresc.*

Vc. *div.* *pp* *p.*

Cb. *unis.* *p* *pp*

Fl. 1.2 *mp* 1.

Ob. 1.2

Tr. 1.2 in Do *con sord.* *senza sord.*

Ren. *f* *f* *f* *f*

schwin - de! touch me! *Fort,* heb Dich weg, fort von mir, heb Dich weg, fort von mir, o ent - wei - che ent - flieh! Ah, get thee out of my sight, get thee out of my sight! Ghast - ly phan - tom a - way!

VI. I *div.* *mp* *f* *mf*

VI. II *f* *mf*

Vle. *f* *mf*

Vc. *div.* *f* *mf*

(den entblässen Degen in Kreuzesform durch die Luft schwingend)
(Ruprecht draws his sword and makes the sign of the cross in the air with it.)

Cl. 1.2 in Sib (23)

Cl. b.

1.2 Fag.

3

Ren. *f* *f* *f*

Lass mich Ver - ruch - ter! Lass mich Ver - ruch - ter! Lass mich Ver - ruch - ter!
Hor - ri - ble Phan - tom! E - vil in - tru - der! E - vil in - tru - der!

Rup. *f* *f* *f*

Fort, Feind, Ge - sich - te ihr!
a 2 Ge - a - way with thee!

VI. I (23) *mf* *div.* *mf* *mf* *div.* *mf* *mf* *div.* *mf* *mf*

VI. II *mf* *mf* *mf*

Vle. *mf* *mf* *mf*

Vc. *senza sord.* *div.*

Cb. *div.* *f*

(24) (Renata stürzt plötzlich zu Boden; ihr ganzer Leib wird von Krämpfen geschüttelt.)
 (Renata suddenly falls to the ground, her whole frame shaking with convulsions)

1.2 Fl. *a2*
 3
 Ob. 1.2
 Ren.
 Ah, _____ we - che Angst, _____ we - che Angst! Heb Dich weg, heb Dich
 dead - ly fear, dead - ly fear! Let me go! Let me

24 div.
 VI. I
 VI. II
 Vle.
p *mf* *f* *mp*

1.2 Fl. *a2*
 3
 Ob. 1.2
 C. I.
 Ren.
 weg! To - des - angst, To - des - angst! O ent - wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent -
 go! Let me die! Let me die! O have pi - ty, have pi - ty, have pi - ty, have pi - ty, have

VI. I
 VI. II
 Vle.
p *mf* *f* *mp* *div.* *non div.*

25

Ren.
 we - che ent - fli - eh! To Save - des, To Save - des, To Save - des, To Save - des -
 pi - ty, Be gone! me! me! me! me!

VI. I *unis.*
 VI. II
 Vle.
p *cresc.*

(Ruprecht, verwundert und ratlos, steht unbeweglich wie erstarrt.)
(Ruprecht, dazed and at a loss to know what to do, stands as still as a statue.)

26 a2

1.2 Fl. *f* *mp* *f*

3 Ob. 1.2 *f* *mp* *f* a2 *mf* *f*

C. 1. *f* *mp* *f* *mf* *f*

Cl. 1.2 in Sib *f* *mp* *f* a2 *mf* *f*

Cl. b. in Sib *f* *mp* *f* *mf* *f*

1.2 Fag. *f* *mf* *mf*

3 *f* *mf*

1.2 Cor. in Fa *f* *mp* *f*

3.4 *f* *mp* *f*

Arpa I *f* *mf* Bb

Arpa 2 *f* non arpeggiare G4, B4 *mf* Bb

Ren. *f* *mf*

angst!
Ah!

26

VI. I *f* *mp* *f* *mf* arco div.

VI. II *f* *mp* *f* *mf* arco div.

Vle. *f* *mp* *f* *mf* arco div.

Vc. *f* *mp* *f*

Cb. *f* *mp* *f*

(27) L'istesso tempo $\text{♩} = \text{♩}$

Fl. I a_2

Ob. 1.2 fp

C. I.

1 p

Cl. in Sib p

2 p

Cl. b. in Sib f

Cor. 1.2 in Fa f

Tr. in Do 1.2 mf

3 mf

Arpa I f B^4 p $\acute{e}crouffez$ $\acute{e}crouffez$ p Db G^b mf $\acute{e}crouffez$ $\acute{e}crouffez$ b D^4 G^4

Arpa 2 f p $\acute{e}crouffez$ $\acute{e}crouffez$ p Db Ab mf $\acute{e}crouffez$ $\acute{e}crouffez$ b E^b B^4 mp b

Ren. f

Mit - leid, Mit - leid, Mit - leid, Mit - leid, Mit - leid, Mit - leid, Mit - leid!
 Mer - cy! Mer - cy! Mer - cy! Mer - cy! Mer - cy! Spare - - - me!

(27) L'istesso tempo $\text{♩} = \text{♩}$

VI. I $div.$ p f mp

VI. II $div.$ p f mp

Vla. $div.$ p f mp

Vc. $div.$ $con sord.$ p f mp

Cb. $con sord.$ p f mp

28

1 Cl. in Sib

2 Cl. in Sib

Arpa 1

Arpa 2

Ren.

Wei - che, wei - che, wei - che, ah, fort, Wei - che!
 Spare me, spare me, spare me, ah, Mer - - - cy! Spare - me!

28

VI. I

VI. II

VIe.

Vc.

Cb.

29 L'istesso tempo

1.2 Fl. *a2* *f* *mp*

3 Ob. 1.2 *f* *mp*

Cl. 1.2 in Sib *a2* *f* *mp*

Arpa I

Ren. *Ach, _____ wel - che Angst, _____ wel - che Angst! Heb dich weg, heb dich*
Ah, _____ dead - ly fear, _____ dead - ly fear! Let me go! Let me

29 L'istesso tempo (div.)

VI. I unis. *f* *mp*

VI. II *mf* *f* *mp*

Vlc. *mf* *f* *mp*

30

1.2 Fl. *a2* *p* *mf* *f*

3 Ob. 1.2 *p* *mf* *f*

C. I. *f*

Ren. *weg - go! To - des - angst, To - des - angst! O ent - wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent -*
Let me die! Let me die! O have pi - ty, have pi - ty, have pi - ty, have pi - ty. Be

30 unis.

VI. I *mf*

VI. II *mf*

Vlc. *mf* *div.* *f* *mf*

Vc. *mf*

Listesso tempo $\text{♩} = \text{♩}$.

Musical score for woodwinds, brass, and strings. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (C.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpets (Tr.). The string section includes Arpa (Arpa), Viola (Vla.), Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), and Contrabasso (Cb.).

Lyrics for the vocal line (Ren):

<i>f</i> lieh!	<i>f</i> Hin_weg	<i>f</i> Du! Ver_schwin - - - de! Ver_ge - - - he!
gone!	I sti - - -	fie! I per - - - ish! I sti - - - fie!

Listesso tempo $\text{♩} = \text{♩}$.

Musical score for string instruments: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Performance markings for VI. I, VI. II, and Vla. include *Div.* (Divisi) and *Unis.* (Unison) with dynamic markings *mp* and *f*.

31 ♩ = ♩.

1 Fl. 2,3

Ob.

Cl. 1, 2 in Sib

1 Tr.

2 Tr.

3 Tr.

Con sord.

Arpa 1

Arpa 2

Ren.

Mit - leid! Mit - leid! Mit - leid! Mit - leid! Mit - leid! Mit - leid!

No more! No more! No more! No more! No more! No more!

31 ♩ = ♩.

Vi. I

Vi. II

Vle.

Vc.

Cb.

pizz.

pizz.

32

1 Fl. *f*

23 Cl. 1, 2 in Sib *f* *a²*

Clb. in Sib *f* *pesante.*

12 Tr. *f* *a²*

3 Tbn. *mf* *a²*

3 Tuba *mf*

Arpa 1 *f*

Arpa 2 *f*

Ren. *f*

Do[#], Sol[#], La[#].

Mit - leid! Mit - leid! Mit - leid! Mit - leid! Mit - leid! Lass mich!
 No more! No more! No more! No more! No more! Spare me!

(Betet, was ihm gerade einfällt.
 Utters the first prayer that comes into his head.)

f RUPRECHT

Li - be - ra - me, Do - mi - ne, de - mor - te ae -
 Li - be - ra - me, Do - mi - ne, de - mor - te ae -

32

VII *f*

VII *f*

Vie. *f*

Vc. *f* *pesante.*

Cb. *f* *pesante.* *div.*

33

Fl. 1
Fl. 2
Cl. in Bb
Cl. in Bb

Tr. 1
Tr. 2
Tr. 3
Tuba 1
Tuba 2
Tuba 3

Arpa 1
Arpa 2

Ren.

Lass - mich! Mit - leid! Mit - leid! Mit - leid! Mit - leid! Mit - leid!
Spare me! No more! No more! No more! No more! No more!

Rup.

ter na. Li be ra me, Do mi
ter na. Li be ra me, Do mi

33

VI. I
VI. II
Vle.
Vc.
Cb.

1
Fl. 2
3

dim. *p*

1.2
Tr. 3

Senza sord. *p*

Senza sord. *p*

1.2
Tbn. 3

dim. *p*

3
Tuba

dim. *p*

Arpa I

dim. *pp*

Ren.

mp

Mit - leid! Mit - leid! Mit - leid! Mit - leid! Mit - leid!
No more! No more! No more! No more! No more!

Rup.

ne de mor te ae ter na
ne, de mor te ae ter na

VI.I

dim.

VI.II

dim.

VI.e

dim.

Vc.

dim. *p*

dim. *p*

Cb.

dim. *p*

dim. *p*

34

1 Cl. in Sib
2 Cl. in Sib

Arpa1

Do, Re, Mi, Fa, Sib.

Ren.

pp

Mit - leid! No more! Mit - leid! No more! Mit - leid! No more! Mit - leid! No more! Mit - leid! No more! Mit - leid! No more!

(Hülte Renata fest umschlungen)
(holding Renata tight in his arms)

Rup.

p

Li _____ be _____ ra me, Do _____ mi _____ ne, de
Li _____ be _____ ra me, Do _____ mi _____ ne, de

34

VI.I arco Unis.
VI.II
Vie.
Vc.
Cb.

pp

C1. 2.
in Sib
B.C1.

(Kaum hörbar.
Barely audible.)

Ren.

Mit - leid! Mit - leid! Mit - leid! Mit - leid!
No more! No more! No more! No more!

Rup.

mor - te ae - ter na.
mor - te ae - ter na.

VI. I
VI. II
Vle.
Vc
Cb

35

Cl. b
in Sib

Ren.

Mit - leid! Mit - leid!
No more! No more!

Rup.

pp RUPRECHT

Li - be - ra me : : :
Li - be - ra me : : : :

35

VI. I
VI. II
Vle.
Vc
Cb

(Wird stiller.
She quiets down.) 36

Cl. b. in Sib

pp

Ren.

Mit - leid! No more! Mit - leid! No more!

Rup.

pp

Li - be Li - be

36

Vi. I

Vi. II

Vle.

Vc.

Cb.

pp

37) Meno mosso

Cl. b. in Sib

lunga

Timp.

pp

Ren.

lunga

Rup.

lunga

ra - me ra - me

Ist der B8 - se - ver - schwun - den?
The e - vil thing has van - ished?

37) Meno mosso

Vi. I

smorz.

lunga

Vi. II

smorz.

lunga

Vle.

smorz.

lunga

Vc.

div.

pp

Cb.

pp

lunga

38 Andante

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *pp*

2 Ob. *pp*

C. I. *pp*

1 Cl. in Sib *p* *poco.* *mf* *pp*

2 Cl. in Sib *p* *poco.* *mf* *pp*

Cl. b. in Sib *p* *poco* *mf* *pp*

1 Fag. *pp*

2 Fag. *pp*

Ren. *p*

Ja, er zer - floss in nichts. Denn er kann nicht wi - der - stehn dem stand - haf - ten Wil - len.
 Yes, it has gone at last. It is pow'r - less to with - stand the will of a strong man.

Rup. *pp*

38 Andante

Senza sord. *p*

VI. I *p* *poco* *mf* *pp*

Senza sord. *p* *poco* *mf* *pp*

VI. II *p* *poco* *mf* *pp*

Senza sord. *p* *poco* *mf* *pp*

Vle. *p* *poco* *mf* *pp*

Unit. senza sord. *p* *poco* *mf* *pp*

Vc. *p* *poco* *mf* *pp*

Cb. *pp*

(Ruprecht hebt sie auf, trägt sie auf sein Bett und bedeckt sie mit dem Mantel.)
Ruprecht lifts her up, carries her to his bed, and covers her with his cloak.

39

1 Fl.

2 Fl.

1 Ob.

2 Ob.

C. I.

Solo
mp molto *espress*

1 Cl. in Sib

2 Cl. in Sib

mp *p*

1 Fag.

2 Fag.

p *p*

p *espress.*

Ren.

Rup.

p

Kommt zur Ru - he . . nicht mehr be - ben . .
Be at peace now. Do not trem - ble . .

39

VI. I

VII

Vle.

Vc.

Cb.

p *mp* *p*

arco. Senza sord.

p *mp*

40

C. I. *dolce.* *pp* *Smorz.*

Cl. b. in Sib

Fag. I

2 Tr.

3 Tr.

1.2 Tbn.

3 Tbn.

Ren.

Rup.

Ver-gan-gen ist der Spuck. Nimmer-mehr naht er.
 The vi-sion is no more. Vanish'd for e-ver.

40

VI. I. *Div. pizz.*

VI. II.

Vle.

Vc. *pizz.* *p*

Cb. *pp*

Allegro moderato

41 (Renata springt vom Lager auf.)
 (She jumps off the bed.)

RENATA

Ren.

Dir will ich al-les ge-stehn. al-les sa-gen. Du hast mich ge-ret-tet.
 I'll hold no se-cret from thee. I shall tell thee, for thou didst pro-tect me

41 Unis Allegro moderato

VI. I. *p*

VI. II. *p*

Vle. *p*

42

poco rit.

1
Ob.

2
C.I.

1
Cl. in Sib

2

p *cresc.* *mf*

p *cresc.* *mf*

Ren.

cresc. *f*

aus all der Angst aus al - len Ge - - fah - - - ren.
from death, and Hell and Sa - tan and - - tor - - - ment!

42

poco rit.

V.I

V.II

Vle.

Vc.

Cb.

cresc. *mf* *p*

cresc. *mf* *p*

cresc. *mf* *p*

arco *mf* *p*

a tempo

43

Tr.

1
G.P. Con sord.

2
G.P. Con sord.

Ren.

G.P.

Hö - re mich an! Mein Na - me ist Re - na - ta, Re - na - ta!
Mark what I say, they christened me Re - na - ta, Re - na - ta!

a tempo

43

V.I

V.II

Vle.

Vc.

Cb.

G.P. *mp*

G.P. *mp*

G.P. *mp*

G.P. *mp*

G.P. *mp*

44

1 Fag. G.P. *p* ³

2 Fag. G.P. *p* ³

1.2 Cor in Fa G.P. Con sord. *mf*

3 Cor in Fa G.P. Con sord. *mf*

1.2 Tr. G.P. *mf*

3 Tr. G.P. *mf*

Piatti. G.P. *mf*

Ren. G.P. *mf* *pp*

Hörst Du, Ruprecht. Ach Jah — re
 Mark me, Ruprecht. When first I

RUPRECHT.

(Die Frage überhörend.)
Not hearing the question.

Wer ver-riet Euch mei-nen Na-men?
Pri- thee who dis- closed my. name lothee?

44

VI. I Div. G.P. *p*

VI. II Div. G.P. *p*

Vie. Div. G.P. *p*

Vc. G.P. *p*

Cb. G.P. *p*

2 Bassi. *p*

Fag. 1.2 *un poco cresc.* *mf*

Ren. *cresc.*
 war ich, als zum er-sten Mal er sich zeig-te im Son-nen-strahl, im schnee-i-gem,
 saw him I was se-ven years old, and there stood he, sud-den-ly, in white gar-ments,

VI.I *un poco cresc.* *mfespress.*

VI.II *un poco cresc.* *mfespress.*

Vle. *un poco cresc.* *mfespress.*

Vc. *un poco cresc.* *mp* *mfespress.*

Cb. *un poco cresc.* *mp* *mfespress.*

(45)

Fag. 1.2 *p* *mf* *p*

Ren. *wei-sses Ge-wand, ein En-gel, ein feu-ri-ger, gött-lich durch-*
tail, bright as gold, an Ah-gel, a liv-ing flame, born of the

VI.I *p* *mf* *p*

VI.II *p* *mf* *p*

Vle. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

46

Fl. 1.2
1
Ob.
2
Cl. in Sib
1
2
Cl. b. in Sib
1
2
Fag.
1
2
Ren.

leuch - te - ter. Sein An - ge sicht er - strahl - le, die, Au - gen von himm - li - scher Bläu - e,
sun - light his counten - ance re - ful - gent, his eyes vi - vid blue as the hea - vens,

46

Unis.
VLI.
Unis.
VI. II
Vle.
Vc.
Cb.

(47)

1 Fl. *pp* 5 *mp* 5

2 Fl. *p* 5 *mf* 5

1 Ob. *pp* 3 *cresc.* *mp* 3

2 Ob. *pp* 3 *cresc.* *mp* 3

1 Cl. in Sib *pp* 3 *cresc.* *mp* 3

2 Cl. in Sib *pp* 3 *cresc.* *mp* 3

1 Fag. *pp* *cresc.* *p* *mp*

2 Fag. *pp* *cresc.* *p* *mp*

Ren. *cresc.*

und sei - ne Lok - - ken ge - spon - nen aus rei - nem Gold
 Ra - - dient his locks wrought of del - i - cate wo - ven gold

(47)

VI.I *pp* *cresc.* *mp*

VI.II *pp* *p* *mp*

Unis. *pp* *p* *mp*

Vie. *pp* *cresc.* *mp*

Vc. *pp* *cresc.* *mp*

Db. *pp* *cresc.* *mp*

(48)

Fl. 1 *p* *mp* *p* *cresc.*

Fl. 2 *mp* *p* *cresc.*

Ob. *mp* *p* *cresc.*

C.I. *mp* *p* *cresc.*

Cl. in Sib 1 *p* *mp* *p* *cresc.*

Cl. in Sib 2 *p* *mp* *p* *cresc.*

Fag. 1 *p* *mp* *p* *cresc.*

Fag. 2 *p* *mp* *p* *cresc.*

Ren. *p* *mp* *p* *cresc.*

Feu - ri - ger En - - - gel, Feu - - - ri - ger
 Fi - er - y An - - - gel, Fi - - - er - y

(48)

Vi. I *p* *mp* *p* *cresc.*

Vi. II *p* *mp* *p* *cresc.*

Vi. *p* *mp* *p* *cresc.*

Vc. *p* *mp* *p* *cresc.*

Cb. *p* *mp* *p* *cresc.*

49

50

1 Fl. 1

23 Fl. 2

1 Ob. 1

2 Ob. 2

C.1.

1 Cl. in Sib

2 Cl. in Sib

Cl.b. in Sib

1 Fag. 1

2 Fag. 2

3 Fag. 3

1 Cor. in Fa

23 Cor. in Fa

Arpat

Ren.

En - - gel!
An - - gel!

Feu - ri - ger En - gel!
Fi - er - y An - gel!

Und er nann-te sich
And he told me his

49

50

V.I.

V.II

Vle. Div

Vc. Div

Cb. Div

Assai rit.

(51)

1 Fl.

2 Fl.

Ob. a'2

1 Cl. in Sib

2 Cl. in Sib

Fag. a'3

1 Cor. in Fa

2 Cor. in Fa

3 Cor. in Fa

Arpa 1

Ren. *piu p*

sebst name! Ma-di - el. Ma-di - el. Ma-di - el. Ma-di - el.

(51)

V.I. Div. *mp* *p*

V.II Unis. *mp* *p*

Vie Unis. *mp* *p*

Vc. Unis. *mp* *p*

Cb. Div. *mp* *p*

Assai rit.

52 *Meno mosso (ma non troppo)*

Cl. 1 in Sib *p*

Cl. 2 in Sib *p*

Cl. b. in Sib *p*

Cor. 1 in Fa *pp*

Cor. 2 in Fa *pp*

Cor. 3 in Fa *pp*

Cor. 4 in Fa *pp*

G.C. *pp*

Arpa 1 *pp*

Arpa 2 *pp*

Ren. *5*

Mich jed-och erschreckt'er mit nich-ten und noch am glei-chen
Strange-ly I was not at all fright-ened, and on that ver-y

52 *Meno mosso (ma non troppo)*

VI. I *pp*

VI. II *pp*

VIe. Div. *pp* *Con sord. pizz.*

Vc. Div. *pp* *Con sord. arco*

Cb. Div. *pp* *pizz.*

1
Cl. in Sib

2
Cl. in Sib

1.2
3.4
Cor in Fa

GC.

Arpa 1

Arpa 2

53

Gen.
Ren.

Tag day ward we er played mein games Ge to - spie - geth - le. er.

V.I.

V.II

Vle.
div.

Vc.
div.

Cb.
div.

arco sul C
mp *dolcissimo*
arco sul C
mp *dolcissimo*

p

pp

pp

pp

pp

pp

53

Ob.1

Reh.

und von da kam er oft, kam er oft-mals zu mir, bei-nah je-den Tag; stets war er
and there-af-ter he vi-sit-ed me quite of-ten, then day at-ter day, and al-ways

unis.
sul C

Vle. *p*

Vc. *pp*
div. arco

Cb. *pp*
div. arco

Cl.b.in Sib

54

mp *pp* *mp espress.*

Reh.

gü-tig und froh, und lie-ber ge-wann ich ihn bald, lie-ber als Va-ter und Mut-ter und mei-ner
gen-tle and gay, And slowly my love for him grew, ga-ther-ing all my af-fec-tions, fa-ther and

sul C

Vle. 54

Vc.

Cb.

Cl.b.in Sib

55

Fag.1

Reh.

Freun-din-nen Schar. A-ber Ma-di-el kamauchin and-rer Ge-stalt zu mir;
mo-ther and friends. Some-times Ma-di-el came to my side in an-o-ther form:

sul C

Vle. 55

Vc. *pp*

Cb. *p*
pizz.

56

1
Cl. In Sib

2
Cl. In Sib

Cl. In Sib

Fag. 1

1.2
Cor. in Fa

3
Cor. in Fa

Arpa 1

Ren.
Ren.

wie - gend als grosser, als feu - rigen Schmetterling, Falter mit silberstrahlenden Schwingen, goldenen Fühlern, dann ver - barg ich ihn im wallenden
Once he ap - peared as a fi - er - y but - ter - fly, golden an - ten - nae flick - er - ing soft - ly, wings like driven snow, and then I gave him shelter and

56

Solo
VI. II

gli Altri

Vle.

Vc.

Cb.

con sord. sul G
pp molto dolce con sord.
pp molto dolce
loco
unis.
div. arco

57

Cl. 1
in Sib

Ren.
Ren.

Fal - le mei - nes Haars. In ei - ner Blume, die ich brach, erkannt ich ihn in ei - ner glühen Koh - le, springend hervor aus dem
hid him in my hair. Sometimes I re - cog - nised him as I pick'd a flow'r or in a piece of coal, an em - ber fall - en from the

57

Solo
VI. II

gli Altri

Vle.

Vc.

Cb.

sul G

58

Fl. 1.2
3
Cl. I.
Cl. II
In Sib
Cib. In Sib
mp
pp
5
1.2
Cot. In Fa
3.4
Arpa 1
mp
Ren.
Ren.

Herd, o-der in ei-nem aus-ge-lö-sten Nuss-kern.
hearth. Ev-en a nut crack'd o-pen has re-vealed him.

Nächtens aber teilte Ma-di-el mein Lag-er mit mir, schmiegte sich wie ei-ne
Waking in the night I found him ly-ing close to my side, curt'd like a cat in the

(senza sord.)
V.I. div.
Solo
V.II
gli Altri
V.I.
Vc.
Cb.

sul G
sul G
tutti div.
a 2
div.
p molto espress.
cresc.
p molto espress.
loco
cresc.
p molto espress.
loco
cresc.
p molto espress.
cresc.
pp
mp espress.

1.2 Fl. *mf* *mp*

3 C.I. *mf* *mp*

Faq. 1 *mf* *mp*

1.2 Corin Fa *mf* *mp*

3.4 *p* *mf* *mp*

Arpa 1 *f* *mf*

Arpa 2 *mf* *gliss.* *p*

Ren. Ren. *f* *mf*

Ka - tze an bis zum Morgen - grau. In sol - chen Näch - ten Irug er mich fort auf sei - nen Fit - ti - chen,
 warmth of me till the break of day. On such a night he oft - en would fly in - to my dream and trans -

VI. I div. *mf* *mp*

VI. II div. *mf* *mp*

Vle. div. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

59

Ob. 1.2 *mp espress.* *pp*

C. I. *p*

1
2
Cl. in Sib. *pp*

Fag. 1 *mp espress.* *pp*

1.2
3.4
Cor. in Fa. *p*

Arpa 1 *p* *pp*

Ren. Ren. *più p*

weit fort, da sah ich fremde Städte, nie ge- schaut, hoch ber-ühm-te Da- me und durch- strahlte, er- den-
-port me. He showed metowns that I had ne-ver known, mar-vel- lous cath- ed- rals, and un- earth- ly phan- tom

59

VI. I div. *p*

VIII div. *p* *pp dolce*

Vle. div. *p* *pp dolce*

Vle. div. *p*

Vc. *p* *pp espress.*

Cb. *p* *pp*

Ob. 1

Fag. 1

Ren. Ren.

61

solo

pp

3 3 5 3 5

-schworn mich als Er-wähl-te zu le-ben und zwang mich mir Mar-tern auf-zuer-le-gen, zu hungern und mit blossen Füßen zu wel-come ev'-ry sa-cri-fice. At his be-hest I sub-mit-ted to cruel tor-tures, went hun-gry, wander'd barefoot af-ter the

61 div.

VI. I

VI. II

Vle.

Vc.

Cb.

Ob. 1

Cl. 1 In Sib

Fag. 1

Ren. Ren.

3

geh im Win-ter, mir zu geisseln mein-e Len-den, zu zer-flei-schen die Brüste mir mit Dol-chen. snow had fall-en, tore my flesh with knotted scourges and e-yen dis-fi-gured my own bo-som.

VI. I div.

VI. II

Vle.

Vc.

Cb.

pp p pp

62

Fl. 1 *ten.*
Despress *mp* *mf*

Ob. 1 *pp*

Cl. in Sib *pp*

Fag. 1, 2 *a2* *mp* *mf*

Cor. in Fa 1, 2 *pp* *mp* *pp*

3, 4 *pp* *mp* *pp*

Ren. Ren. *3* *3* *3* *f*

Stunden ver-brachte ich so auf den Knien, a-ber bei mir stand Ma-di-el, Ma-di-
 Hour at-ter hour I was bent on my knees. All the while I knew Ma-di-el, Ma-di-

62

Vl. I *div.* *p* *espress.* *mp* *mf*

Vl. II *div.* *senza sord.* *p* *espress.* *mp* *mf*

Vle. *mp* *3* *mp* *mf*

Vc. *mp* *mf*

Cb. *unis.* *p* *mp* *mf*

Fl. 1 *p* *mp* *p*

Cl. 1, 2 in Sib *mp* *p*

Fag. 1, 2 *a2* *mp* *p*

Ren. Ren. *3* *dim.* *3* *p*

-el, mich mit Kraft durch-dring-end, wenn er ge-wahr ward, dass ich zu er-lah-men be-gann.
 -el, was be-side me, pray-ing, giv-ing me strength, new spirit, when my will all but broke.

Vl. I *mp* *p*

Vl. II *mp* *p*

Vle. *mf* *mp* *mf* *dim.* *p*

Vc. *mp* *espress.* *mp* *p*

Cb. *mp* *p*

63

Ob. 1 solo *pp dolce* *ten.*

C.I. *pp*

Ren. *p*

Ren. *Und da-mals macht'ich Kran-ke ge-sund und man er-fand mich als wohl-ge-fäl-lig*
'Twas then I healed the deaf and the blind, so that the word went a-round that God had

63

VI.I unis. *pp*

VI.II unis. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

64 Più animato (Allegro non troppo)

Fl. 1.2 *f* *a2* *mp* *f*

Fl. 3 *f* *mp* *f*

Ob. 1 *pp*

C.I. *pp*

Cl. 1.2 in Sib *f* *a2* *mp* *f*

Fag.1.2.3 *f* *a3* *mp* *f*

Cor. 1 in Fa solo *f*

Ren. *f* *espress.*

-tion. *Gott, dem Herrn. Dann a-ber, als ich zähl-te sech-zehn Jahr, da*
cho-sen me. And then one eve-ning of my six-teenth year, I

64 Più animato (Allegro non troppo)

VI.I *pp* *f* *mp* *f*

VI.II *pp* *f* *mp* *f*

Vle. *pp* *f* *mp* *f*

Vc. *pp* *f* *mp* *f*

Cb. *pp*

1.2 Fl. *dim.*

3 Fl. *dim.*

1 Cl.in Sib *dim.*

2 Cl.in Sib *dim.*

Fag.1.2.3 *dim.*

Ren. Ren.

bat ich ver - bin - - den mö - ge er sich im Flei - sche mit
 begg'd him, en - treat - - ed him to make us as one in the

VI. I *dim.*

VI. II *dim.*

Vi. *dim.*

Vc. *dim.*

1.2 Fl. *mp*

3 Fl. *mp*

1 Cl.in Sib *p*

2 Cl.in Sib *p*

Fag.1.2.3 *p*

Arpa 1

do#, re, mi, fa#, sol#, la, si, fa#

Ren. Ren.

mir wie im Geis - te. Sprach
 flesh as in spi - rit: He'd

VI. I *p* *div.*

VI. II *p* *div.*

Vi. *p*

Vc. *pizz.* *p*

1
Fl. 2
3
Cl. 1, 2
in Sib
Cl. b. in Sib
Arpa 1
F# Bb
Horn
Ren.
er doch selbst: ü - - - ber der Welt
taught me him - self that the high

mf p mf p mf p
mp cresc.
mp cresc.
cresc.
cresc.
cresc.
cresc.

1
Fl. 2
3
Cl. 1, 2
in Sib
Cl. b. in Sib
Arpa 1
Ab Bb F# G#
Horn
Ren.
thront Lord at - - - lein die was

f mp f mp
cresc.

66

ri - te - nu - to

1 Fl. *mp* *cresc.*

2.3 Fl. *mp* *mp cresc.*

Ob. 1.2 *mp* *cresc.*

C.1. *p* *cresc.*

Cl. 1.2 in Sib *p* *cresc.*

Cl. in Sib *p* *cresc.*

1.2 Fag. *p* *cresc.*

3 Fag. *p* *cresc.*

1.2 Cor. in Fa *mp*

3.4 Tr. 1 in Do *p ben tenuto* *cresc.*

Tuba

Piatti *mf*

Arpa 1

Arpa 2 *f* *p cresc.*

Ren. Ren. *f*

Lie - - - be. Love. - - -

Was How

66

ri - te - nu - to

V.I. *f* *p cresc.*

V.II. *f* *p cresc.*

Vle. div. *f* *p cresc.*

Vc. *f* *p cresc.*

Cb. *f* *p cresc.*

67) Meno mosso

1 Fl. *ff*

2.3 Fl. *ff*

Ob. 1.2 *ff*

C. 1. *ff*

Cl. 1.2 In Sib *ff* a2

Clb. in Sib *ff*

1.2 Fag. *ff* a2

3 Fag. *ff*

1.2 Cor. in Fa *f* *mp* *mf*

3 Cor. in Fa *mp*

Tr. 1 in Do *f*

1 Tbn. *f* *mf*

3 Tuba *f* *mp*

Timp. *f*

Arpa 1 *ff*

Arpa 2 *f* *gliss.* *mf* *gliss.*

Ren. *f*

Ren. *f*

kann al - so sünd - lich sein, wenn wir uns in joy - nig um -
 could it so be wrong of us? How could the joy be a

67) Meno mosso

V. I *ff* *div.* *f* *mf*

V. II *ff* *mf*

V. I. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

68 ri - - - te - - - nu - - - to

ob. 1.2 *a2* *p* *1. solo* *3* *pp*

C. 1. *p*

Cl. 1.2 in Sib *p* *pp*

Cl. b. in Sib *p* *pp*

Fag. 1 *mp* *p*

Ren. *dim.* *p*

-schlIn-gen, so In - nig es geht ?
 sin that bound us so close ?

68 ri - - - te - - - nu - - - to

VI. I *pp* *unis.*

VI. II *p*

Vle. *p* *unis.*

Vc. *p*

Cb. *p*

69 Moderato (l'istesso tempo, ♩ = ♩)

Ob. 1.2
C. I.
1
Cl. in Sib
2
Fag. 1
2
Arpa 1
Arpa 2
R. en.

pp *mf* *p* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Trau - rig wur - de da Ma - di - el, sein An - ge - sicht flamm - fe auf wie im
There was fur - y in Ma - di - el, a sud - den flame flash'd out o - ver his

69 Moderato (l'istesso tempo, ♩ = ♩)

VII. I div.
VIII. I div.
Vle. div.
Vc. div.
2. soli
Cb. div.
altri

pp *mp* *p* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

70 Fl.3 muta in Piccolo 71

Picc.

Fl.1.2

Ob.1.2

C.I.

1
Cl.in Sib

2

1
Fag.

2

1.2
CorinFa

3

Tuba

Batt.

Arpa 1

Arpa 2

Ren.
Ren.

cresc.

Feu - er - schein. Schwei - gen er - heisch - te er von mir
coun - ten - ance. Frown - ing he bade me hold my tongue.

71

VI.I

VI.II

Vle.

Vc.

Cb.

f *mf* *p* *pp* *sf* *ff* *non div.* *pizz.* *non arpeggiato*

Picc. *sim.*

Fl.1.2 *sim.*

C.1.

Fag.1

1.2

Cor. In Fa

3

Tuba

Arpa 1 *sim.*

Arpa 2

Ren.
Ren.

f

Doch ich, ich um - schlang ihn heiss, und ich liess ihn
 I ran, caught, and held him close, clasp'd him in my

VI. I *sim.*

VI. II *sim.*

unis.

VI. e. *unis.*

Vc. *mp* 3 3 *p sim.*

Cb. *tutti*

72 poco rit. - - -

Picc. *mp*

Fl. 1.2 *mp*

Ob. 1.2 *p*

C. 1.

Cl. 1.2 In Sib *a2 mp*

Cl. in Sib *mf* 3 3

1.2 *a2 mf* 3 3

Fag. 3 *mf* 3 3

1.2 *mp*

Cor. in Fa 3 *mp*

Tuba *mp*

Arpa 1 *mp*

Arpa 2 *p*

Ren. Ren.

nicht aus den Ar - men und glüh - end, glüh - end er - bat ich das
 arms and em - braced him, im - plored him, trem - bling with dread lest I

72 poco rit. - - -

Vl. I *mp*

Vl. II *mp*

Vi. *mp*

Vc. *mp*

Cb. *mp*

(73) Poco meno

Instrumentation: Picc., Fl. 1 & 2, Ob. 1 & 2, C. 1., Cl.in Sib. 1 & 2, Cl.in Sib., Fag. 1 & 2, Cor.in Fa. 1 & 2, Tuba, Batt., Arpa 1 & 2, Ren. Ren., Vcl. I, Vcl. II div., Vcl., Vcl., Cb.

Lyrics:
 Ei - ne. Ma - di - el ent - flamme sich in hei - ssem Zer -
 lose him. Ma - di - el was hor - ri - ble trans - formed with an...

Performance Instructions:
 - *f* (forte)
 - *f espress.* (forte espressivo)
 - *mf* (mezzo-forte)
 - *ppp* (pianissimo)
 - *arco* (arco)
 - *div.* (divisi)
 - *a2* (second octave)
 - *5* (fingering)
 - *3* (triplets)

74 Piccolo muta in Fl.3 75

Picc. *f*

1 Fl. *f*

2 Fl. *f*

Ob. 1, 2 *f* *espress.*

C. I. *f* *espress.*

1 Cl. in Sib *f*

2 Cl. in Sib *f*

Batt. *p* *mf* *pp*

Arpa 1 *f* *si#*

Arpa 2 *f* *si#*

Ren. Ren. *p*

- ne, als Feu - er stieg er em - par und ent - schwand, mir die
 - ger, His bo - dy glowed like a col - umn of fire, then it

74 75

Vi. I *f* *espress.*

Vi. II *f*

Vie. *f*

Vc. *f* *arco* *f* *espress.*

Cb. *f*

76 *Andante lamentoso*
(poco meno mosso)

Ren. Ren. *p*

Schul - tern sen - gend und all mein Haar. Seit je - ner
van - ish'd sänge - ing my loo - sen'd hair. From then on

VI.I

VI.II *p*

VIc. *p*

Vc. div. *dim.* *pp*

Cb. *p* *dim.* *pp*

Ob. 1.2 *pp*

C.I. *pp*

Cl. 1.2 in Sib *p*

Cl. b. in Sib *p*

Tuba *pp*

Arpa I *p*

Ren. Ren. *3* *3*

Zeit blieb ich völlig ver - las - sen. Oh an die Mauer schlug ich das Haupt mir, mich er - füll - te Sehn - sucht nach dem
I was for - e - ver a - lone. Fran - tic, I beat my head on a boul - der, prayd for vo - lun - ta - ry death to

con sord sul G sul D

VII. *pp dolce e lugubre* *p* *pp*

VII.II

VIc. *p*

Vc. div. *non pizz.* *p*

Cb. *unis.* *pp*

77 Più mosso

Fl. 1, 2, 3: *p dolce*

Ob. 1, 2: *mp*, *dim.*, *pp*, *solo*, *mp*

Cl. in Sib. 1, 2: *mf*, *trun*, *trun*, *dim.*, *p*

Cl. in Sib. 1, 2: *mf*, *trun*, *trun*, *dim.*, *p*, *solo*, *mp*, *a2*

Fag. 1, 2, 3: *mp*, *dim.*, *pp*, *p*

Tuba: *mp*, *dim.*, *pp*

Arpa 1, 2: *mf*, *p*

Ren. Ren.: *mp*, *mp*, *pp*, *senza sord.*, *77 Più mosso*, *div.*

Vl. I, II: *mp*, *mp*, *pp*, *pp*

Vle.: *mf*, *trun*, *trun*, *dim.*, *pp*, *arco*

Vc., Cb.: *mf*, *dim.*, *pp*

Lyrics: To - de, dass er im Jen - seits mit Ma - di - el mich ei - ne. Endlich. take me, trust-ing to find Ma - di - el in the here - af - ter. Then at

1
Fl. 2
3
Ob. 1
Cl.
Cl. in Sib 1
2
Cl. in Sib
Fag. 1. 2
3
Arpa 1
Arpa 2
Ren. Ren.
V.I.
V.II
Vle.
Vc.
Cb.

ach, schon schwand mir die letz-te Kraft, da hör - te ich seine Stimme im
last, my strength be-ing drain'd a - way, his voice in the middle of the night

solo
mp
pp
6
6
5
5
a2
mp — p
mp — p
p
3
p

78

Fl. 2 *pp*

Ob. 1 *solo mp*

Cl.in Sib 1 *p*

Cl.in Sib 2 *pp*

Cl.in Sib 3 *a2 mp*

Fag. 1, 2 *mp*

Fag. 3 *mp*

Arpa 1 *p*

Arpa 1

Ren. Ren. *mp*

Tau - me: called me: Gut, Have no sei, fear, Re - na - ta, Re - na - ta,

78

VI.I *P espress.*

VI.II *pp*

VIe. *p*

Vc. *p*

Cb. *p*

1 Ob. *p*

2 *p*

1 Cl. in Sib

2

2 Fag. *p*

3

Tr. I in D *con sord.*
p espress.

Arpa I

Ren. Ren. *Ich er - schei - ne - dir, a - ber nur als Er - den -*
I shall come a - gain, in the like - ness of a -

VI. I *div. s.* *unis.* *p*

VI. II *unis.* *p*

VI. e. *unis.* *p*

Vc.

Cb.

(79) Poco più mosso (allegro moderato)

1 Ob.

2 Ob.

1 Cl.inSib

2 Cl.inSib

Cl.inSib

1 Fag. 2

3 Fag. 2

Arpa 1

Ren. Ren.

-mensch. man. Und ich er - kannte ihn wie - der im
Straight - way I saw him and knew him in

(79) Poco più mosso (allegro moderato)

VI. I

VI. II

VI. e.

Vc.

Cb.

div. p

arco 2 soli

80

1 un poco cresc. mf

2 un poco cresc. mf

Ren. *3*

Graf-len Hein-rich her-ge-ge - führt aus fern-em Land. Von himmlisch-er Bläue war sein Aug - e und
 young Count Heinrich, come from a dist-ant coun-try. His eyes were far blu-er than the hea - vens, his

80

V.I. un poco cresc. mf espress.

V.II un poco cresc. mf espress.

V.III un poco cresc. mf espress.

V.IV un poco cresc. mf espress.

V.V. un poco cresc. mf espress.

Vc. arco mp mf espress.

Cb. un poco cresc. mp mf

1 mf p

2 mf p

Ren. *3*

wie aus ge-spunnen-om Golde sein Lockenhaar. Keinen Aug-en blick war ich im Zwei - fel, er a-ber nahm mich
 long flow-ling locks were as threads of the fin-est gold. Ne-ver for an in-stant did I doubt him, but fol-lowed him and

V.I. p mf p

V.II p mf p

V.IV p mf p

Vc. p mf p

Cb. p mf p

81

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Si b

Fag. 1.2

Cor. 1 in Fa.

Arpa I

Ren.

f *espress.*

mp

f

mp *espress.* *poco cresc.* *mf*

p *gliss.* *mf*

auf sein Schloss mit. O, se - lig, se - lig wa - ren wir! Auf der
 shared his dwell-ing. Ah, per - fect, per - fect hap - pi - ness! There had

81

VI. I

VI. II

Vle.

Vc.

Cb.

2 Bassi tutti div. a 2

un.

un. *cresc.*

un.

f *espress.*

f

f *espress.*

f *un.* *mp* *dim.*

82

83

Fl. 1

Cl. 1.2 in Si b

Fag. 1

Ren.

p

p *a2* *mp* *Solo* *mp*

Er - de gab es nie sol - ches Glück, seit je - ner Zeit des Sün - den - falls im Pa - ra - dies!
 ne - ver been such joy as - ours, no, not since A - dam walked in E - den long a - go.

82

83

VI. I

VI. II

Vle.

Vc.

Cb.

p

p

p *poco cresc.* *mp* *p*

p

p

84

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

1

Fag.

2

Arpa 1

Arpa 2

Ren.

Doch Hein- rich woll- te nim- mer mehr da - ran glau - ben, er sei
 But Hein- rich was un- will - ing t'admit his glo - ry as great

84

Vi. I

Vi. II

Vle.

Vc.

2 Bassi

Cb.

gli altri div col legno

85

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
1
Fag.
2

Arpa 1
Arpa 2

Ren.

p molto espress.
cresc.

mf
p

mf
p

Ma = di = el. Und wohl nach, Jah - res - frist, da ward
Ma = di = el. A year dragg d slow - ly by, a dull

85

Vi. I
div.
Vi. II
div.
Vie.
div.
Vc.
div.
2 Bassi
Cb.
div.
le altri

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

p molto espress.
cresc.

arco
tutti mp
arco
mp

86

1 Fl. *mf* tranquillo *mp* tranquillo

2 *mf* tranquillo

C. I. *mf* *dim.* *p*

Cl. 1 in Sib *mf* tranquillo *mp* tranquillo

Cl. b. in Sib *mp* tranquillo

Arpa 1 *tr* tranquillo do# sol#

Arpa 2 *mp* *tr* tranquillo

Ren. er so stumm, so trau- rig. Und ein-mal des Mor - gens, oh - ne Zei - le, oh - ne Ab-schieds-
 sha - dow o - ver-whelmed him. Then one ear - ly morn - ing, tell - ing no - one, all with - out a

86 Solo

VI. I (div.) *mf* *p* *mf* *mp*

VI. II *mf* *p* *mf* *mp*

Vla. *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *mp*

Cb. *mf* *espress.* *p* *mf* *mp*

unis *div.* *pizz. ?*

87 rit. a2 p 88 Andante

1.2 Fag. 3

1.2 Cor. in Fa con sord. a2 p
3.4 con sord. a2 p
2. Tbn. con sord. 2. pp
3. Tuba con sord. pp

Batt. Ptti. pp

Arpa 1 fab solh p
Arpa 2 miß fab p

Ren. pp
wort ver liess er das Schloss.
word he fled from the cas - tle.

div. p 87 tutti arco sul pont. rit. loco pizz. 88 Andante
VI. I pp sul pont. pp loco p
VIII pp sul pont. pp loco pp
Vie. pp sul pont. pp loco pp
Vc. pizz. mp
Cb. pizz. mp

C. I. *espress.*

1. 2. *a2*

Fag. 3

Arpa 1 *f* *p* *fah*

Arpa 2 *f* *p* *fah*

Ren. *f* *dim.*

Ta Night - ge and war day - te - te wai - ich, ted, ach, the Wo weeks - chen; and

VI. I *f* *p* *div.*

VI. II *f* *p*

Vle. *f* *p*

Vc. *mp* *espress.* *arco* *non div.*

Ob. 1 *Solo* *p* (89)

C. I.

Cl. b in Sib *a2* *p*

1. 2.

Fag. 3

Arpa 1 *mi b* *3* *3*

Arpa 2 *mi b* *3* *3*

Ren. *mon months - de crawl'd lang by ver - ge - bens. lence. Da, At*

VI. I

VI. II

Vle.

Vc. *Solo* *gli altri*

Cb. *arco* *p*

(89)

(91)

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1.2 Fag. 3 Fag. 1.2 Cor.in Fa 3 Cor.in Fa 1 Tr.in Do 2.3 Tr.in Do Batt. Pti. Ren. 1 Vla. 2 Vc.

p *mf* *mf* *mf* *mp-p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

con sord. *Ptti.* *mp-p* *loco* *loco*

mich die schrecklichen Ge - sich - te. Ru - precht! Ru - - precht! Ge -
 dreams were a-gon-is-ed with vi - sions. Ru - precht! Ru - - precht! Thine

(91)

(92) Poco più mosso

Cl. 1.2 in Sib a2 6 7 Ren. Pull I VI. I Pull II Gli Altri VI. II Vla. Vc.

f *mf* *p* *pp* *f* *espress. e vibrato* *pp* *div.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ret - tet hast - Du mich
 arms - have res - - cued me.

(92) Poco più mosso

93 Moderato

(ihr Antlitz prüfend)
(scrutinizing her face)

1 Fl. *p* *p dolce* *smorz.*

2 Fl. *p* *pp* *smorz.*

Ob. I Solo *p molto espress.* *pp* *smorz.*

Cl. I in Sib *p*

Fag. I *p espress.* *p espress.*

RUPRECHT

Gar seltsam sind die Worte, — te,
Her words are wild and wand'ring,

93 Moderato

Vi. II unis *pp*

Vi. *pp*

Vc. *pp*

94

1 Cl. in Sib *p*

2 Cl. in Sib *p*

Cl. b. in Sib *p*

1 Fag. *pp* *mf*

2 Fag. *pp* *mf*

1.2 Cor. in Fa *mf*

3.4 Cor. in Fa *mf*

Batt. *mf* G.C. *mp*

Arpa I *p*

Rup. *un poco accel.* *mf*

doch Keusch — scheint ihr We — sen voll Sanftmut und Zart — heit. Un — mög — lich wohnt der Teufel in die — ser Hül — le!
and yet — she looks guile — less, so pure — and ten — der! How can it be, if devils of Hell pos — sess her!

94

Vi. I *senza sord.* *pizz.* *mf*

Vi. II *p* *pizz.* *mf*

Vi. *div.* *p* *pp* *pizz.* *mf*

Vc. *senza sord.* *p* *pp* *pizz.* *mf*

Cb. *p* *pp* *pizz.* *mf*

(Es erscheint die erschreckte Wirtin mit einer Laterne, hinter ihr der Knecht mit einer Heugabel)
(Disturbed by the sound of voices, the Hostess appears with a lantern, and she is accompanied by a Labourer holding a pitchfork.)

95 Allegretto

96

Cl. 1, 2 in Sib
Cl. b in Sib
1, 2 Fag.
3 Fag.
1, 2 Tbn.
3 Tbn.
Timp.
Batt. G.C.

Die Wirtin
The Hostess

Wer lärmt die gan-ze Zeit he-ro-ben?
How now! Who's mak-ing all this rum-pus?

(nach Kiss(a)
(nonchalant(y))

Jetzt ist al-les ru-hig.
Come the noise is o-ver.

95 Allegretto

96

VI. I
VI. II
Vle.
Vc.
Cb.

97 Moderato

Fl. 1 *mf*

Ob. 1.2 *mf* Solo *mf* 1.

Cl. 1.2 in Sib *p* *mf*

Cl. b. in Sib *p* *mf*

Fag. 1.2 *p* *mf*

1. 2 Tbn. *p*

3 *p*

Timpani *p*

Bass Drum *G.C.* *p*

Wir. Hos. *p*

Doch mir er-schien es..... Ach, gnädiger Herr Rit-ter,
could have sworn that.... Ah, no-ble Sir, mark me,

(unterbricht sie auf Renata zeigend)
(he interrupts her, indicating Renata)

Rup. *p*

Sagt, wer ist diè-se Frau?
Who is that wo-man there?

97 Moderato

Vi. I *pizz.* *mf* *arco* *p*

Vi. II *p* *pizz.* *mf* *arco* *p*

Vle. *p* *pizz.* *mf* *arco* *p*

Vc. *col legno* *pizz.* *mf* *arco* *p*

Cb. *p* *pizz.* *mf* *arco* *p*

98

1 Fl. 1
2 Fl. 2
1 Cl. in Sib
2 Cl. in Sib
Fag. 1

1.2 Tr. in Do
3
1.2 Tbn.
3

Timp

Wir.
Hos.

bes - ser Ihr frag - tet mich nicht ü - ber sie. Meí - ne Gü - te ist's die mich ver - lei - tet ei - ne
Sfr, it were wi - ser ne - ver to en - quire. My soft heart it was, fooled me and led me to com -

98

VI. I
VI. II
Vla.
Vc.
Cb.

1.2 Fl.
3 Fl.
Cl. 1.2 in Sib
Cl. b in Sib
Fag. 1

1.2 Tr. in Do
3 Tr. in Do
1.2 Tbn.
3 Tbn.
Timp

Wir. Hos.

To - des - sün - de zu be - gehn ein Ob - dach zu ge - ben die - ser Gott - ver - fluch - ten.
mit a black - mor - tal sin, when I took her in, gave that witch - shel - ter.

KNECHT LABOURER
Gott - ver - She's a

Cl. 1.2 in Sib
Wir. Hos.

Ihr, die sich stell - te, als wä - re sie nichts an - dres als die De - mut selbst, in Wahr - heit nichts als ei - ne
There stands a wo - man who cle - ver - ly pre - tend - ed she was in - no - cent. I find how - e - ver she's a

Kn. Lab.

fluch - ten.
witch -

VI. I
VI. II
Vle. div.
Vc.
Cb.

(100)

1 Fl. *pp*

2 *pp*

Cl. 1, 2 in Sib *mp* *dim.* *p*

Fag. 1 *p*

1, 2 Tr. in Do *f* *pp*

3 *pp*

1, 2 Tbn *mf* *pp*

3 Tuba *pp*

Timp. *mf*

Wir Hos. *mf*

Dir - ne. Be - hext hat sie so den Gra - fen Hein - rich, dass er an - fing Al - che - mie und Ma - gie und manch andresschwarzes
 har - lot. The Count help-less to with-stand temp-ta-tion, started pry-ing in - to Al-che-my. Ne-cro-man-cy, and o-ther

Kn. Lab. *mf*

Ei - ne Dir - ne.
 She's a har - lot!

(100)

VI. I *mf* *mp* *dim.* *pp*

VI. II *mf* *mp* *dim.* *pp*

Vle. *mf* *mp* *espress.* *pp*

unj. gli altri *mf*

Vc. *mf* *mp* *pp* *col legno* *arco*

Cb. *mf* *mp* *pp* *col legno* *arco*

(101) Un poco accelerando al allegretto

Fl. 1
Ob. 1.2
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1
Tr. In Do 1.2
3
Timp.
Wir. Hos.
Kn. Lab.

Teu - fels-werk zu trei - ben. Und glau - bet mir, seit dem Tag, als sie dort sich ein - ge - ni - stet hat, die - se Dir - ne, hat sie
prac - ti - ces for - bid - den. You mark my word, from the day, yes, the ve - ry day, he set up house with that har - lot, she brought

Teu - fels-werk zu trei - ben. Dir - ne —
E - vil things for - bid - den! Set - up

(101) Un poco accelerando al allegretto

Vi. I
Vi. II
Vie.
Vc.
Cb.

unif. p
pizz. p

(102)

C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Wir. Hos.
Kn. Lab.

al - len Menschen nichts ge - bracht als ei - tel Un - ge - mach, den Kühn die Milch weg - ge - hext, er - bis - sen die
trou - ble and mis - for - tune to the peo - ple round a - bout, They found their hands dry of milk, The num - ber of

house! Un - ge - mach, weg - ge - hext
Round a - bout! Dry of mil k?

(102)

Vi. I
Vi. II
Vie.
Vc.
Cb.

poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

103 Allegretto

Fl. 1.2
Ob. 1.2
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfag.

mp
f
a2
mf

1.2
Cor. in Fa
3.4

f

Timp.

mf

Arpa

mf

Wir. Hos.
Kn. Lab.

Kin - der, ver - zau - bert die Foh - len und Her - den von Läm - mern Wenn ich ihr den Auf - ent - halt
ewe - lams and ba - bies - in - arms she de - vour'd are pass'd reck - 'ning. If I took her in, as I

Er - bis - - sen, er - bis - sen die Kin - der und Foh - len und - Vieh.
Of ewe - - lams! You tell me she mur - dered an in - fant - in - arms!

103 Allegretto

Vi. I
Vi. II
Vle.
Vc.
Cb.

mp ben tenuto
mp ben tenuto
mp ben tenuto
div. mp
arco mp
mp

f
mf
mf
mf

tutti

Fl. 1.2 *p* *mf* *p*

Ob. 1.2 *pp*

Cl. 1.2 in Sib *p* *mf* *p*

Cl. b. in Sib *p* *mf* *p*

Fag. 1.2 *p* *mf* *p* *pp*

Cfg. *p* *mf* *p* *pp*

Arpa I *p* *mf* *p*

Wir. Hos.

gab, mein ed-ler Rit-ter, ist es nur ge-scheh-en, weil ich nicht davon Kenntn'is hat-te. A-ber je-tzo se-he ich, wie
 did most no-ble pa-tron, I can plead ex-cuse, that I was ig-norant of her na-ture. Now at last my eyes are o-pen

Kn. Lab

Kennt - nis could hat-te. blame thee!

Vi. I *pizz.* *pp* (104)

Vi. II *pizz.* *pp*

Vle. *pizz. div.* *pp*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

Ob. 1.2

Fag. 1.2

Cfg.

Wir. Hos.

sehr sie trau-ert Tag und Näch-te, und dass ih-re See-le, die-se sün-den-vo-l-le, kei-nen Au-gen-
 I can un-der-stand her sor-row, guilt-y as she is and spot-ted, bur-den'd with her mis-de-me-a-nours,

Kn. Lab

Sie trau - ert, sie trau - ert, sie
 Her sor - row! Her sor - row! Her

Vi. I

Vi. II

Vle.

Vc.

Cb.

105

Ob.1.2 *cresc.*

Fag.1.2 *cresc.*

Cfg. *cresc.*

Batt. *T. Mil.*
pp *mp*

Wir.
Hos.

blick mehr Ru-he fin-den kann, und da - rum bin ich nicht ge-willt, mein Herr Rit-ter, sie auch nur noch Nacht und Tag im Hau-se zu
sins be-yond all hope of par-don. Now you know the rea-son why, no-ble pa-tron, I've de-ci-ded once for all to send the witch

KB.

träu - ert. Noch Nacht und Tag —
sor - row. Shé'll send her a —

105

Vi. I *cresc.*

Vi. II *cresc.*

Vie. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

(106) Andante

Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b in Sib
Fag. 1.2
Cfg.
Cor. in Fa 1.2
3.4
Timp.
Batt. T.Mil. *mf*

Wir. Hos. *f*

hal - ten, da wir nim-mer Hel-fers-hel-fer wol-len sein, dem Fein - de des Men - schenge-schlechts. *p* Schlaf!

pack-ing Why should she be-stow my hos-pi - tal-i - ty on de - mons that prey on man-kind?

Kb. ab. *f*

— da wir nim-mer Hel-fers-hel-fer wol-len sein, dem Fein - de des Men - schenge-schlechts.

way! Why should she be - stow my hos - pi - tal - i - ty on de - mons that prey on man-kind?

(106) Andante

VI. I arco *f*

VI. II arco *f*

Vle. unis arco *f pesante*

Vc. arco *f pesante*

Cb. arco div. unis. *f pesante*

107 Andante non troppo

Fl. I *mp* *ten.* *p* *p* *p* (geht mit dem / She goes, *ten.*)

Cl. 1,2 in Sib *p*

Cl. b. in Sib *p*

Timp. *p* *p*

Wir. Hos. *3*

wohl denn, gnädiger Herr Rit - ter. Und es be-hü-te Euch von die-ser der Him - mel.
 leave thee, my au-gust pa - tron, trust-ing the blessed saints in hea-ven pro - - tect thee.

107 Andante non troppo

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Knecht ab)
followed by the Labourer)

108

1 Fl. *p*

2 Fl. *p*

Ob. 1,2 *a2* *mf pesante*

C. I. *mf pesante*

Cl. 1,2 in Sib *mf pesante*

Cl. b. in Sib *mf pesante*

Fag. 1,2 *a2* *f* *p*

1 Cor. in Fa *mf pesante*

2 Cor. in Fa *mf pesante*

Tr. 1 in Do *mf pesante*

RUPRECHT (zuckt die Achseln)
(with a shrug) *sf.*

Was What wär da - bei, wenn ich et was do I care, tho' I stand to

108

VI. I *mf pesante*

VI. II *mf pesante*

Vla. *mf pesante*

Vc. *mf pesante*

Cb. *mf pesante*

sf. *div.* *p* *p* *p*

poco rit. (109) **Meno mosso**

Picc. *f*

1 *fp*

2 *fp*

Ob. 1.2 *a2*

C. 1. *mf*

Cl. 1.2 in Sib *mf*

Cl. b. in Sib *mf* *p*

Fag. 1 *mf* *espress.* *p*

Tr. 1 in D *mf*

Rup. *p dolce*

Geld da-ran set-zen wür-de und ei-ni-ge Ta-ge-mei-nes Wegs! Re-na-ta, sie ist
 lose the rest of my mo-ney and take somewhat long-er get-ting home! Re-na-ta has her

poco rit. (109) **Meno mosso**

Vi. I *fp* *pp*

Vi. II *fp*

Vie. *fp* *pp* *un.*

Vc. *mf* *espress.* *p* *pp*

Cb. *mf* *p* *pp*

Cl. b. in Sib

Fag. 1.2 *1. Solo* *a2* *mf*

Cfg. *mf*

Rup. *3* *mf*

schön und nicht die-ses Op-fers un-wert. Wer-de mich mit ihr vernügen, sie ver-las-sen wenn mich langweilt.
 charms. A Kreu-zer or two were well spent. Her tricks may please me a-while, hap-ly for a week or longer.

Vi. I *con sord.* *pp* *senza sord.* *mp* *mf*

Vi. II *mp* *pp* *mf*

Vie. *pp* *mf*

Vc. *pizz.* *p* *mf*

Cb. *pizz.* *p* *mf*

110 [Meno]

1 Cl. in Sib

2 Cl. in Sib

1 Fag.

2 Fag.

Rup.

Mag sie schliesslich wirklich von dem Teu - fel ver - folgt sein, das brauch mich nicht zu be - kümmern und nimmermehr zu schrecken ver - mag mich
 If per-chance the De-vil should at - tempt to pur - sue her, no mat-ter! How can a de-mon or phantom in the night in - ter-rupt a

110 [Meno]

VI. I

VI. II

Vle.

Vc.

Cb.

Cl. 1, 2 in Sib

Cl. b. in Sib

1 Fag.

2 Fag.

Cfg.

Timp.

Rup.

Teu-fels-spuck, wenn ich mit ein-em schö-nen Wei-be bin, da ich nicht die In - dia-ner scheute und nicht ihr-en gift - ge -
 plan of mine, so long as there's a prize worth fighting for, I who ne-ver fear'd the sa-vage In - dians with their as-se - gais and

VI. I

VI. II

Vle.

Vc.

Cb.

111 (sich vom Lager erhebend) (gets off the bed)

Ob. 1
Cl. b. in Sib
Fag. 1
Cfg.

1.2 Cor. in Fa
3
1.2 Tr. in Do
3
1.2 Tbn.
3
Batt.

con sord senza sord.
con sord. senza sord.
6 C.
pp

Arpe

a2
sol q
pp

RENATA

Nimmer darfst du von mir gehn, Ru-precht, denn ich ver-mag nicht einsam zu sein.... Mir bangt so
You must promise not to go, Ru-precht. How can I stay a-lonewith my dreams? They haunt me....

(zu ihr tretend)
(approaching her)

Rup.

tränk-ten Pfeil! poi-son'd shafts!
Sei still, Re - I'm here Re -

111 con sord.

VI. I
VI. II
Vle
Vc.
Cb.

fp
pizz.
pizz.
pizz.
p
ten.
arco sul pont.
arco sul pont.
arco sul pont.
arco sul pont.
pp
div pizz.
pp

112 Larghetto (Meno mosso)

Fl. 1.2 Solo
 Ob. 1 *Pespress.*
 C. I. *p espress.*
 Cl. 1.2 in Sib
 Fag. 1.2 *a2 p*
 Tuba *p*
 Timp. *p*
 Ren. *p*
 Rup. *p*

Nun sag mir, Ru - precht, ob auch dir
 Pray tell me Ru - precht, can it be

na - ta.
 na - ta.

112 Larghetto (Meno mosso)

Vi. I *loco p*
 Vi. II *loco p*
 Vle. *loco p*
 Vc. *loco p*
 unis arco *p*
 Cb. *p*

113

Fl. 1.2 *colla parte a2 p*
 Cl. 1.2 in Sib *mf*
 Cl. b. in Sib *mf*
 1 *mf*
 Fag. 2 *mf*
 Arpe *a2 mf*
 Ren. *poco accel. rit.*

Hein - rich wahr - haft teu - er ist? Von Him-mel ist er, er ist der Ein - zi - ge!
 thou, as well, art Hein-rich's friend? He came from hea - ven, and was not born of Earth.

113

Vle. *colla parte A tempo*
 Vc. *A tempo*

114

Fl. 1.2

Ob. 1

C. I.

Cl. 1.2 in Sib

1 Fag.

2

Tuba

Timp.

Ren.

Solo
p espress.

mp

p

p

p

p

ten.

Ach, dass ich ein - mal, ein - mal nur ihm wie - der - ver - eint wür - de!
 Ah, would to God - that I might see him, meet him a - gain, once more.

114

Vi. II

Vi. e.

Vc.

Cb.

p

p

p

p

mp

p

p

p

div. pizz. arco

Sie öffnet das Fenster und auf den Knien, liegend wendet sie sich zum Morgenrot, zum Himmel.)
 (She opens the window, falls to her knees and addresses the sky where dawn is breaking.)

115

L'istesso tempo (♩ = ♩)

Fl. 1.2

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1

Ren.

a2
p

p

Lass mich ein - mal noch in sei - ne Au - gen schau'n, sei - ne blau - en, eyes,
 Grant me, grant me the sight of that sa - cred face, with the blue eyes,

115

L'istesso tempo (♩ = ♩)

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

con sord.

p dolce ed espress. con sord.

div.

p

p

con sord.

unis.

div.

unis.

p

Ren. (116)

blau wie der bren - den - de Him - - mel! Rup-recht, tritt näh-er zu mi,
 blue as the sky on the moun - - tain! Rup-recht, come clo-ser to me.

VI I
 VI II
 Vle.
 Vc.
 Cb.

Fl. 1.2 (117)
 Cl. 1
 in Si
 Cl. 2
 in Bb
 Cl. b.
 in Bb

Tr. 2.3
 Trb. 2.3
 Tuba
 Timp.

pp

lrpa. 2

Ren. (In die Weite, in die Nacht. Addressing herself to the empty air)

wie - der - ho - le was ich sprach. Mich ein
 speak, re - pea - ting af - ter me! Let me

RUPRECHT (Steht hinter ihr bewegungslos und wiederholt widerwillig.) Behind her without moving, he reluctantly repeats.

VI I
 Cb.

Lass mich schauen!
 Say the words then! (117)

Senza sord.
 pizz. *pp* Pespress.

Ren.
 ein - zi - ges Mal seine Stim - me hö - ren, süß wie meerver - sun - ke - ner
 hear once a - gain these di - vine ac - cents, ten - der sweet as mu - si - cal

VI.I
 VI.II *p*
 Vle. *p* *Consord.*
 Div. *p* *Consord.*
 Vc. *p* *Consord.*
 div. *p* *Consord.*

Tr. 23
 Tbn. 23
 Tuba
 Timp. *pp*

Ren.
 Tem - pel sil - ber - ne Glock - - - ken.
 bells that chime un - der wa - - - ter.

RUPRECHT *P*

VI.I *pp* Senza sord.
 VI.II *pp* Senza sord.
 Vle. *pp* Senza sord.
 Div. *pp* Senza sord.
 Vc. *pp* Senza sord.
 Div. *pp* Senza sord.
 Cb. *pp* pizz.

119 Poco più animato

Musical score for woodwinds and strings, measures 119-122. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet in C (C. I.), Clarinet in Bb (Cl. in Sib), Bassoon (Fag.), and Bassoon 2 (Fag. 2). Dynamics range from *p* to *mf*. The woodwinds play a melodic line with slurs and accents, while the bassoons play a sustained harmonic accompaniment.

Vocal line for the first system, showing the melody and lyrics.

Ein-mal noch schmie-gen mei-ne ent-blöss-te Ge-stalt an sei-ne Ge-stalt, zu rüh-len dann,
 Let me en-fold him pres-sing my na-ked-ness close a-gainst his heart, for I long to

119 Poco più animato

Musical score for strings and vocal line, measures 119-122. The string parts include Violin I (Vi. I), Violin II (Vi. II), Viola (Vle.), and Violoncello (Vc.). The vocal line is also present. Dynamics range from *p* to *mf*. The strings play a sustained harmonic accompaniment, and the vocal line continues the melody.

(120)

Da Ruprecht die Worte nicht wiederhallt. Wendet sie sich zu ihm mit Vorwurf.
 Since Ruprecht is silent, she turns round to him, reproachfully
 poco rit.

Fl. I
 Ob.
 Cl. C
 Cl. in Sib 1
 Cl. in Sib 2
 Fag. 1
 Fag. 2

Ren.
 wie ihm das Herz in der Brust schlägt und wie es ihm häm - mert wil - der, wil - der, wil - der,
 feel how it pul - ses and all but stops, then re - vives and ra - ces, throb - bing quick - ly.

(120) poco rit.

Vl. I Div.
 Vl. II Div.
 Vle. Div.
 Vc. Div.
 Cb.

(121) Allegretto

Fag.1 *pp*

Tr. 2.3 *pp*

Tbn.2.3 *pp*

Ru - precht -
Ru - precht -

RUPRECHT *p*

Hänget Ihr nicht schonzulang Eu-rer Trau - er nach, mei-ne
Be conten - - ted. having thus gi-ven way to grief, love-ly

(121) Allegretto

Vc. *pizz*

Cb. *arco pp*

(122)

Fag. 1 *pp*

Fag. 2 *pp*

Tr. 1 *pp*

Tr. 23 *pp*

Tbn.2.3 *pp*

Tuba *pp*

S.D. *ppp*

Schö - ne? Wen-den wir uns doch zu ei - nem an-ge-neh-me-ren und freu - de-vol - le-ren
la - dy. Let us turn from the past. Sure-ly it is time to think of plea-sure, talk of a

(122)

Vle. *Unis. pp*

Vc. *pp*

Cb. *pp*

(erschreckt zurückweichend)
recoiling, frightened

123

(Ruprecht zieht sie an sich, beugt sich über sie in der Absicht sie zu küssen)
Ruprecht draws her to himself and stoops to kiss her.
Poco più mosso.

Musical score for woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr.), Trombone (Tbn), Tuba, and Cymbals (G.C.). The woodwinds and brass sections have dynamic markings such as *pp*, *ppp*, *f*, and *f* *risoluto*. The strings play a rhythmic pattern with a *ppp* dynamic. The cymbals have a marking *mf non arpeggiare*.

RENATA

Was er-fasst dich, Ruprecht?
Who could think of pleasure?

Zeit - ver - trieb.
sweet pas-time.

123

Poco più mosso.

Musical score for strings and double bass. The score includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Vie.), Violoncello (Vc.), and Double Bass (Cb.). The strings play a rhythmic pattern with a *pp* dynamic. The double bass has a marking *arco*. The violins have markings *f* *Unis.* and *Div.*.

(sich ihm entwindend mit der Kraft und Geschmeidigkeit einer Wildkatze)
 she violently flings herself away from him.

(124)

C. I.
 Cl. 1, 2 in Sib
 Fag. 1, 2
 C. fg.

1, 2
 Tbn.
 3

Timp.

Arpe 1, 2

Ren.

Ruprecht, in dir ist jetzt der Dä-mon!
 Ruprecht, thy heart conceals a de-vil!

RUPRECHT

Kein Dä-mon ist in mich hi-nein-ge-stürzt
 I swear no e-vil thing posses-ses me.

(124)

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

C. I.

Cl. II in Sib

1 Fag.

2

Tbn. 3

Arpa 1, 2

Rup.

doch bin ich nicht ein - fdl - tig wei Ihr den - ket, ver - ge - bens treibt Ihr dies sett - sa - me
 I'm not the dull fool that you seem to think me, And I as - sure thee my heart is no

VI. I Div.

VI. II

VI. Div.

Vc.

Cb.

(Er umfasst sie weider. Ein Ringen beginnt.)
He grapples her and they struggle.

(125) Poco meno mosso

Musical score for woodwinds and strings, measures 125-130. The score includes parts for Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet in C (C. I.), Clarinet in Bb (Cl. b. in Sib), Bassoon (Fag. 1.2), Contrabass (Cfb.), Cor Anglais (CorinFa), Trumpet 3 (Tr. 3), Trombone 3 (Tbn. 3), and Cymbal (C.). The woodwinds play a melodic line with triplets and accents, while the strings provide harmonic support. The tempo is marked 'Poco meno mosso'.

Spiel mit mir!
vile play - thing!

(125) Poco meno mosso

Musical score for strings and woodwinds, measures 125-130. The score includes parts for Violin I (VI. I.), Violin II (VI. II.), Viola (Ve.), Violoncello (Vc.), and Contrabass (Cb.). The violins play a melodic line with triplets and accents, while the other instruments provide harmonic support. The tempo is marked 'Poco meno mosso'.

ff precipitatissimo.

ff precipita lissimo.

ff precipita lissimo.

ff Unis.

Ob. 1.2 *a 2*

C. I.

C. I. 1.2 in Sib *a 2*

C. I. b. in Sib

Fagl. 2 *a 2*

1

2 *ff*

3 *ff*

4 *ff*

Tr. 3 *ff*

Unis.

VI. I

VI. II

VI. e.

Vc.

126

Ob. 1.2 *a 2* *ff*

C. I. *ff*

C. I. 1.2 in Sib *a 2* *ff*

Fagl. 1.2 *a 2* *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tr. 2 *ff*

126

VI. I

VI. II

VI. e.

Vc.

Fl.

Ob.1.2
ff
a2

C.I.
ff
a2

Cl.12
in Sib
ff
a2

Fag.1.2
ff
a2

1
ff

2

Cor.in Fa.
3
ff

4
ff

Tr. 1
f
ten.

Timp.

Vi. I
ff

Vi. II
ff

Vle.
ff

Vc.
ff

Cb.

(127) *Ruprecht ist es beinahe gelungen, Renata zu Boden zu werfen, da stösst sie ihn weg, reisst sich los und läuft auf die andere Seite des Zimmers.*
 Ruprecht almost succeeds in throwing her down, but she thrusts him away, escapes, and rushes to the other end of the room.

Ob. 1.2 *a2 ff*

C. 1. *ff*

Cl. 1.2 in Sib *a2 ff*

Fag. 12 *a2*

Corin. Fa. 1.2 *a2 ff*

3.4 *ff*

Tr. 1 *f*

2 *f*

3 *f*

Tbn. 1.2 *f*

3 *f*

Timp. *f*

(127)

VI. I *ff*

VI. II *ff*

Vi. e. *ff*

Vc. *ff* pizz. *ff*

Unis. *ff* pizz. *ff*

Cb. *ff*

Ob.1,2
C.1.
Cor.inFa
3
1
Tr.
2
1,2
Tbn
3
VI.I
VI.II
Vie.
Vc.

*(Dort setzt sie sich auf einen niederen Schemel und lässt den Kopf auf die Knie sinken. Ihr Harr bedeckt gesicht und Schultern.
There she seats herself on a joint-stool and lowers her head to her knees, her long hair covering her face and shoulders like a hood.)*

(128)
Fag.1,2
Cfag.
Tr. 1

(128)
VI.II
Vie.
Vc.
Cb.
p Div. arco.
p arco.

Vie.
Vc.
Cb.

(129) *Ruprecht bleibt von ihrem Anlitz betroffen, stehn.*
Ruprecht stops, amazed at her expression.
Solo

Fl. I *pp dolce.*

VI. I *pp* *Con sord.*

VI. II *pp* *Con sord.*

Vle. *pp*

Vc. *ppp* *Unis. Con sord.*

Cb. *ppp* *Con sord.*

Fl. I

RUPRECHT *p*

Al - - - lein Oh - - -
A - - - lone! Ah - - -

VI. I

VI. II

Vle.

Vc.

Cb.

Picc. (130) *pp*

Fl. I *pp*

R. up. *pp*

so - al - lein und nur ein Weib - - - - - Oh - ne
de - so - late, at - flict - ed soul, All a -

VI. I *pp* *Div. a3*

VI. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Picc. *pp dolce.*

Rup.

Trost lone im in Kum - - mer - - sor - - row!

Vi. I. *pp*

Vi. II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Div. a 3

Picc.

Fl. 1. *pp*

Fl. 2. *p*

Rup.

weil und breit nie - mand, der sie
Not one friend near her, not one

Vi. I. *pp*

Vi. II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Div. a 3

(131) Andante

Picc. —

1 Fl. —

2 Fl. —

Cl. 2 in Sib —

Cl. b. in Sib —

Fag. I —

Cfg. —

(Tritt zu ihr und sagt in anderem Ton.
He goes over to her and speaks in a changed voice.)

Rup. *trio*

liebt. friend. Wallt ihr mir ver-zehn. I did thee a wrong. Eu-re Gna-de mir schen-ken? I am as-king thy par-don.

(131) Andante

VI. I Div. *allegro* 3 *pp*

VI. II *pp*

Vle. Div. *pp*

Vc. *pp*

Cb. *pp*

pizz. *p*

pizz. *p*

Senza sord. *pizz.* *p*

Senza sord. *pizz.* *p*

Div.

Cl. 1.2 in Si^b
Cl. bin. Sb
Fag. 1.2

pochis. rit.

Rup.
Rup.

Beim Heil mei - ner See - le schwöre ich, nie wie - der - um soll Euch Aenliches gescheh - en.
By Heav - en, and all the Bless - ed Saints, if man - of - fend again I shall not be guilt - ty.

Vi. I
Vi. II
Vie.
Vc.
Cb.

senza sord.
senza sord. unis.
arco unis.
pp
unis. arco
arco
pp

pochis. rit.

div.
unis.

Cl. 1.2 in Si^b
Cl. bin. Sb

(132) a tempo

poco cresc. mf dim.

poco cresc. mf

RENATA
RENATA

Rup - recht, lie - ber Rup - recht, nim - mer ste - he, nim - mer - mehr dein Be - gehr nach
Ru - precht, gen - tie Ru - precht, do not ask me to grant thee the gift I can not

Vi. I
Vi. II
Vie.
Vc.
Cb.

(132) a tempo

poco cresc. mf dim.

poco cresc. mf dim.

poco cresc. mf dim.

p espress

poco cresc. mf dim.

(133) Poco meno mosso

Fl. 1.2 *pp*

Ob. 1 *pp*

Cl. in Sib 1 *pp*

Cl. in Sib 2 *pp*

Cl. in Sib *pp*

Fag. 1.2 *pp*

Tuba *mf*

Arpa 1

f molto espress.

Ren. dem, was ich ver - wei - gern dir muss. Denn Al - les hab ich meinem himm - li - schen
 Ren. give. It was be - stowed long a - go. I gave all I am to the sa - - cred

(133) Poco meno mosso

VI. I *pp*

VI. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

mf *f molto espress* *mp*

f *f* *mp*

pp dolce *f* *mp*

f *mp*

Poco più mosso

1 Cl.in Sib
2 Cl.in Sib
Fag. 1
Tuba
Arpa 1
Gen. Ren.

Freun - de ge - ge - ben.
friend of my child - hood.

Und ha - be nichts für die Ird - isch - en
To mor - tal men I have no more to

Poco più mosso

Vi. I
Vi. II
Vle.
Vc.
Cb.

D Senza espressione

unis. div. unis. arco

poco rit.

Cfg.
Tr. 1.2 in Do
1.2 Tbn.
3 Tuba
Batt.
Arpa 1
Gen. Ren.

con sordini

g.c.

mehr, nicht Küs - se noch heis - se Wor - te der Lei - den - schaft.
give of kis - ses, no world - ly pas - sion nor words of love.

poco rit.

Vi. I
Vi. II
Vle.
Vc.
Cb.

div. unis. unis. div.

135

Allegretto, ma non troppo

C.I.
Cl.b.in Sib
Fag. 1.2
Cfg.
Cor. 4 in Fa

(plötzlich lebhaft werdend)
(suddenly animated)

Ren.
Ren.

Komm, Rup- recht, fort nach Köln. Ver las - sen wir ei - lig
Come, let us ride to Köln, make no more de - lay but

135

Allegretto, ma non troppo

V.I.
V.II
Vle.
Vc.
Cb.

136

Fl. 1
1
Cl.in Sib
2
Cl.b.in Sib
Fag. 1.2
Cor. 4 in Fa

Ren.
Ren.

die - ses ver - fluch - te al - te Gast - haus. Ich füh - - le es, ich weiss
leave in - stant - ly this hate - ful la - vern I know for sure, I know

136

V.I.
V.II
Vle.
Vc.
Cb.

con sord. *p molto espress.*
con sord. div. *p molto espress.*
con sord. *p*

Picc.
 Fl. I. 2
 1
 Cl. in Sib
 2
 Cl. in Sib
 1
 Fag.
 2
 Batt.
 G.C.
 Arpa 1
 Arpa 2
 Wlr. Hös.
 - staun - li - cher Mei - ster - schaft. Ka - men schon Leu - te sie zu fra - gen aus West - pha - len her und auch schon aus Dal -
 - now'd for her special skill. Hun - dreds I know con - sult her, peo - ple from West - pha - li - a, Yes ma - ny from Dal -
 VI. I
 sul G
 VI. II
 Vie.
 vc.
 Cb.

140

Allegro moderato

Picc. *f*

Fl. 1 2 *mf*

Ob. 1 2 *f*

C. 1. *f*

1 *p*

2 *p*

Cl.in Sib *mp*

1 *p*

2 *p*

Fag. *f*

1 *p*

2 *p*

Tr. 1 in Do *f* con sord.

Batt. G.C.

Arpa 2

RENATA
RENATA

(lebhaft)
(animated)

Ach — selbst-er-ständ-lich hört ich von ihr
Ah — let us hear her. She can see the

Wfr.
Nos.

ma - ti - en.
- ma - tia - too.

RUPRECHT
RUPRECHT (brushing her aside)

Mit nich - ten.
Not now, pray.

140

Allegro moderato

VI. I *p* sul G

VI. II *p*

VI. e. *p*

Vc. *f* unis arco

Cb. *p*

f *mf* *f* *mf*

locc

141

Cl. in Sib
1
2

Fag. 1, 2

Cfg.

2
Tr. in D
3

Timp.

Arpa 1

Ren.
Ren.

(zur Wahrsagerin)
(to the fortuneteller)

re = den, fu = fufe. Sag, Müt-ter = chen, ver = an-swer-me, old

141

VI. I. con sord. div. espress. arco

VI. II. con sord. pizz. espress. arco

Vle. pizz. arco

Vc. pizz.

Cb. pizz.

(142)

Fl. 1.2

1

Cl. in Sib

2

Fag. 1.2

Cfg.

Tr. in Do

2

3

Timp.

Arpa 1

Ren. Ren.

-stehst du in der Hand zu le - sen ? Trei - best du
 wo - man, can you read my hand? Canst thou read

Die WAHRSAGERIN
 The FORTUNETELLER

Aus Er - de les ich auch.
 The hu - man heart or hand.

(142)

Vi. I

Vi. II

Vie.

Vc.

Cb.

mf unis. pizz. p espress. div. arco

mf pizz. p arco

p

p

p

Fl. 1.2 *mp*

Cl. in Sib 1 *mp*

Cl. in Sib 2 *mp*

Fag. 1.2 *p*

Cfg. *p*

Tr. in D 2 *p*

Tr. in D 3 *p*

Timp. *p*

Arpa 1 *p*

Rein. *Rein.*

*auch Kris - tal - lo - man - tik gar ?
for - tunes in the cry - stal globe ?*

*Und Ka - to - pro - man - tik auch
Look - ing glass or cry - stal globe,*

Vcl. I *mf*

Vcl. II *mf* unis. pizz.

Vcl. *mf* pizz.

Vc. *p*

Cb. *p*

143

Poco più mosso

Ob. 1.2 *p un poco cresc.* *mp* *pp* *f espress.* a2

C. 1. *p un poco cresc.* *mp* *p* *f espress.*

Cl. in Sib 1 *p un poco cresc.* *mp* *p* *f espress.*

Cl. in Sib 2 *p un poco cresc.* *mp* *p* *f espress.*

Cl. in Sib

Fag. 1.2 *p un poco cresc.* *mp* *p* a2 *f*

Arpa 1 *p*

Wah. F.T. *(Gibt ihr ein Bündel Kräuter, die RENATA mit Erregung betrachtet.)*
(She hands RENATA a bunch of roots.)

und e - ben - so auch *öe - tie.*
or bet - ter still, the *wild - herbs!*

KNECHT LABOURER *(zur WIRTIN, RENATA beobachtend)*
(to the HOSTESS as he watches RENATA)

So pfeift der Be -
The snake - char - mer

143

Poco più mosso

Vi. I *p* *agitato* *f*

Vi. II *arco* *p* *mf* *f* *f* *f*

Vi. e. *con sord. arco* *p* *f*

Vc. div. *con sord. arco* *p* *agitato* *f*

Vc. div. *con sord. arco* *p* *f*

Cb. *div. arco* *p un poco cresc.* *mp* *p* *p* *f*

Picc. *pp* tranquillo

Fl. 1 *pp* tranquillo

Fl. 2 *pp* tranquillo

Ob. 1, 2 *pp* tranquillo

Cl. in Sib. 1 *pp* tranquillo

Cl. in Sib. 2 *pp* tranquillo

Cl. b. in Sib. *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. 1, 2 in Fa *p*

Timp. *p*

Wah. F.T.

Ge - bet acht-zehn Kreuz-er nur.
On- ly eight-teen crowns my dear.

RUPRECHT (zur Wahrsagerin, indes Renata abgewendet steht.)
RUPRECHT (to the FORTUNETELLER, whilst RENATA has turned away.)

Sag an, was be-gehrst du? Zu
How much for my for- tune? Ten

Kn. Lab.

-schwä-rer der Schlan-gen- brut!
whis-tles thus to the snake!

Vi. I *p*

Vi. II *mp* *espress.*

Vle. *p*

Vc. *mp* *espress.*

Cb. *p*

144 Inquieto (♩ = ♩)

1 Cl.in Sib
2 Cl.in Sib
1 Fag.
2 Fag.
1 Corin F₂
2 Corin F₂
Timp.
Arpe 1.2 Dob, re, mi, fa, sol, a2
lab, sib mp cresc.
Wah. F.T.
Rup. Rup.
viel sind zehn auch.
crowns too cost - ly.

144 Inquieto (♩ = ♩)

senza sord.
VI.I div. mp cresc.
senza sord. mp cresc.
senza sord. VI.II mp cresc.
senza sord. div. unis. mp cresc.
VI.e. mp cresc.
Vc. pizz. mp mf
Cb. mf

Arpe 1.2 a2 mf dim.
Wah. F.T.
ja - gen um stei - ner - ne Töp - fe, die ei - ne Krö - te ge - ben der
round the back yard ere she boils it, prof - fers a pim - pled toad to a
VI.I mf dim.
VI.II mf dim.
Vte. mf dim.

(145)

Arpe 1.2

RENATA (unerwartet dazutretend)
RENATA (coming forward in haste)

Sei nicht klein — lich, Rup — recht, sie wird sonst mü — de
Do not bar — gain, Ru — precht, or you will wear her

Wah. F.T.

Jung — frau, o — der dem süch — ti — gen Man — ne die Au — gen be — he — zen mit Bän — dern,
vir — gin; no, nor the sort that de — ceives jeal — ous hus — bands with cards tied in strange knots,

(145)

VI. I. div. *p* *cresc.*

VI. II. *p* *cresc.*

VI. e. *p* *cresc.*

Arpe 1.2

Ren. Ren.

wer — den und wird nicht mehr so klar die Zu — kunft
out, and that might dark — en her vis — ion of the

Wah. F.T.

o — der die an — zie — hen hilft bei Ge — bur — ten die grü — nen Strüm — pfe
helps at a child — bear — ing sim — ply by wear — ing an o — live green stock — — ing;

VI. I. *mf* *dim.*

VI. II. *mf* *dim.*

VI. e. *mf* *dim.*

146

Cl.blnSib

Fag. 1.2

Cfg.

Arpe 1.2
a2 fab doh

Ren.
Ren.
pro - phe - zein.
things to come.

Wgh.
Wg.
o - der die spuckt auf - men - schli - che Haa - re?
no, nor the sort that spits on a shed - hair.

RUPRECHT (zur Wahrsagerin)
RUPRECHT (to the Fortuneteller)

Nun. ru - hig. Wir sind ei - nig.
A - greed, then. That's a bar - gain.

146

Vl. I
div.

Vl. II

Vle.

Vc.
senza sord. arco
mp

Cb.
mp

Cl.blnSib

Fag. 1.2
a2

Cfg.

Rup.
Rup.

Jetzt sprich.
Be - gin.

Vc.

Cb.

(Die WAHRSAGERIN setzt sich auf den Boden, RUPRECHT und RENATA auf eine Bank vor ihr. Die WAHRSAGERIN kramt im Sack, holt ein Ei heraus, schüttet das Eiweiss in den Eimer und verfolgt die wolkigen Formen, die sich im Wasser bilden.)

(The FORTUNETELLER squats on the floor, and in front of her, on a bench, sit RUPRECHT, and RENATA. The Sorceress fumbles in her bag, takes out an egg, breaks it, lets the white of it run into the cauldron, and watches intently the cloudy shapes that appear on the surface of the water.)

147 Andante

Ob. 1.2
C.I.
1
Cl.inSib
2
Fag.1.2

f molto espress.
p
smorz.

148

147 Andante

V.I.
V.II
Vle.

con sord
div.
p
mf
pp
unis.
p

148

Ob. 2
1
Cl.inSib
2

149

WAHRSAGERIN (in den Elmer schauend, beinahe flüsternd)
FORTUNETELLER (almost whispering)

Sis - ta ... sis - ta, ris - ta ... sis - ta ... pis - ta, sis - ta, ris - ta ... pis - ta, ris - ta,
Sis - ta ... sis - ta, ris - ta ... sis - ta ... pis - ta, sis - ta, ris - ta ... pis - ta, ris - ta,

V.I.
V.II
Vle.

149

Fl. 1
1
Ob.
2
Cl. in Sib
1
2
Fag.
1
2

(150)
f espress.
pp
cresc.
cresc.
cresc.
cresc.
cresc.
pp
cresc.
f

Wah.
F.T.

cresc.

f

*Mei-ne Schö-nen, was wollt Ihr ha-ben vom
Tell me pret-ty ones, tell me, what do you*

xis - ta.... sis - ta, pis - ta, ris - ta.... xis - ta, xis - ta....
xis - ta.... sis - ta, pis - ta, ris - ta.... xis - ta, xis - ta....

Wir.
Hos.

*Nein, sie sagt wahr.
No it's a spell.*

*(zur Wirtin neugierig)
(to the Hostess with curiosity)*

*Kn.
Lab.*

*Mei-ner Treu, sie spricht Rot-welsch.
That's a mad sort of chat-ter!*

VI. I
VI. II
Vle.
Vc.
Cb.

(150)
f espress.
unis.
cresc.
cresc.
cresc.
f espress.
unis.
f espress.
div.
con sord.
f

(151)

Fl. 1
Ob. 1
1
Cl. in Sib
2
Cl. b. in Sib
Fag. 1.2
Cfag.
1.2
Tbn.
3
Batt.
Arpe
Wah. F. T.

Müt-ter chen? War-mes Bett-chen se - he ich nicht. Sís - ta... sí-s-ta,
want of me? No, there's no warm bed here-a - bouts. Sís - ta... sí-s-ta,

(151)

VI. I
VI. II
Vle.
Vc.
Cb.

div.
div.
con sord.
div.

1
Cl. in Sib

2

Wah. F.T.

ris - ta.... sis - ta, pis - ta, sis - ta, ris - ta.... Xi - sta, xis - ta.... sis - ta, sis - ta....
ris - ta.... sis - ta, pis - ta, sis - ta, ris - ta.... Xi - sta, xis - ta.... sis - ta, sis - ta....

DIE WIRTIN
THE HOSTESS

Nein, sie sagt wahr
No, it's a spell.

KNECHT
LABOURER

Nein sie spricht Rot - welsch.
Sure - ly that's non-sense.

Vi. I

Vi. II

Vie.

Vc.

152

1
Fl.

2

Ob. 1. 2

Cl. 1. 2 in Sib

Fag. 1. 2

Wah. F.T.

Doch Ge - duld, müs - set war - ten, müs - set war - ten. Ist die Erd - beer - zeit ge - we - sen, kommt die Zeit der Äp - fel auch.
Now it forms! Pray have pa - tience, pray have pa - tience. There were straw - ber - ries in plen - ty. Ap - ples will be fall - ing soon.

152

Vi. I

Vi. II

Vie.

Vc.

(153)

1 Cl.in Sib *p*

2 Cl.in Sib *p*

Wah. F.T. *p* *più f*

Sis - ta.... sis - ta, ris - ta.... sis - ta, pis - ta, sis - ta, ris - ta.... ris - ta,
 Sis - ta.... sis - ta, ris - ta.... sis - ta, pis - ta, sis - ta ris - ta.... ris - ta,

Wir. Hos. *p*

Sie sagt wahr.
 It's a spell.

Kn. Lab. *p*

Es ist Rot - welsch.
 Ut - ter non - sense!

(153)

Vi. I *div.* *p*

Vi. II *div.* *p*

Vie. *arco* *p*

Vc. *p*

(154)

1 Cl.in Sib *cresc.*

2 Cl.in Sib *cresc.*

Fag. I *p* *mp*

Wah. F.T. *p*

xis - ta.... ris - ta, xis - ta.... xis - ta, xis - ta....
 xis - ta.... ris - ta, xis - ta.... xis - ta, xis - ta....

(154)

Vi. I *mp* *cresc.*

Vi. II *mp* *cresc.*

Vie. *unis.* *mp* *sim.* *cresc.*

Vc. *mp* *cresc.*

Picc.

1

Fl. 2

Ob. 1. 2

1

Cl. in Sib 2

1. 2

Tr. in Do

Arpe

Wah. F.T.

Sis - ta, pis - ta, ris - ta, xis - ta! Si - - - - sta!
 Sis - ta, pis - ta, ris - ta, xis - ta! Si - - - - sta!

VI. I

VI. II

Viola

Vc.

mf

f

con sord.

mf

a2

div. mf

sim.

unis.

Allegro (ma più lento del doppio movimento)

(155)

Picc. *ff*

1 *ff*

Fl. 2 *ff*

1 *ff*

Ob. 2 *ff*

C.I. *ff*

1 *ff*

Cl. in Sib 2 *ff*

Tr. in Do 1.2 *f*

3 *f*

Batt. Ptti. +

Wah. F.T. *ff*

Sis - ta! Ris - ta! Mein Jun - ge, ei, was ist denn da mit dir ge - sehn? Mein
 Sis - ta! Ris - ta! Young mas - ter, what have you got there? What can it be? My

Allegro (ma più lento del doppio movimento)

(155)

Vi. I *div.* *ff*

Vi. II *ff*

Vie. *ff*

Vc. *ff* unis.

Assai più mosso
(Allegro molto)

(156)

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. I. *ff*

Cl. 1.2 in Sib *ff*

Fag. 1.2 *ff*

Cor. 1.2 in Fa *f*

Tr. 1 in D *f* (con sord.)

Tbn. 3 *mf*

Batt. *mf* T. Mil.

Wah. F.T.

Täubchen, schau, mein Täub - chen, schau, das Wams voll Blut!
handsome one, my brave mas-ter, thy coat is red, Und es rinnt das Blut!
and that red means blood!

Assai più mosso
(Allegro molto)

(156)

Vi. I *ff* *al tallone*

Vi. II *ff* *al tallone*

Wie. *ff* *al tallone*

Vc. *ff* *senza sord.* *al tallone*

Cb. *ff* *senza sord.* *al tallone*

1 Ob.

2 Ob.

Fag. 1.2

Cor. 1.2 in Fa

Tr. in D

1 Tbn.

3 Tbn.

Batt

T. Mil.

Wob. F. T.

Vi. I

Vi. II

Vle.

Vc.

Cb.

con sord.

ff

f

f ben tenuto

f ben tenuto

mf

mf

und düns - tet, dam - - pfet, rie - - chet!
smell it, smell it, smell it!

ff al tallone

ff al tallone

ff al tallone

unis

div.

ff al tallone

ff al tallone

unis

div.

ff al tallone

(sie kratzt an Renata's Kleid mit ihren kralligen Fingern.)
(With crazy fingers she scratches Renata's garments.)

157

Picc. *ff*

Ob. 1.2 *ff*

C. I. *ff*

Cl. 1.2 in Sib *ff*

Fag. 1.2 *ff*

Cor. in Fa 1.2 *ff*

3.4 *ff*

Tr. 1 in Do *ff*

Wah. F. T. *ff*

158 *M. furioso*

ff

senza sord.

ff

ff *ma non troppo*

Blut! Blood! Mit With Ei - sen - zan - gen ir - on ta - lons

157 *f al tallone*

Vi. I *f al tallone*

Vi. II *f al tallone*

Vie. *f al tallone*

Vc. *f al tallone*

unis. *f al tallone*

Cb. *f*

158 *ff furioso*

ff furioso

ff

ff espress.

(unter den Anwesenden Verwirrung)
(General consternation)

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. I. *ff*

Fag. 1.2 *ff*

Cor. 1.2 in Fa *ff*

Tr. 1 in Do *ff*

Wah. F. T. *ff*

packt sie an, fess - ter! fess - ter! Blut! Blut!
claw her down! claw her! claw her! Blood! Blood!

Vi. I *ff*

Vi. II *ff*

Vie. *ff*

Vc. *ff*

(wie sich die Wahrsagerin besonders auf Renata wirt, greift er nach dem Degen.)
 (At length Ruprecht catches hold of his sword.)

159 **Meno allegro**

160

Picc.
 Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.

1.2
 Cor. in Fa
 3.4
 Tbn. 1
 Timp.
 Batt. Ptti +
 Arpe

Wah. F.T.
 RUPRECHT

Blut! Blood! Blut! Blood!
 Fort, Hence, du Buck - li - ge! Ich durch -
 Hence, foul har - ri - dan! I shall

159 **Meno allegro**

160

VI. I
 VI. II
 Vie.
 Vc.
 Cb.

Cl. 1, 2
in Sib

Cl. b
in Sib

1
Fag

2
Fag

Cfg.

2
Cor. in Fa

4
Cor. in Fa

1
Tbn.

Tuba

Timp.

Batt.
G.C.

Arpe
a2

Rup.

stech
carve,

ihn
vile

dir,
hag,

den
the

schwam -
guts

mi - gen
in - thy

Wanst
paunch

wie ein
like

Vie.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Clarinets, Bassoon, Contrabassoon) and strings (Violins, Violas, Cellos, Double Basses). The middle section includes brass instruments (Corianders, Trombones, Tubas) and percussion (Timpani, Bass Drum, Snare Drum, Cymbals, Triangle). The bottom section includes a vocal part with lyrics. The score is in 2/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing.

(Ruprecht zieht Renata hastig mit sich die Treppe hinunter)
 (Ruprecht hastily drags Renata away down the steps)

161

Cl. 1.2
 Cl. b. in Sib
 Fag. 1.2
 Cfg.
 2
 Cor. in Fa
 4
 1
 Tbn.
 Tuba
 Timp.
 Batt.
 G.C.
 f
 mp
 mp
 mp
 mp
 mp
 p

DIE WAHRSAGERIN (mit gedämpfter Stimme)
 A FORTUNE TELLER (more quietly)

Blut... _____
 Blood! _____

Blut... _____
 Blood! _____

Rup.
 Fisch - leib
 dog's meat!

161

Vie.
 Vc.
 Cb.
 f
 mp
 mp
 mp
 pizz.
 arco
 pizz.
 p

162

Fag. 1.2
 Cfg.
 Batt.
 Wah. F. T.
 a2
 G.C.
 mp
 mp
 mp
 p

Blut... _____
 Blood! _____

(senza sord.) 162

(senza sord.)

Vi. II
 Vie.
 Vc.
 Cb.
 mp
 mp
 arco
 mp

a2

Fag.1.2 *mp*

Cfg. *mp*

Batt. *mp* G.C.

DIE WIRTIN
THE HOSTESS

(zur Wahrsagerin)
(to the Fortuneteller)

Still, du, Al - te, sei nicht lär - mend, Du weisst wohl nicht, dass hier
Why, the up - roar, a - ged wo - man? I'll have you know, this is

(7)

VI. I (senza sord.) *mp* *mf*

VI. II *mp* *mf*

Vi. *mp* *mf*

Vc. *mp* *mp*

Cb. *mp* *mp*

163 a2

Fag.1.2 *mf*

Cfg. *mf*

Cor. 1 in Fa *mf pesante*

Batt. *mf* G.C.

Wah. F. T.

Ich Müt - ter - chen, ich sah, ich sah...
I saw my dear I plain - ly saw

Wir Hos. *mf*

an - ständ - ge Leu - te sind.
no - stink - ing baw - dy house.

163

VI. I non div.

VI. II *mp*

Vi. *mp*

Vc. *mf*

Cb. *mf*

(zu einem Gast, mit den Augen nach Renata und Ruprecht zwinkernd)
(To one of the guests, winking in the direction of Ruprecht and Renata)

Fag. 1.2 *a2* *mp* *mf* **164**

Cfg. *mp* *mf*

Tbn. 1 *mp*

Batt. *G.C.* *mp*

Wah. F. T.

Blut. —
Blood! —

Wir. Hos.

Nun High al time - so, you jetzt were geh. gone.

KNECHT
LABOURER

Ge - schickt
The witch

164

Vi. II *mp* *mf*

Vle. *mp* *mf*

Vc. *mp* *mf* *pizz.*

Cb. *mp* *mf*

(der Gast lacht)
(The guest laughs.)

Ob. 1.2 *a2* *fp* *mf*

Cl. 1.2 in Sib *a2* *fp* *mf*

Fag. 1.2 *a2* *fp*

Ctg. *fp*

Tbn. 1

Kn. Lab. *bp* *bp* *bp*

hat fooled sie them bei nice - de... ly.

Vi. I *pizz.* *f*

Vi. II *pizz.* *f*

Vle. *pizz. div.* *f*

Vc. *f*

Cb.

Ob. 1.2 *a2*

Cl. 1.2 in Sib *a2*

Cl. b. in Sib

Fag. 1.2

1.2 Tbn

3 Tbn

Timp.

(165)

Wir. Hos. *(zur Wahrsagerin)*
(to the Fortuneteller)

Nun Go geh... home. *(singt vor sich hin)*
(humming)

Kn. Lab. La - la - la - la - la - la -

Vie. arco unis. (165) *v*

Vc. arco *p* *v*

Cb. arco *p* *v*

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

1.2 Tbn

3 Tbn

Timp.

Wir. Hos. *host ge - wahr - sagt, lass es gut sein.*
it's all o - ver. Pack your tree - sures.

Kn. Lab. la - la, La - la - la la

Vie. *v*

Vc. *v*

Cb. *v*

(Vorhang)
(Curtain)

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2

Cor. in Fa

3.4

1.2

Tr. in Do

3

1.2

Tbn.

3

Timp.

Batt.

Arpa 1

Do, re#, mi, fa#, sol, la#, si

mf cresc.

ff secco

Arpa 2

Do, re#, mi, fa#, sol, la#, si

mf

ff secco

Kn. Lab.

ab goes out

Vi. I

arco

arco

f cresc.

ff

Vi. II

mf cresc.

ff

Vie.

mf cresc.

ff

Vc.

mf cresc.

ff

Cb.

mf cresc.

ff

(senza sord.)

(senza sord.)

G.C.

ACT II

Scene 1

(Ein Zimmer nicht ohne Komfort eingerichtet. Man sieht, es ist bewohnt. Überall sind Kleinigkeiten verstreut. Bücher. Aus den Fenstern die Aussicht auf Köln mit dem umriss des noch nicht vollendeten Domes. Der Jag geht zur Neige. Renata sitzt allein über einem Folianten in ledernem Einband.)

(KÖLN. A ROOM. It is furnished with some idea of comfort, and one can see it has been lived in. Books and other small objects are scattered round. From the window one can see the city and its unfinished cathedral. Renata is discovered alone, poring over the pages of an enormous leather-bound volume.)

Andante assai

Flauti 1, 2 *a 2* *p* *mf* *p* *f* *mf*

Oboi 1, 2 *a 2* *p molto espress.* *mf* *p* *f* *mf*

Corni Inglese *p molto espress.* *mf* *p* *f* *mf*

Clarinetti in Sib 1, 2 *p* *mf* *p* *f* *mf*

Clarinetto basso in Sib *p* *mf* *p* *f* *mf*

Fagotti 1, 2, 3 *mf pesante* *f* *mf espress.*

Corni In Fa 1, 2, 3, 4 *p espress.* *mp pesante* *f* *mf espress.*

Violini I *p molto espress.* *mf* *p* *f* *mf*

Violini II *p* *mf* *p* *f* *mf*

Viole Div. a 2 *p* *mf* *p* *f* *mf*

Violoncelli *p molto espress.* *mf* *p* *f* *mf*

Contrabassi Div. a 2 *p* *mf* *p* *f* *mf*

166 Tranquillo, un poco gravemente
Più mosso che $\text{♩} = \text{♩}$, ma meno mosso che $\text{♩} = \text{♩}$

1. Fl. *p*

2. Fl. *p*

Ob. 1, 2 *p*

C. 1. *p*

Cl. 1. in Sib *p*
Solo
pespress.

Cl. 2. in Sib *p*

1. Fag. *p*

2. Fag. *p*

3. Fag. *p*

1. Cor. in Fa *p*

2. Cor. in Fa *p*

3. Cor. in Fa *p*

4. Cor. in Fa *p*

Tuba *Solo*
p

T. Imp. *p*

G. C. *p*

(Vorhang)
(Curtain)

(Liest im Buch)
(Reading)

RENATA

Aus drei ge-heim-nis-vol-len Bann - - krei - - sen
Of these three magic cir-cles, one, cen - - tral

166 Tranquillo, un poco gravemente.
Più mosso che $\text{♩} = \text{♩}$, ma meno mosso che $\text{♩} = \text{♩}$

Vi. I. *p*

Vi. II. *p*

Div. *p*

Vi. e. *p*
Unis.

Vc. *p*

Cb. *p*
Div.

167

1 Fl. 2 Fl.

Ob. 1

C. 1.

1 Cl. in Sib 2 Cl. in Sib

Cl. b. in Sib

1 Fag. 2 Fag.

Solo *p* *espress.*

mp *un poco espress.* *p*

p *espress.*

Tuba

Timp.

G.C.

p

p

p

Ren.

ist der zwei - te ge - teilt in neun glei - che Teile Dort in dem er - - sten der
 is di - vi - ded in sec - tions num - ber - ing nine. In the first sec - tion is

167

VII

Vle.

Vc.

Cb.

Unis

p

p

p

p

p

(Ruprecht tritt unbemerkt ein, und einige Zeit bleibt er hinter Renata stehen. Er folgt dem Lesen Renatas)
 (Ruprecht comes in quietly and for a while stands behind her, following what she reads.)

168

1 Fl. 1 *ten.*

2 Fl. 2 *ten.*

Ob. 1

C. 1. *ten.*

Cl. 1 in Sib *ten.*

Cl. 2 in Sib *ten.*

Cl. 3 in Sib

Fag. 1

Fag. 2

168

Krei - - se steht die ma-gi-sche stun - de, die für die Be-schwörung ge - eig-net ist. In dem
 drawn the se - - cret sign of the zod - - iac cho-sen to pre-side with its in - flu-ence. In the

VI. I *Con sord.*

VI. II *P dolce.*

Vle. I

Vc. I

Cb. I

169

Fl. 1 *pp dolce.*

Cl. 1 in Sib *p*

Cl. 2 in Sib *p*

Cor. 1 in Fa *p*

Tr. 1 *Con sord. p*

Tr. 2 *Con sord. p*

Arpel. 2 *a 2 mf*

Ren
zwei - ten fin - det man al - le sym - bo - li - schen Na - men Son - ne, Mon - des und der Ster - ne.
se - cond cir - cle are fi - gured by dark ru - nic signs Sun, and moon, and all the stars.

169

VI. I Div. *pp espress.*

VI. II Div. *Con sord. pizz. pp espress. arco.*

VI. III Div. *Con sord. pizz. pp espress. arco.*

VI. IV Div. *Con sord. pp espress.*

Vc. *Con sord. pp espress.*

Cb. *Con sord. p*

170

Picc. *mf dolce*

Cl. I
In Sib

Ren. *mp espress.*

Im drit - ten den Nam' des Dä - mons der ma - gi - schen Stun - de und sei - ner
The third pro - vi - deth names of the Fiend of the zo - diac. and all his

VI. I *pp* *p* *mf* *p* *mf*

VI. II *pp* *p* *mf* *p* *mf* *mp espress.*

Vle. *pp* *p* *mf* *p* *mf* *p*

Vc. *pp* *p* *mf* *p* *mf* *p*

Cb. *pp* *p* *mf* *p* *mf* *p*

171 *Commodo* (♩ = ♩)

1 Cl. I
In Sib

2 Cl. I
In Sib

Cl. b.
In Sib

Fag. 1 Solo *p*

Ren. *p*

schwar - zen Die - - ner - schaff. Ge - schrieben im vier - ten ist...
e - vil dread fa - mi - - liars. The fourth sec - tion tel - leth thee...

RUPRECHT

VI. I *mp espr.* *p* *Senza sord.*

VI. II *Senza sord.*

Vle. *Unis.* *p* *Senza sord.*

Vc. *Unis.* *p* *Senza sord.*

Cb. *p* *Senza sord.*

171 *Commodo* (♩ = ♩) *Senza sord.*

172

1 Cl. in Si \flat

2 Cl. in Si \flat

Cl. b. in Si \flat

Fag. 1

1 Cor. in Fa

2 Cor. in Fa

3 Cor. in Fa

4 Cor. in Fa

Tr. 3

Senza sord.

mp ben tenuto.

Rup.

Köln sind. Al - le le - ben wie Men - schen, nur al - lein wie Ver - ur - teil - te wir bei - de. Von
lon - ger All her folk live like hu - mans. We a - lone, on - ly we seem doomed to suf - fer. From

172

VI. I

VI. II

Vle.

Vc.

Unis. Cb.

Fl. 1, 2 *mp*

Cl. 1 in Sib *mp*

Cl. 2 in Sib *mp*

Fagl *mf* *p*

Cor. 1 in Fa *mf p*

Cor. 2 in Fa *mf p*

Tr. 3 *mf p*

Tbn. 1 *mf ben tenuto* *p*

Piatti *pp*

Arpe 1, 2 *f*

Rup.

Mor-gen bis zum A - - bend nach Hein-rich aus, heut ihn be - schwö - rend und mor-gen su - - chend ihn kreuz und quer.
 morn tonight we hunt Hein-rich up and down, now try-ing ma - gic, and now on foot tramping round the streets

Div. *mp*

VI. I *mp*

VI. II *mp*

Vie. *mp*

Vc. *mp*

Cb. *mp*

(173) Poco più sostenuto

Fl.1,2 *mf* *p* *d'2*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Cl.b. 1 *mf* *p*

Fag. 1 *mf* *p*

Fag. 2 *mf* *p*

Cfg. *mf* *p*

Timp. *pp* *p*

Rup. *mf* *p*

Nimmermehr werde ich ver-gessen dies wahnsinnige Ir-ren von Kir-che zu Kir-che hin, ü-ber Plätze und
 Be assured I'll re-mem-ber all my life searching from al-tar to al-tar and church to church, from old ta-vern to

(173) Poco più sostenuto

Unis. *mp*

Vi.I *mp*

Vi.II *mp*

Vle. *mp*

Vc. *p*

Cb. *mf* *p* *pizz*

174 Allegro moderato

Fl.

Cl. 1, 2
in Si \flat

Cl. b
in Sib

1
Fag.

2
Fag.

Cfg.

Cor. 4
in Fa

Timp.

dim. **pp**

(vom Buch aufblickend . Lebhafter)
(looking up from the book, animated)
RENATA
Und den-och müssen wir
But Heinrich must be found,

Rup.

Mär-ktedurch hun-der-te Gas-sen und Gäss-chen und al-les, was wir ge-lei-stet in die-ser Zeit!
ta-vern, down big streets and lit-tle streets, back-yard and by-way, all this and more these last se-ven days.

174 Allegro moderato

VI. I
(Div.) *p* Unis. *p un poco agitato.*

VI. II
(Div.) *p* Unis. *p*

Vle.
(Div.) *p* Unis. *p un poco agitato.*

Vc.
(Div.) *p* Unis. *p*

Cb.
p arco. *p*

Fl. 12

C.I.

C.I. 12 in Sib

Cl.b. in Sib

Cor.inFa

12

4

Ren.

Hein- rich sehn und soll- ten wir ab - ren - nen die gan - ze Stadt.
 must be found, al- though we scour the town in- ch by in- ch ex - - plore - - it.

Vi. I

Vi. II

Vie.

Vc.

Cb.

(175)

C.I.

Cl. 12 in Sib

Cl. b. in Sib

Fag. 12

Cfg.

1

Cor. inFa

2

3

Ren.

Nim - mer kann ich le - ben so. nim - mer-mehr oh - ne ihn. nim-mer-mehr des Nachts,
 We must find him or I die. How can love live a - lone? Not for a day lon - ger.

(175)

Vi. I

Vi. II

Vie.

Vc.

Cb.

176

Fl. 1.2
Ob. 1.2
Cl. I. in Sib. 1.2
Cl. b. in Sib. 1.2
Fag. 1.2
Cor. in Fa. 1.2.3.4
Trb. 3
Tuba
G.C.
Arpa
Ren.
V.I. I.
V.I. II.
Vle.
Vc.
Cb.

nim - mer am Ta - ge. Und lie - ber mag ich mei - ne See - le ver - nich -
not a sin - gle night. Id ra - ther for - fei't my last hope of sal - va -

ten. 176

f non arpeggiare. mf

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. b. 1, 2
Fag. 1, 2

177

sf, *ffpresp.*

Arpa 1
Arpa 2
Ren.

Do#, Re, Mi**b**, Fa#, Sol, La, Si**b**.
Do, Re, Mi**b**, Fa#, Sol, La, Si**b**.

ten, in dem ich an ru fe den Ver der ber des
tion by cal ling from Hell in fer nal aid, e ven

177

mf, *f*, *f*, *f*, *f*, *f*

Fl. 1, 2
 Ob. 1, 2
 C. I.
 Cl. in Sib 1, 2
 Cl. b. in Sib
 Fag. 1, 2

ff *espress.*

ff *espress.*

ff *espress.*

ff *espress.*

f *a2* *3*

Cor. in Fa 1, 2, 3, 4
 Tr. 1

ten. *f*

ten. *f*

ten. *f*

f

ff *espress.*

Senza sord.

Arpa 1
 Arpa 2

ff *3*

3 *si4*

3 *si4*

Ren.

Men - schen ge - schlechts. Ich
 Sa - tan him - self. And

Vi. I, II
 Vte.
 Vc.
 Cb.

f *3*

ff *espress.*

f *3*

f *3*

178 ritenuto

Fl. 1, 2
Ob. 1, 2
Cl. in Bb
Cl. in D
Cl. b.
Fag. 1, 2
Cfb.
Cor. in Fa
Tr. 1, 2
G.C.
Arpa 1
Arpa 2
Ren.

dim.
dim.
dim.
dim.
dim.
dim.
dim.
f dim.

p
p
p
p
pp
pp
p

mp
mp

Senza sord

Mit
Lab, Sib
Fa h

178 ritenuto

VI. I
VI. II
Vle.
Vc.
Cb.
Arpa 1
Arpa 2

pizz.
pizz.
pizz.
arco.
arco.
arco.
arco.

dim.

Moderato

179

Fl. 1, 2
Ob.
Cl. 1, 2 in Sib
Cl. B. in Sib
Fag. 1, 2
Tr. 1
Timp.
G.C.
Ren.

lie - bel ha - be. Nicht e - wig - lich des Höl - len - feu - ers Be zirk, doch
plead for mer cy. I know I shall not suf - fer tor - ments in Hell, but

Moderato

179

VI. I
VI. II
Vle.
Vc.
Cb.

Con sord. arco.
Con sord.
Con sord.
Con sord.
Con sord.

180

Ob. 1, 2
C. 1
Cl. B. in Sib
Fag. 1, 2
Ren.

kur - ze Zeit die Qua - len der Läu - te - rung. das wird die Bu - sse für al - les sein
on - ly for a sea - son in Pur - gat - ry on - ly a while, till my soul is pure.

180

VI. I
VI. II
Vle.
Vc.
Cb.

mp molto espress.
mp molto espress.
mp molto espress.
mp molto espress.

Div.

Meno mosso

Ritenu to.

1 Fl. *p*

2 Fl. *p* *tranquillo.*

1 Cl. in Sib *p* *tranquillo.*

2 Cl. in Sib *p* *tranquillo.*

1 Cl. b. in Sib *p* *tranquillo.*

1 Fag. *p* *espress.*

2 Fag. *p* *espress.*

Arpa1 Do, Re^b, Mi^b, Fa, Sol, La, Si. *p* *tranquillo* La^b *p* *tranquillo.*

Arpa2 Do, Re^b, Mi^b, Fa, Sol, La, Si. *p* *tranquillo.* La^b *p* *tranquillo.*

Ren. und mein Ma - di - el. wird für mich Ge - be - te sen - den auf zu Gott
Al - so Ma - di - el, lo - ver of my soul shall in - ter - cede for me.

Meno mosso

Ritenu to.

Solo VI.I *mp* *espress.* *pp*

Gli. altri VI.I *p* *pp*

VI.II *p* *pp*

Vle. *p* *pp*

Vc. *p* *pp*

Cb. *mp* *espress.* *p*

Solo

(181) (Glock tritt ein)
(Glock enters.)
Allegretto

1 Cl. in Sib *p*

2 Cl. in Sib *p*

1 Fag. *p*

2 Fag. *p*

1.2 Cor. in Fa *mp*

3.4 Cor. in Fa *p*

1.2 Tbn. *pp*

3 Tbn. *pp*

Tuba *pp*

Arpa1 *pp* Solo *non arpeggiare.* *p* *mf* *mf*

Arpa2 *pp* Solo *non arpeggiare.* *p* *mf* *mf*

Ren. *selbst vom Pa-ra - die - se.*
gazing up to Hea - ven.

RUPRECHT

Ah, Ja-kob Glock, bringt neu-es Ihr?
Ah, Jacob Glock! Say all you know.

(181) Allegretto

Tutti

VI. I Unis. Div

VI. II Unis.

Vle. Unis.

Vc. Unis.

Cb. Senza sord. *pp* pizz. *p*

(182)

1 Cl. in Si^b
2 Cl. in Si^b
1 Fag.
2 Fag.
Cfag.

p
mp
mp
p

1 Cor. in Fa
2 Cor. in Fa
Tuba

p
mp
p

G.C.
Arpel. 2

p
mf

GLOCK

Ma - nu - skriq - te bring ich ü - ber magi-sche Fi - gu - ren und die Be -
Here are two two on - ly two old manuscriptson ma - gic with chants and

(182)

1 Vl. I
2 Vl. I
1 Vl. II
2 Vl. II
Vc.
Cb.

Senza sord.
Unis.
p
p
p
p
Div. arco.
p
Unis.

(Über gibt die Folia nten.)
(Hands over the volumes)

a²

183

FL.1,2
Ob.1,2
C.1.
1
Cl. in Sib
2
Cl. b. in Sib
1
Fag. 1
2
Cf. g.
mp

12
Cor. in Fa
3,4
mp

G. C.
Arpel. 2

Glock.

schwä - run - gen.
di - a - grams.

RUPRECHT

Ich dank euch.
We thank you.

183

VI. I.
VI. II.
VI. e.
Vc.
Cb.
mp

(184) *ritenuto*

Ob. 1,2 *mf* *mf* *p*

C. 1. *mf*

Cl. 1 in Sib *mf* *p*

Cl. 2 in Sib *mf* *p*

Clb. in Sib *mp* *f* *p*

Fag. 1 *mp* *f* *p*

Fag. 2 *mp* *f*

Cfg. *mp*

Cor. 2 in Fa *mp*

Cor. 4 in Fa *mp*

GLOCK

A - ber sa - get nie - mand, dass Ihr sie be - kom - men habt von mir.
Do me, Sir, a ser - vice. Ne - ver tell a soul they came from me.

(184) *ritenuto*

VI. I *mf* *pp* *Con sord.* *Div.*

VI. II *mf* *pp* *Con sord.*

Vi. e. *mf*

Vc. *mp* *pizz.* *f*

Cb. *f*

Andantino

1 Cl. in C
2 Cl. in Bb
Fag. 12
Cfg.

pp *pp* *pp* *pp*

Solo *pp* *p* Solo *p*

2 Cor. in Fa
Pia.

pp *mp* *mp*

(auf's Ohr.)
(in his ear)

Es gibt in Köln viel Spi - o - ne der In - qui - si - ti - on.
There are in - for - mers in Köln ser - ving the In - qui - si - tor:

Andantino

VI. I Div. *pp*
VI. II *pp*
Vle. *pp* Consord.
Vc. *pp*
Cb. *pp* pizz. arco *sf subito* *mp*

(185) Allegretto

1 Cl. in Si^b
2
1 Fag.
2

1
2 Cor. in Fa
3
4
Tuba

Timp.
Arpe1.2

RUPRECHT

Seid ohne Sor - ge, Ja - cob Glock. Ich tu, als hätt ich sie von dem
I can assure you, Ja - cob Glock. I'll say that while in Frank - furt I

(185) Allegretto

VI. I
VI. II
Vle.
Vc.
Cb.

(186) Andantino

Obl.2 *mf*

C. I. *mf*

Cl. 1, 2 In Sib *mf*

Cl. b. In Sib *mf*

Fag. 1, 2 *mf* *pp*

Cfg. *mf*

Tr. 1, 2 *mp*

G.C. *mp*

Piatti *pp*

(geheimnisvoll)
(mysteriously)

GLOCK

Dann ist's in Ord-nung. Und a - bends dann will ich noch ei - nes bringen Euch. die
I am con-ten-ted, and la-ter on I hope to bring an - o-ther book. the

Jahr-mark-te in Frank - furt her.
bought them in the mar- ket square.

(186) Andantino

Vi. I *mf* *pp*

Vi. II *mf*

Vle. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp* arco

CL1.
in Sib (187) Allegro

(aufgeregt)
(excitedly) RENATA
Isis wirk - lich
You mean to

GI.
Leh - re des Ab - ba - te Trit - ge - ni - us von der Ka - ba - la.
Teaching of the Ab - bot Tri - ge - mi - nus, Priest of the Ka - ba - la.

(187) Allegro

VI.I
VI.II *pp*
Vle. *mf*
Vc. *mf*
Cb. *f*

Ob.1 Solo *mf*
C1.1,2 in Sib *p*
C1.b in Sib *p*

ritardando assai

Tr. 1 Con sord. *mp*

Ren.
wahr?
say Du hast ge - funden die ses sel - tne Ex - em - plar?
you really know where that treasure can be found?

VI.I Div. *pp*
VI.II Unis. *p*
Vle. *p*
Vc. *p*
Cb. arco. *p*

ritardando assai

(Statt einer anwort zieht Glock eine geheimnisvolle Grimasse und geht)
(Instead of answering directly Glock pulls an inscrutable grimace, and goes without another word.)

188 Andantino

Cl. 12 in Sib
Cl. b in Sib
Piatti
VI. I
VI. II
Vle.
Vc. Div. 4
Cb.

pp
p
p press.
a2

189 Poco meno mosso

Ob.
C. I.
Cl. 12 in Sib
Cl. b in Sib
Fag. 12
Cfg.
Cor. 1.2 in Fa
Cor. 3.4
Tr. 3
G.C.

mf
p
mf pesante.
cresc. 5
5
Senza sord.
mf pesante.
p

(Renata wühlt in den neuen Folianten)
(Renata searches through the documents he has left behind.)

RUPRECHT,

Hier ist si - cher-lich gar man-cher dans-kens-wer-te
Those will prove a mine of ve-ry prec-ious in - for -

189 Poco meno mosso

Vle.
Vc. Div. 4
Cb.

Senza sord.
pizz.
p
mf
pizz.
p
arco.
arco.
arco.
mf pesante
5
5
5
mf pesante
p
5

1 Ob.

2

C.I.

1 Cl. in Sib

2

Cl. p. in Sib

Fag. 1.2

Cfg.

1.2 Cor. in Fa

3.4

Tr. 3

Rup.

Rat schlag in be-treff der o-pe-ra-ti-ven Zau-ber-kunst. Ich weiss ja, dass der Magi-er
ma-tion on the whole sci-ence of oc-cult as-tro-lo-gy. I know full well the scholar in

VI.I

VI.II

Vle.

Vc.

Cb.

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2 Cor. in Fa

3.4

Rup.

im-mer be-droht ist vom To-de. Ei-ne furcht-ba-re Schar wul-ent-brann-ter Dä-mo-nen im-mer be-
magic lives un-der a sha-dow. Fiends of Hell, so they say, wait to take re-venge, wai-ting for their

VI.I

VI.II

Vle.

Vc.

Cb.

ritenuto (191) Poco meno (Andante)

C. b. in Sib.
Fag. 1.2
Ctg.
1.2
3.4
Cor. in Fa

Rup.

p dolce

- lau - ert je - den, im - mer jeg - li - chen Schritt. Je - doch für dich, Re - na - ta, will ich gern al - ler Ge -
hour and watch - ing him, ev - ery step that he takes. But in thy cause Re - na - ta, all a - lone would I con -

ritenuto (191) Poco meno (Andante)
Sul G

VI. I
VI. II
Vie.
Vc.
Cb.

mf *p espress.* *p tranquillo* *p*

(192)

Rup.

fahr zum Trotz in die Au gen schau. Dass dich ich ken ne, liess mich erst ver - steh - en, ich könn - te
- front whole le - gions of mons - - ters. At last I tru - ly know thee, un - der - stand thee. Of all the

VI. I
VI. II
Vie.
Vc.
Cb.

p tranquillo *p* *con sord.* *p espress.* *div.* *unis* *p* *p tranquillo un poco cresc.* *un poco cresc.* *un poco cresc.* *un poco cresc.*

193

1 Ob. *pp*

2 *pp* *pp*

Cl. 1,2 in Sib *pp*

Cl. b. in Sib *pp*

Fag. 1,2 *pp*

1,2 Tr. in Do *pp* senza sord.

3 *pp* senza sord.

Arpa 1 do, re, mi, fa, sol, la, si *p non arpeggiare*

Rup.

nie-mals le-ben ne-ben ei-ner an-der-n Frau, bloss mit dir. Und mich hal-ten nicht zu-rü-cke all die Er-öff-nun-gen, noch
 wo-men I have known I want none but thou close to me. Henceforth no-thing e-ver shall de-ter me or come be-tween us.

193

Vi. I *mf* *dim.* *p*

Vi. II *mf* *dim.* *p*

Vle. *mf* *dim.* *p* (enlevez sourdines)

Vc. *mf* *dim.* *p*

Cb. *mf* *dim.* *p*

1 Ob. *pp*

2 *pp*

Cl. 1,2 in Sib *p*

Cl. b. in Sib *p*

Fag. 1,2 *pp*

1,2 Tr. in Do *pp*

3 *pp*

Arpa 1 do, re, mi, fa, sol, la, si *p*

Rup. *dolce*

was du sagst von der Lie-be zu Hein- - rich. Er - lau - be, dass ich
 e - ven though thou still lo - vest Count Hein - - rich. Mean - white vouch - safe me

Vc. *con sord.* *p tranquillo* *div.*

Db. *pp* *p tranquillo*

194

Cl. 1.2 in Sib a2
mp espress.

Fag. 1

Rup.

ein - mal nur, Re - na - ta, ein - mal dei - nes Klei - des Saum be - rüh - re,
 on - ly this, Re - na - ta, let me on - ly kiss thy sa - cred gar - ments,

194

VI. I

VI. II
senza sord.

Vle.
p

Vc.
mp espress.

Cb.
(div.) p

195

Cl. 1.2 in Sib a2
mf

Rup.

dei - nem Gang mit den Au - gen fol - ge und wenn spä - ter, wenn du
 hum - bly do what - so - e'er you bid me, then there - af - ter, some-while

195

VI. I
mf espress.

VI. II
p

Vle.
mp agitato

Vc.
mf

Cb.
mp

un poco animando

196 Più mosso (Moderato)

Fl. 1.2
Cl. 1.2 in Sib
Cl. b in Sib
Fag. 1.2
1.2
4
Cor. in Fa
RENATA
Spä - ter, sagst du? Und was ist spä - ter?
What must fol - low? What comes there - af - ter?

Rup.
spä - ter...
af - ter...
un poco animando

196 Più mosso (Moderato)

Vi. I
Vi. II
Vla.
Vc.
Cb.
UNIS.

Fl. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b in Sib
Fag. 1.2
Ren.

Kannst du denn je dich ver - glei - chen, ver - glei - chen mit mei - nem
Sure - ly 'twere vaunt - ing pre - sump - tion to ri - val my dear - est

Vi. I
Vi. II
Vle.
Vc.
Cb.

(197)

Fl. 1,2 *a2*

Ob. 1,2

Cl. I.

Cl. 1,2 in Sib

Cl. b. In Sib

Fag. 1,2

Ren.

Hein - - rich? So gött - lich all sei - ne Ge - dan - ken
 Hein - - rich? his (197) mind so well at - tuned to Hea - ven,

VI. I. *mp* *espress.* *div. sul D* *f* *p* *unis.*

VI. II. *mp* *espress.* *f* *p* *div.* *unis.*

Vle. *mf* *mp* *p*

Vc. *div. mf* *mp* *p*

Cb. *unis. mf* *mp* *p*

(198)

Cl. 1,2 in Sib

Fag. 1,2

Ren.

und die dei - nen so ir - disch! Sein Ant - litz
 thine so earth - bound and world - ly! his ra - diant

VI. I. *(sul D)* *mp* *f* *p* *nat.*

VI. II. *(sul D)* *mp* *f* *p* *nat.*

Vle. *mp* *p* *div.* *unis.*

Vc. *div.* *p*

Cb. *div.* *p*

a2

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.
Cor. in Fa
Tr. in Do
Tbn.
Tuba
Timp.
Ren.
Vi. I
Vi. II
Vc.
Cb.

en - gel - haft und dei - nes wie van al - len Men - schen! So
coun - ten - ance, and thine of mor - tal clay com - pound - ed, his

mp *mf* *f* *cresc.* *p* *mf* *f*

199

Fl. 1.2 *f* molto espress. *mp* *f*

Ob. 1.2 *f* espress. *mp* *f*

C. I. *f* espress. *mp* *f*

Cl. 1.2 in Sib *f* *mp* *f*

Cl. b. in Sib *f* *mp*

Fag. 1.2 *f* *mp*

Cfg. *f*

Cor. in Fa 1.2 *f* espress. *mp* *f*

3.4

Tr. in Do 1.2 3

Tbn. 1.2

Tuba 3

Timp.

Ren.

feu - er - voll ist sein Kör - per und so schmie - gam und dein ist plump und
 bo - dy light as air, sup - ple as a flame and thine - mould - ed out of

199

Vi. I *f* molto espress. *sul D* *mp* *f*

Vi. II *f* molto espress. *sul D* *mp* *f*

Via. *f* *mp* *unis.* *f*

Vc. *f* *div.* *mp* *unis.* *f*

Cb. *f* *mp*

200

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b in Sib
Fag. 1.2
Cf. g.
Cor. in Fa
Tr. in Do
Tbn.
Tuba
Timp.
Ren.

ff
ff
ff
ff
ff
ff
f marcattissimo
f
mf
mf
mf
f
mf
f

grob!
dust!

RUPRECHT

Und wie wenn des Mar-gens, aus dem Haus du trittst und du
 Sup - pose it should hap-pen that one morn - ing, leav - ing the

200

VI. I
VI. II
Vie.
Vc.
Cb.

ff
ff unis.
ff
ff
f marcattissimo
f marcattissimo

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Ctg.
Cor. in Fa 1.2 3.4
Tr. in Do 1.2 3
Tbn. 1.2 3
Tuba
Timp.
Batt.
Arpa 1.2
Rup.

siehst auf dei-ner Schwel - le mich stumm und tot und mein ei-ge-nes Sti - le tief in
house, you found me stretch'd out dead at your door, deep - ly thrust in - to my heart my own

Fl. I
Fl. II
Vie.
Vc.
Cb.

1
Fl.

2

1
Ob.

2

C.1.

Cl.1,2
in Sib

Cl. b.
in Sib

Fag.1,2

a2

a2

fp

p

fp

fp

fp

Cfg.

1,2
Cor. in Fa

3,4

2.

1,2
Tr. in Do

3

fp

fp

fp

1,2
Tbn.

3
Tuba

mp

Timp.

Batt.

GC.

Arpa 1,2

a2

f

Rup.

f

mei - ner Brust? Was wirst du dann dei - nem Hein - rich von mir
dag - ger's blade? Then if thou spake to thy love what would'st thou

pizz.

VI. I

VI. II

VI. e.

Vc.

Cb.

(202)

Fl. 1.2 a2 *f*

Ob. 1.2 a2 *f*

C. I.

Cl. 1.2 in Sib *f* senza dim.

Cl. b. in Sib senza dim.

Fag. 1.2 a2 *fp* *f* senza dim.

Cfg.

Cor. in Fa 1.2 3.4

Tr. in Do 1.2 3 *fp*

Tbn. 1.2

Tuba 3

Arpa 1.2 *f*

RENATA

Wahr - schein - lich ist die - ser ir - gend ein
 What drunk - ard is this! Some wild mas - quer -

Rup. sa - - gen?
 say of me?

(202)

Vi. I arco *f* molto tenuto e senza dim.

Vi. II *f* molto tenuto e senza dim.

Vle. *f* molto tenuto e senza dim.

Vc. *f* molto tenuto e senza dim.

Cb. *f* molto tenuto e senza dim.

203

Picc.
 Fl. 1.2
 Ob. 1.2
 C. 1.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 1.2
 Fag. 3
 1.2
 Cor. in Fa 34
 1.2
 Tr. in Do 3
 1.2
 Tbn 3
 Tuba

Arpa 1
 do b, re, mi, fa#, sol, la#, sib
 étouffez
 étouffez
 Arpa 2
 do b, re, mi, fa#, sol, la#, sib
 étouffez
 étouffez

Ren.

Frem - der; und wer - de froh sein, wenn je - mand den Leich - nam hin - weg - räumt.
 - a - der! It would dis - gust me, till watch - men had moved the ob - struc - tion.

203

Vl. I
 Vl. II
 Vle.
 Vc.
 Cb.

Ruprecht, durch die Antwort Renatas niedergebeugt, setzt sich auf die Bank und bleibt regungslos. Renata holt ein Bündel Kräuter hervor, das ihr die Wahrsagerin gegeben, dann einige Pulver und Gräser. Ein Pulver zündet sie an, es brennt mit gleichmässiger farbiger Flamme. Das andere beginnt sie zu einer Salbe zu reiben, von Zeit zu Zeit aufmerksam in einem Buch nachschlagend. Es wird Abend.

Crushed by Renata's reply, Ruprecht sinks down on the bench and remains motionless. Renata now produces the bunch of roots which the fortune-teller had given her and also various powders. She sets light to one of the powders, and it flares up in a bright flame. The rest she makes into a paste, from time to time consulting one of the books. Dusk falls.

ritenuto (204) *Andante*

Fl. 1.2 *a2* *mf molto espress.* *f* *mf*

Ob. 1.2 *a2* *mf molto espress.* *f* *mf*

C. 1. *mf molto espress.* *f* *mf*

Cl. 1.2 in Sib *mf* *f* *mf*

Cl. b. in Sib *f* *f* *mf*

Fag. 1.2 *f pesante* *f* *mf*

Fag. 3 *f pesante* *f* *mf*

Cor. in Fa 1.2 *mf espress.* *f pesante* *f* *mf*

Cor. in Fa 3.4 *f pesante* *f pesante* *f* *mf*

Tr. in Do 1.2 *mf ben legato* *f* *mf*

Tr. in Do 3 *mf ben legato* *f* *mf*

Tbn. 1.2 *mf ben legato* *f* *mf*

Tuba 3 *mf ben legato* *f* *mf*

Batt. *G.C. mp* *f* *mf*

Arpa 1 *do# f* *f* *mf*

Arpa 2 *do# f* *f* *mf*

ritenuto (204) *Andante*

Vi. I *mf molto espress.* *f* *mf*

Vi. II *mf molto espress.* *f* *mf*

Vle. *mf molto espress.* *(non div.)* *f* *mf*

Vc. *mf molto espress.* *mf* *mf*

Cb. *mf molto espress.* *unis.* *div.* *f* *mf*

ritenuto (205) *Meno mosso*

Fl. 1, 2: *ff*, *f*, *mp*, *pp*

Ob. 1, 2: *ff*, *f*, *mp*, *pp*

Cl. 1, 2: *ff*, *f*, *mp*, *pp*, *mf molto espress.*

Fag. 1, 2: *ff*, *f*, *mp*, *pp*, *p molto mf espress.*

Cor. in Fa: *f*, *mp*, *p*, *mp*

Tr. in Do: *ff*, *f*, *mp*

Tbn. 1, 2, 3: *ff*, *f*, *mp*, *p*, *dim.*

Tuba: *ff*, *f*, *mp*, *p*, *dim.*

Batt.: *f*, *pp*

Vl. I, II: *ff*, *f*, *mp*, *pp*, *pp*

Vle.: *ff*, *f*, *mp*, *p*, *pp*

Vc., Cb.: *ff*, *f*, *mp*, *p*, *p*

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1

Fag. 2.3

a2

mp

f

mp

f

mp

mp

f

mp

pp

mf *espress.*

Cor. in Fa 1.2

Cor. in Fa 3.4

Tr. in Do 1.2

Tr. in Do 3

Tbn. 1.2

Tuba 3

Arpa 1.2

mp

p

pp

pp

VI. I

VI. II

Vi.

Vc.

Cb.

pp

pp

pp

mp *espress.*

div.

mp *espress.*

pp

(206) Poco più mosso

Fl. 1 *pp dolce*

Ob. 1 *pp*

C. 1 *smorz.*

Cl. in Sib 1 *pp*

Cl. in Sib 2 *pp*

Cl. b. in Sib *pp*

Cor. in Fa 1.2 *p*

Cor. in Fa 3.4 *p*

Tr. 1.2 In Do *con sord.*

Tuba *p*

Arpa 1.2 *a2 mf*

(206) Poco più mosso

con sord.

VI. I *p dolce*

VI. II *con sord. pizz. p*

Vle. *p espress.*

Vc. *pp*

Cb. *pp*

con sord. unis.

unis. *p*

(207)

Fl. 1 *pp espress.*

Ob. 1 *pp espress. mp*

Cor. in Fa 1.2 *pp*

Cor. in Fa 3.4 *pp*

Tr. 1.2 In Do *mfpp*

(207)

VI. I *div. pp espress. arco div. mp*

VI. II *pp espress. con sord. div. mp*

Vle. *pp espress. mp*

Vc. *pp espress. con sord. mp*

Cb. *pp*

div. a 3 *pp*

208

Picc. *p espress.* *mf* *p* *mf* *p*

1 Fl. *p* *mf* *p* *mf* *p*

2 Fl. *mf espress.*

Cl. 1,2 In Sib *a2* *mf espress.* *mp*

Cl. b. in Sib *mp*

1,2 Cor. in Fa *con sord.* *p* *mf* *p* *mf* *p* *senza sord. p espress.*

3,4 Cor. in Fa *con sord.* *p* *mf* *p* *mf* *p*

1,2 Tr. in Do *senza sord.* *p dolce* *pp*

3 Tr. in Do

Tuba *pp* *p* *pp*

Arpa 1 *pp* *p* *pp* *p*

do, re#, mi, fa#, sol, la#, sib

208

VI. I *p* *mf* *p* *mf* *p* *mf* *unis. sul G*

VI. II *p* *mf* *p* *mf* *p* *mf* *unis.*

Vie. *div. a3* *p* *mf* *p* *mf* *p* *mf* *mp espress.* *p* *unis.*

Vc. *div. a3* *p* *mf* *p* *mf* *p* *mf* *p* *unis.*

Cb. *p* *p*

Man hört ein Klopfen an der Wand. Ruprecht hebt erstaunt den Kopf. Renata, in ihre Arbeit vertieft, schenkt dem Geräusch keine Aufmerksamkeit.

There is a knock on the wall. Ruprecht glances up in surprise, but Renata, engrossed in her studies, does not notice it.

209

Fl. I

Cl. in Sib 1

Cl. in Sib 2

Cl. b. in Sib

Cor. I in Fa

Tr. I, II in Do

Batt.

Arpa I, 2

pp dolce

p

pp

mf

mf

(hinter den Kulissen) (off stage)

G. C. *mf*

a2 *mf*

209

Vl. I

Vl. II

Ve.

Vc.

Cb.

p dolce

p

pizz.

senza sord.

sul pont.

f

p

unis.

p

210

(Zweites Klopfen an der Wand) (Second knock on the wall.)

Cl. I, 2 in Sib

Cl. b. in Sib

Batt.

RUPRECHT

a2

p

p

G. C. (hinter den Kulissen) (off stage)

mf

(leise) quietly

Hörst du, wie es klopft?
Did you hear a knock?

210

Vl. I

Vl. II

Vc.

Cb.

pp

arco

pp

pp

sul pont.

loco

f

p

Fl. 1.2
Cl. 1.2 in Sib
1.2 Tbn.
3
Rup.

Was kann da - hin - ter sein?
What - e - ver can it be?

Vi. I
Vc.
Cb.

Fl. 1.2
Cl. 1.2 in Sib
1.2 Tbn.
3

RENATA *(ohne den Kopf zu wenden)*
p (without turning her head)

Nichts der Mü - he wert. Der - lei
That is no - thing much, for it

Vi. I

Fl. 1.2
Cl. 1.2 in Sib
1.2 Fag.
3
1.2 Tbn.
3
Ren.
Vi. I

hört man des öf - tern. Das sind
of - ten may hap - pen. 'Tis the

(211)

Fl. 1.2
Cl. 1.2 in Sib
Fag. 1.2
3
Ren.

nur die Klei - nen.
'Lit - tle Peo - ple:

RUPRECHT (erstaunt)
(amazed)

Was meinst du? Wel - che Klei - nen?
What are these Lit - tle Peo - ple?

Vi. I
Vc.
Cb.

Ren.

Nur die klei - nen Gei - ster sind's.
De - mons of the smal - ler breed.

Vi. I
Vi. II
Vc.
Cb.

div.
p tranquillo

Ob. 1.2
Cl. b. in Sib
Fag. 1.2
3

a2
dim.
mp
p espress.

RUPRECHT (nach erstaunter)
(even more astonished)

Was sagst du? Wel - che klei - nen Gei - ster denn?
What are they? How can there be de - mons here?

212

Vi. I
Vc.
Cb.

f subito
dim.
p

213 Allegro, ma non troppo

Ob. 1,2 *un poco cresc.* *mp* *pp*

Cl. in Sib 1 *f* *mf* *mp* *p*

Cl. in Sib 2 *f* *mf* *mp* *p*

Cl. b. in Sib *f* *dim.* *mp* *p*

Fag. 1,2 *p*

Batt. *Ptto.* *mp* *p* *pp* *ppp*

RENATA

Ach, wo - zu die Fra - gen.
Ah, do - not dis - turb me.

213 Allegro, ma non troppo

Vi. I *unis.* *p*

Vi. II *unis.* *p*

Vle. *pizz.* *f* *arco* *mf* *mp* *p*

Vc. *div. pizz.* *f* *arco* *mf* *mp* *p*

Cb. *p* *col legno* *f* *dim.* *mp* *p*

Cl. in Sib 1 *pp*

Cl. in Sib 2 *pp*

Cl. b. in Sib *pp*

(flüsternd)
RUPRECHT (whispering)

Wenn du, der du die - ses Klop - fen aus - führst, in Wahr - heit ein Dä - mon bist, wenn mei - ne Wer - te dir ver -
An - swer, if in - deed 'twas thou that knocked, and if thou art a true de - mon, al - so, if thou canst hear the

Vle. *div. pp*

Cb. *pp*

214

1 Cl. in Sib *pp*

2 Cl. b. in Sib *pp*

Rup. *pp*

- ständ - lich wur - den, dann - klop - fe dre - mal.
 words I ut - ter, knock a - gain with three knocks.

214

VI. I *pp* (sempre con sord.)

VI. II *pp* (sempre con sord.)

Vle. div. *pp* pizz. *mp*

Vc. div. con sord. *pp* pizz. *pp*

Cb. *pp* *mp*

VI. I *pp*

VI. II *pp*

Vle. arco con sord. unis. *pp*

Vc. div. *pp*

Cb. *pp*

Es ertönen drei Schläge an der Wand. Ruprecht springt auf, wechselt einen Blick mit Renata, die ihre Beschäftigung unterbricht.

There are three knocks on the wall. Ruprecht jumps to his feet, exchanging a sudden glance with Renata who has abruptly broken off her studies.

Cl. b. in Sib *mf* *lunga* (215)

Batt. *mf* *lunga* *pp*

(dans la coulisse) (hinter den Kulissen) (off stage) *mf*

Vc. (div.) *pp* = unis. *lunga* (215) *pp* *div.*

Cb. *mf* *lunga* *pp* arco

Drei Schläge an der Wand.
Three knocks on the wall.

Cl. b. in Sib
Batt.

RUPRECHT

(flüsternd)
(whispering)

Bist du Feind o - der Freund? — Wenn du Freund bist, dann klop - fe drei - mal.
Art thou freind or a foe? — If a freind knock a - gain with three knocks.

Vc. div.
Cb.

pp *G.C. (hinter den Kulissen)*
(off stage) *mf* *pp* *pp*

Renata verlässt erregt ihren Platz.
Renata moves to one side in agitation.

216 **Precipitato (Più mosso)**

F1.1,2 *f molto drammatico*

Ob.1,2 *f*

C.1.

Cl.1,2 in Sib *f molto drammatico*

Cl. b. in Sib

1.2 Fag. *f*

3

1.2 Cor. in Fa *senza sord.*

3.4 *senza sord.*

Tr.3 in Do *(senza sord.)*

Batt. *G.C.* *f*

216 **Precipitato (Più mosso)**

Vi. I *f molto drammatico*

Vi. II *f molto drammatico*

Vle. *f*

Vc. div. *f* *div. a 3*

Cb.

(217)

Ob. 1

C. 1.

Cor in Fa
1.2
3.4

Tr. 12
in Do

Arpa 12

con sord.

a 2

mf

RENATA (aufgeregt flüsternd) (whispering in excitement)

Ich be - schwö - re dich Geist
Dread - ed shade from be - yond,

(217)

VI. I
div. a 3

VI. II
div. a 3

Vle.
div. a 3

Vc.
div. a 3

Ob.

p

con sord.

pizz.

arco

pizz.

arco

218

Ob. 1

C. 1.

1. 2

Cor. in Fa

3. 4.

Tr. 1. 2
in Do

Arpa 1. 2

Ren.

o sag, der du klo - pfest *weisst du ir - gend was von mei - ner*
that raps out a sum - mons, *ans - wer what I ask - Dost thou know*

218

VI. I
div. a 3

VI. II
div. a 3

VIe.
div. a 3

Vc.
div. a 3

Cb.

Ren. Ruhm - rei - chen Herrn, dem Gra - fen Hein - - rich?
ought of my love my sac - red Hein - - rich?

VI. I. *mf* *mp* *p*

VI. II. *mf* *p*

Vle. *mf* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *p* pizz. arco

219

Ob. 1 *mf*

C. I. *mf*

Cor. 1,2 In Fa *mf*

Tr. 1,2 In Do *mf*

Arpe. 1,2 a2 *mf*

Ren. Ren. *mf*

Ist er dir be- kannst, so klopf noch drei mal.
 If thou dost know, knock a - gain with three knocks.

219

VII *mf* *p* *mp* *p*

VIII *mf* *p* *mp* *p*

VIe. *mf* *p* *mp* *p*

Vc. *mf* *p* *mp* *p*

Cb. *pizz.* *arco* *pizz.*
mf *p*

Drei Schläge an der Wand
Three knocks on the wall

220

Ob. 1
C. 1.
Cor. 1.2
in Fa
Tr. 1.2
in Do
Batt.
G.C.
Arpe 1.2
a 2
Ren.
Ren.

Und wer - de ich
And shall I set

220

V.I.
V.II
V.III
Vc.
Cb.

Ren.
Ren.

Hein - rich sehn ?
eyes on him ?

VI. I

VI. II

VI. e.

Vc.

Cb.

arco

pizz.

mf

mp

p

221

Ob. 1 *mf*

C. 1. *mf*

Cor. 1. 2 in Fa *mf*

Tr. 1. 2 in Do *mf*

Arpe. 1. 2 *mf*

Ren. Ren. *(flüsternd)*
(whispering)

O, wer - de ich Hein - rich sehn?
And shall I set eyes on him?

221

Violins I and II with dynamics: *p*, *mf*, *mp*, *p*

Violins III and IV with dynamics: *mf*, *p*

Violas with dynamics: *mf*, *p*

Violas II with dynamics: *mf*, *p*

Violoncellos with dynamics: *mf*, *p*

Double Basses with dynamics: *mf*, *p*

Cellos and Double Basses with articulation: *arco*, *pizz.*

Ob. 1
C.I.
Cor. 1.2
in Fa
Tr. 1.2
in Do
Arpe 1.2

222

mf

a 2

Ren. Ren.

(flüsternd)
(whispering)

O wer-de ich
And shall I set

VII

222

mf *mp* *p*

II^b III II^a

VIII

mf *p*

Vle.

mf *p*

Vc.

mf *p*

3

Cb.

pizz. arco pizz. arco

mf *p*

(Drei Schläge an der Wand)
(Three knocks on the wall)

223

Ob. 1

C.I.

Cor. 1.2
in Fa

Tr. 1.2
in Do

Batt.

Arpe. 1.2

Ren. Ren.

Hein rich sehn ? Ich wer - de . . . ihn
eyes on him ? I'll see him . . . I'll

223

VI. I

VI. II

VI. e.

Vc.

Cb.

Ob. 1
C. 1.
Cor. 1.2 in Fa
Tr. 1.2 in Dc
Arpe 1.2

224
mf
a2

Ren. Ren.

(flüsternd)
(whispering)

Se hen! Kommt er auch hier -
see him! Is he com- ing

VII

mf mp p mf mp

VII

mf p

Vle.

mf p

Vc.

mf p

Cb.

arco pizz. arco

mf p

Batt. *G.C.* (schläge an der wand) (knocks on wall) *mf*

Ren. Ren. -her? here?

VI. I *mf* *mp* *p* *mf* *mp* *mf* *mp* *mf* *mp*

VI. II *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf*

VI. e. *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *mf* *p* *arco* *pizz.* *mf* *arco*

(225) (Schläge an der Wand)
(Knocks on the wall)

Ob. 1 *mf*

C.I. *mf*

Cor. 1.2 in Fa *mf*

Tr. 1.2 in Do *mf*

Batt. *mf*

Arpe 1.2 *mf*

Ren. Ren.

Und kommt er gleich?
And com- ing now?

(225)

V.I. *p*

V.II *p*

Vie. *p*

Vc. *p*

Cb. *pizz.* *arco*

(226)

Ob. 1 *mf*

C.L. *mf*

Cor. 1.2
in Fa *mf*

Tr. 1.2
in Do *mf*

Batt. *mf*

Arpel. 2 *mf*

Ren. Ren. *p* *più f*

Rup - recht!
Ru - precht!

Rup - recht!
Ru - precht!

(226)

V.I. *mf* *mp* *p*

V.II *mf* *p*

V.III *mf* *p*

Vc. *mf* *mp* *p*

Cb. *pizz.* *arco* *pizz.* *p*

Ob. 1

C. 1.

Cor. 1.2
in Fa

Tr. 1.2
in Do

Arpe. 1.2
a2

227

mf

Ren.
Ren.

Ja, er kommt so - gleich hier - her.
He is com - ing here and now!

Be - greifst du das
Have you real - ly

227

V.I

V.II

V.III

Vc.

Cb.

arco

Ob. 1.2
C. I.
Cor. 1.2
in Fa
Tr. 1.2
in Do
Arpe 1.2
a2

Gen. Gen.
al - les auch wirk - lich ?
grasped what is happening ?
Rup - recht !
Ru - precht !

VI. I

VI. II

VI. e.

Vc.

Cb.
pizz. arco pizz. arco

228

Ob. 1 *mf*

C.I. *mf*

Cor. 1.2 in Fa *mf*

Tr. 1.2 in Do *mf*

Arpe. 1.2 *mf*

RUPRECHT (flüsternd)
RUPRECHT (whispering)

Tritt der Graf in das Haus, dann klopf an, klopf
 When he enters the house, knock a - gain, knock with

228

VI.I *p*

VI.II

VI.e

Vc.

Cb. *pizz.* *arco* *pizz.* *arco*

(Drei Schläge an der Wand)
(Three knocks on the wall) (229)

Ob. 1

C.I.

Cor.1.2
in Fa

Tr. 1.2
in Do

Arpel.2
a 2

Batt.

Rup.
Rup.

G.C.

mf

drei - mal.
three knocks.

(229)

VI.I

VI.II

VI.e.

vc.

cb.

mf

mp

p

pizz.

arco

pizz.

arco

mf

p

Ob.1.

C.1.

Cor.1,2
in Fa

Tr.1,2
in Do

Arpe1,2
a2

RENATA
RENATA

Rup.
Rup.

(verlegen)
(confused)

Wenn der Graf die Trep - pe
is the Count start - ing to

Er - tritt ins Haus.
En - tering the house!

VI.I

VI.II

VIe.

Vc.

Cb.

pizz. arco

pizz. arco pizz.

(Drei Schläge an der Wand)
(Three knocks on the wall)

230

Ob. 1. *mf*

C. I. *mf*

Cor. 1.2 in Fa *mf*

Tr. 1.2 in Do *mf*

Batt. *mf* G.C.

Arpe 1.2 *mf*

Ren. Ren.

auf- wärts kommt, dann klopft an, klopft drei - mal.
climb the stairs? If he is, knock three times.

230

VII. *mf* *mp* *p*

VI. II *mf* *p*

VI. e. *mf* *p*

Vc. *mf* *p*

Cb. *arco* *mf* *p* *plizz.* *arco*

Cor.1,2
in Fa

Re:.

Aup-recht!
Ru-precht!

Rup-recht!
Ru-precht!

Er kommt wirk-lich hier-
He is mount-ing the

VI.I

VI.II

VI.e

vc.

cb.

(231)

Ob. 1

C. 1.

Cor. 1.2
in Fa

Tr. 1.2
in Do

Arpel. 2
a 2

Ren.
Ren.

her.
stairs!

Ge - he fort, ver - lass mich
Leave me, leave me quick - ly.

ge - he
Get thee

(231)

VI. I

VI. II

Vie.

Vc.

Cb.

pizz.

arco

pizz.

arco

(232)

Ob. 1 *mf*

C.I. *mf*

Cor. 1,2 in Fa *mf*

Tr. 1,2 in Do *mf*

Arpel. 2 a2 *mf*

Gen. Ren.

fort, *Rup-recht, ge-he fort* *und kehr nie-mals, nie-mals wie-der!*
 hence, Ru-precht, get thee hence. Thy great mis-sion is ac-com-plish'd.

(232)

VI. I

VI. II

VI. e.

Vc.

Cb.

pizz. *arco* *pizz.*

233

Ob. 1
C.1.
Cor.1.2 in Fa
Tr.1.2 in Do
Arpe1.2 a2

(Stürzt zur Tür, reißt sie auf und ruft)
(She rushes to the door, opens it, and calls)

Ren. Ren.

Hein- rich!
Hein- rich!

233

VI. I
VI. II
VI. e.
vc.
cb.

arco pizz. arco

Ob. 1 *mf*

C. 1. *mf*

Cor. 1.2
in Fa *mf*

Tr. 1.2
in Do *mf*

Arpe 1.2
a2 *mf*

Reh.
Reh. *mf*

Hein - rich!
Hein - rich!

Hein - rich!
Hein - rich!

VI. I

VI. II

Vle.

Vc.

Cb. *pizz.* *arco*

234

Ob. 1 *mf*

C. I. *mf*

Cor. 1.2 in Fa *mf*

Tr. 1.2 in Do *mf*

Arpe. 1.2 a2 *mf*

Ren. Ren. *ff*

Mein Hein - - - - -
 My Hein - - - - -

234

VI. I *mf* *mp* *p* II *mp*

VI. II *mf* *p*

VI. e. *mf* *p*

vc. *mf* *mp* *p*

cb. *mf* *p* pizz. arco

Violin I (VI. I): *mf*, *mp*, *mf*, *p*. Includes first and second endings (II, III).

Violin II (VI. II): *mf*, *mp*, *mf*, *p*. Includes first and second endings (II, III).

Violin III (VI. III): *mf*, *p*, *mf*, *p*.

Viola (VI. e.): *mf*, *p*, *mf*, *p*.

Violoncello (Vc.): *mf*, *p*, *mf*, *p*. Includes triplets (3).

Contrabasso (Cb.): *mf*, *p*, *pizz*, *arco*.

Rehearsal Markers: (235) above the Violin I staff, (235) above the Violin II staff.

Lyrics: *-rich!*
-rich!

(mit zitternder Stimme)
(in a tremulous voice)

più p

Ren.

Hein = rich...
Hein = rich...

VI. I

VI. II

VIe.

Vc.

Cb.

Ren. (verwirrt)
(bewildered)

(236) **Meno mosso** *p*

Wo ist mein Hein-rich?
But where is Hein-rich?

(236) **Meno mosso**

VI. I *dim.* *pp*

VI. II *dim.* *pp*

VI. III *dim.* *pp*

VI. IV *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp* arco

(Ruprecht geht zur Tür, schaut hinaus, geht dann hinter die Tür, kommt zurück)
(Ruprecht goes to the door, steps out, and comes back.)

Andante assai

Fl. 1.2 *lunga* (237) *f* *pp* *ff molto espress.*

Ob. 1.2 *lunga* *a2* *f* *pp* *ff molto espress.*

C. 1. *lunga* *f* *pp* *ff*

Cl. 1.2 in Sib *lunga* *a2* *f* *pp* *ff molto espress.*

1.2 *lunga* *f* *pp*

Cor.in Fa 3.4 *lunga* *mf* *pp*

Tr.in Do 1.2 *lunga* *senza sord.* *mf* *pp* *a2* *ff molto espress.*

3 *lunga* *mf* *pp*

1 *lunga* *mf* *ben legato* *pp*

Tbn. 3 *lunga* *mf* *pp*

Tuba *mf* *pp*

Batt. *lunga* Ptti. *ff*

Ren. *lunga* (verzweifelt) (in desperation) *ff*

Hein - rich, Hein - rich, Hein - rich, Hein - rich,
Hein - rich, Hein - rich, Hein - rich, Hein - rich,

lunga RUPRECHT

Kein Mensch ist zu sehn.
He is not com-ing.

Andante assai

VI. I *senza sord.* *lunga* (237) *unis.* *f* *pp* *ff molto espress.*

VI. II *senza sord.* *lunga* *pizz.* *unis.* *f* *pp* *ff molto espress.* arco

VIe. *senza sord.* *lunga* *non div.* *unis.* *f* *pp* *ff* arco

Vc. *senza sord.* *lunga* *pizz.* *f* *pp*

Cb. *senza sord.* *lunga* *pizz.* *f* *pp*

(Renata fällt schluchzend zu Boden)
(Renata sinks to the floor, sobbing)

1 Fl. *fff espress.*

2 Fl. *fff espress.*

Ob. 1, 2 *fff*

C. 1, 2 *fff espress.*

Cl. 1, 2 in Sib *fff espress.*

1, 2 Cor. in Fa *fff espress.*

3, 4 Cor. in Fa *fff*

1 Tr. in Do *fff espress.*

2, 3 Tr. in Do *fff espress.*

1 Tbn. *fff pesante*

2 Tbn. *fff pesante*

Batt. *Ptti. ff*

Ren. *Hein - rich, Hein - rich!
Hein - rich, Hein - rich!*

238

Vi. I *fff espress.*

Vi. II *fff espress.*

Vie. *fff*

Vc. *fff espress.* arco

(239) Andantino

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

C.I. *p*

1 Cl. in Sib *p*

2 Cl. in Sib *p*

1.2 Cor. in Fa *p*

3.4 Cor. in Fa *p*

1 Tr. in Do *p*

2 Tr. in Do *p*

3 Tr. in Do *p*

1 Tbn. *p*

2 Tbn. *p*

RUPRECHT *p*

Re -
Re -

(239) Andantino

Vi. I *p*

Vi. II *p*

Vie. *p*

Vc. *p*

C. I. *p*

Cl. 1.2 in Sib *p*

Cl. b. in Sib *p*

Fag. 1.2 *p*

2 Tr. in Do *p*

3 *p*

1.2 Tbn. *p*

3 Tuba *p*

Rup. *p*

na - ta, ar pi - ti - me Re - na - ta!

na pi - ti - ful Re - na - ta!

Vi. I. *p*

Vi. II. *pizz.*

Vc. *div. pizz.*

Cb. *arco*

p espress.

(240)

Cl. 1.2 in Sib *pp*

Cl. b. in Sib *pp*

1.2 Fag. *pp*

3 *pp*

Cor. 4 in Fa *pp*

Tuba *pp*

Rup. *p espress.*

Wir sind be - tro - gen us! von die sen fal - schen Schlä - gen.

They have de - ceived us! Those cru - el noi - ses mock'd us.

(240)

Vi. II. *pp*

Vi. *div. a2 p dolce*

Vc. *pp*

Cb. *pp*

p espress.

(241)

Cl. b in Sib

Cor. in Fa
1.2
3.4

Tuba

Arpe

Rup.

mp pesante

mf

non arpeggiare

p espress.

(241) A-ber ich schwö-re dir, ich wer-de die Ge-heim-nis-se der Ma-gie be-herr-schen und zwin-gen die Dä-mon-nen.
 No-ver-the-less I swear to solve the hid-den mys-te-ry, practice ma-gic arts, - force the spir-its to o-bey thee.

Vi. I

Vi. II

Vie.

Vc.

Cb.

mf

unis.

div.

unis.

mf

Fl. 1.2

Cl. 1.2

Cl. b in Sib

Fag. 1

pp

pp

pp

pp

Cor. in Fa
1.2
3.4

Arpe

pp subito

pp subito

pp subito

GLOCK (der unbemerkt eingetreten)
(has entered unnoticed)

Er steht hin-ter Euch.
Sir, do but look round.

Rup.

mp

p

mp

p

Wo ist denn Glock?
Glock has not come.

Und Now

Vi. I

Vi. II

Vie.

mp

p

mp

p

mp

p

mp

p

(242)

(Ungeduldige Bewegung Ruprechts)
(Ruprecht cannot conceal his impatience)

C. I. *ten.*
Cl. b. in Sib
1. 2. *a2 ten.*
Fag. 3
1. Cor. in Fa
2.
Gl.
Rup.

Er-zürnt Euch nicht, es ist nichts.
Pray bear with me. I have failed.

habt Ihr die Schrift aus der Ka-ba-la mit?
where is the treatise on the Ka-ba-la?

(242)

Vi. I. *con sord.*
Vi. II. *pp*
Vie. *simile*
Vc. *pizz. P*
Cb. *arco mp*

Fl. 1. 2. *p*
Cl. b. in Sib *p*
Fag. 1 *p*
Gl.

Die-ses Buch ist a-po-gryph. Gar leicht und man ver-brennt Euch da-für. Ich hab ge-fun-den et-was
'Tis a high-ly se-cret work and sure to have thee burned at the stake. How-e-ver, I have some-thing

Vi. I. *bK*
Vi. II. *p*
Vie. *p arco*
Vc. *p*
Cb. *p*

(243)

1
Ob.

2
Cl. b. in Sib.

Fag. 1.2

1.2
Tr. in Do

3
Arpa 1

Gl.

Bes - se - res. Ich führ Euch zu dem hoch - ge - lehr - ten Ma - gis - ter, zu A -
 bet - ter still. Thoushalt en - coun - ter face - to face - the mas - ter, great A -

RUPRECHT

Re - de!
 Bet - ter.

(243)

VI. II

Vie.

Vc.

Cb.

p espress.

mf *mp* espress.

mp espress.

mp

Ob. 1

Cl. b. in Sib.

Fag. 1.2

1.2
Tr. in Do

3
Arpa 1

Gl.

(zeigt auf eines der Bücher)
 (pointing to one of the books)

grip - pa, van, Net - tes - heim. Hier ist sein Haupt - werk ise, A -
 grip - pa, sage of Net - tes - heim. That is his Treat - ise, A -

VI. I

VI. II

Vc.

Cb.

p espress.

mp

(244)

Fl. I *p espress.*

Ob. 1 *p*

Cl. 1 in Sib *p espress.*

Cl. b. in Sib *mp*

Fag. 1.2 *p*

Tr. in Do 1.2 *p*

Tr. in Do 3 *p*

Arpa *p*

Gl.

grip - pa ist drei - fa-cher Dok - tor, ist ein gro - sser star - ker
grip - pa, the doc - tor of ma - gic, most re - spect ed, lear - ned

(244)

VI. I *p espress.*

VI. II *p espress.*

Vc. *mp*

Cb. *mp*

(etwas verlegen durch die Worte Glöcks)
(somewhat embarrassed by Glock's words)

Fl. 1

Ob. 1

Cl. b. in Sib

Fag. 1.2

Tr. in Do

3

Timp.

Arpa 1

Gl.

Ma - gier Sei - ne Haupt - trak - ta - te hat schon oft ver - brannt der In - qui - si - tor,
Ma - gus! More than once his wri - tings have been burn'd by or - der of th' In - qui - si - tor!

RUPRECHT

Und em - He will

senza sord.

div.

non div.

(non div.)

V.I.

V.II

Vle.

Vc.

Cb.

(245)

Cl. 1, 2
in Sib

Cl. b.
in Sib

1, 2
Cor. In Fa

4

Tbn. 3
Tuba

Batt.
G.C.

Arpa 1
p non arpeggiare

Gl.

Rup.

pfängt er mich wohl?
see me him-self?

Schreiben von He - tor - pi - us.
let-ter from He - tor - pi - us.

Dann
Then

(245)

Vc.

unis.
pizz.
p

Cb.

div.
pizz.
p

arco

Sostenuto (246) *A tempo*

Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1
1.2
4
Cor. in Fa
Tr. 1.2 in Do
Tbn. 3 Tuba
Batt. G.C.
Arpa 1
Rup.
lass uns gehn, Re - na - ta ... Dach
come at once, Re - na - ta ... |

Sostenuto unis. (246) *A tempo*
VI. I unis.
VI. II unis.
Vie. div.
Vc.
Cb. arco p

(Vorhang)
(Curtain)

Cl. 1, 2
in Sib

Cl. b.
in Sib

Fag. 1, 2

Cfg.

Tr. 2, 3
in Do

1

Tbn. 2

3
Tuba

Batt.

G.C.

Rup.

bes - ser scheint es noch zu sein, sie bleibt al - lein zu - rück.
think 'twere best to leave her here and go with thee a - lone.

Vi. I

Vi. II

Vle.

Vc.

unis. pizz

arco

Cb.

div. unis. pizz.

arco

ff attacca

Entr'acte

(247) L'istesso tempo

Picc. *ff*

Fl. I. 2 *ff*

Ob. I. 2 *f*

C. I. *f*

Cl. I. 2 in Sib *ff*

Cl. b. in Sib *ff*

Fag. I. 2 *ff*

Ctg. *ff*

Cor. in Fa 1.2 *f pesante*

3.4 *senza sord. f pesante*

Tr. in Do 1 *f pesante*

2.3 *f pesante*

Tbn. 2 *f*

3 *f*

Tuba *f*

Timp. *f*

Batt. *mf*

Arpe *ff*

do#, reb, mi, fa#, sol, la, sib

(247) L'istesso tempo

Vi. I *f*

Vi. II *f*

Vi. *f*

Vc. *f*

Cb. *f*

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2

Cor. in Fa

3.4

1

Tr. in Do

2.3

1.2

Tbn.

3

Tuba

Timp.

Batt. G.C.

Arpe

Vi. I

Vi. II

Vle.

Vc.

Cb.

Picc.
 Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Ctg.
 1.2
 Cor. in Fa
 3.4
 1
 Tr. in Do
 2.3
 1
 Tbn. 2
 3
 Tuba
 Timp.
 Batt.
 G.C.
 Arpe
 a2
 mib
 VI. I
 VI. II
 Vie.
 Vc.
 Cb.

249 Poco più mosso

Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.

Cor. in Fa
 3. 4
 Tr. in Do
 3
 Tbn.
 3
 Tuba

Batt.
 G.C.

Arpe

249 Poco più mosso

Vi. I
 Vi. II
 Vle.
 Vc.
 Cb.

(250)

Picc. *f* *a2*

1 *f*

Fl. 2 *f*

Ob. 1, 2 *f* *a2*

C. 1. *f*

Cl. 1, 2 in Sib *f* *a2*

Cl. b. in Sib *f*

Fag. 1, 2 *f*

Cfg. *f*

Cor. in Fa 1, 2 *f*

3, 4 *f*

Tr. in Do 1, 2 *f*

3 *f*

Tbn. 1, 2 *f*

Tuba 3 *f*

Batt. *f* G.C.

Arpe *f* *a2*

Vi. I *f* *a2*

Vi. II *f*

Vie. *f*

Vc. *f* *div.* *non div.*

Cb. *f* *div.* *unis.*

(250)

Picc.

1
Fl.

2'

Ob. 1.2

C. I.

Cl. 1.2
in Sib

Cl. b.
in Sib

Fag. 1.2

Cfg.

1.2
Cor. in Fa

3.4

1.2
Tr. in Do

3

1.2
Tbn.

3
Tuba

Batt.

Arpe

VI. I

VI. II

Vi.

Vc.

Cb.

Poco più mosso Allegro moderato

(251)

Picc. *a2* *fff* *espress.* *ten.*

Fl. 1. 2 *fff* *espress.* *ten.*

Ob. 1. 2 *2. fff*

C. I. *a2* *fff*

Cl. 1. 2 in Sib *fff*

Cl. b. in Sib *fff*

Fag. 1. 2 *fff*

Cfg. *fff*

1. 2 Cor. in Fa *fff*

3. 4 *fff*

1. 2 Tr. in Do *fff*

3 *fff*

1. 2 Tbn. *fff*

3 Tuba *fff*

Timp. *G.C. fff*

Batt. *mf*

Arpa *fff*

Arpa 2 *fff*

Poco più mosso Allegro moderato

(251)

Vi. I *fff* *espress.*

Vi. II *fff* *espress.*

Vi. *fff*

Vc. *div. fff*

Cb. *fff*

Picc. *a2*

Fl. 1.2 *a2*

Ob. 1.2 *a2* *ff*

C. I.

Cl. 1.2 in Sib *ff*

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2 Cor. in Fa

3.4

1.2 Tr. in Do

3

1.2 Tbn.

3 Tuba

Batt. G.C.

Arpa 1

Arpa 2

mib

mi

dob

sol b, lab

lab, sol b

252

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

253

Picc. *ff* *ten.*

Fl. 1.2 *a2* *ff* *ten.*

Ob. 1.2 *a2* *ff*

C. 1. *a2* *ff*

Cl. 1.2 in Sib *a2* *ff*

Cl. b. in Sib *ff*

Fag. 1.2 *ff*

Cfg. *ff*

Cor. in Fa 1.2 3.4 *ff*

Tr. in Do 1 2 3 *ff*

Tbn. 1.2 3 *ff*

Timp. *f*

Batt. *G.C.* *f* *T-tam* *mp cresc* *fab* *sol#*

Arpa 1 *fab* *sol#*

Arpa 2 *fab* *sol#*

253

Vi. I *ff* *a*

Vi. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Picc.

Fl. 1.2

Ob. 1.2

C.I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor. in Fa

1.2

3.4

1

Tr. in Do

2

3

Tbn.

1.2

3

Tuba

Batt.

G.C.

Arpa 1

Arpa 2

Vi. I

Vi. II

Vie.

Vc.

Cb.

ten.

a2

ff

p

f

v

(254)

Picc
 Fl. 1, 2
 Ob. 1, 2
 C. 1.
 Cl. 1, 2
 In Sib
 Cl. b.
 in Sib
 Fag. 1, 2
 Cfg.

1, 2
 Cor. in Fa.
 3, 4
 1
 Tr. 2
 3
 1
 Tbn. 2
 3
 Tuba
 G.C.

Arpa 1
 Arpa 2

(254)

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

Picc.
 Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 12
 in Sib
 Cl. b.
 in Sib
 Fag. 1.2
 Cfg.
 1.2
 Cor.
 in Fa
 3,4
 1
 Tr. 2
 3
 1.2
 Tbn. 3
 Tuba
 Timp.
 G.C.
 Tamtam.
 Arpa 1
 Arpa 2
 Vl. I
 Vl. II
 Vle. Div.
 Vc.
 Cb.

Musical score for page 255. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in C, Clarinet in B-flat, Bassoon 1 and 2, Contrabass, Cor Anglais 1 and 2, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Gong/Cymbal, Tam-tam, Arpa 1, Arpa 2, Violins I and II, Viola (divided), Violoncello, and Contrabasso. The score is in 2/4 time and features various dynamics such as *ff*, *cresc.*, and *tutta forza*. The number 255 is circled at the top and bottom of the page.

Picc.

Fl. 1, 2

Ob. 1, 2

C. 1.

Cl. 1, 2
in Sib

Cl. b.
in Sib

Fag. 1, 2

Cfg.

1, 2
Cor.
In Fa

3, 4

1

Tr. 2

3

1

Tbn. 2

3

Tuba

G.C.

Arpa 1

Arpa 2

VI. I

VI. II

VIe.
Div.

Vc.
Div.

Non div.

Cb.

len.

sf

a²

a²

sf

(258)

Picc.
Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfg.

Musical score for woodwinds and strings. The Piccolo part has a rest. Flutes 1 and 2 play a melodic line starting with a quarter rest. Oboes 1 and 2 play a similar line. Clarinet 1 has a quarter rest. Clarinet 2 in B-flat and Bassoon 1 and 2 play a melodic line. Cello and Double Bass play a rhythmic accompaniment. Dynamics include *sfz* and *ff*.

1.2 Cor. in Fa
3.4
1 Tr.
2.3
1 Tbn
2
3 Tuba
Timp.
G.C.
Piatti
Arpel. 2

Musical score for brass and percussion. Cor in F major has a quarter rest. Trumpets 1 and 2 play a melodic line. Trombone 1 has a quarter rest. Trombone 2 and 3 play a rhythmic accompaniment. Tuba has a quarter rest. Timpani and Gong/Cymbal play a rhythmic accompaniment. Snare and Bass Drum play a rhythmic accompaniment. Dynamics include *sfz* and *ff*. The instruction *ben tenuto* is written above the trumpet and trombone parts.

(258)

VI. I
VI. II
Vle.
Vc.
Cb.

Musical score for strings. Violin I and II play a melodic line. Viola plays a melodic line. Violoncello and Contrabasso play a rhythmic accompaniment. Dynamics include *sfz* and *ff*. The instruction *ben tenuto* is written above the violin and viola parts. The instruction *Non div.* is written below the cello and double bass parts.

Vorhang
Curtain

This musical score page, numbered 258, is for the 'Vorhang' (Curtain) section. It features a full orchestral arrangement with the following parts and staves:

- Picc.**: Piccolo flute, starting with a rest.
- Fl. 1, 2**: Flute parts, with the first flute playing a melodic line.
- Ob. 1, 2**: Oboe parts, with the first oboe playing a melodic line.
- C. 1.**: Clarinet in C, playing a melodic line.
- Cl. 1, 2 in Sib**: Clarinet in B-flat, playing a melodic line.
- Cl. b. in Sib**: Bass clarinet in B-flat, playing a melodic line.
- Fag. 1, 2**: Bassoon parts, playing a melodic line.
- Cfg.**: Contrabassoon, playing a melodic line.
- Cor. in Fa 1, 2, 3, 4**: Horns in F major, with the first horn playing a melodic line.
- Tr. 2, 3**: Trumpets, with the first trumpet playing a melodic line.
- Tbn. 1, 2, 3**: Trombones, with the first trombone playing a melodic line. The first trombone part includes the instruction *f pesantissimo.*
- Tuba**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- G.C.**: Glockenspiel, playing a rhythmic pattern.
- VI. I, II**: Violins I and II, playing a melodic line.
- Vle.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabasso, playing a melodic line.

The score includes various dynamic markings such as *sf* (sforzando) and *f* (forte), and features complex phrasing with slurs and ties. The key signature has one flat (B-flat major or F minor), and the time signature is 4/4.

Scene 2

(Die Dekoration ist ungewiss, etwas phantastisch. Auf einer Erhöhung Agrippa von Nettesheim im Mantel und himbeerfarbenen kappchen, umgeben von drei schwarzen, zottigen Hunden. Agrippa gegenüber, niedriger als er, Ruprecht in vorgebeugter Haltung. Rings umher dicke Bücher, Follanten, alchimistische Instrumente, zwei ausgestopfte Vögel. Rechts hoch oben stehen 3 menschliche Skelette; sie sind für Agrippa sichtbar, für Ruprecht nicht.)

(A vague, rather fantastic interior. In a prominent position, AGRIPPA OF NETTESHEIM, wearing a cloak and crimson cap. Three enormous black dogs are at his feet. Facing him, downstage, RUPRECHT, his body tense, as if straining towards the Magus in passionate enquiry. All around are volumes, bound in leather and vellum, retorts and other alchemical instruments, and two stuffed birds. High up, visible to Agrippa, but not to Ruprecht, are three human skeletons.)

(259) Poco più mosso (Moderato)

Cl. 1.2 in Si \flat
 Cl. b. in Si \flat
 Fag. 1.2
 Cfg.
 1.2 Cor in Fa
 34
 Tr. 1.2
 1
 Tbn. 2
 3 Tbn.
 G.C.
 Arpe 1.2 a 2

Dob, Reb, Mi, Fa, Sol, La \sharp , Si \flat

RUPRECHT
 Ma - gis - ter doc - tis - si - me, Ihr ver - steht Ma - gie und ich bin
 Most lear - ned as - tro - lo - ger, Doc - tor of the Art, I seek the

(259) Poco più mosso (Moderato)

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

260 Poco più mosso. Allegro moderato

Fl. 1.2

Ob. 1.2

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor in Fa

3.4

Tr.

1.2

3

Tbn.

1

2

Tuba

Piatti

G.C.

Arpa 1.2

AGRI PPA

Nicht ma-gie; Phi-lo-soph bin ich und Wei-ser.
 No ma-gi-cian am I, a sim-ple scho-lar.

hier, dass ihr mir ra-tet.
 out to crave thy coun-sel.

260 Poco più mosso. Allegro moderato

Div. Unis

VI. I

fp ben tenuto

VI. II

Div.

fp ben tenuto

Vie.

arco

fp ben tenuto

Vc.

fp ben tenuto

Cb.

fp ben tenuto

Fl. 1.2 *a2*

Ob. 1.2

Cl. b. in Sib *ten.*

Fag. 1.2

Cfg.

1 Cor. in Fa

3

1.2 Tr.

3

Arpel. 2

Agr.

Rup.

Ihr ha - bet ein Trak - tat ü - ber Ze - re - re - mo - ni - al - ma - gie ver - fasst.
Thoudidst compose a vo - lume treat - ing of sun - dry ma - gic for - mu - lae

Ge - wich - ti - ge Ur - sa - chen
I had, you should know, weigh - ty

VI. I *sf*

VI. II *sf* *Div.* *Unis.*

Vle. *sf*

Vc. *sf*

Cb. *sf*

(261)

Fl. 1,2 *a2*

Ob. 1,2 *a2*

Cl. 1,2 in Sib *a2*

Cl. b. in Sib *a2*

Fag. 1,2 *a2*

Cfg.

Cor in Fa

Tr. 1,2, 3

G.C.

Arpel. 2

Agr.

Rup.

haben mich da - zu bestimmt. Sie zu nen - nen wü - ren nicht am Platz.
reasons for so do - ing. This is no fit time to set them forth.

Doch als ich Zwiesprach hatte mit den Geistern, da ha - ben sie
When I held par ley with the spi - rits, time af - ter time they re -

(261)

Vi. I *fp*

Vi. II *fp*

Vie. *fp*

Vc. *fp*

Cb. *fp*

Div. Unis.

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2
in Sib

Cl. b
in Sib

Fag. 1.2

Cfg.

1
Cor.
in Fa

3

1.2
Tr.

3

Tbn. 1

G. C.

Arpe 1.2

Ag.

Rup.

Vi. I

Vi. II

Vie.

Vc.

Cb.

Ein Spiel läu-schender Sin-ne un-ter dem Ein-fluss man-cher Kräu-ter.
A mere flight of the fan-cy doubtless in-duced by draughts of li-quir.

Eu-ren For-meln sich ge-fügt.
sponded to thy for-mu-lae.

Ma -
O

Div. Unis

Div. Unis

ff *ff* *ff* *ff* *ff* *ff*

262 L'istesso tempo (♩=♩)

Picc. *frespress*

Fl. 1, 2 *frespress*

Ob. 1, 2 *mf*

Cl. in A, in Bb *p*

Cl. b. in Bb *p*

Fag. 1, 2 *sf*

Cor in A, in F *sf*

Tbn. 3, Tuba *sf*

Timp. *f*

G. C. *pp*

Tam-tam *f*

Arpa 1 (Mib) *sf*

Arpa 2 (LH) *sf*

gis - ter doc - ti - si - me, wie kann ein Sterb - li - cher ein - gehn zum Sab - bath?
 lear - ned as - tro - lo - ger, how can a stran - ger take part in a Sab - bath?

262 L'istesso tempo (♩=♩)

VI. I *frespress.*

VI. II *sf* Div.

VI. e. *sf*

Vc. *sf*

Cb. *sf*

(263)

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1
in Sib

Cl. 2
in Sib

Fag. 1.2

C. fg.

Cor 1
in Fa

Cor 2
in Fa

Cor 3
in Fa

Cor 4
in Fa

Tbn. 3
Tuba

Timp.

G.C.

Arpa 1

Arpa 2

Agr.

Lab

Lab
Sib

Glau - bei nicht an Wei - ber - mä - ren.
Thou shouldst scorn these su - per - sti - tions.

Rup.

Denn es ist der
I have heard that

(263)

VI. I

VI. II
Div.

Vle.

Vc.

Cb.

5

5

(264)

Picc. *a2*

Fl. 1.2 *a2* *5 5* *1. 7* *espress*

Ob. 1.2 *a2* *5 5*

C. 1.

Cl. in Sib 1 *5*

Cl. in Sib 2 *5*

Cl. b. in Sib

Fag. 1.2

C. fg.

1

2

3

4

Tbn. 2

Tbn. 3

Tuba

Timp.

Platti

G. C.

Arpa 1 *Sol b* *Re H*

Arpa 2 *Sol b* *Re H*

Rup.

Sab - bath am Mitt - woch und Frei - tag. Wer ein - dringt zum Sab - bath,
 Sab - baths are gi - ven on spe - cial days, and they that at - tend them

(264)

VI. I *espress*

VI. II

Vle.

Vc.

Cb. *Div. b*

Picc.
 Fl. 1
 Ob. 1, 2
 C. I.
 1
 Cl. in Sib
 2
 Cl. b. in Sib
 1
 Fag.
 2
 Cfg.
 1
 2
 Cor in Fa
 3
 4
 Tbn 3
 Tuba
 G.C.
 Arpa 1
 Arpa 2
 AGRIPPA
 Kein Sab - bath er -
 The fumes of a
 der kann gar gro - sse Ge - heim - nis - se schau - en.
 learn ma - ny trea - sures of oc - cult in - struc - tion.
 VI. I
 VI. II
 Vie
 Vc.
 Cb.

(265)

FL. 1
a2

Ob. 1,2

C. 1.

1
Cl. In Sib

2

Cl. b. In Sib

Fag. 1,2

C. fg.

1

2

Cor. in Fa

3

4

Tbn. 2

Tbn. 3
Tuba

Timp.

G. C.

Arpa 1
Solo

Arpa 2
Reb Solo

Ag.

scheint Euch, doch es be - nimmt die Sin - ne die trunk - ne Sal - be.
po - tion be - wil - der - ing thy sen - ses could teach thee no - thing.

Rup.

Und
O!

(265)

VI. I

VI. II
Div.

Vle.

Vc.

Cb.

Picc.
 Fl. 1
 Cl. in C
 1
 Cl. in Si B
 2
 Cl. b. in Si B
 Fag. 12
 C. fg.
 1
 2
 Cor in Fa
 3
 4
 Tbn. 3
 Tuba
 G.C.
 Arpa 1
 Arpa 2
 Agr.
 - len, Bel - la - don - na, Far - ren - kraut.
 vetch, Bel - la - don - na, Ca - mo - mile.
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

Fl. 1
Ob. 12
C. 1.
Cl. in Sib 1
Cl. in Sib 2
Cl. b. in Sib
Fag. 12
Cfg.
Cor in Fa 1
Cor in Fa 2
Cor in Fa 3
Cor in Fa 4
Tbn. 2
Tbn. 3
Tuba
Timp.
G.C.
Arpa 1
Arpa 2
Agr.

RUPRECHT

Eu - er Buch, es ent - hül - let die schwarzen Ver - su - cheder Geist - be - schwö - rung.
 In thy book there is mention of fi - gures and signs for in - vo - king spi - rits.

Vi. I
Vi. II
Vle.
Vc.
Cb.

268 L'istesso tempo (♩ = ♩)

Fl. 1.2
Ob. 1.2
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cg.
Cor. 1.2 in Fa
Tr. 1.2
Tbn. 3
Tuba
Pia. 1.2
G. C.
Arpe. 1.2

ha bet mein Buch oh - ne Wis - sen - schaft ge - le - sen, ver - schtos - sen und dun - kel blieb es
 brief su - per - fi - cial per - us - al of my Treat - ise hath led thee to mis - in - ter - pret

269 L'istesso tempo (♩ = ♩)

VI. I
VI. II
Vie.
Vc.
Cb.

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2
in Sib

Cl. b.
in Sib

1
Fag.

2

Cfg.

Cor. 1.2
in Fa

1.2

Tr.

3

Tbn. 3

Tuba

G.C.

Arpe 1.2

Agr.

Eu-rem Ver - stand.
all — 1 — wrote.

RUPRECHT — 3 —

Nehmt Ihr dem Ma - gier die Be - rech - li - gung sich zu beschäfft - gen mit Magie?
Vain are thy theories if a stu - dent may not have the right to prac - tise them.

VI. I

VI. II

Vie.

Vc.

Cb.

(269) Più sostenuto (ma pochissimo)

Picc. *ff espress.*
 Fl. 1.2 *ff espress.*
 Ob. 1.2 *ff espress.*
 Cl. 1.2 in Sib *ff espress.*
 Cl. b. in Sib *ff espress.*
 Fag. 1.2 *ff espress.*
 Cfg. *ff*
 Cor. 1.2 in Fa *ben tenuto.*
 Cor. 3.4 in Fa *ben tenuto.*
 Tr. 1 *ff espress.*
 Tr. 2 *ff*
 Tbn. 1 *mp pesantissimo.*
 Tbn. 2.3 *ff*
 Tuba *ff*
 Timp. *ff*
 Piatti *ff*
 G.C. *ff*
 Arpel. 1.2 *ff*
 Agr. *ff*
 Rup. *ff*

Der ist nimmer Ma-gier, der ver-narrt ist in die Dä-mo-nen.
 Scho-lars in Ma-gic are not base fol-low-ers of Sa-tan.
 Wer soll Ma-gi-er
 Then what are they in

(269) Più sostenuto (ma pochissimo)

VI. I *ff espress.*
 VI. II *ff espress.*
 Vie. *ff espress.*
 Vc. *ff espress.*
 Cb. *ff*

(270)

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2 Cor. in Fa

3.4

1

Tr. 2

3

1

Tbn.

2.3

Tuba

Timp.

Piatti.

G.C.

Arpe. 1.2 a2

Do# Re, Mi, Fa, Sol, La, b, Si.

Agr.

Der ist's, der wei - se prie - ster - lich wal - tet, der ein Pro - phet ist.
 Wise men, priests of ut - ter - most sanc - ti - ty, mighty Proph - ets.

Rup.

sein?
sooth?

Und
Then

(270)

Vi. I

Vi. II

Vle.

Vc.

Cb.

ff *espress.*

ff *espress.*

ff *espress.*

Div.

Unis.

(271) Tempo precedente (Poco più mosso)

Fl. 1, 2
Cl. in Si \flat
Cl. b. in Si \flat
Fag. 1, 2
Cg.
Cor. in Fa 1, 2
Tr. 3
Tbn. 1, 2, 3
Arpa 1
Arpa 2
Agr.
Rup.

Die Wei - sen die Christo sich ge -
The Ma - gi on pilgrimage to

sa - get, wer gilt Euch als Ma - gier?
who is worthy of the ti - tle?

(271) Tempo precedente (Poco più mosso)

Div. a 3
Div. a 3
Vl. I
Vl. II
Vle.
Vc.
Cb.

272

Fl. 1.2

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor. in Fa

3.4

Tr. in Do

2

3

Arpa 1

Arpa 2

Agr.

- beugt.
- Christ.

Rup.

Sa - get, ist Ma - gier je - ner der al - le Dä - mo - nen sich
 Is a ma - gi - cian one who calls de - mons from Hell that per -

272

VI. I

VI. II

Vie.

Vc.

Cb.

Fl. 1.2

Cl. 1.2 in Si \flat

Cl. b. in Si \flat

Fag. 1.2

Cfg.

Cor. in Fa

3.4

Tr. 2 in Do

Arpa 1

Arpa 2

Agg.

Rup.

VI. I

VI. II

Vie.

Vc.

Cb.

Nim-mer- mehr rat ich ei- nem zu wan- deln in je- ne Ge-
Ne- ver would I en- cour- age a scho- lar to en- ter those

dienst- bar macht?
- form his will?

273

Picc. *f espress.*

Fl. 1, 2 *f espress.*

C. 1.

Cl. 1, 2 in Sib *ff*

Cl. b. in Sib *ff*

Fag. 1, 2 *ff*

Cfg. *ff*

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Tr. 1, 2 in D₂ *f*

1, 2 Tbn. *f*

3 Tuba *f*

Batt. *mf*

Ptti. *mf*

G.C. *mf*

Arpa 1

Arpa 2 *Re#, Mi_b, Fa#, Si_b*

Agr. *fil re = = de gions.*

Rup.

Und die lang-be-haar-ten Hun-de, die Ihr hier um Euch ge-
 For what pur- pose are those crea- tures, thy black re- ti- nue of

273

Vi. I *unis. gliss. f espress.*

Vi. II (div. a 3) *div. a 2 mf gliss.*

Vie. *div. mf*

Vc. *div. f*

Cb. *f*

Picc.

Fl. 1, 2

Ob. 1, 2

C. 1.

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2

Cfg.

1

2

3

4

Tbn. 3 Tuba

Batt.

Arpa 1

Arpa 2

AGR.

RUP.

Was ver - schläg't, dass ich schö - nen Hun - den zu - ge - tan?
 Why the dogs? All too sim - ple. I am fond of dogs.

VI. I

VI. II

Vie.

Vc.

Cb.

*-scharf?
dogs?*

*Kraft der Be -
Un - der the*

Picc. *f* *espress.*

Fl. 1.2 *f* *espress.*

Ob. 1.2 *p*

C. I. *p*

Cl. 1.2 in Sib *p*

Cl. b. in Sib *p*

Fag. 1.2 *p*

Cfg. *p*

1 *p*

2 *p*

3 *p*

4 *p*

Tr. 1 in Do *p*

2 *p*

3 *p*

Tuba *p*

Batt. *mp*

Arpa 1 Sib Do#, Mi, Fa, Sol, La#

Arpa 2 Re, Sol, La#, Sib

Rup. *p*

-schwü - rung ge - lang es ein - zu - fan - gen Haus - dá - mo - - nen, die Ihr ge -
 po - tent spell of the Ka - ba - la black de - mons dwell in them and they are

VI. I *f* *espress.*

VI. II *mp*

Vie. *p*

Vc. *p*

Cb. *f*

275

AGRIPPA

Nur wir - re Träu - me eit - ler
 'Tis nought but su - per - sti - tious

- fes - sellt habt am kab - ba - li - sti - schen Dres - sur - hals - band.
 link'd to them by ca - ba - lis - tic chains of sor - ce - ry.

276

Kurze Bewegung Agrippas. Er bleibt jedoch dussertlich unbetruibt. Ruprecht hoert nicht den Ausruf der Skelette.
Agrippa is somewhat taken aback, but he remains outwardly unperturbed. Ruprecht does not hear the retort from the skeletons.

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.
1
2
3
4
Cor. in Fa
Tr. 1 in Do
2
3
Tbn. Tuba
Batt.
Arpa 1
Arpa 2
Agr.
Rup.
Schwaet - zer:
gos - slip.

DREI SKELETTE
THREE SKELETONS
(klappern mit den Knochen) Du laegst!
(rattling their bones) Un - laegst!
Und Eu - er Gold, das sich ver - wan - delt dann in Mist, sa - get an, was ist's mit
What of thy gold, that if the ru - mour be cor - rect, will soon crumble in - to

276

Vi. I
Vi. II
Vie.
Vc.
Cb.
unis.

(277)

Picc. *f espress.*

Fl. 1 *f espress.*

Ob. 12 *a2*

C. 1. *p*

Cl. 12 in Sib *p*

Cl. b. in Sib *p*

Fag. 12 *p*

C. fg. *p*

1 *p*

2 *p*

3 *p*

4 *p*

Tr. 1 in Do *p*

2 *p*

3 *p*

Tuba *p*

Batt. *p*

Arpa 1 *p*

Arpa 2 *p*

Agr. *p*

Rup. *p*

Die If Char - la - ta - ne - bet - tel - an um Gold - mer - chants.

dem? dung?

(277)

VI. I *f espress.*

VI. II *mp*

Vie. *mf*

Vc. *mf*

Cb. *mf*

Picc.

Fl. 1

Ob. 1, 2

C. 1.

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2

Cfg.

1

2

3

4

2

3

Tbn.

Tuba

Batt.

Arpa 1

Arpa 2

Agr.

Ich *a* - *ber* *su* - *che* *ver* - *bor* - *ge* - *ne* *Wis* - *sen* - *schaff*.
As *for* *my* - *self*, *'tis* *but* *know* - *ledge* *I* *hope* *to* *gain*.

Reh, Fag

DREI SKELETTE
THREE SKELETONS

(klappern mit den Knochen) *Du*
 (rattling their bones) *Un*

Vi. I

Vi. II

Vle.

Vc.

Cb.

Fl. 1
 Ob. 1,2
 C. I.
 Cl. 1,2 in Sib
 Cl. b. in Sib
 Fag. 1,2
 Cfg.
 1
 2
 3
 4
 Cor. in Fa
 Tr. 1 in Do
 2
 Tbn.
 3
 Tuba
 Batt.
 Arpa 1
 Arpa 2
 RUPRECHT

Und Eu - re ge - heim - nis - vol - len Wir - kun - gen mit To - ten - köp - fen?
 Ex - plain thy mys - ter - i - ous ex - pe - ri - ments with hu - man bo - dies?

3 Sk.
 3 Sk.

lügt!
 - true!

Vi. I
 Vi. II
 Vle.
 Vc.
 Cb.

Picc. *f* *espress.*

Fl. 1, 2 *f* *espress.*

Ob. 1, 2

C. I.

Cl. 1, 2 in Si \flat

Cl. b. in Si \flat

Fag. 1, 2

Cfg.

1

2

3

4

Cor. in Fa

Tbn. 3

Tuba

Batt. G.C. *f* *mf*

Arpa 2

AGRIPPA

Kei - nes Men - schen Kno - chen hab ich ge - stört.
 I have ne - ver wa - kened a sleep - ing bone.

3 Sk
 3 Sq. (klappern mit den Knochen) Du
 (rattling their bones) A

Vi. I *f* *espress.*

Vi. II

Vie.

Vc.

Cb. *f* *unp.*

Picc. *a2* *ben tenuto* *a2b*

Fl. 1.2 *ff* *ben tenuto*

Ob. 1.2 *a2* *ff* *mp*

C. I. *ff* *ben tenuto* *mp*

Cl. 1.2 in Sib *ff* *ben tenuto*

Cl. b. in Sib *ff*

Fag. 1.2 *ff* *mp*

Cfg. *ff*

Cor. in Fa 1.2 *a2* *fp* *fp*

3.4 *a2* *fp* *fp*

Tr. in Do 1.2 *mf* *p ben sostenuto*

3 *fp*

Tbn. 1.2 *mf* *ten.* *mf* *ten.*

3 *mf* *ten.* *mf* *ten.*

Tuba *mf* *ten.* *mf* *ten.*

Batt. *Ptti.* *cresc.* *f*

Arpa 1 *f*

Arpa 2 *Mib* *f*

RUPRECHT

Ma - gis - ter doc - tis - si - me be -
 Most - rar - ed as - tro - lo - ger, ob -

3 Sk.
3 Sk.

*l*ügst!
lie!

Du
A

*l*ügst!
lie!

Vi. I *unis.* *mp*

Vi. II *unis.*

Vie. *unis.*

Vc. *f*

Cb. *f*

den - ket, ü - ber - je - get. hier ste - het ein Ver - führ - ter Eu - rer Weis - heits - leh - re. Nun
 - serve there stands be - fore thee a stu - dent who hath found con - fu - sion in thy teach - ing. I

282

Picc. *ff* *a2*

Fl. 1.2 *ff* *a2*

Ob. 1.2 *ff* *a2*

C. I. *ff* *a2*

Cl. 1.2 in Sib *ff* *a2*

Cl. b. in Sib *ff* *a2*

Fag. 1.2 *ff* *a2*

Cfg. *ff* *a2*

Cor. in Fa 1.2 *ff* *a2* *ben sostenuto*

3.4 *ff* *a2* *ben sostenuto*

Tr. in Do 1.2 *ff* *a2*

3 *ff* *a2*

Tbn. 1.2 *mp* *ten.*

3 *mp* *ten.*

Tuba *mp* *ten.*

Ptti. *mp* *ten.*

Batt. *f* *G.C.*

Arpa 1 *f* *Mib, La#*

Arpa 2 *f* *La#* *Mib* *Mib* *Mib*

282

Vi. I *mp*

Vi. II *mp*

Vie. *f*

Vc. *f*

Cb. *f*

Picc. *f*

Fl. 1, 2 *a2 f* *ff espress.*

Ob. 1, 2 *a2 f* *ff espress.*

C. 1. *f*

Cl. 1, 2 in Sib *a2 f* *ff espress.*

Cl. b. in Sib *ff*

Fag. 1, 2 *ff*

Cfg. *ff*

Cor. in Fa 1, 2 *ff ben tenuto*

Tr. in Do 1, 2 *ff ben tenuto espress.*

Tbn. 1, 2 *mf ten.* *ff*

Tuba 3 *mf ten.* *ff*

Timp. *ff*

Batt. *G.C. mp* *Tam - t. ff*

Arpa 1 *f* *ff* *ppesantissimo*

Arpa 2 *f* *ff*

Rup. *ff*

Wirk - li - che Ma - gie ist jeg - li - cher Wis - sen - schaf - ten
 Ma - gic is th'ep - i - to - me of all sci - en - ti - fic

VI. I *ff espress. e ben tenuto*

VI. II *ff espress. e ben tenuto*

Vle. *ff espress. e ben tenuto*

Vc. *ff espress. e ben tenuto*

Cb. *ff* *unis.*

Wahr - heit o - der Trug?
 sci - ence or a dream?

Picc.

Fl. 1.2 *a2* *ff* *espress.*

Ob. 1.2 *a2* *ff* *espress.*

C. I.

Cl. 1.2 in Sib *a2* *ff* *espress.*

Cl. b. in Sib

Fag. 1.2 *a2* *ff*

Cfg.

Cor. in Fa 1.2 *ff* *ben tenuto*
3.4 *f* *espress.* *ff* *ben tenuto*

Tr. in Do 1.2 *ff*
3

Tbn. 1.2 *ff* *pesante e tenuto*

Tuba 3 *ff* *pesante e tenuto*

Timp.

G.C.

Batt. *ff*
Tam-t. *mf*

Arpa 1.2 *a2*

Agr.

Schluss, lore. *Of - fen - ba - rung al - les Ge - hei - men, sicht - bar dem Ma - gier jeg - li - cher*
Tis the un - i - ver - sal an - swer that all ma - gi - cians share, and have

Vi. I *ff* *espress. e ben tenuto*

Vi. II *ff* *espress. e ben tenuto*

Vi. *unis.* *ff* *espress. e ben tenuto*

Vc. *ff* *espress. e ben tenuto*

Cb. *div.* *ff* *espress. e ben tenuto* *(div.)* *pesante e tenuto*

284

ACT III

Scene 1

(Vor dem Hause Heinrichs. Strasse. Im Hintergrunde der noch unvollendete Kölner Dom. RENATA allein. Man sieht keine Vorübergehenden.)

(A STREET, in front of Heinrich's house. Köln cathedral, unfinished, is visible in the background. There are no passers-by. RENATA is discovered alone.)

Allegro moderato (285)

Piccolo

Flauti 1.2

Oboi 1.2

Corno Inglese

Clarinetti 1.2 in Sib

Clarinetto basso in Sib

Fagotti 1.2

Contratagotto

Corni in Fa 1.2 3.4

Arpe 1.2

Violini I

Violini II

Viole divisi

Violoncelli

Contrabassi

Allegro moderato (285)

B. & H. 19310

286

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2
in Sib

Cl. b.
in Sib

Fag. 1.2

Cfg.

Cor. in Fa
1.2
3.4

Tbn.
1.2
3

Arpe. 1.2

286

V. I.

V. II.

Vi. e.
div. non div.

Vc.
non div.

Cb.

Cl.1.2 in Sib

287 a2 *f* *espress.*

RENATA
RENATA

(an die verschlossene Tür geschmiegt)
(huddled against the closed door)

f

Hein - - - - rich, o kehr, o kehr, zu - rück!
Hein - - - - rich, come back a - gain, come back!

VI.I *mf*

VII.I *mf*

VIe. *mf*

Fl.1.2 a2 *f* *espress.* 288

Ob.1.2 a2 *f*

C.I. *f*

Cl.1.2 in Sib *f*

Cl.b.in Sib *f*

Fag.1.2 a2 *f*

Cfg. *f*

1.2 *f*

Cor.in Fa 3.4 *f*

Ren. Ren. *f*

VI.I *espr.* *f* *espress.* *ten.* 288

VI.II *mf* *div.* *f* *unis.*

VIe. *f*

Vc. *f*

Cb. *div.* *f*

Hein- rich!
Hein- rich!

Ob. 1.2
C.I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.
1.2 Cor. in Fa
3.4

Ren.
ver-schlo-sen ist die Tür. Hein- rich, ist es wahr — dass du ge- sagt, dass ich vom
Why did you bolt the door? Hein- rich, Is it true — that you have said I came from

V.II
div. espress. unis. sul A

Vc.
Cb.

289

FL. 1.2
1
2
C.I.
Cl. 1 in Sib

Ren.
Ren.

289

V.II
V.II
Vie.
Vc.

Tau - - - fel sel, mich ver-slossen von dir und ent-fliehen von mir —
Hell to thee, and are casting me off, having fled from the town —

(sul A) f espress. p mf p mf

(RUPRECHT, von Agrippa nachhause zurückkehrend, geht an RENATA vorbei, ohne sie zu bemerken. Sobald ihn RENATA sieht, macht sie Anstrengungen sich zu beherrschen.)

(RUPRECHT, returning home from the interview with AGRIPPA, passes by RENATA without noticing her. Seeing him, she makes an effort to compose herself.)

(291) **Allegro moderato** (292)

C.1. *ten.*
mp *p* *mp*

Cl.b.in Sib *ten.*
mf *ten.* *mf*

Fag. 1.2 *a 2 ten.*
mp *p* *mf* *ten.* *mf*

1 Corin Fa *p* *mp*

2 *p* *mp*

RUPRECHT
RUPRECHT

(ruhig, fast heller)
(calm, almost gay)

Re - na - ta, du ha - mest mir ent -
Re - na - ta, you came half - way to

(291) **Allegro moderato** (292)

VI. I

VI. II *unis.*
p

VI. e. *unis.*
p

Vc. *pizz.*
mp *p* *mf* *arco*
mp

Cb. *unis.*
pizz.
mp *arco*
p *mp* *mp*

293

Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. B. in Sib
1
Fag. 2
Ctg.
1.2
Tr. in Dc 3
Tuba
Rup. Rup.

-ge - gen? Und ich sprach mit A - grip - pa, der meinen Geist er -
meet me! I have talked with A - grip - pa, He cleared a - way my

293

V. I. senza sord.
V. II. div.
V. Ie.
Vc. div. mf espr. p
Cb. mf espr. p div. unis. p pizz. dolce

294

Cl. B. in Sib
1
Fag. 2
Rup. Rup.

-hellt und mir er - leuch - tet die See - le. Vergiss das Klopfen und die Gei - ster.
fears, strengthen'd and freshen'd my spi - rit. For - get the "knockings" and the "de - mons"

294

V. I.
V. II.
V. Ie.
Vc.
Cb.

Ob. 1.2

C.I.

Cl. 1.2 in Sib

Cl. b. in Sib

1

Fag.

2

1.2

Tr. in Do

3

Arpel. 2

RENATA
RENATA

Rup. recht... Hier ist er.
Ru - precht ... He's here.

all das ist Hirn-ge-spinst und Blendwerk Schlechtgesinn - ter. Sprich, wer ?
They are the fan - ta - sies of char - la - tans and trick - sters Who's here?

VI. I

VI. II

VI. e.

Vc.

Cb. div.

musical notation including staves for Oboe, Clarinet, Bassoon, Trumpet, Trombone, Arpeggiator, Violins, and Voice with lyrics.

(295)

Allegro ma non troppo

1 Cl. in Sib *pp*

2 Cl. in Sib *pp*

Cl. b. in Sib *pp*

(halb flüsternd)
(almost whispering)

Ren. Ren.

Hein-rich Ist's. Ich ha - be ihn ge-sehn.
Hein-rich's here. I have set eyes on him.

(295)

Allegro ma non troppo

VII. *pp*
con sord.

VII. *pp*
con sord.

Vi. *pp*
con unis.
sord. pizz.

Vc. *p*

Cb. *p*
con sord. pizz. unis. div. unis. div. unis.

(296)

1 Cl. in Sib

2 Cl. in Sib

Cl. b. in Sib

Ren. Ren.

Er ist hier... Ich... Ich hab ge - spro-chen ihn.
He is here... Yes, and I have talked with him.

RUPRECHT
RUPRECHT

War es nicht ei - ne
What, sure-ly you were

(296)

VI. I. *p*

VI. II. *p*

Vi. *p*

Vc. *p*

Cb. *p*
div. unis.

297

1 Cl.inSib
2 Cl.inSib
Cl.b.inSib

Ren.
Ren.

Rup.
Rup.

O nein ! Ich hab an die-ser Stelle ihn ge - trof - fen. Ich, ich
Ah, no! I came on him ex - act - ly where you're stand - ing. Yes, I

Täu - schung ?
dream - ing ?

297

V.I.
V.II
Vie.
Vc.
Cb.

298

1 Cl.inSib
2 Cl.inSib
Cl.b.inSib

Ren.
Ren.

warf mich hin vor ihm auf die Knie - e hier, auf die-ser
saw him and I knelt down be - fore him, here, where peo-ple

298

V.I.
V.II
Vie.
Vc.
Cb.

1.2 FL. 3

Ob. 1.2

C. I.

1 Cl. in Sib

2 Cl. in Sib

Fag. 1.2

a2

mf

f

mf

f

f

f

1 Tr. in Do

2 Tr. in Do

senza sord.

senza sord.

mf

mf

Arpa 1

mp

cresc.

ff

re# fa#

ff

Arpa 2

ff

Gen. Ren.

Stra - sse hier, hab ich - den Saum des Man - - - - - tels
 saun - tered by, I stooped and kissed the sa - - - - - cred

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

cresc.

f

f

f

f

300 L'istesso tempo (d.=d)

1.2 Fl.
3
1 Ob.
2
C.I.
1 Cl.in Sib
2 Cl.b.in Sib
Fag.1.2

1 Corin Fa
2
1 Tr.
in Do 2
3
1.2 Tbn.
3

Arpa 1
Arpa 2

ReR.
ihm _____ of ge - küsst _____ Doch er riss sich los, wie ich ihn auch fest - hielt.
hem _____ of his cloak, _____ but he turn'd a-side, seem'd to shrink from me,

300 L'istesso tempo (d.=d)

VI.I senza sord. pizz.
VI.III senza sord. pizz.
Vle. senza sord. pizz.
Vc. senza sord. arco
Cb. senza sord. pizz.

1
Ob.

2

C.I.

1
Fag.

2

1
Ten.

2

Fort stieß er mich von sich und ent-flah voller Em-pö - - rung
then harsh - ly thrust me back, frownd and rush'd a - way blāzing with an - - ger

V.I.

V.II

V.I.

301

Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in SI
 Cl. b. in SI
 Fag. 1.2

1.2
 Cor. in Fa
 3.4
 Tbn. 3
 Tuba
 Batt.

Arpa 2

Ren. Ren.

(in Verzweiflung)
 (with despair)

und Wi - derwil - len. Er sag - te mir, das ich vom Sa - - tan sei.
 and fierce dis - gust. Ah, he de - clared that Hell had nur - - tured me.

RUPRECHT RUPRECHT

So sag-te
He spake those

301

V. I.
 V. II.
 V. e.
 V. c.
 Cb.

302

a2

1.2 Fl. *f* *espress.*

3 Fl. *f* *espress.*

Ob. 1.2 *f*

C. 1. *f*

Cl. 1.2 in Sib *f*

Cl. b. in Sib *f*

Fag. 1.2 *f* a2

Cfg. *f*

Ren. *p*

Auch sag-te er mir noch, dass ich at - le sei - ne Hoff - nun - gen ver - nich - tet
 More-o- ver he de-clared my love had de- stroyed his dear- est hopes, des - troyed them

Sup. RUp. *p*

er?
words?

302

Vi. I *p* *f* *f* *espress.*

Vi. II *p* *f* *f* *espress.*

Vle. *p* *f*

Vc. *f*

Cb. *f*

1. 2
Fl.

3

Ob. 1.2
ff

C.I.
ff *espress.*

Cl. 1.2
ff *espress.*

In Sib
ff *espress.*

Cl. in Sib
ff

Fag. 1.2
ff

Cfg.
ff

1. 2
Cor. in Fa
ff

3. 4

Tr. 1
in Do
ff

Tuba

Arpa 1
ff *sih*

Arpa 2
ff *sih*

Ren.
Ren.
ff *sih*

(sie bricht in Tränen aus)
(She bursts into tears)

hab!
all!

(zornig)
(angrily)

Rup.
Rup.
Rup.
f *z*

Schweig still!
No more!

V.I.
ff

V.III
ff

Vie.
ff *espress.*

Vc.
ff

Cb.
ff

1
Cl.in Sib

2
Cl.in Sib

Cl.b.in Sib

Fag. 1.2

Vi. I

Vi. II

Vi.e.

Vc.

Cb.

304

Poco meno

Fl. 1

Cl.in Sib 1

Cl.in Sib 2

Cl.b.in Sib

Fag. 1

Arpa 1

Rup.
Rup.

RUPRECHT
RUPRECHT

Wein nicht, Re-na - ta.
Weep not, Re-na - ta.

304

Poco meno

Vi. I con sord.

Vi. II con sord.

Vi.e.

Vc. 1. Solo vibrato

Cb.

Fl. 1

1
Cl. in Sib

2

Arpa 1

Arpa 2

RENATA

RENATA

Ich wei - ne nicht um ihn. Ich
I do not weep for him. I l'm

Vi. I

Vi. II

Vc. solo

305

Fl. 1, 2

Ob. 1, 2

C. I.

1
Cl. in Sib

2

Cor. in Fa

Arpa 2

p espress.

wei - ne ing ein - zig nur um mich. ich schä - me mich
weep on - ly for my - self. How shame - ful, de -

305

VII

VI. II

solo

Vc. altri

(tutti)

p un poco espress.

1 *p* *un poco cresc.* *mp*

Fl. 2 *mp* *mp*

3 *mp* *mp*

1 *mp* *mp*

2 *mp* *mp*

C.L. *mp* *mp*

1 *mp* *mp*

2 *mp* *mp*

Fag. 1.2 *a2* *p un poco cresc.* *mp*

1.2 *pp* *un poco cresc.* *mp*

3.4 *4. p* *mp*

Ren. *bit - ter, dass mich die Lie - be so sehr be - rückt, dass ich völ - lig mich ihm ge - schenkt!*
- grad - ing, to think that I could have lov'd him so, gi - ven him all that I am!

Vl. I *pp* *un poco cresc.* *mp*

Vl. II *pp* *un poco cresc.* *div.* *mp*

Vla. *div.* *mp*

Vc. *un poco cresc.* *mp*

Cb. *mp*

306

Un poco più animato

1 Ob. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2 Ob. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. 1.2 In Sib *a2*

Cl.b. in Sib *despress.* *mf* *p*

Fag. 1.2 *a2* *mf*

Cor. 1.2 In Fa

2 Tr. in Do *p* *mf* *p*

3 Tr. in Do *p* *mf* *p*

Batt. *G.C.* *p* *mp* *p*

Ren. Ren. *Hein - rich hat be - tro - gen mich; denn er ist nur ein*
Hein - rich has be - trayed my love. Why, is he not a

306

Un poco più animato

Vl. I

Vl. II

Vle. *unis.*

Vc. *mp* *despress.* *mf* *p*

Cb. *p* *mf* *p*

(307)

1
Ob. *mf* *p* *mf* *mf*

2
Ob. *mf* *p* *mf* *mf*

C.I.
mf *p*

Cl.1,2
in Sib *mf* *p* *mf*

Clb.in Sib
mf *p* *mf*

Fag.1,2
mf

1,2
Tr.in Do *mf* *p*

3
Tr.in Do *mf* *p*

Batt.
G.C. *mp* *p*

Arpa 1
mf

Ren.
Ren. *mf* *mf* *mf*

Mensch, ein ein - - fa - cher Mensch, den jegliches Weib ver - füh - ren
man, a plain mor - tal man, whom women of cunning can be -

(307)

V.II *sempre con sord.* *mf espress.* *mf*

V.III *senza sord.* *mf espress.* *mf*

Vle. *mf espress.* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

Ob. 1.2
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Arpa 1
 Ren. Ren.
 Vln. I
 VI. II
 Vle.
 Vc.

mf *mp* *p*

kann, den man be - rückt, zu Grun - de rich - - - - - tet.
 -guile and then en - tice to their des - truct - - - - - ion?

308

Meno mosso

Ob. 1.2
 C. 1.
 Cl. 2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cor. in Fa 1.2
 3
 Tuba

mf molto espress. *f*

molto espress.

308

Und ich in Wahn - sinn dach - te wirklich er sei mein rei - ner En - - - gel,
 And I, in sim - ple - ness of heart, i - ma - gined he was my An - - - gel,

Meno mosso senza sord.

VI. I
 VI. II
 Vle.
 Vc.
 Cb. div.

mf molto espress. *f* *div.* *f* *mf* *f*

(309)

1
Cl.in Sib

2
Cl.b.in Sib

Fag. 1.2

Ren.
Ren.

sei mein Ma - di - el, oh - ne Ma - kel, e - wig un - er - reich - - - - bar!
my Ma - di - el, pure and ho - ly, far be - yond at - tain - - - - ing!

(309)

Vi. I

Vi. II
unis.

Vle.
unis.

Vc.
div. unis. div.

Cb.

(310)

solo

Fag. I

pp tranquillo

RUPRECHT (an sich haltend)
RUPRECHT (controlling himself)

Re - na - ta, nur Ver -
Re - na - ta, you mis -

(310)

VI I

VI II

Vle.

Vc.

Cb.

sul G
p dolce ed espress.

pp tranquillo
unis.
pp tranquillo
pp tranquillo

Cl. 1 in Sib
Fag. 1

solo
p

Rup.
Rup.

-ir - rung war dei - ne Lei - den - schaft für ihn.
-took him, a - dor'd him with i - do - la - try,
Er ist gra - de so ein
yet he's plain - ly no less

VI. I
VI. II
Vle.
Vc.
Cb.

pp tranquillo
pp

Rup.
Rup.

(311)

Mensch wie al - le an - dern.
hu - man than the o - thers,
und in ihm er - losch die - se
and at length the pas - sion -

(311) *sul G*
p

VI. I
VI. II
Vle.
Vc.
Cb.

pp dolce
pp
pp tranquillo

Rup.
Rup.

(312)

Lei - den - schaft, — we auch in dir.
died in him, — and died in thee.
Lass dich be - schwö - ren von mir, Re -
By all the Saints I im - plore, Re -

(312)

VI. I
VI. II
Vle.
Vc.
Cb.

poco cresc.
con sord.
p dolce poco cresc.
p poco cresc.
p
poco cresc.

1
Ob.

2

Rup.
Rup.

-na - ta! Rei - che dei - ne Hand - mir, nicht be - bend,
-na - ta give me now thy bles - sing in calm - ness,

VI.I
mp poco cresc. *mf* *dim.*

VI.II

VIe.
mf *dim.* *p*

Vc.
mf *mf* *dim.* *p*

Cb.
(div.) *tutti* *mf* *dim.* *p*

rit. (313) a tempo

1
Ob.

2

Cl. 1.2
in Sib

Cl. b. in Sib

Fag. 1.2

1.2
Tr. in Do

3

Arpa 1
p

Rup.
Rup.

nicht lei - den - schaft - lich, ver - sprich mir dei - ne Treu - e und ich wer - de
de - void of pas - sion, in qui - et love a - bi - ding. then far from this

VI.I
rit. sul G (313) a tempo
p tranquillo

VI.II

VIe.
senza sord.
p tranquillo

Vc.
p tranquillo

Cb.
div.
p tranquillo

314

Rup. Rup. *p*

dich von hier for- ge - lei - - - ten. die schreck - liche Ver
 hate- ful land I'll bear thee. Ah, how - soon the

314

VI. I *p*

VI. II *p tranquillo*

VI. e. *p tranquillo*

Vc. *p*

Cb. div. *p*

Rup. Rup. *dim.*

- gan - - gen - heit ent - schwin - del, wie uns er - wacht ein Traum ent - schwand.
 hate - - ful past will va - nish, be - come the sha - dow of a dream.

VI. I *un poco cresc.* *mf* *p*

VI. II *mf* *p*

VI. e. *un poco cresc.* *mf*

Vc. *un poco cresc.* *mf* *p*

Cb. (div.) *un poco cresc.* *tutti* *mf* *p*

315

1. ob. *mf* *p*

2. ob. *mf* *p*

Cl. 1, 2 in Sib *mf* *p* a2

Cl. b. in Sib *mf* *p*

1. Fag. *mf* *p*

2. Fag. *mf*

3. Fag. *mf*

con sord.

1. Tr. in Do *mf* *p*

2. Tr. in Do *mf* *p* con sord.

3. Tr. in Do *p* con sord.

RENATA
RENATA

Ja, töd-e ihn, Ruprecht!
Go, murder him, kill him!

Der Tod ü-ber ihn!
des-troy, blot him out!

Rup.
RUP.

Der Tod?
Des-troy?

Hab ich recht ver-standen?
Didst thou say 'des-troy him'?

315

VI. I

VI. II *pizz.* *mf* *p*

VI. e. *pizz.* *mf* *p*

VI. c. *pizz.* *mf*

VI. c. *pizz.* *p*

VI. c. *pizz.* *p*

316

1 ob. *mf* *p*

2 ob. *mf* *p*

Cl. 1, 2 in Sib *mf* *a2*

Clb in Sib *mf*

1 Fag. *mf* *p* *f*

2 Fag. *mf* *f*

3 Fag. *mf* *f*

1 Tr. in Do *mf*

2 Tr. in Do *mf* *p*

3 Tr. in Do *mf*

Gen. Ren. *mf* *p* *f*

Du *musst* *ihn* *mir* *tö* *ten.* *Su* *precht.* *Mel* *ne* *Zür* *Werk* *heit* *stahl* *er.* *raubte* *mel* *ne* *Lie* *be*
You *must* *mur* *der* *Hein* *rich* *strike* *him* *down.* *He* *betray'd* *my* *ca* *res* *ses,* *ra* *vis'h'd* *me* *and* *stole* *my*

316

V.I. div. *p* *espress.*

V.II div. *p* *espress.*

V.II div. *mf* *p* *arco* *p* *espress.* *arco*

V.II div. *mf* *p* *arco* *p* *espress.*

Vie. *mf* *p* *arco* *p*

Vc. *mf* *p* *arco*

Cb. *p*

317

Fl. 1. 2

Ob. 1. 2

C. I.

Cl. in S^b 1. 2

Cl. b. in S^b

Fag. 1. 2. 3

(con sord)

Tr in Do 1. 2

Ren. Ren.

mir! Er-schlag, ja töte ihn Rup- recht! Und ich wer - de immer dar dein.
heart, so kill, a-venge me my Rup - recht. When the deed is done I am thine.

317

Vi. I unis. pizz.

Vi. II unis. pizz.

Vi. pizz.

Vc. pizz.

Cb. pizz.

318

Cl.1,2 in Sib *a2*

Cl.b. in Sib *mp*

Fag.1 *p*

Cor.1,2 in Fa *mf*

più cantando

Gen. Ren.

Ich schwöre dir Treue zu Ich schein-le dir al-le Lie-be und ich folge dir ü-ber-all-hin,
 I swear to betru-e to thee, My body and soul thy ser-vant I shall follow thee where-so-ever you

318

V.I. *arco v* *mp espress* *mf*

V.III *arco* *mf* *div.*

V.III *arco* *p* *espress.* *mf*

Vc. *arco* *p* *espress.* *mf*

Cb. *arco* *p* *mf*

319

Fag. 2 *p*

1,2 Cor. in Fa *con sord.* *pp*

3,4 Cor. in Fa *con sord.* *pp*

Tr. in Do *pp* *ten.*

Gen. Ren.

ü-ber-all durch dies-es Le-ben, in ew-i-gen Brand, ü-ber-all hin, wo
 lead-me, till death di- vide us, thro' Heaven and Hell. Go where you will, my

319

V.II *p*

V.III *pp* *unis.*

V.III *pp* *div.*

Vc. *p*

Cb. *p*

320

a2

Fl. 1.2

Ob. 1

Ob. 2

C.I.

Cl. in S^b 1

Cl. in S^b 2

Cl. b. in S^b

Fag. 1.2

Fag. 3

Tr. in D^o 1

Tr. in D^o 2

Ren. Ren.

bei - den uns sich We - ge wei - sen. Doch tö - le ihn Rup - recht, mein Freund! Und ich wer - de für
 love and thee shall go to - ge - ther. So mur - der him, Ru - precht, my love, then my soul shall a -

320

V.I.

V.II

Vle.

Vc.

Cb.

pizz. *b_e*

pizz.

unis. pizz.

pizz.

div.

321

1 Ob. *p*

2 Ob. *p*

1 C.I. *p*

2 C.I. *p*

1 Cl.inSib *p*

2 Cl.inSib *p*

1 Cl.bInSib *p*

2 Cl.bInSib *p*

1 Fag. 2 *p*

3 Fag. 2 *p*

3 Fag. 2 *p*

3 Fag. 2 *mp*

3 Fag. 2 *mp*

3 Fag. 2 *mp*

Ren. Ren. *mp*

e - wig dein Ei - gen - dore thee for e - gen - Ver.

RUPRECHT
RUPRECHT

Ich bin kein käuflicher Mör - der, Re - na - ta, Ich kann ihn nicht hin - ter
I am no hire-ling as - sas - sin, Re - na - ta. How can I wait for my

321

VI.I *p*

VI.II *p*

VIe. *p*

Vc. *p*

Cb. *p*

unis. *p*

pizz. *p*

arco *mp*

arco *mp*

1 Fag. 2 *dim.*

2 Fag. 2 *dim.*

3 Fag. 2 *pp*

3 Fag. 2 *pp*

Rup. Rup. *pp*

Eck - en des Nachts be - lau - ern in den RÜ - cken den Dolch ihm stos - sen.
vic - tim to turn the cor - ner, in draw my dag - ger, and thrust it through him ?

Vc. *pp*

Cb. *pp*

dim.

322

1. Ob. *p* *cresc.* *mf*

2. *p* *cresc.* *mf*

C.I. *p* *cresc.* *mf*

Cl. 1.2 in Sib *p* *cresc.* *mf*

Clb. in Sib *p* *cresc.* *mf*

Tr. 1.2 in Do *p* *cresc.* *mp* *mf*

Arpa 1 *mp* *mf*

RENATA
RENATA

Geh hin zu ihm, ge - nau wie zu A - grip - pa, und be - leid - ge ihn, for - de - re ihn dann zum Zwei - kampf.
Then hunt him out, as once you sought A - grip - pa, Taunt and an - ger him, hot - ly pro - vo - king a du - el.

322

VI. I (pizz.) *p* *cresc.* *mf*

VI. II (pizz.) *p* *cresc.* *mf*

Vle. (pizz.) *p* *cresc.* *mf*

Vc. pizz. *p* *mf*

323

Ob. 1.2 *f* *p* *mp*

C.I. *f* *p* *mp*

Cl. 1.2 in Sib *f* *p* *mp*

Clb. in Sib *f* *p* *mp*

Fag. 1.2.3 *f* *p* *mp*

Tr. 1.2 in Do *f* *p* *mp* *mp*

Ren. Ren. *f* *p* *mp*

Sieh her, er wohnet hier, in die - sem Hau - se!
Look round, He lives just there, that ve - ry Build - ing!

RUPRECHT
RUPRECHT

Re - na - ta, wie Fie - ber - wahn - sinn sind
Re - na - ta, you must be crazed with some

323

VI. I *f* *p* *arco* *mp*

VI. II *f* *p* *arco* *mp*

Vle. *f* *p* *arco* *mp*

Vc. *f* *p* *mp*

324 Poco meno

1 Ob. *mf* *f* *f* *espress.*

2 Ob. *mf* *f* *f* *espress.*

Clarin Sib *mf*

Fag. 1.2.3 *mf*

1.2 Corin Fa *senza sord.* *ff* *espress.* *f* *espress.*

3.4 Corin Fa *senza sord.* *ff* *espress.* *f* *espress.*

1.2 Tr.in Do *mf* *f* *con sord.* *f*

3 Tr.in Do *con sord.* *f*

Ren. Ren. *f*

Wie hat er be - lei - digt mich! Wie _____ mein Herz ge -
 Ah, how he de - gra - ded me, brand - - - ed me with

Rup. Rup. *f*

dei - ne Wor - te wild de - li - rium.

324 Poco meno

VII *arco* *mp* *ten.* *ff* *espress.* *f* *espress.*

VIII div. *ten.* *ff* *espress.* *f* *non div.*

VII *ten.* *ff* *espress.* *f* *non div.*

VIII div. *ten.* *ff* *espress.* *f* *non div.*

Vc. *arco* *mf* *ff* *f*

Cb. *ff*

325 Più mosso (Allegro moderato)

Ob. 1.2 a2 mp

Cl. b. in Sib.

Fag. 1.2.3 a3 f mp mp

Cor. 1.3 in Fa a2 mp

Timp. mp

Ren.

- kränkt! shame. Sagt' er doch, dass ich ein-zig ihm den Him-mel raub-te, dass
And he said I had robb'd him of his hope of hea-ven, our—

Rup.

Schweig still, — Re-na-ta!
No more, — Re-na-ta!

325 Più mosso (Allegro moderato)

VI. I. mf pizz. arco p

VI. II. mp pizz. p

Vle. mp pizz. p

Vc. mp pizz. p

Cb. mp pizz. p

326

Ob. 1.2 a2 p

Cl. b. in Sib. p

Fag. 1.2 a2 mp

Timp. p

Arpa 1 p

Ren.

unsre süs-se Lie-be nichts als Schmutz und Sün-de war, dass ich scham-los ihn ver-führ-te und ihn be-
love_ had besmeard him with_ foul mor-tal sin! My shame-less de-ceipt had first se-duced then en-

Rup.

O schweig!
No more!

326

VI. I. p pizz. arco p

VI. II. p pizz. p

Vle. p pizz. p

Vc. p pizz. p

Cb. p pizz. p

327

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfg.
Cor. in Fa 1.2
3.4
Tr. in Do 1.2
3
Tbn. 1.2
Batt.
Ren.
Rup.

mp *cresc.* *a2* *mp* *f*

con sord. *mp* *f*

f *mp* *G.C.* *f*

- tro - gen, dass er auf uns - re Lie - - be mit Füs - sen tritt!
-slaved him, but now _____ at last _____ he spurned _____ and spat on our love!

Ge - nug jetzt!
Re - na - ta

327

VI. I
VI. II
Vie.
Vc.
Cb.

pizz. p *cresc.* *f* *arco*

f *p* *cresc.* *f* *arco*

f *p* *cresc.* *f* *arco*

f *p* *cresc.* *f* *arco*

328

Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.

1.2
 Cor. in Fa
 3.4
 Tr. in Do
 3
 Tbn. 1.2

Batt.

Ren.

Und er sag - te... und er sag - te...
 And he told me... plain - ly told me...

Rup.

mp
 Hör auf da - mit... Es graut mir al - les an - zu - hö - ren, was du er - zählst. O
 that is e - nough. It chills my blood to hear how he in - sul - ted thy name. No

328

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

(Ruprecht geht zur Tür und schlägt scharf mit dem Metallklopper an)
(Ruprecht goes up to the door and violently bangs the knocker)

329

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Crg.
1.2
3.4
Tr. in Do
Tbn. 1.2
Batt. G.C.
Ren.
Rup.

senza sord. a2
senza sord.

Ja.
Yes.

schweig, Re-na - ta! Ist das sein Haus?
more, Re-na - ta! This is his house?

329

Vi. I
Vi. II
Vla.
Vc.
Cb.

unis.
arco
div.
unis.
div.
unis.

zu dem Diener der öffnet.
A servant opens the door.
assai rit.

Ct. 1,2 in Sib

Ct. b. in Sib

Fag. 1,2

Cfg.

Cor. in Fa

Tr. in Do

Tbn. 1,2

Tuba 3

Vi. I

Vi. II

Vcl. 1,2

Vc.

Cb.

pesante

ff

a2

mf

p

assai rit.

330 a tempo

Cfg.

Tbn. 3

Tuba

Batt.

RUPRECHT

G.C.

mp

mp

p un poco cresc.

Mel- de mich dem Gra - fen Hein - rich al - so-gleich in ei - ner drin - gen - den
Tell me if the Count will see a vi - si - tor. Say that my bus - iness is

330 a tempo

Vcl. 1,2

Vc.

Cb.

div.

mp

p

un poco cresc.

un poco cresc.

un poco cresc.

(Der Diener lässt ihn ein, die Tür schliesst sich.)
(The servant lets him in. The door closes behind him.)

331

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfag.
Cor. in Fa 1.2, 3.4
Tr. in Do 1.2, 3
Tbn. 1, 3
Tuba
Batt. G.C.
Rup.

Detailed description: This block contains the musical score for measures 331 through 334 for the woodwind and percussion section. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Clarinet 1 & 2 in B-flat, Clarinet B-flat in B-flat, Bassoon 1 & 2, Bassoon Contrabass, Cor Anglais in F major (1 & 2, 3 & 4), Trumpet in D major (1 & 2, 3), Trombone (1, 3), Tuba, and Percussion (Bass Drum, Snare Drum, Cymbal). The score includes various dynamics such as *f*, *mf*, *mp*, and *pp*, and articulation marks like accents and slurs. A rehearsal mark '331' is placed above the first measure. The percussion part includes a 'G.C.' (Gong/Cymbal) part.

Sa - che.
ur - gent.

331

Vi. I
Vi. II
Vle.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 331 through 334 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Cello), and Contrabass. The score includes dynamics such as *mf*, *f*, and *p*, and articulation marks like accents and slurs. A rehearsal mark '331' is placed above the first measure. The Cello and Contrabass parts have 'unis.' (unison) markings. The Viola part has 'div.' (divisi) markings.

332 Tranquillo (♩ = ♩)

Cl. 1,2 in Sib

Cl. b. in Sib

Fag. 1,2

1. Solo

RENATA (still und demütig) (quietly and humbly)

Ver - zeih ... ver - zeih... ver - zeih...
 For - give... For - give... For -

332 Tranquillo (♩ = ♩)

Vi. I

Vi. II

Vle.

Vc.

Cb.

div.

div.

div.

div. a 3

unis.

div.

Solo

Fl. 1

Cl. 1 in Sib

pp dolce

pp dolce

pp

333

Ren.

- zeih — mir Ma - di - el! Ver - zeih, dass ich walk - in dem
 - give — my sin, Ma - di - el! For - give that that walk - ing in

333

Vi. I

Vi. II

Vle.

Vc.

Cb.

con sord.

con sord.

con sord.

div. a 2

pp

mp

pp

mp

pp

mp

pp

mp

Ren. *ar - men, ster - bli - chen Men - schen dich zu er - ken - nen glaub - te, dich, den Himm - li - schen!*
com - men mor - tal like - ness I e - ver - hoped to find thee bles - sed child of God.

Vi. I *pp* *mp* *pp* *pp*

Vi. II *pp* *pp* *mp* *pp*

Vle. *pp* *pp* *mp* *pp* *div. a 3*

Vc. *pp* *pp* *mp* *pp*

Cb. *pp* *pp* *mp* *pp* *div.*

(334)

Ren. *Denn er, Graf Hein - rich, ward vom Ver - fñh - rer ge - sen - det mir und ich weiss, dass mei - ne See - le jetzt zur*
I know that Hein - rich was sent to me by the E - vil One, I know al - so that my soul is all but

(334)

Vi. I *p* *mp* *p* *mp* *p*

Vi. II *p* *mp* *p* *mp* *p*

Vle. *div. a 3* *p* *mp* *div. a 2* *p*

Vc. *con sord.* *p* *mp* *div. a 2* *p*

Cb. *p* *mp* *p* *mp* *p*

poco rit. (335) Poco meno mosso

Fl. 1.2 *mp molto espress.*

Ob. 1.2 *p*

C. 1.

Cl. 1.2 in Sib *mp molto espress.*

Cl. b. in Sib *p espress.*

Fag. 1.2

Cfg.

Cor. in Fa 1.2 *p*

3.4 *p*

Arpa 1 *p*

Arpa 2 *p*

Ren.

Hilf - te von den Flam - men der Höl - le ein - ge - schlos - sen schm - ach - tet. Ma - di -
 lost, is all but lost in the flames of Hell that en - com - pass - me. Ma - di -

poco rit. (335) Poco meno mosso

Vi. I *mp molto espress.*

Vi. II *mp*

Vcl. (div.) *mp*

Vcl. (div.) *mp molto espress.*

Cb. *p espress.*

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2 Cor. In Fa

3.4

Arpa 1

Arpa 2

Ren.

- el! Ma - di - el! Der leiz - te A - tem - zug mei - nes
 - vit Ma - di - vit I feel as if the last breath of

VI. I

VI. II div.

Vie.

Vc.

Cb.

336

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Clb. in Sib
Fag. 1.2
Cfag.
1.2
Cor. in Fa
3.4

Arpa 1
Arpa 2

Ren.

Le - bens ent-strömt und ver - lässt mich. Ma - di - el, Ma - di -
 life were a - bout to for - sake me. Ma - di - el, Ma - di -

336

Vi. I
Vi. II div.
Vcl.
Vc.
Cb.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1.2

Cor. in Fa

3.4

Arpa 1

Solo

Solo

Arpa 2

Ren.

- el, _____ er - ret - te mich, blick nie - der auf mich, er - schei - - ne
 - el, _____ look down on me, look hi - ther and save, ap - pear _____ to

VI. I.

VI. II

div.

Vie.

Vc.

Cb.

337

Picc.

Fl. 1.2 *a2 mp*

Ob. 1.2 *mp*

C. I.

Cl. 1.2 in Sib *a2 mp*

Cl. b. in Sib *mp*

Fag. 1.2 *mp*

Cfg.

Cor. in Fa 1.2 *mp*
3.4 *mp*

Tr. in Do 1.2
3

Tbn. 1.2
3

Tuba *pp*

Batt. *G.C. mp*

Arpa 1 *mp* Soli *p* La, Si *ff* Fa# *ff*

Arpa 2 *ff*

Ren. *f*

mir und ver - leih mir Kraft Er - schel - ne wie du einst er -
me, and vouch - safe me strength. Be - stow thy bles - sing as in

337

Vi. I *mp*

Vi. II *div. mp*

Vle. *mp*

Vc. *mp*

Cb. *mp* *unis. p* *f*

Picc. *a2*
 Fl. 1.2 *ff*
 Ob. 1.2 *f*
 C. 1. *f*
 Cl. 1.2 In Sib *f* *a2* *ff*
 Cl. b. in Sib *f*
 Fag. 1.2 *f*
 Cfg. *f*
 Cor. in Fa 1.2 *f* *a2*
 3.4 *f*
 Tr. in Do 1.2 *f*
 3 *f*
 Tbn. 1.2 *f*
 Tuba 3 *f*
 Batt. *f* *G.C.* *Ptti* *ff* *pesantissimo*
 Arpa 1 *ff* *ff gliss.* *ff* *Dob, Fab, Sol#, Lab*
 Arpa 2 *ff* *Dob, Fab, Sol#, Lab* *ff gliss.*
 Ren. *f*

- schie - nen! Ma - di - ei! Ma - di - ei!
 child - hood, Ma - di - ei! Ma - di - ei!

Vi. I *senza sord.* *ff*
 Vi. II *senza sord. unis.* *ff*
 Vie. *senza sord.* *ff*
 Vc. *senza sord.* *ff*
 Db. *ff*
ff pesantissimo

(Das grosse Fenster im zweiten Stock öffnet sich jäh. In ihm wird Heinrich sichtbar. Er gleicht einem Feuerengel. Sein Gesicht ist erregt. Er scheint nach Atem zu ringen. Hinter Heinrich sieht man Ruprecht, der seine zornigen Worte beendet.)

(A great window on the first floor is suddenly flung open. Heinrich appears. He is like a fiery angel. His countenance is violently agitated. He seems to be gasping for air. Behind him is Ruprecht who is at the concluding phase of a furious tirade.)

339

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor. in Fa 1.2 3.4

Tr. in Do 1.2 3

Tbn. 1.2 3

Tuba

Timp.

Batt. Ptti.

Arpa 1

Arpa 2

RUPRECHT *f*

Ihr, der die Tu - gend
Thou who didst prate of

339

VI. I

VI. II

Vie.

Vc.

Cb.

(Renata, die in dem auf fallenden Erscheinen Heinrichs Madiel wiederzuerkennen glaubt als Antwort auf ihr Gebet, fällt auf die Knie und streckt ihre Arme nach Heinrich aus.)

(Witnessing the spectacular apparition of Heinrich, and believing it is Madiel himself come in answer to her prayer, Renata drops on her knees and stretches out her hands.)

(340)

Fl. 1
 Cl. 12 In Sib
 Cl. b. In Sib
 1.2
 Cor. in Fa
 3.4
 1.2
 Tbn.
 3
 Timp.

RENATA

Ma - di - el!
 Ma - di - el!

Rup.

im - mer im Mun - de führt, wis - set nun, dass ich Euch für Ehr - los halt! Ihr ent - führ - tet
 vir - tue and sanc - ti - ty, know that I ac - cuse thee of treach - er - y. Thy base tongue with

(340)

Vi. I
 Vi. II
 Vle.
 Vc. div.
 Cb. div.

1 Fl. *cresc.*

2 *cresc.*

Cl. 1, 2 in Sib *cresc.*

Cl. b. in Sib *cresc.*

Ren. *cresc.*

Ma - di - el - - - - - bist wirk - - - - -
 Ma - di - el - - - - - At last

mit Be-trug die - ses Weib, um eu - rer nie - dern Lust zu fröh - nen, ha - bet spä - ter dann ver - las - sen sie, ha - bet ihr
 cun - ning lies led her on. Vile was thy cun - ning and thy pur - pose! Soon thy sa - ted lust a - ban - doned her, cru - el - ty

VI. I *p* *arco* *cresc.*

VI. II *p* *cresc.*

Vie. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

341

1 Fl. *dim.*

2 *dim.*

Ob. 1, 2 *cresc.* *f* *dim.*

Cl. 1, 2 in Sib *mf* *f* *dim.*

Cl. b. in Sib *mf* *f* *dim.*

Fag. 1, 2 *mf* *f* *dim.*

Cfg. *f* *dim.*

Ren. *f* *dim.* *mp*

Rup. *f* *dim.*

- - - - - lich at du last es I end see thee!

Schmach zu - ge - fñgt; doch ge - mein ist's vom Mann dem Wei - be Schmach an - zu - tun.
 cast her a - way. You in - sul - ted that wo - man, heap - ing shame on thy - self!

341 *gliss.*

VI. I *mf* *espress.* *dim.* *p*

VI. II *mf* *espress.* *dim.* *mp* *div. V*

Vie. *mf* *espress.* *arco* *dim.* *mp* *V*

Vc. *mf* *arco* *dim.* *mp* *V*

Cb. *mf* *arco* *dim.* *mp* *V*

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 In Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.
Cor. in Fa 1.2, 3.4
Tr. in Do 1.2, 3
Tbn. 1.2, 3
Tuba
T. Mil.
Batt.
Ren.
Rup.
VI. I
VI. II
Vie.
Vc.
Cb.

p, *mf*, *pp*, *f*, *a2*, *mp*, *unis.*

(Sie weint)
(She weeps)

Bist Du's wirk - lich, Du, Wun - der - ba - rer?
Do I tru - ly look on thy ra - diance?

(ab)
(goes away)

Hier werf ich hin mei - nen Hand - schuh und die - sen Handschuh, hebt ihn auf, so Ihr ein Rit - ter.
See where I throw down my gaunt - let. Take up the chal - lenge, or thou art cow - ard and brag - gart!

(Heinrich schliesst das Fenster, ohne Renata bemerkt zu haben.)
 (Heinrich, not having noticed Renata, closes the window.)

342

Fl. 1.2 *a2* *f* *ff* *Soli* *p* *mp* *pp*

Ob. 1.2 *a2* *ff* *mp* *pp*

C. 1.

Cl. 1.2 in Sib *a2* *f* *ff* *ff* *pp*

Cl. b. in Sib *ff* *pp*

Fag. 1.2 *a2* *f* *ff* *ff*

Cfg. *f* *ff* *ff*

Cor. in Fa 1.2 *f* *ff*

3.4 *f* *ff*

Tr. in Do 1 *f* *ff* *con sord.* *mp* *pp*

3

Tbn. 1.2

Tuba 3

Timp.

342

VI. I *f* *ff* *p*

VI. II *f* *ff* *p*

Vle. *f* *ff* *div.* *unis.* *ff* *p*

Vc. *f* *ff* *div.* *unis.* *ff* *p*

Cb. *f* *ff* *ff*

(343) Andante espressivo

Fl. 1.2
 Ob. 1.2
 Cl. 1.2 in Sib
 Fag. 1
 Tr. 1 in Do

RENATA *molto espress.* *dim.*

Von Dir hab ich mich los - sa - gen
 And I in fol - ly, all un -

(343) Andante espressivo

VI. I
 VI. II
 Vcl.
 Vc.

Ob. 1
 Cl. 1.2 in Sib
 Fag. 1

Ren.

wol - len, strah - len - der En - gel, mein Ma - di - el!
 - wit - ting, cast off my An - gel, my Ma - di - el!

VI. I
 VI. II
 Vcl.
 Vc.

344 Moderato

(Ruprecht tritt aus der Tür.)
(Ruprecht comes out of the door.)

Fl. 1.2
Ob. 1.2
Cl. 1.2 In Sib
Cl. b. In Sib
Fag. 1.2
Cor. in Fa 1.2
3.4

Detailed description: This block contains the woodwind parts for measures 344 and 345. The instruments listed are Flute 1.2, Oboe 1.2, Clarinet 1.2 in B-flat, Clarinet B-flat in B-flat, Bassoon 1.2, and Cor in F major (1.2 and 3.4). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to mezzo-forte (mf). The Oboe 1.2 part has a 'a2' marking above it. The Clarinet 1.2 and Bassoon 1.2 parts have 'a2' markings below them. The Cor in Fa parts have 'a2' markings below them.

344 Moderato

Vi. I
Vi. II
Vcl.
Vc.
Cb.

Detailed description: This block contains the string parts for measures 344 and 345. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to mezzo-forte (mf). The Violin I and II parts have 'a2' markings above them. The Viola, Vc., and Cb. parts have 'a2' markings below them.

345 (Ruprecht erblickt Renata auf den Knien liegend, das Gesicht mit den Händen bedeckt.)
(Ruprecht sees Renata on her knees and her face covered by her hands.)

Ob. 1.2
C. I.
Cl. b. In Sib
Fag. 1.2
Tr. 2.3 in Do

Detailed description: This block contains the woodwind and trumpet parts for measures 345 and 346. The instruments listed are Oboe 1.2, Clarinet I, Clarinet B-flat in B-flat, Bassoon 1.2, and Trumpet 2.3 in C major. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to mezzo-forte (mf). The Oboe 1.2 part has a 'a2' marking above it. The Clarinet I, Clarinet B-flat, Bassoon, and Trumpet parts have 'a2' markings below them.

RUPRECHT

Re - na - ta,
Re - na - ta,

345

Vi. II
Vcl.
Vc.
Cb.

Detailed description: This block contains the string parts for measures 345 and 346. The instruments listed are Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to fortissimo (sim.). The Violin II and Viola parts have 'pizz.' markings above them. The Vc. and Cb. parts have 'pizz.' markings below them.

(346)

1 Cl. in Sib
2 Cl. in Sib
1 Cl. b. In Sib
2 Cl. b. In Sib
1 Fag.
2 Fag.
Cfag.
1.2 Cor. in Fa
3.4 Cor. in Fa
Tr. 2.3 In Do
Batt.
Arpa 1
Arpa 2
Rup.

hä - re auf zu wei - nen. Dein Be - geh - ren hab ich er - fül - let. Mor - gen im Zwei - kampf
 thou must weep no lon - ger. I have du - ty per - formed thy bid - ding. Hein - rich to - mor - row

(346)

VI. I
VI. II
Vie.
Vc.
Cb.

347 Allegro agitato

Fl. 1.2
 Ob. 1.2
 C. 1.
 1
 Cl. in Sib
 2
 Cl. b. in Sib
 1
 Fag. 2
 Cfg.
 1.2
 Tbn. 3
 Timp.
 Arpa 1
 Arpa 2

RENATA *(wie im Fieber)*
(as if delirious)

Man darf nicht tö - ten ihn. Man
 No ne - ver, no not that! You

wer - de ich den Gra - fen Hein - rich tö - ten.
 meets me sword to sword and I shall slay him.

347 Allegro agitato

Vi. I
 Vi. II
 Vie.
 Vc.
 Cb.

1
Ob.

2

C.1.

Tr. 1,2
in D

con sord.

Ren.

darf nicht, darf nicht tö - ten ihn. Er - leuch - tet, er ist herr - lich,
must not, must not kill him now. He is ra - diant, and re - splen - dent,

Vi. I

Vi. II

Vle.

Vc.

348

1
Cl. in Sib

2

Cl. b.
in Sib

Fag. 1,2

Ren.

und ich, ich al - lein bin vor ihm schul - dig, nicht er, nicht
and I, I have cru - el - ty wronged him, and he has

348

Vi. I

Vi. II

Vle.

Vc.

div. arco

arco

pizz.

unis.

Cb.

349

1
Ob.

2

C.1.

1
Cl. in Sib

2

Fag.1,2

Ren.

er ist es vor mir. Man darf nicht tö - ten ihn, man darf nicht, darf
ne - ver done me harm. You can - not kill him now. You must not, must

349

VI. I

VI. II

Vie.

Vc. div.

Cb.

unis.

arco

350

1
Ob.

2

Cl. 1,2
in Sib

Fag.1,2

Ren.

- nicht tö - ten ihn. Man muss in De - mut sich beu - gen,
- not kill him now. All we can do is give wor - ship,

350

VI. I

VI. II

Vie.

Vc.

div. *espress.*

div. *espress.*

unis.

div.

ben tenuto

(351)

1
Ob.

2
C. I.

1
Cl. in Sb.

2
Cl. b. in Sib.

Tr. 1.2
in Do

Ren.

muss ihm küs - sen, muss ihm dienst - bar sein. Wenn du nur ein Haar ihm am
and a - dore him, and at - tend on him. If you touch one hair of his

(351)

VI. I

VI. II

Vle.

Vc.

Cb.

unis. pizz.

arco

pizz.

Haupt - te krümst, ei - nen Trop - fen nur sei - nes Blu - fes wirst ver - gies - sen,
sa - cred head, if you shed one drop of his pre - cious, di - vine life - blood,

Ob. 1.2

C. I.

Cl. 1.2
in Sib

Fag. 1.2

Ren.

VI. I

VI. II

Vle.

Vc.

Cb.

(352)

Cl.1,2 in Sib
mp espress. mf p mp espress. mf

Fag.1,2
mp p

Ren.
dann hörst Du nie - mals, nie - mals mehr von mir, nie - mals mehr von mir,
by Christ in Hea - ven thou shalt hear no more, no - thing more of me,

(352)

VI.I sul D
mp espress. mf p mp espress. mf

VI.II div. mp espress. mf p mp espress. mf

Vi. unis. div. unis. mp p mp p

Vc. div. unis. mp p mp p

(353) L'istesso tempo (♩ = ♩)

Cl.1,2 in Sib
p a2 p espress. mf p cresc. molto

Fag.1,2
p a2 p mf p cresc. molto

Tr. in Do
(con sord.) p mf p cresc. molto

3
p mf p cresc. molto

Ren.
nie - mals mehr von mir. Ich hab ihn nie - mals Dir ge - schenkt, ich hab ihn
no - thing more of me. How can I yield him up to thee? I'll not sur -

(353) L'istesso tempo (♩ = ♩)

VI.I p loco p espress. mf p cresc. molto

VI.II unis. div. p mf p cresc. molto

Vi. div. unis. div. p mf p cresc. molto

Vc. div. p mf p cresc. molto

Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Tr. in Do
3
Ren.

nie - man - dem auf die - ser Welt ge - ge - ben!
- ren - der my love to a mor - tal crea - ture!

RUPRECHT

Re - na - ta kann - fest
By God him - self Re -

VI. I
VI. II
Vle.
Vc.
Cb.



Cl. 1.2 in Sib
Fag. 1.2

Du nicht dies al - les vor - dem im In - nern be - den - ken? O - der weisst Du nicht mehr,
- na - ta, how comes it that now you ba - nish all ven - geance? How can you dis - miss them,

Vle.
Vc.
Cb.

(355)

Fl. 1.2 a2

Ob. 1

C. I.

Cl. b. in Sib

Fag. 1.2 a2

Cfg.

1.2

Cor. in Fa

3.4

Tbn. 1

Tuba

Timp.

Arpa 1.2 a2

RENATA

O, wie war es den-nach herr - licht O, wie war es den-nach
 Ah, those by - gone hours of joy — Ah, what hea - ven - ly

wie er dich be - lei - digt hat?
 all those lies and treache - ries?

(355)

Vi. I pizz.

Vi. II pizz.

Vle.

Vc.

Cb.

(356) (♩ = ♩)

Fl. 1.2 *a2*

Ob. 1.2 *mf* *p* *cresc.*

C. 1. *mf*

Cl. 1.2 in Sib

Cl. b. in Sib *f* *p* *cresc.*

Fag. 1.2 *f*

Cfg.

Cor. in Fa 1.2 3.4

Tr. in Do 1.2 3

Tbn. 1.2 3

Tuba

Timp.

Arpa 1.2 *a2* *f* *mp* *cresc.*
Sol#, *La#* *Fa#* *Solb*, *Lab* *Sib*

Ren.
wun - der - bar! Ja, er ver - fluch - te mich! Ja, mit Schlä - gen hat
ecs - ta - sy! He cursed and railed at me. Yes he all but struck my

(356) (♩ = ♩)

Vl. I *mf* *p* *cresc.*

Vl. II *mf* *p* *cresc.*

Vle. *mf* *pizz.* *f* *p* *cresc.*

Vc. *f* *pizz.* *p* *cresc.*

Cb. *f* *pizz.* *p* *cresc.*

(357)

Fl. 1.2

Ob. 1.2

C. 1.

C1. 1.2
in Sib

Cl. B.
in Sib

Fag. 1.2

Cfg.

1.2
Cor. in Fa

3.4

1.2
Tr. in Do

3

1.2
Tbn.

3
Tuba

Timp.

Arpa 1.2

Ren.

er mich be - droht! A - ber was tut es, tritt er mich auch mit Füß -
face in his wrath. Let - him strike me, tram - ple, bruise me, crush

(357)

VI. I

VI. II

Vle.

Vc.

Cb.

div.

pizz.

arco

unis pizz.

arco

Picc. *a2*

Fl. 1,2 *a2*

Ob. 1,2 *a2*

C. I. *a2*

C. I, 1,2 in Sib *a2*

C. I, b. in Sib *a2*

Fag. 1,2 *a2*

Cfg.

Cor. in Fa 1,2 3,4

Tr. in Do 1,2 3

Tbn. 2

Tuba 3

Batt. Ptti.

Arpa 1 *f*

Arpa 2 *f*

Ren. *sen! me!*

RUPRECHT *(abgebrochen) (abruptly)*

Re - na - ta! Schwarz ist mei - ne
 Re - na - ta! through and through ny

VI. I *pizz.* *arco*

VI. II *arco* *pizz.*

Vle. *pizz.* *arco*

Vc. *arco*

Cb. *arco*

359 360

Picc.
Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.
Cor. in Fa 1.2 3.4
Tr. in Do 1.2 3
Tbn. 1.2
Tuba 3
Timp.
Arpa 1
Arpa 2
Ren.
Rup.

(läuft ihm nach)
(She makes to run after him.)

Ru - precht, Ru - precht!
Ru - precht, Ru - precht,

(geht eilig ab.)
(He rushes out.)

See - le, ganz schwarz von Rauch, als wär Pul - ver dort auf - ge - flo - gen.
soul quails un - der hammer blows like the shocks of an earth - quake.

359 360

Vi. I
Vi. II
Vie.
Vc.
Cb.

div. a 3
pizz. f
pizz. ff

Picc. *a2*
 Fl. 1.2 *a2*
 Ob. 1.2 *a2*
 C. 1.
 Cl. 1.2 In Sib
 Cl. b. in Sib
 Fag. 1.2 *a2*
 Cfg. *a2*
 Cor. in Fa 1.2, 3.4
 Tr. in Do 1.2, 3
 Tbn. 1.2, 3
 Tuba 1.2, 3
 Timp.
 Batt.
 Arpa 1
 Arpa 2
 Ren.
 VI. I *div. a 3*
 VI. II *arco*
 Vle. *arco*
 Vc.
 Cb.

dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f* *Ptti.*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*

Du zu Grun - de, Ru - precht! Doch be - ruh - re nim - mer Ma - di - ei!
 thou shouldst per - ish, Ru - precht, but do not in - jure Ma - di - ei!

arco
arco

dim. *p* *cresc.* *f*
dim. *p* *cresc.* *f*

attacca

Entr'acte

(362) L'istesso tempo (Allegro non troppo)

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 (C. 1.), Clarinet 1 & 2 in Si b (Cl. 1,2 in Si b), Clarinet Bass in Si b (Cl. b. in Si b), Bassoon 1 & 2 (Fag. 1,2), and Contrabass (Cfb.). The score is in 4/4 time and includes dynamics such as *f* and *a2*. The woodwinds play melodic lines, while the brass instruments provide harmonic support with chords and rhythmic patterns.

(362) L'istesso tempo (Allegro non troppo)

Musical score for string instruments: Violin I (Vi. I), Violin II (Vi. II), Viola (Vie.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with chords and triplets. Dynamics include *f*, *pizz.* (pizzicato), and *unis.* (unison). The score is in 4/4 time.

363

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff* *a2* *fespress. cresc.*

C. I. *ff*

Cl. 1,2 in Sib *ff* *mf* *cresc.*

Cl. B. in Sib *ff* *mf* *cresc.*

1 *ff* *cresc.*

2 *ff* *cresc.*

Cfg. *mf*

Cor. in Fa 1,2 *ff* *fespress. mf* *cresc.*

3,4 *ff* *fespress. mf* *cresc.*

Tr. in Do 1,2 *ff* *mf* *cresc.*

3 *ff*

Tbn. 1,2 *f*

Tuba 3 *f*

Batt. T. Mil. *f* *mf* *G.C.* *pp* *cresc.*

363

VI. I *ff* *fespress.* *cresc.*

VI. II *ff* *fespress. cresc.*

Vle. *ff* *mp* *cresc.*

Vc. *ff* *f espress.* *arco* *mp* *cresc.*

Cb. *div. ff* *f* *arco* *mp* *(pizz.)* *cresc.*

This page contains the musical score for measures 364 through 367. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet in C (C. I.), Clarinet 1 and 2 in B-flat (Cl. 1.2 in Sib), Clarinet in B-flat (Cl. b. in Sib), Bassoon 1 and 2 (Fag. 1.2), Contrabass (Ctg.), Cor Anglais in F (Cor. in Fa), Trumpet 1 and 2 (Tr. in Do), Trombone 1 and 2 (Tbn.), Timpani (Timp.), and Bass Drum (Batt.). The Arpa (Harp) part is also present. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.).

The score is written in 4/4 time. Measure 364 is the starting point for this page. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of measure 365. Dynamics include *f*, *ff*, and *mf*. Performance markings include accents (>), slurs, and breath marks (a2). The string section has markings for *div.* (divisi) and *arco* (arco). The double bass part includes *pizz.* (pizzicato) markings.

Ob. 1,2
 C. I.
 Cl. 1,2
 in Sib
 Cl. b.
 in Sib
 Fag. 1,2
 Cfg.

Tr. in Do
 1,2
 3
 Tbn.
 1,2
 3

Timp.
 Batt.
 T. Mil.
 mp
 p

Vi. I
 Vi. II
 Vie.
 Vc.
 Cb.
 unis.
 arco

(365) *L'istesso tempo* (366)

Woodwinds:
 Fl. 1 & 2: *f*
 Cl. in Sib 1 & 2: *p marc.* *cresc.* *f*
 Cl. b. in Sib: *p marc.* *cresc.* *f*
 Fag. 1 & 2: *p marc.* *cresc.* *mf* *f*
 Cfg.: *mf* *f*

Brass:
 Tbn. 1 & 3: *p dim.* *pp* *mf*
 Timp.: *p dim.* *pp*
 Batt. (T. Mil.): *ppp* *un poco cresc.* *p*

Strings:
 VI. I: *mf*
 VI. II: *dim.* *p marc.* *cresc.* *mf*
 Vie.: *dim.* *pizz.* *p marc.* *cresc.* *mf*
 Vc.: *dim.* *p* *pizz.* *cresc.* *mf*
 Cb.: *dim.* *p cresc.* *div. arco* *arco* *mf* *f*

367

Picc. *ff* *a2* *ff* *a2*

Fl. 1.2 *ff* *a2* *ff* *a2*

Ob. 1.2 *ff* *a2* *ff* *a2*

1 *f* *ff* *a2* *ff* *a2*

2 *f* *ff* *a2* *ff* *a2*

Fag. 1.2 *f* *ten.*

Org. *f* *ten.*

1 *Solo* *f*

Tr. in D *f*

2.3 *f*

1 *mf* *ten.* *f*

3 *f* *ten.*

Tuba *f* *ten.*

Timp. *f*

Batt. *f* *Cast.* *f*

p *poco cresc.* *mp*

367

unis.

Vi. I *f* *ff*

Vi. II *f* *ff*

Vie. *f* *ff*

Vc. *f* *ten.* *ff*

Cb. *div. f* *arco* *ten.*

368

Picc. *f*

Fl. 1.2 *f* *cresc.*

Ob. 1.2 *f* *cresc.*

C. I. *f* *cresc.*

Cl. 1.2 in Sib *f* *cresc.*

Cl. b in Sib *f* *cresc.*

Fag. 1.2 *f* *cresc.*

Tr. in Do 1.2 *f* *cresc.*

3 *f* *cresc.*

1 *f* *cresc.*

Tbn. 2 *f* *cresc.*

3 *f* *cresc.*

Cast.

Batt. Tamb. *mf* *f* *cresc.*

368

Vi. I *f* *cresc.*

Vi. II *f* *cresc.*

Vie. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.* *ff*

Picc.
Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cf. g.

Musical score for woodwinds and reeds, measures 369-372. The instruments listed are Piccolo, Flutes 1 and 2, Oboe 1 and 2, Clarinet in C, Clarinet 1 and 2 in B-flat, Clarinet in B-flat, Bassoon 1 and 2, and Contrabassoon. The music features complex rhythmic patterns with triplets and accents, and dynamic markings such as *ff*.

1.2
Cor. in Fa
3.4
1
Tr. in Do
2
3
Tbn.
3
Tuba

Musical score for brass instruments, measures 369-372. The instruments listed are Cor Anglais 1 and 2, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The music includes triplets and dynamic markings like *ff*.

Timp.
Batt.
Ptti.
Tamb.

Musical score for percussion instruments, measures 369-372. The instruments listed are Timpani, Snare Drum (Batt.), Cymbals (Ptti.), and Tom-toms (Tamb.). The snare drum part features a steady rhythmic pattern.

Arpa 1
Arpa 2

Musical score for harp instruments, measures 369-372. The instruments listed are Arpa 1 and Arpa 2. The music consists of arpeggiated chords and rhythmic patterns.

Vi. I
Vi. II
Vle.
Vc.
Cb.

Musical score for strings, measures 369-372. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features arched playing (*arco*) and dynamic markings such as *ff* and *f*. Performance instructions include *furioso al tallone*.

(370)

Picc. *ff* *espress.*

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib *ff* *espress.*

Cl. b. in Sib

Fag. 1.2

Cfg. *ff*

1.2

Cor. in Fa *ff*

3.4

Tr. in Do *ff*

3

1

Tbn. *ff*

3

Tuba *ff*

Timp.

Batt. *f* T.Mil. *f*

Arpa *ff*

Arpa 2 *ff*

(370)

Vi. I

Vi. II

Vle.

Vc. *ff*

Cb. *ff*

Picc.
 Fl. I. 2
 Ob. I. 2
 C. I.
 Cl. I. 2 in Sib
 Cl. b. in Sib
 Fag. I. 2
 Cfg.
 Cor. in Fa 1. 2 / 3. 4
 Tr. in Do 1. 2 / 3
 Tbn. 3 Tuba
 Timp.
 Batt. T. Mil. 3 / G.C. f
 Arpa 1
 Arpa 2
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

Musical score for a symphony, page 375. The score includes parts for Piccolo, Flutes (Fl. I. 2), Oboes (Ob. I. 2), Clarinets (C. I., Cl. I. 2 in Sib, Cl. b. in Sib), Bassoon (Fag. I. 2), Cello (Cfg.), Cor Anglais (Cor. in Fa 1. 2, 3. 4), Trumpets (Tr. in Do 1. 2, 3), Trombones (Tbn. 3 Tuba), Timpani (Timp.), Snare Drum (Batt. T. Mil. 3, G.C. f), Arpa (Arpa 1, Arpa 2), Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score features various musical notations, including dynamics (p, ff, f, sf, sfz), articulation (accents, staccato), and performance instructions (div.).

(371)

Picc.
Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Cfg.

1.2 Cor. in Fa
3.4
1 Tr. in Do
2.3
1 Tbn.
2
Tuba

Batt. T. Mil. G.C.

Arpa
Arpa 2

(371)

Vi. I
Vi. II
Vie.
Vc.
Cb. non div

372

Fl. 1.2 *ff molto espress.*

Ob. 1.2 *ff molto espress.*

C. 1. *ff molto espress.*

Cl. 1.2 in Sib *ff molto espress.*

Cl. b. in Sib *ff*

Fag. 1.2 *ff*

Cfg. *ff*

1.2 *ff molto espress.*

3.4 *ff molto espress.*

Tr. in Do *ff espress.*

2.3 *ff molto espress.*

1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Batt. *mf* *G.C.* *mf* *mp*

Arpa 1 *ff*

Arpa 2 *ff*

372

Vi. I *ff molto espress.*

Vi. II *ff molto espress.*

Vla. *ff molto espress.*

Vc. *ff ben tenuto*

Cb. *ff ben tenuto*

This page of a musical score contains measures 1 through 4. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet in C (C. I.), Clarinet in Bb and Soprano Saxophone (Cl. 1.2 in Sib), Clarinet in Bb and Bass Saxophone (Cl. 1.2 in Sib), Bassoon 1 and 2 (Fag. 1.2), Contrabass (Cfg.), Cor Anglais 1 and 2 (Cor. in Fa), Trumpet in D 1 and 2 (Tr. in Do), Trombone 1, Trombone 2, and Tuba, Arpeggiator (Arpe), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

Key musical features include:

- Tempo and Dynamics:** The score begins with a *ff* (fortissimo) dynamic and a tempo marking of *espress.* (espressivo).
- Instrumentation:** The woodwind section is prominent, with Flute 1 and 2, Oboe 1 and 2, and Clarinet in Bb playing sustained notes. The string section provides a rhythmic accompaniment.
- Articulation:** There are numerous slurs and accents throughout the score, particularly in the woodwind parts.
- Rehearsal Markers:** Rehearsal marks are indicated by dashed lines with numbers 0, 1, and 7 above the staff.
- Performance Indicators:** The score includes various performance instructions such as *ff*, *f*, and *a2* (second ending).

373

Picc.
 Fl. 1.2
 Ob. 1.2
 C. I.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.

Woodwind and string section score for measures 373-376. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 (in Sib), Bass Clarinet (in Sib), Bassoon 1 & 2, and Contrabass parts are shown. The score includes dynamic markings such as *ff* and *a2*.

Cor. in Fa
 Tr. in Do
 Tbn. 1
 Tbn. 2
 Tuba

Brass section score for measures 373-376. The parts for Cor Anglais (1 & 2), Trumpets (1, 2, 3), Trombones (1, 2), and Tuba (3) are shown. Performance instructions include *ff molto espress.* and *ff ben tenuto ed espress.*

Arpe

Arpeggiated part for the Harp in measures 373-376, featuring a continuous sixteenth-note accompaniment.

373

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

String section score for measures 373-376. The parts for Violins I & II, Viola, Violoncello, and Contrabasso are shown. Dynamic markings include *ff*.

This musical score page features the following parts and markings:

- Picc.**: Piccolo part with dynamic markings *pp* and *ff*.
- Fl. 1.2**: First Flute part with dynamic marking *pp*.
- Ob. 1.2**: Oboe part with dynamic marking *pp*.
- C. I.**: Clarinet in C part with dynamic marking *pp*.
- Cl. 1.2 in Sib**: Clarinet in B-flat part with dynamic marking *pp*.
- Cl. b. in Sib**: Bass Clarinet in B-flat part with dynamic marking *pp*.
- Fag. 1.2**: Bassoon part with dynamic marking *pp*.
- Cfg.**: Cello and Double Bass part with dynamic marking *pp*.
- Cor. in Fa**: Horns in F part with dynamic marking *ff*.
- Tr. in Do**: Trumpets in D part with dynamic marking *ff*.
- Tbn.**: Trombones part with dynamic marking *ff*.
- Tuba**: Tuba part with dynamic marking *ff*.
- Arpe**: Arpeggiator part with dynamic marking *pp*.
- Vi. I**: Violin I part with dynamic marking *pp*.
- Vi. II**: Violin II part with dynamic marking *pp*.
- Vi. e.**: Viola part with dynamic marking *pp*.
- Vc.**: Violoncello part with dynamic marking *pp*.
- Cb.**: Contrabasso part with dynamic marking *pp*.

374

Picc. *a2*

Fl. 1.2 *a2*

Ob. 1.2 *a2*

C. 1. *a2*

Cl. 1.2 in Sib *a2*

Cl. b. in Sib *a2*

Fag. 1.2 *f cresc.*

Cfg. *f cresc.*

Cor. in Fa *a2*

Tr. in Do 1, 2, 3 *f*

Tbn. 1, 2, 3 *f cresc.*, *quasi legato*

Tuba *f cresc.*, *quasi legato*

Timp. *mf cresc.*

Batt. *G.C. ff*

Arpa 1 *ff*

Arpa 2 *ff*

374

Vi. I

Vi. II

Vi. e.

Vc. *f cresc.*

Cb. *f cresc.*

Picc.
Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. In Sib
Fag. 1.2
Cf. g.

1.2
Cor. in Fa
3.4
Tr. In Do
1.2
3
Tbn.
3
Tuba

pesantissimo

Timp.
Batt.
Arpa 1
Arpa 2

Pti. *ff* *p* *ff* *p* *ff* *p*

gliss.
doh, reb, fa# solb
reb, mi, fa# solb
doh, fa#

Vi. I
Vi. II
Vie.
Vc.
Cb.

pesantissimo
div.

375

Picc. *ff*

Fl. 1.2 *a2 ff*

Ob. 1.2 *ff*

C. I. *ff*

Cl. 1.2 in Sib *ff*

Cl. b. in Sib *a2 ff*

Fag. 1.2 *ff*

Cfg. *ff*

Cor. in Fa 1.2 *ff*

3.4 *ff*

Tr. in Do 1.2 *a2 ff ten.*

3 *ff ten.*

Tbn. 1.2 *ff a2 ten.*

Tuba 3 *ff*

Timp. *ff*

T. Mil. *ff*

Batt. *ff*

Tamb. *ff*

Arpe *a2 ff*

375

Vi. I *ff* *div.* *non div.*

Vi. II *ff* *div.* *non div.*

Vle. *ff*

Vc. *ff*

Cb. *ff*

(376)

Picc. *fff*

Fl. 1.2 *fff*

Ob. 1.2 *fff*

C. I. *fff*

Cl. 1.2 in Sib *fff*

Cl. b. in Sib *fff*

Fag. 1.2 *fff*

Ctg. *fff*

Cor. in Fa 1.2 *fff*

Cor. in Fa 3.4 *fff*

Tr. in Do 1.2 *fff*

Tr. in Do 3 *fff*

Tbn. 1.2 *fff* *ben tenuto*

Tuba 3 *fff* *ben tenuto*

Timp. *fff*

Batt. *fff* *Mil.* *Tamb.*

Arpa 1 *fff* *sol q lab*

Arpa 2 *fff* *do#, mi#, la#, si#*

Vi. I (376) *fff*

Vi. II *fff*

Vie. *fff*

Vc. *fff*

Cb. *fff*

div. *unis.* *div.* *non div.*

377

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. I. *ff*

Cl. 1.2 in Sib *ff*

Cl. B. in Sib *ff*

Fag. 1.2 *ff*

Cfg. *ff*

Cor. in Fa *ff*

3.4 *ff*

a2 *ff*

Tr. in Do *ff ben tenuto*

1.2 *ff*

3 *ff*

Tbn. *ff*

3 *ff*

Tuba *ff*

Timp. *f*

T. Mil.

Batt. *f*

Tamb. *f*

Arpa *ff*

Arpa 2 *ff*

do, reb, mi

Vi. I *div. non ff*

Vi. II *div. non ff*

Vie. *ff*

Vc. *ff*

Cb. *ff*

unis

378

Fl. 1.2 *f* *dim.*

Cl. 1.2 in Sib *f* *dim.*

Cl. b. in Sib *f* *dim.*

Fag. 1.2 *f* *dim.*

Cfg. *f* *dim.*

1.2 *ben tenuto* *dim.*

3.4 *ben tenuto* *dim.*

Tbn. 1 *f* *dim.*

Tuba *f* *ben tenuto* *dim.*

Batt. T.M. *mp*

G.C. *mp*

378

VI. I *f* *dim.*

VI. II *f* *dim.*

Vle. *f* *dim.*

Vc. *pizz. f* *dim.*

Cb. *f* *dim.*

Un poco ritenuto

2 Tbn. *mp* *p*

3 Tbn. *mp* *p*

Arpe a2 *f* *mp*

Un poco ritenuto

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

Attacca

Scene 2

(Vorhang. Ein steiles Ufer zum Rhein hinunter. Der Zweikampf ist eben beendet. Ruprecht liegt verwundet, bewusstlos, den Degen in der Hand. Über ihn beugt sich besorgt Mathias. In der Ferne sieht man als Silhouetten die Gesalten Heinrichs und seines Sekundanten, in Mäntel gehüllt. Von der anderen Seite die halbversteckte Renata. Ihr Anlitz ist gespannt nach vorn gerichtet, sie lässt den Blick nicht vom Ruprecht. Heinrich bemerkt sie nicht. Alle sind willkommen bewegungslos, bis Mathias die ersten Worte spricht. Während dieser ersten Worte gehen Heinrich und sein Sekundant unbemerkt ab.)

(A steep bank on the Rhine. The duel has just ended. Ruprecht lies wounded, unconscious, still grasping his sword. Matthew bends over him in grave concern. At a distance Heinrich and his Second are silhouetted figures draped in cloaks. At the opposite side to them is Renata, half concealed, straining forward, her eyes fixed on the prostrate form of Ruprecht. She pays no attention to Heinrich. There is no sign of movement until Matthew starts to speak, and then Heinrich and his Second unobtrusively quit the scene.)

Vorhang
Curtain

379 Andante assai

Fl. 1.2
Ob. 1.2

379 Andante assai

Vi. I
Vi. II
Vie.
Vc.
mp

380 (von Ruprecht aufblickend, sieht Renata)
(looking up, sees Renata)

Fl. 1.2
1
Cl. in Sib
2
Cl. b. in Sib
Fag. 1.2
2
Cor. in Fa
4
MATHIAS
MATTHEW

Meine gnädig-ste Da-me, er ist schwer verwundet.
Gracious and lovely la-dy, he is gravely wounded.

Kühn hat sich Ruprecht ge-schlagen, doch die-ser Fant war
He is a fighter of va-lour, but his op-ponent

380

senza sord. div. a3

Vi. I
Vi. II
Vie.
Vc.
Cb.

(beugt sich über Ruprecht.)
(bends over Ruprecht.)

(381) Poco più mosso

Fl. 1.2 a2
 1
 Cl. in Sib
 2
 Cl. b. in Sib
 Fag. 1.2

Arpe

RENATA pp

Wenn Du ster-ben
Ah, if thou should'st

Mat. (ab) (He goes)

viel gewand-ler. Geht nicht von ihm. Ich ho-le rasch den Arzt her-bei.
 showed more cunning. Stay with him here. He needs a sur-geon in-stant-ly.

(381) Poco più mosso

VI. I div. a3
 VI. II div.
 VIe. div.
 Vc. div.
 cb. div. p

Ob. 1

Fag. 1.2

Arpe

a2

Ren.

soll-test, den-sel-ben Tag würd ich noch in ein Klos-ter ge-hen. Ich hab ge-be-tet, als Du zu diesem
leave me, that self-same hour I shall en-ter a ho-ly con-vent. I was kneel-ing and praying all the

Vi. II

Vle.

Vc.

Cb.

Fl. 1.2 (382) Solo a2 *p dolce*

Ob. 1 *respress* *pp*

Fag. 1.2 *pp*

Batt. 6. C. *pp*

Arpe a2 *pp*

Ren. *Zwei-kampf aus - ge - gan - gen. while the du - el las - ted. Gott - hab ich an - ge - ru - fen, ob er es will, dass mein I - begged my God to tell me whether or no I should*

VI. II (382) *pp*

VI. e. *pp*

Vc. *pp*

Cb. *pp*

Fl. 1.2 *a2*
p dolce

Ob. 1 *p sfz* *smorz.*

Fag. 1.2 *smorz.*

Batt. *G.C.* *smorz.*

Arpe *a2* *smorz.*

Ren. *3* *3*

Herz sich lie-bend dir schenkt. Und von heut ab gibt's keiner-lei Prü-fung mehr für mich.
yield and grant thy de - sire. I felt cer - tain those doubts were the last or - deal for me.

Vi. II *smorz.*

Vle. *smorz.*

Vc. *smorz.*

Cb. *smorz.*

(Ruprecht richtet sich plötzlich auf und blickt ohne Bewusstsein um sich, als ob er den Feind suchte.
 Dann bemerkt er Renata und für einen Augenblick erlangt er das Bewusstsein.)
 (Ruprecht suddenly sits up, and looks round in a daze, as if looking for his adversary.
 Then he sees Renata and for a moment regains full consciousness.)

383 Allegro (un poco agitato)

C. I.
 Cl. 1, 2 in Sib
 1
 Fag.
 2
 Cor. 1 in Fa

383 Allegro (un poco agitato)
 unis.

VI. I
 VI. II
 Vc.
 Cb.

384

C. I.
 1
 Cl. in Sib
 2
 Cl. b. in Sib
 Fag. 2
 Cor. 1 in Fa
 Tr. 1 in Do

RUPRECHT

In den si - che - ren -
 You de - spatched me to

384

VI. I
 VI. II
 Vc.
 Cb.

unis arco
 div.
 pizz.

(wieder schwindet ihm das Bewusstsein.)
(he sinks back, again unconscious.)

Fl. 1. 2
Cl. 1. 2 in Sib
Cl. b. in Sib
Fag. 1. 2
Cf. g.
Tr. 1 in D
Rup.
Vie.
Vc.
Cb.

Tod hast Du mich gesandt, death.

385 Andante espressivo
Fl. 1. 2
1
Cl. in Sib
2
Cl. b. in Sib
Fag. 1
Arpa 1
Arpa 2
Ren.

Wahrlich, deine Liebe war kühn genug, front Aug in Aug, den Tod zu schau, doch

395 Andante espressivo
VI. I
VI. II
Vie.
Vc.
Cb.

Yes, for love alone you dared to confront Death himself, yes, face to face, And

386

rit.

Fl. 1.2

1

Cl. in Sib

2

Cl. b. in Sib

Fag. 1

ten.

con sord.

Cor. in Fa

1.2

3.4

Batt.

G.C.

Arpa 1

Arpa 2

Ren.

nim-mer-mehr darfst Du in den Tod gehn, eh Du nicht er - fuhrst, was Du für mich warst.
 now if you die, you must not leave me still doubt-ing my love, still doubt-ing my love.

386

rit.

Vi. I

Vi. II

Vle.

Vc.

Cb.

unis.

unis.

pp

a tempo (387)

Fl. 1, 2
Cl. 1, 2 in Sib
Cl. b. in Sib
Fag. 1

p Solo
p tranquillo
p tranquillo
p tranquillo

1, 2
3, 4
Tbn. 1

Cor. in Fa
Tbn. 1

senza sord.
pp senza sord.
pp
p
p
mp
mp

Arpa 1
Arpa 2

p tranquillo
pp

Ren.

So wis - se, Ru - precht: es sag-ten mir die Gei - ster, dass Ru - precht, die-ser küh - ne,
So hear me, Ru - precht: there was a spi - rit told me that Ru - precht, true and fear-less.

a tempo (387)

VI. I
VI. II
Vie.
Vc.
Cb.

div.
div. *p*
p
p
pp
pp
pp

388

Fl. 1.2 *P* tranquillo

Cl. 1.2 in Sib *pp*

Cl. b. in Sib *P* tranquillo

Fag. 1.2 *pp*

Cor. 1 in Fa *mp*

Tbn. 1 *P*

Arpa 1 *P* tranquillo *pp*

Arpa 2 *pp*

Ren. *P*

mir ge - sandt wer - den wird, dass die - ser küh - ne Ru - precht
 one day would come to me, Ru - precht a - lone of all _____ men,

388

Vi. I *pp* unis *P* div. *P*

Vi. II *pp* unis *P* div. *P*

Vle. *pp* unis *P* div. *P*

Vc. *pp* unis *P* div. *P* tranquillo

Cb. *pp* unis *P* div. *P* tranquillo

389

Fl. 1, 2 *P tranquillo*

Cl. in Sib 1 *mp* *P*

Cl. in Sib 2 *mp*

Cl. b. in Sib *P tranquillo*

Cor. 1 in Fa *mp*

Tbn. 1 *P*

Arpa 1 *p tranquillo* *pp*

Arpa 2

Ren.

mich hier be-schützen wird im Le-ben. Ach, ver-mäch-te ich al-les dir an-zu-ver-
des-tined by hea-ven to pro-ject me. Ah, how could I re-veal the hid-den

VI. I *un.* *div.* *P* *un.* *mf espress.* *P*

VI. II *un.* *div.* *P* *un.* *mp* *P* *mp*

Vle. *tr.* *mp* *P* *mp*

Vc. *mp* *P*

Cb. *pp tranquillo*

390

Cl. in Sib 1 *mf* *P*

Cl. in Sib 2 *mf* *P*

Ren.

trau-en nach-dem, was ich dir sag-te von mei-nen Ge-füh-len zum Gra-fen Hein-ri-eh. Ver-
truth in my heart when I had on-ly just bold-ly con-fess'd my love for Count Hein-ri-eh? Your

390

VI. I *mf* *P* *mf* *f*

VI. II *mf* *P* *mf* *f*

Vle. *mf* *P* *mf*

(391)

Fl. 1.2 *ten.*

Ob. 1.2 *f*

C. I. *f*

1 *ten.*

Cl. in Sib *f*

2 *ten.*

Cl. b. in Sib *f*

Fag. 1.2 *f*

Cor. 1 in Fa *f*

Arpa 1 *pp*

Arpa 2 *pp*

Ren.

ächt-l'fch er-schie-ne ich d'it. Du wür-dst den-ken, dass ich nur mein Herz so wie ein-en Spiel-ball wer-fe,
scorn would have put me to shame. You might have spurned me, think-ing me a child tossing to and fro-my fa-vours,

(391)

Vi. I *espress.*

Vi. II *f*

Vie. *pp*

Vc. *unfs*

Cb. *f*

392 a2

Ob. 1.2
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Arpa 2
 Ren.

Zart-heit, mit Treu-e und mit Kraft dei-ner Lie-be — so — mäch-tig so — un — er — schüt-ter — lich wie der Sturz ei — nes
 won me your loy-al-ty, the beau-ty of your love, so — con-stant, un-swerv-ing, and as strong as the wild moun-tain

392

VI. I
 VI. II
 Vle.
 Vc.
 Cb.

393 Poco più mosso

1
 2
 Ob.
 Cl. 1.2 in Sib
 1
 2
 3
 Tr. in Do

(senza sord.)
 con sord.
 (senza sord.)

Ren.

(leidenschaftlich umarmt sie Ruprecht.)
 (embracing him passionately.)

Berg - stroms. Ja, ich lie - be Dich, Ru - precht! Ja, ich lie - be dich,
 tor - rent. Ah, I love thee so, Ru - precht! Love thee, I love thee

FRAUENCHOR
 CHORUS of Women

(hinter den Kulissen, höhnisch)
 (Voices of Women are heard off stage, singing as it were a mocking echo.)

Ich lie - be, lie - be Dich. Ich
 I love thee, love thee so. I

393 Poco più mosso

VI. I
 VI. II
 Vle.
 Vc.

1
Ob. 1
2
1
2
Tr. in D
3
Ren.

Ru - precht! Ja, ich lie-be dich, Ru - precht! Ja, ich lie-be dich, Ru - precht! Mit
 Ru - precht! thee, I love thee Ru - precht! Tru - ly I love thee, Ru - precht! I

(mit veränderter Stimme, denn im Fleber
 sieht er die Rothäute.)
 (Ruprecht speaks with a changed voice,
 fancying in his delirium that he is seeing Red Indians)

RUPRECHT

An - ge - li - ka... Kup - fer - häu - ti - ge... Weg, du! Fort!
 An - ge - li - ca... my Red In - di - an! Be off! Go!

Chor.
VI. I
VI. II
Vie.

lie - be, lie - be Dich. Ich lie - be, lie - be Dich. Ich lie - be dich,
 love, love thee so! I love thee, love thee so! I love thee so!

394

1
Ob. 1
2
C. I.

1
Tr. in D
2

Ren.

Küs - sen be - de - cke ich Dir, Ant - litz und Hände, Hände und Füß - se. Ich
 swear to a - dore on - ly thee, kiss - ing thy hands, feet and bo - som. I

394

VI. I
VI. II
Vie.
Vc.

1
Ob.

2

C. I.

1
Tr. in Do

2

Ren.

wer - de, ich wer - de die Dei - ne, e - wig die Dei - ne, e - wig die Dei - ne, Ich wer - de, ich wer - de dir
swear it, I swear to be faith - ful, thine for e - ver, thine for e - ver! So take me to love and

395

Vi. I

Vi. II

Vie.

Vc.

1
Ob.

2

C. I.

1
Tr. in Do

2

3

Arpa 1

Arpa 2

Ren.

die - nen, denn ich lie - be, lie - be, lie - be dich Ja, Ich lie - be Dich,
serve - thee, love and serve thee, serve thee, love thee, love thee Ah, I love thee so,

(sie umarmt Ruprechts Hals)
(putting her arms round Ruprecht's neck)

(hinter den Kulissen, höhrend.)
(off-stage, mockingly.)

Ich
I

396

Vi. I

Vi. II

Vie.

Vc.

396

1
Ob. 1 *p mp p mp p mp*

2
Ob. 2 *mp p mp p mp p*

1
Tr. in D♭ *con. mp p mp*

2
Tr. in D♭ *p mp p*

3
Tr. in D♭ *mp p mp*

Arpa 1 *f p f*

Arpa 2 *f p f*

Ren.

Ru - precht! Ja, ich lie - be Dich, Ru - precht!
 Ru - precht! Yes, I love thee so, Ru - precht!

(im halben Bewusstsein hört er das Lachen der
 Rothäute und hält die Hände Renatas für Teufelskrallen.)
 (Ruprecht, only half conscious, hears the laughter of the Redskins
 and imagines that Renata's arms are the tails of a devil.)

RUPRECHT

Was lochet da, die-se rot - häut - ge Teu - fels - brut?
 Why mock at me, all ye laugh - ing Red - skin de - vils?

Chor.

lie - be, lie - be Dich, ha, ha, ha, ha, ha! Ich lie - be, lie - be
 love thee, love thee so, ha, ha, ha, ha, ha! I love thee, love thee,

VI. I *mf p mf*

VI. II *mf p mf*

Vi. *p mf p*

1
Ob. *p* *mp* *p* *mp* *p* *mp*

2
mp *p* *mp* *p* *mp* *p*

1
p *mp* *p*

Tr. in D
2
mp *p* *mp*

3
p *mp* *p*

Arpa 1
p *f* *p*

Arpa 2
p *f* *p*

Ren.
Ja, ich lie - be Dich, Ru - precht! Ja, ich lie - be Dich,
Love thee, love thee so, Ru - precht! Love thee, love thee so,

Rup.
f
Ihr er-würgt mich mit eu - ren Kral - len! Lasst ab off! von
Now your strang - ling tails wind a - round me! Be off! Be

Chor.
Dich, ha, ha, ha, ha, ha! Ich lie - be lie - be Dich, ha, ha, ha, ha, ha! Ich
so, ha, ha, ha, ha, ha! I love thee, love thee so, ha, ha, ha, ha, ha! I

Vi. I
p *mf* *p*

Vi. II
p *mf* *p*

Vi. e.
mf *p* *mf*

1
Ob.

2

1
Tr. in D^o

2

3

Arpa 1

Arpa 2

Ren.

Ru - precht! Ja, ich lie - be Dich, Ru - precht!
Ru - precht! Love thee, love thee so, Ru - precht!

(fällt wieder in Ohnmacht.)
(He sinks unconscious again.)

Rup.

mir!
off!

Chor

lie - be, Dich, Ich lie - be, lie - be
love - thee, so, I love thee, love thee

VI. I

VI. II

Vle.

397

397

397

mp *p* *mp* *pp*

mp *p* *mp* *pp*

mp *p* *mp* *pp*

f

f

p

mf *p* *mp*

mf *p* *mp*

p *mf* *p* *mp*

mf *p* *mp* *pp*

p *mf* *p* *mp*

p *mf* *p* *mp*

398 Andante assai

Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
2
Cor. in Fa
4
Tr. 1.2 in Do
Ren.

Ja, ich lie - be Dich, Ru - precht!
Yes, I love thee so, Ru - precht!

MATHIAS
MATTHEW

Nach rechts, mein ve-rehr-ter Dok-tor,
This way if you please, Phy-si-cian.

Chor.

398 Andante assai

Vi. I
Vi. II
Vie.
Cb.

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2
Mat.

denn wir ha-ben ihn ge-las-sen, wo er nie-der-fiel. Er - hal-let ihn uns, wenn das in - eu - rer Macht steht.
We have left him where he fell, think-ing that were best. Do all in your pow-er, and save him if you can.

VI. I
VI. II
Vie.
Vc.
Cb.

ten. (399)

1
Ob. *p* *ten.*

2
C.I. *p* *ten.*

Cl. 1.2
in Sib

Cl. b.
in Sib *p* *ten.*

Fag. 1.2 *pp* *p un poco espress.*

ARZT
DOCTOR

Mein Freund, wir le - ben nicht in Hun - nen - zeit - en. Im sech - zeh - ten Jahr -
My friend, we are not at the dawn of Sci - ence. Our learn - ed six - teenth

senza sord. (399)

Vi. II *p* *senza sord.*

Vla. *p* *senza sord.*

Vc. *p* *ten.* *p un poco espress.*

Cb. *p* *ten.* *p un poco espress.*

(Eine hoffnungslose Handbewegung des Mathias. Der Arzt,
Renata beiseite schiebend, beugt sich über Ruprecht.)
(Matthew makes a gesture, signifying his sense of hope-
lessness. The Physician moves Renata to one side, kneels,
and stoops over Ruprecht.)

Picc. *p*

Fl. 1.2 *p*

Cl. 1.2
in Sib *mp* *dim.*

Cl. b.
in Sib *mp* *dim.*

Fag. 1 *mp* *Solo* *mp* *dim.* *p*

Tuba *mp*

Méd.
Arzt.
Doc. *mp*

hun - dert ist nichts mehr un - mög - lich für die Me - di - zin. — ure. Vorhang
cen - tur - y leaves men of méd - i - cine small chance of fall - ure. Curtain

Vi. II *mp* *dim.* *p*

Vla. *mp* *dim.* *p*

Vc. *mp* *dim.* *p*

Cb. *mp* *dim.* *p* *div.* *p pizz.*

ACT IV

(Ein stiller Platz in Köln. Rechts eine Taverne mit einem kleinen Garten. Im Garten Tische und Bänke. Links ein Haus, in dem Renata und Ruprecht leben.)

Renata stürzt aus dem Haus. Ihr folgt Ruprecht, der sich, noch nicht ganz wiederhergestellt, auf einen Stock stützt.)

(A quiet square in Cologne. At right a garden of modest proportions with tables and benches. At left a house where Ruprecht and Renata are living together.)

Renata rushes out of the house, followed by Ruprecht. He has not yet fully recovered from his wound and is leaning on a stick.)

Allegro ma non troppo (400)

Flute 1, 2
Oboe 1, 2
Corno Inglese
Clarinetti 1, 2 in Sib
Fagotti 1, 2

Allegro ma non troppo (400)

VORHANG
CURTAIN

Violini I
Violini II
Viola
Violoncelli

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2 in Sib
Fag. 1, 2
Coro 1, 3 in Fa

Allegro ma non troppo (401)

RUPRECHT

Re - na - ta, Ge - lie - bte.
Re - na - ta, come back.

VI. I
VI. II
Vie.
Vc.

RENATA

402

Nein, Rup - recht! sieh, alles muss so wie es ein mal be - gonnen auch zu En - de gehn. Ich kann nicht
No, Rup - recht, All this must end, all that we have shared to - ge - ther, ev'ery thing! I can not

Rup.

Ge - lieble.
come back.

402

VI.I *un poco dim.*
VI.II *mf*
Vre. *mf*
Vc. *mf*
Cb. *mf*

Ren. *länger mehr mit dir hier ver - wei - len. Ich kann es nicht län - ger weil du mir sonst die Seele ver -
stay in that house a - ny lon - ger. My ve - ry soul sti - fles be - cause you tempt me to*

I. I *mp* *cresc.*
I. II *mp* *cresc.*
Vle. *mp* *cresc.*
Vc. *mp* *Div.*
Cb. *mp* *cresc.*

(403)

Ob. 1 *p ben tenuto*

Cl. b in Sib *p ben tenuto*

Fag. 12 *a2 p*

12 *Senza sord. p*

Tr. 3 *Senza sord. p*

Arpa *p*

Ren.

führt.
sin.

Du bist jetzt ge-sund
Thy hurt body wilt

RUPRECHT

Re - na - ta, Re - na - ta, sei mir nicht böse!
Re - na - ta, Re - na - ta, I meant no ill!

(403)

VI. I *p*

VI. II *p*

Vle. *p*

Vc. Unis. *p*

Cb. *p*

(404)

Fag. 1 *mf mp*

Ren.

und ver- heilt ist dei - ne Wun - de. Und ich ha-be dir be - wie - sen, dass ich
soon be as strong as e - ver. Long since I plainly showed thee, proved my

(404)

VI. I *mf mp*

VI. II *mf mp*

Vle. *mf mp*

Vc. *mf mp*

Cb. *mf mp*

1. *a2* (405) *p*

Fag. 1, 2

Ren.
 lie - be dich; a - ber jetzt muss ich flie - hen flie - hen vor
 love for thee. Now at last I must break a - way I must

VI. I (405) *p*

VI. II *p*

Vie. *p*

Vc. *p*

Cb. *p*

(406)

1. *p*

Cl. in Sib

2. *p*

Cl. b. in Sib

1. *p*

Fag. 2. *p*

Ren.
 dir und vor dei - ner Ver - su - chung. Bes - ser wäre mir zu
 fly from thee, fly from temp - ta - tion. Bet - ter far I should

VI. I Pizz. *p* (406)

VI. II Pizz. *p*

Vie. Pizz. *p*

Vc. Pizz. *p*

Cb. Pizz. *p*

Ob. 1.2
C. I.
Fag. 1.2
Ren.
VI. I
VI. II
Vle.
Vc.
Cb.

ster- ben aus Seh- sucht nach dir, als ei- ne Tod- sün- de zu be- gehn, weil du mir zu na- he bist.
die still de- sir - ing thine arms, than live and sink deep in mor- tal sin, just that we might ne- ver part.

arco.
p
cresc.
mf
p < mf < mf
arco.
p
cresc.
mf
p < mf p < mf
arco.
p
cresc.
mf
p < mf p < mf
arco.
p
cresc.
mf
p < mf p < mf
arco.
p
cresc.
mf
p < mf p < mf

(407)
1
Cl. in Sib
2
Cl. b.
in Sib
Fag. 2
Tr. 1.2
3
Ren.

Poco rit.

Doches gibt noch ei- nen Ort, wo auch Platz für mich ist: hin- ter Klos- ter -
There's but one place I can go, one re- main- ing re- fuge. I must seek a

(407)
VI. I
VI. II
Vle.
Vc.
Cb.

Poco rit.

(arco)
p
pizz.
p
p
pp

408 a tempo

C. I. *p* *espressivo.*

Cl. I. in Sib

Cl. b. in Sib

Fag. 2

Ren. mau - ern.
con - vent.

RUPRECHT

Wa - rum hast du denn be - gra - ben dei - ne Lei - den - schaft un - ter dem
But why must you o - ver - whelm your pas - sion with the cold dead weight of

408 a tempo

VI. I. *p*

VI. II. *p*

Vle. *p*

Vc. arco. *p*

Cb. arco. *p*

Ob. 1. *mf*

Ren. **409**
Es hat mein Weg mich schon im - mer hin - - ge -
Be - cause I know now that God hath al - - ways

Rup. **409**
Wil - len? Wenn der Herr uns gab die Er - de zu be - sitz - en. wo nur mit Kraft und mit
Rea - son? If the Lord be - stowed the earth up - on His chil - dren, gave them a dwell - ing where

VI. I. *mf* *espress.* *mp*

VI. II. *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fl. I. *mp* *espress.*

Ob. I.

Cl. I
in Sib *mp* *espress.*

Cl. b.
in Sib *p*

G.C. *mp*

Ren.
wie - sen. Eh ich be - geg - ne - te dir.
wished it. Be - fore we e - ver had met,

Rup.
Ar - beit man sei - ne Pflicht er - füllt, wo nur Ge - fühl - le des
hard toil a - lone could work His will, and where the vi - o - lent

Vi. I.

Vi. II.

Vle. *p*

Vc. Div. *mp* *espress.* *p*

Cb. Div.

8 -

Fl. 1

Cl. 1 in Sib

Cl. b. in Sib

Ren.

Rup.

Vle.

Vc. Div.

Cb. Div.

hätt ich kei- ner- lei Wün- sche als die- sen ein- zi- gen: in ei- nem
 deep in my heart, I cher- ished one all- em- brac- ing hope to shun the

Her- zens wahr- haft sü- sse Lust uns ge- wä- ren kön- nen, dann
 pas- sions of the heart a- lone bring us earth- ly joy, how can

410

Fl. 1

Cl. 1 in Sib

Cl. b. in Sib

Fag. 1

Cor. 1 in Fa

Ren.

Rup.

Klas- ter fromm zu sein.
 world and take the veil.

darf er nicht von uns for- dern aus Ge- rech- tig- keit, dass wir hier ent- sa- gen den
 He, be- ing just and a God of cha- ri- ty, bid his child re- nounce the hard

410

Vl. I

Vl. II

Vle.

Vc. Div.

Cb. Div. Unis.

ten.

pizz.

arco.

mp

p

cresc.

cresc.

cresc.

Cl. b
In Si \flat

Fag. 1,2

Cor. 1,2
in Fa

Ren.

Rup.

411

mp *f* *mf*

cresc.

1. *a2*

Nicht will ich, dass du
Hence - forth I do not

Mü - hen, Pla - gen, dem Kampf und der Lie - be.
st - ruggle, fly from the strife and the pas - sions?

VI. I

VI. II

Vle.

Vc.

Cb.

411

cresc. *mf* *mf* *dim.* *p* *f*

mp *cresc.* *mf* *mf* *dim.* *p* *f*

mp *cresc.* *mf* *mf* *dim.* *p* *f*

cresc. *mf* *mf* *dim.* *p* *f*

cresc. *mf* *mf* *dim.* *p* *f*

Ob. 1

C. 1.

Cl. 1
in Si \flat

Fag. 1

Cor. 1,2
in Fa

Ren.

Rup.

412

p *mf*

p *mf*

p *mf*

p *mf*

a2

mich noch ein - mal an - rührst mit dei - nen Hän - den. Den - ke, was wir ge -
wish thee e - ver, e - ver to touch me. Call to mind what was

Doch die Mön - che, die - se
Nuns and fri - ars, raven - ing

VI. I

VI. II

Vle.

Vc.

Cb.

412

p *f* *p* *p*

p *f* *p* *p*

p *f* *p* *p*

pizz. *mf* *p* *arco.*

p *mf* *p* *pizz.*

Ob. 1

Cl. 12
in Si \flat D

Fag. 1

Ren.

Rup.

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

mp *p* *mp* *poco cresc.*

mp *p* *mp* *poco cresc.*

p *poco cresc.*

poco cresc.

poco cresc.

poco cresc.

le - sen in den Fo - li - an - ten des se - ra - phi - schen Dok - tors Bo - na - ven - tu - - ra.
writ - ten in the learned book of ho - ly and il - lus - tri - ous Bo - na - ven - tu - - ra;

Wöl - fe ge - hüllt in Schafspelz, wie we - nig nä - herf sich den Hei - li - gen ihr,
wolves that are masked in sheepskin, live no - where near - er God in spite of all their

(413)

Ob. 1

Fag. 1

Ren.

Rup.

mf *p* *cresc.* *mf*

mf *p* *cresc. ed agitato*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.* arco.

Den - ke an den Weg der schwe - di - schen Bri - git - ta durch den Höl - len - grund.
think too, of the pil - grim - age of Swe - dish Bri - git who enter'd Pur - ga - tory.

Da - sein voll Träg - heit und Beschau - lich - keit, wenn - gleich in der
cloi - sters and drab lives of mere i - die - ness spent close to the

(413)

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

mf *p* *cresc. ed agitato*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.* arco.

1
Fl.

2

Ob. 1, 2
a2
p *f* *p* *f* *p* *f*

Cl. I.
p *f* *p* *f* *p* *f*

Cl. 1, 2
in Sib
p *f* *p* *f* *p* *f*

Cl. b
in Sib
f *f* *f* *f*

1
Fag.
p *f* *p* *f* *p* *f*

2

Cb.
p *f* *f* *f*

1
Tr. 2
3
Con sord. *mf* *mf* *mf* Senza sord. *mf*

T.Mil.
mf *mf*

G.C.
p

Ren.
3
durch die of - fen - en Na - sen - löcher bis zu dem Mund. Schreck - lich!
pain of hav - ing it's tongue torn out and drawn through the nose! Fright - full!

VI. I.
arco. *mf* *f* *mf* *f*

VI. II.
arco. *f* *f* *f* *f*

Vi.
arco. *f* *f* *f* *f*

Vc.
arco. *f* *f* *f* *f*

Cb.
arco. *f* *f* *f* *f*

(415)

1 Ob. *pp*

2 Ob. *pp*

Cl. 1 in Si *p* Solo

Fag. 1, 2 *p*

Arpa 1 *p*

Arpa 2 *p*

Ren. *p*

Schreck - lich! Und des steht je - der - mann bevor: mir so wie
 Fear - ful! The same shall con - front us all, both you and

(415)

VI. I *f*

VI. II *f*

Vie. *f* Div. *p*

Vc. *f* pizz. *p*

Ob. 1, 2 *pp*

Cl. 1 in Si *p*

Cl. 2 in Si *p*

Cl. b in Si *p*

Fag. 1, 2 *pp*

Arpa 1 *pp*

Arpa 2 *pp*

Ren. *pp*

dir. jed - we - dem, jed - we - dem.
 me, all mor - tals, all mor - tals!

Consord.

VI. II *p*

Vie. *p*

Vc. *p*

Un poco rit. (416) a tempo

Cl. 1 in Si^b *espressivo.*

Cl. b. in Si^b *p*

RUPRECHT

Ach, _____ Re - na - ta, sag - test du
 Ah, _____ Re - na - ta, there was a

Un poco rit. (416) a tempo

Vi. I *p*

Vi. II *p*

Vle. *Unis. p*

Vc. *arco p*

Cb. *p*

Cl. 1, 2 in Si^b *a2 p*

Fag. 1, 2 *a2 mp*

Rup. *mp*

nicht, dass du wahr-haft mich liebst Noch ein-mal wie-der-hol' ich die Bit - te.
 time when thou gav-est me love. Once a-gain I must ask thee, nay, beg - thee:

Vi. I *Senza sord. p mp*

Vi. II *ten p mp*

Vle. *mp*

Vc. *mp*

Cb. *mp*

417

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 12 *mf* *a2*

Cl. 12 in Si b *f*

Fag. 1 *mf*

Fag. 2 *mf*

Cor in Fa 1 *mp* *mf* *f*

Cor in Fa 2 *mp* *mf* *f*

Cor in Fa 3 *mp* *mf* *f*

Cor in Fa 4 *mp* *mf* *f*

RENATA

Ich weiss ja, dass ein-zig nur die-ses du
I know that is all that you e-ver can

cresc. *f*

Rup. wer - de mei - ne Frau. Re - na - ta - ta,

will - thou be my wife?

417

VI. I Div. *mp* *cresc.* *f* Unis.

VI. II Div. *mp* *cresc.* *f* Unis.

VI. e. Div. *mp* *cresc.* *f* Unis.

Vc. *mp* *cresc.* *f*

Cb. *mp* *cresc.* *f*

1
Fl. 2

Ren.
wün- schest / Ich weiss ja, dass du we- der an- de- res
think of I well know there is noth- ing else that you

Rup.
denn ich weiss es, dass uns mei- ne al- ten
let me tell thee, my a- ged and ho- noured

VI. I
VI. II
Vle.
Vc.
Cb.
mf

1
Fl. 2

Ren.
su- chest noch be- geh- rest. A- ber wo- zu brauchst du mich
want of me and pray for. Is it me my- self that you

Rup.
El- tern nim- mer ver- wei- gern wer- den ih- ren
par- ents, an- xious to love thee, will be glad to

VI. I
VI. II
Vle.
Vc.
Cb.
p *mf*

Picc. *mf*

1 *f*

Fl. 2 *f* *dim.*

Fag.1 *f* *dim.*

Ren. *f* *dim.*

dann? Geh hin ins Freu - den - haus; dort für we - ni - ges
 need? A baw - dy house will serve. There a tri - file of

Rup. *f*

Se - gens - wunsch. wenn nicht, so wer - den wir auch
 bless us both. If hap - ly they with - hold their

Vi. I *f* *dim.*

Vi. II *f* *dim.*

Vle. *f* *Dim.* *dim.* *mp*

Vc. *f* *Dim.* *dim.*

Cb. *f* *dim.*

418

1 *p*

Fl. 2 *p*

Ob.1 *p* Solo

Ren. *f* *dim.*

Geld wirst du fin - den, wass du be - gehrst. Ir - gend ei - nem Mäd - chen bie - te
 sil - ver will soon have you sa - tis - fied. Make app - roach - es to some brave

Rup. *f*

ter - tig oh - ne ihn. Wir fah - ren in die Neu - e
 bles - sing, what of that? Why, we shall tra - vel far a -

418

Vi. I *p*

Vi. II *p*

Vle. *Unis.* *p*

Vc. *Unis.* *p*

Cb. *Div.* *Unis.* *p*

Fl. I

Ob. I

Cl. I
in Sib

Solo
p

Ren.

Herz und Hand und du be - kommst ei - ne Frau, die je - gli - che Nacht dir ge -
cour - te - san, and she will pass as a wife, whose easy com - plai - san - ce will

Rup.

Weit, weit weg von Eu ro - pa, fort
- way, set sail for the New World far.

Vi. II

Vle.

Vc.

Cb.

(419)

Fl. I

Ob. 1.2

Cl. b
in Sib

1.2

Cor.
in Fa

3

Ren.

fäl - lig und dienst - be - reit ist. A - ber dir macht es Lust mich zu ver füh - ren.
fond - ly ob - lige e - very night. As for me you en - joy tempting my bo - dy.

Rup.

von Dä - ma - nen und von Ver - füh - run - gen.
far a - way from temp - ting friends of Hell.

Div.

Vi. I

mp un poco cresc.

Vi. II

Vle.

Vc.

Cb.

(419)

Unis.

mp

Fl. I. *mf* *ten.*

Ob. II. 2

Cl. I.

Cl. I. in Si^b *ten.* *mf* *cresc.*

Cl. b. in Si^b *cresc.*

Cor. in Fa 1. 2. *cresc.*

3. *cresc.*

Ren. *3*
 Und al - lein nur aus dem Grun - de, weil du weisst dass ich hab ge - weiht die - se See - ie und die - sen
 Fur - ther - more, this is your rea - son; you know well long a - go I gave all - my bo - dy and -

Rup.

Vl. I. *mf* *cresc.* *V*

Vl. II. *mf* *espress.*

Vle. *mf* *espress.* *mf* *cresc.*

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

Cb. *mf* *cresc.*

420

Fl. 1, 2 *a2*

Cl. I.

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2 *a2*

Cor. 1, 2 in Fa

Tr. 1

Arpa 1

Arpa 2

Ren.

Leib dem Höchs ten.
soul to Hea - - ven.

Rup.

Re - na - ta, ich schwör' bei mei - nem See - len - heil, das ist al - les da -
Re - na - ta, I swear by God in whom I trust, it is on - ly be -

Vi. I

Vi. II

Vle.

Vc.

Cb.

Div. *mf*

mp

Fl. I, II. *a2* *f* *(421)*

Ob. 1 *f*

Cl. I. *mf* *f*

Cl. I in Sib *p*

Cl. b. in Sib *f*

Fag. 1, 2 *mf* *f*

Cor in Fa 1, 2 *f* *p subito*

Arpa 1 *f* *Db Eb Gb Ab*

Arpa 2 *f* *Db Eb Gb Ab*

Rup. *f*

- rum, dass ich all - zu - sehr dich - lie - - - be, dass ich wil - lig
- cause of the great love I bear - - - thee I'm - - - rea - dy

Vi. I. *ten.* *mp* *f* *(421)*

Vi. II. *f* *espress.*

Vi. e. *f* *espress.*

Vc. *f*

Cb. *Non div.* *Div.* *p subito*

(423) *L'istesso tempo*

1. Fl. *cresc.*

2. Fl. *cresc.*

Ob. 12

C. 1.

Cl. 1. 2 in Sib

Cl. b. in Sib *mp cresc.*

Fag. 1. 2

1. 2. Cor. in Fa *cresc.*

3. 4. Cor. in Fa *cresc.*

1. Tr. *Con sord.*

2. 3. Tr. *Con sord.*

Tbn. 3

Arpa 1 *cresc.*

Arpa 2 *cresc.*

RENATA

Schwelg. *fal-scher Heuch-ler!*
Lies! *Basende - sei - ver!*

Rup.

küss - en dei - ne Lip pen.
dwell with thee and love thee.

(423) *L'istesso tempo*

VI. I *cresc.*

VI. II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

(Beim Worte 'Teufel' treten herein Faust und Mephistopheles. Sie setzen sich an einen Tisch im Garten der Taverne. Ihr Erscheinen lenkt die Aufmerksamkeit nicht auf sich.)
 (At the word 'Devil' Faust and Mephistopheles enter, and seat themselves at a table in the garden alongside. They are unobserved by the others.)

Ob. 1.2
 C. 1.
 Ren.
 VI. I
 VI. II
 Vle.
 Vc.

In dir sitzt der Teu - fell! Wahn - sin - nig war ich, als ich dir er -
 pos - sessed of the De - vil! Stark des - per - a - tion in - duced me to
 Con sord.
 p
 pizz.
 f

Ob. 1.2
 C. 1.
 Ren.
 VI. I
 VI. II
 Vle.
 Vc.

öff - net.. mein Herz sei dir zu - ge - lan; in Wahn - sinn und in Ver -
 love thee, de - lu - ding my self and thee. But ut - most des - pair was
 (424)
 (424)
 p
 mf
 f

Ob. 1.2
 C. 1.
 Cor. 1
 in Fa.
 Ren.
 VI. I
 VI. II
 Vle.
 Vc.

zwei - flug war's, doch mir war kei - ne an - de - re Wahl mehr ge - las - sen. Doch mich er -
 dri - ving me, und there seems at the time no al - ter - na - tive left me. 'And yet I
 p
 f

(findet auf der Bank ein
Gartenmesser)
(She sees a gardening
knife on the bench.)

425 426

Ob. 1

Cl. b
in Sib

1

Fag.

2

mf

mp

mp

p *espress.*

1.2

Tr.

3

Senza sord. *p*

Senza sord. *p*

Piatti

pp

Ren.

(Grell)
(Shrilly)

Hier, hier, sieh
Here, here, look

Rup.

na - ta, du be - schul - digst nur mich al - lein a - ber trifft dich kei - ne Schuld?
na - ta, why ac - cuse me a - lone, and ne - ver thy - self? ne - ver thy - self?

425 426

Senza sord.
Unis.

VI. I

VI. II

Vle.

Vc.

Cb.

mp

mf

p *espressivo.*
arco.

Fl. 1, 2
1
Ob. 2
C. I.
Cl. 1 in Sib

mf espressivo.

1
Cor in Fa
2
1, 2
Tr.
3

Con sord.

Piatti

Ren.

her, dies Mit - tel, wel - ches uns ge - ge - ben ist, wenn der Leib uns
here, the rea - dy means at hand to save the soul! Sure de - fence of

VI. I
VI. II
Vle.
Vc.
Cb.

Div.

(427) Andante drammatico

Picc. *a2*

Fl. 1.2 *mp f*

Ob. 1.2 *p f*

C. 1. *f*

Cl. 1.2 in Si b *ff*

Cl. b in Si b *ff*

Fag. 1.2 *ff*

Cfg. *ff*

Cor. in Fa 1.2 *p f*

3.4

Tr. 1 *p f* Senza sord.

2.3 *p f* Senza sord.

1.2 *ff*

Tbn. 3

Tuba. *ff*

Piatti *mf ff*

Arpe. 1.2 *ff*

(Renata, die Schulter entblössend, verwundet sich mehrere Male.)
 (Baring a shoulder, Renata stabs herself several times.)

Ren. *zum Ver-füh-rer wer-den will.*
mor-tal flesh a-gainst temp-ta-tion.

(427) Andante drammatico

Vl. I *mp f* pizz. arco 3

Vl. II *mp f* Non div. pizz. arco 3

Vle. *mp f* Non div. pizz. arco 3

Vc. *mp f* pizz. arco 3

Cb. *mp f* pizz. arco 3

(Ruprecht will sie hindern)
(Ruprecht tries to prevent her.)

This page of a musical score contains measures 436, 437, and 438. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measure 436, then plays a sharp note in measures 437 and 438.
- Fl. 1, 2**: Flutes, rests in measure 436, then play a sharp note in measures 437 and 438.
- Ob. 1, 2**: Oboes, rests in measure 436, then play a sharp note in measures 437 and 438.
- C. 1.**: Clarinet in C, plays a rhythmic pattern of eighth notes throughout.
- C. 1, 2 in Sib**: Clarinet in B-flat, plays a rhythmic pattern of eighth notes throughout.
- C. 1, 2 in Sib**: Clarinet in B-flat, plays a rhythmic pattern of eighth notes throughout.
- Fag. 1, 2**: Bassoons, play a rhythmic pattern of eighth notes throughout.
- C. fg.**: Contrabassoon, rests in measure 436, then plays a sharp note in measures 437 and 438.
- 1, 2 Cor. in Fa**: Horns in F, rests in measure 436, then play a sharp note in measures 437 and 438.
- 3, 4 Cor. in Fa**: Horns in F, rests in measure 436, then play a sharp note in measures 437 and 438.
- Tr.**: Trumpet, rests in measure 436, then plays a sharp note in measures 437 and 438.
- 1, 2 Tbn.**: Trombones, rests in measure 436, then play a sharp note in measures 437 and 438.
- 3 Tuba**: Tuba, rests in measure 436, then plays a sharp note in measures 437 and 438.
- Piatti**: Cymbals, play a sharp note in measures 437 and 438.
- Arpa 1, 2**: Harp, plays a rhythmic pattern of eighth notes throughout.
- VI. I, II**: Violins, play a rhythmic pattern of eighth notes throughout.
- VI. e.**: Viola, plays a rhythmic pattern of eighth notes throughout.
- Vc.**: Violoncello, plays a rhythmic pattern of eighth notes throughout.
- C. b.**: Contrabasso, plays a rhythmic pattern of eighth notes throughout.

Dynamic markings include *p* (piano) and *ff* (fortissimo). The score features various musical notations such as rests, notes, and rhythmic patterns.

(Sie wirft ausholend das Messer gegen ihn. Ruprecht hat kaum Zeit, diesem gefährlichen Angriff auszuweichen. Renata stürzt davon.)

(She flings the knife at him, and he barely succeeds in evading the sudden onslaught, but she rushes out.)

Accelerando

Allegro ma non troppo

(428)

Musical score for woodwinds and brass instruments. The instruments listed on the left are Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2), Clarinet in C (C. 1.), Clarinet in Bb (Cl. 1.2 in Sib), Clarinet in Bb (Cl. b. in Sib), Bassoon 1 & 2 (Fag. 1.2), Contrabass (Ctg.), Cor in Bb (Cor. 1.2 in Fa), Trumpet 3 (Tr. 3), and Tuba. The score begins with a double bar line and a circled measure number (428). The tempo marking is 'Allegro ma non troppo' and the dynamic is 'ff'. The woodwinds play a melodic line with grace notes, while the brass instruments provide a rhythmic accompaniment.

RENATA *ff*

Ge - he fort,
Stand a - way,

Geh fort, Ver - ruch - ter!
a - way, ac - cur - sed!

Accelerando

Allegro ma non troppo

(428)

Musical score for strings and vocal soloist. The instruments listed on the left are Violin I (VI. I), Violin II (VI. II), Viola (Vie.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal soloist is Renata. The score begins with a double bar line and a circled measure number (428). The tempo marking is 'Allegro ma non troppo' and the dynamic is 'ff'. The strings play a rhythmic accompaniment with 'pizz.' (pizzicato) and 'arco' (arco) markings. Renata has a vocal line with lyrics in German and Italian.

(429)

Picc. *ff* *a2*

Fl. 1.2 *ff* *a2*

Ob. 1.2 *ff* *a2*

C. I. *ff* *molto espress.*

Cl. 1.2
in Sib *ff* *a2*

Cl. b.
in Sib *ff*

Fag. 2 *ff* *a2*

Cfg. *ff*

Cor 1234
in Fa *ff* *molto espress.* *a4*

Tr. *ff* *molto espress.* *a2*

2.3 *ff*

1.2 *ff* *molto sostenuto.*

3 *ff* *molto sostenuto.*

Tuba *ff*

Piatti *f* *p*

Arpa1 *ff*

Arpa2 *ff*

(429)

VI. I *ff*

VI. II *ff*

Vi. e. *ff*

Vc. *ff* *arco.*

Cb. *ff* *molto espress e cantando.* *arco.*

This page of a musical score contains measures 430 through 434. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- C. I.
- C. I. 1, 2 in Sib
- Cl. B. in Sib
- Fag. 1, 2
- C. fg.
- Cor. 1, 2, 3, 4 in Fa
- Tr.
- Tbn. 1, 2, 3
- Tuba
- Piatti
- Arpa 1
- Arpa 2
- VI. I
- VI. II
- Vle.
- Vc.
- Cb.

Measure 430 is marked with a circled "430". The score includes various dynamics such as *ff*, *f*, *p*, and *sfz*. The woodwinds and strings play complex rhythmic patterns, while the brass and piano provide harmonic support. The piano part features a steady eighth-note accompaniment.

(431)

Picc.
Fl. 1, 2
Ob. 1, 2
C. I.
Cl. 1, 2 in Sib
Cl. b in Sib
Fag. 1, 2
C. g.

1, 2 Cor. in Fa
3, 4
1 Tr.
2, 3
1, 2 Tbn.
3 Tuba
Pia. I
Arpa 1
Arpa 2

(431) (Ruprecht, zu sich kommand, stürzt Menate nach.)
(Ruprecht pulls himself together and makes off after Renata.)

Vi. I
Vi. II
Vie.
Vc.
Cb.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 C. 1.
 Cl. 1, 2 in Si b
 Cl. b. in Si b
 Fag. 1, 2
 Cfg.

1, 2
 Cor in Fa
 3, 4
 1
 Tr.
 2, 3
 1, 2
 Tbn.
 3
 Tuba
 Piatti.
 Arpa 1
 Arpa 2

Vi. I
 Vi. II
 Vi. e.
 Vc.
 Cb.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1
 Cl. 1, 2 in Si b
 Cl. b in Si b
 Fag. 1, 2
 Cfg.
 12 Cor. in Fa
 3, 4
 Tr. 1, 2, 3
 12 Tbn.
 3
 Tuba
 Platti
 G.C.
 Arpa 1
 Arpa 2
 Vl. I
 Vl. II
 Vle.
 Vc.
 Cb.

dim.
mf dim.
non div.

Andante

Ritenuto

(433)

(Mephisto sitzt mit Faust im Garten der Taverne)
(sitting at a table with Faust in the garden of the tavern.)

Picc. *p*

Fl. 12 *p*

Ob. 12 *p*

C. 1. *p*

Cl. 1.2 in Si B *p*

Cl. b. in Si B *p*

Fag. 1.2 *p*

Cfg. *p*

Solo 6 *mf*

Solo 7 *ff*

Solo *ff*

1.2 Cor in Fa *p*

3.4 *p*

1 Tr. *p*

2.3 *p*

1.2 Tbn *mf p*

3 Tuba *p*

Piatti *pp*

T. Mil. *mf p*

G.C. *p*

Arpa 1 *p*

Arpa 2 *dim.* *p*

MEPHISTOPHELES *ff*

He, Ham-mel- fleisch!
Boiled mut-ton, please!

Ritenuto

(433)

Andante

Vi. I *p*

Vi. II *p*

Vie. *mf*

Vc. *mf*

Cb. *mf*

Poco ritenuto

1 Ob. *mp*

2 Ob. *mp*

1 Cl. in Si \flat *mp*

2 Cl. in Si \flat *p*

1 Fag. *ff*

2 Fag. *ff*

Cfg. *ff*

Tr. 3 *p*

Timp. *p* *mp*

Me ph. *f*

Bring Wein her und Ham-mel-fleisch!
 And wine, pray, to wash it down.

Poco ritenuto

VI. I Div. *p*

VI. II Div. *p*

Vle. *p*

Cb. pizz *mp* *p*

Unis. *p*

(Ein winziger Knabe bringt auf einer riesiger Tasse eine Quart Wein und zwei Becher)
 (A very small Boy brings on an enormous tray with a quart of wine and two glasses)

(434) a tempo

Fl. 1 Solo *mf*

Ob. 1

Cl. 1 in Si \flat Solo *mp*

(434) a tempo

VI. II *pp*

Vle. *pp*

(435)

Fl. I
Ob. 1,2
Cl. 1,2 in Si b
Fag. 1,2
Cor. 1,2 in Fa
3,4
Timp.
T. Mrl.
Meph.

p *Solo* *mf* *mp* *f* *p*

mf *mp*

mp

mp

Was, nichts als Wein? Es scheint, dass du der Meinung bist, dass wir trin-ken oh- ne zu- zu -
What, on-ly wine? Now whose fil-ty i- dea is this, for- cing us to drink without a

(435)

Vi. I
Vi. II
Vle.
Vc.
Cb.

p *mf* *mp* *p*

p *mf* *mp* *p*

mf *mp* *p* *f*

Unis. pizz. #
Div. *mf* *mp* *p*
Non-div. *f* *p*

(436)

Ob. 1,2
Cl. 1 in Si b
Cl. b. in Si b
Fag. 1
2
Meph.

f *mf* *p* *cresc.*

f *mf* *p* *cresc.*

(strong) *(sternly)* *p* *cresc.*

beis- sen? Wenn du uns nicht au- gen- blick- lich zu dem Wei- ne Ham- mel -
plate- ful? If you do not ins- tant- ly fetch mut- ton for my wine. I

(436)

Vle.
Vc.
Cb.

p *cresc.*

p *cresc.*

p

arco. V *p* *cresc.*

Div. arco. *p* *cresc.*

(Der Knabe läuft erschreckt davon)
(The boy runs off in terror)

Fl. 1, 2 *a2*

Fag. 1, 2 *Solo*

Cor in Fa 1, 2, 3 *Senza sord.*

Tuba

G.C. *mf* *pp*

Meph. *bra-ten bringst, so fress ich dich sel-ber auf!*
pro-mise thee I shall de-vour thee a-live.

Vi. I, II *arco*

Vle. *Unis.*

Vc. *Unis.*

Cb. *Unis. arco* *p*

(437) *L'istesso tempo*

Fag. 1, 2, 3

(düster)
(grimly)

FAUST

Es sitzt in
Thou art pos-

(437) *L'istesso tempo*

Vi. I, II *mf espr.*

Vle. *Con sord.*

Vc. *Con sord. mf espr.*

Cb. *Con sord. mf espr.*

(439) Poco più mosso

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1. in Sib
Cl. b. in Sib
1
Fag.
2.3

Tr. 2.3
1.2
Tbn.
3
Tamb. Mil.

Meph.

Teu - er - ster Dok - tor, wir al - le stel - len ir - gend et - was vor: ich ei - nen Zaub - rer, den Ge -
Em - in - ent Doc - tor, who does not mas - quer - ade as some one else. I, a ma - gi - cian, thou a

(439) Poco più mosso

VI. I Senza sord. *mf* *ten.* *p*
VI. II Senza sord. *mf* *ten.* *p*
Vle. Senza sord. Unis. *mf* *ten.* *p*
Vc. Senza sord. *mf* *ten.* *p*
Cb. Senza sord. *mf* *ten.* *p*

(440)

Fl. 1,2
Ob. 1,2
C. I.
Cl. I in Sib
Cl. B. in Sib
Fag. 1, 2, 3
Cor. in Fa 1, 2, 3, 4
Meph.

lehr-ten ihr, dem die ganze Welt üb-er-drüs-sig, Al-le Men-schen sind,
man of books whom nothing sim-ple e- ver plea-ses? Ev-ry man a-live,

(440)

Vi. I
Vi. II
Vle.
Vc.
Cb.

(441) Più mosso

Ob. 1
C. I.
Cl. I in Sib
Fag. 1, 2
Cor. in Fa 1, 2, 3, 4
Meph.

wenn man glauben darf dem Moses, ein-zig die E-ben-bil-der Gott es. Und ich wüs-ste wirk-lich gern.
on thau-tor-i-ty of Mo-ses, walks up-right in his ma-ker's im-age. I'd be ve-ry glad to know,

(441)

Più mosso

Vi. I
Vi. II
Vle.
Vc.
Cb.

Ob. 1.2 *1^a p.* *cresc.* *mp cresc.* *f* **(442) Meno mosso** *come prima*

C. I. *cresc.* *f* *mf*

Cl. 1.2 in Sib *f*

1 *cresc.* *ff*

2 Fag. *cresc.* *ff*

3 *ff*

Meph. *f*

was Euch ü - ber haupt be - kannt wenn nicht al - lein nur die E - ben - bil - der?
 whether you have ev - er seen a - ny-thing but an im - age or sha - dow?

FAUST

f
 Rücke wei - ter! Wie ist mir zu -
 Further off, pray. Kind - ly bear in

Vi. I *arco* *p* *arco* *f* **(442) Meno mosso** *come prima* *f espress.*

Vi. II *f* *f*

Vi. e. *mf* *f* *f espress.*

Vc. *p* *f* *f espress.*

Cb. *cresc.* *f* *arco* *f espress.*

Picc. *p*
 Fl. 1.2 *p*
 Ob. 1.2 *p*
 C. I.
 Cl. 1.2 in Sib *p*
 Cl. b. in Sib *p* *tranquillo*
 Fag. 1 *p*
 Cor. in Fa 1.2 *ten.*
 3.4 *p* *ten.*
 Batt. G.C. *ppp*
 Arpa *p*
 Faust
 wi - der dies e - wig grim - mas - sie - ren - de Ge - sicht!
 mind | grow somewhat wear - y of thine ug - ly jowl.
 Solo VI. I *pp* *con sord.* *p dobiss*
 (altri) *pp*
 VI. II *pp* *div. pp* *p* *tranquillo*
 Vie. *mp* *div. pp* *p* *tranquillo*
 Vc. *p* *tranquillo*
 Cb. *p* *tranquillo*

443

Cl. 1,2 in Sib

Cl. b. in Sib

Faust

(nachdenklich)
(pensively)

Nein, der Mensch ist ge - schaf - fen ganz nach dem Bild und der
Mor - tal Man was cre - a - ted and gi - ven breath in the

443

Solo

VI. I con sord.

(altri)

VI. II p dolciss. unis.

Vle. p

Vc. pp

Cb. pp

444

Fag. 1,2

Solo

Fl. 1 mp

Cl. 1,2 in Sib p molto tranquillo

Cl. b. in Sib p molto tranquillo

Fag. 1,2 p

Faust

We - sen - heit sel - ber sei - nes Schöp - fers, da - rum sind in ihm Mäch - te die da
shi - ning im - age of his cre - ator. That is why he hath pow - ers that nor

444

Solo

VI. I

(altri)

VI. II p molto tranquillo unis.

Vle. p molto tranquillo

Vc. div. p molto tranquillo

Cb. div. p molto tranquillo

(446)

Ob. 1

Cl. b. in Sib

1. 2

Fag. 3

cresc. *a2* *>*

cresc.

p

p

Cor. in Fa

1. 2

3. 4

Tr. in Do

1. 2

3

cresc.

cresc.

f *con sord.* *p*

con sord. *p*

Batt.

G. C.

cresc.

mf

Ptti.

Arpa 1

cresc.

f

VI. I

VI. II

Vie.

Vc.

Cb.

senza sord
unis. ten.

p inquieto *cresc.* *mf*

p *cresc.* *mf* *mp*

div. cresc. *>* *f* *unis. pizz.* *p*

cresc. *mf* *p*

(446)

(447)

C.I. Solo *p inquieto*

Cl. in Sib
1 *p*
2 *pp*

Cl. b. in Sib
1 *p*
2 *mf*
3 *mf*

Fag.
2 *mf*
3 *mf*

Cor. in Fa
1.2 *mf*
3.4 *mf*

Tr. in Do
1.2
3

Batt. Ptti. *mp* G.C.

Arpa 1 *non arpeggiare mf*

(447)

Vi. II *p*

Vi. *mp inquieto*

Vc. *p* *arco* *p*

Cb. *div. arco* *p*

(Wie zerschlagen sinkt er auf die Bank in einiger Entfernung von Faust und Mephistopheles.)
(Exhausted by his efforts, he sinks down on a bench some way away from Faust and Mephistopheles.)

poco rit. (448) *atempo*

1 Fl. 2
Ob. 1.2
C. I.
Cl. 1.2 in Sib
Cl. B in Sib
Fag. 1.2 3
Tr. 1 in Do
Tbn. 1.2 3
Tuba
Timp.

a2
p
mf
mp
mf senza sord.
mp
mf
mf

RUPRECHT

Bring Wein!
Some wine!

poco rit. (448) *a tempo* *Sul G*

Vi. I
Vi. II
Vle.
Vc.
Cb.

pizz. *arco*
mf *mp*
mf *mp*
mf *mp*
mf *mp*

(Der Knabe bringt Ruprecht Wein.)
(The Boy brings him wine.)

(449) *Andante*

Fl. 1.2
Ob. 1 2
C. I.
Cl. 1.2 in Sib

a2
p
espress.

Ob. 1.2

C. 1.

Cl. 1.2
in Sib

Cl. b.
in Sib

1.2
Fag.

3

1.2
Cor. in Fa

3.4

1
Tr. in Do

3

Tbn. 3

Timp.

Batt. G.C.

Arpe

Meph.

uns kein Fleisch!
mut-ton is.

Ein gu-tes Gläs-chen Wein

Beau-ti-ful draughts of wine

for-dert immer ein-en gu-ten Bis-sen.

sorely need the company of ten-der meat—

Vi. I

Vi. II

Vi.

Vc.

Cb.

(451)

Picc. *f*

Fl. 1.2 *a2 f*

Ob. 1.2 *f*

C. I. *f*

Cl. 1.2 in Sib *a2 f*

Cl. b. in Sib *f*

Fag. 1.2 *a2 f*

Fag. 3 *f*

Cor. in Fa 1.2

Cor. in Fa 3

Tr. in Do 1.2 *con sord.*

Tr. in Do 3 *senza sord.*

Meph.

Wart' ein we-nig!
Wait a min-ute.

Ja, — wart' ein we-nig!
Yes, — wait a moment!...

(451)

Vi. I *f*

Vi. II *f*

Vi. *div. f*

Vc. *pizz. f*

div. unis

Meph. pöckelt den Knaben, hebt ihn empor, legt ihn auf den Tisch und frisst ihn ganz auf.
Faust rückt widerwillig ab. Ruprecht springt trotz seiner Niedergeschlagenheit verwundert auf. Aus der
Taverne tritt der erschrockene Wirt, wagt aber nicht, sich Mephistopheles zu nähern.
Meph. grabs the Boy, picks him up, plants him on the table, and swallows him whole. Faust, somewhat
disgusted, moves aside. Ruprecht, startled out of his melancholy, jumps to his feet in astonishment.
The Innkeeper appears from the Tavern in a state of alarm, not daring to approach Mephistopheles.)

Musical score for orchestra and strings, measures 452-454. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Clarinet 1 & 2 in Sib, Clarinet in Sib, Bassoon 1 & 2, Cor Anglais in Fa, Trumpet in Do 1 & 2, Trombone 1, Arpa, Violin I & II, Viola, and Violoncello. The score features various dynamics such as *f*, *ff*, and *non div.*, and includes performance instructions like *div.*, *pizz*, and *non div.*. A circled measure number (452) is present at the top of the first system.

This page of a musical score contains measures 453, 454, and 455. The instruments and parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Fl. 1.2**: Flute 1 and 2, playing a melodic line with accents.
- Ob. 1.2**: Oboe 1 and 2, playing a melodic line with accents.
- C. I.**: Clarinet in C, playing a melodic line with accents.
- Cl. 1.2 in Sib**: Clarinet in B-flat, playing a melodic line with accents.
- Fag. 1.2**: Bassoon 1 and 2, playing a melodic line with accents.
- Cor. in Fa**: Horns in F, playing a rhythmic pattern of eighth notes.
- Tr. in Do**: Trumpets in C, playing a melodic line with accents.
- Tbn. 1**: Trombone 1, playing a melodic line with accents.
- Arpe**: Arpeggiated strings, playing a rhythmic pattern of eighth notes.
- Vi. I**: Violin I, playing a melodic line with accents.
- Vi. II**: Violin II, playing a melodic line with accents.
- Vi.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents.

Measure 453 is marked with a circled number (453). Measure 454 contains the instruction "senza sord." (without mutes) for the trumpets and trombones. Measure 455 features a "Soli" section for the horns and a "div." (divisi) instruction for the violins. Dynamics include *ff* (fortissimo) and *f* (forte).

Picc.
 Fl. 1, 2
 Ob. 1, 2
 C. I.
 Cl. 1, 2 in Sib
 Cl. b. in Sib
 Fag. 1, 2
 Cfg.

f brusco

1
 2
 Cor. in Fa
 3
 4
 1
 2
 3
 Tr. in Do

ff gliss

Arpe

a2

Vi. I
 Vi. II
 Vle.
 Vc.
 Cb.

arco
f staccatissimo
f brusco

(454) *Meno mosso*

rit.

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

1

2

3

4

1

2

3

Tbn. 1.2

Arpe

(454) *Meno mosso*

rit.

Vi. I

Vi. II

Vle.

Vc.

Cb.

(Mephistopheles, nachdem er den Knaben verspeist, trinkt sein Glas in einem Zuge aus.)
(Mephistopheles, having succeeded in swallowing the boy,
puts down a glass of wine in one gulp.)

Largo **Andante**

Ob. 1.2 *mf* *ff*

C. I. *mf* *ff*

Cl. 1.2 in Sib *mf* *ff*

Cl. b. in Sib *mf* *ff*

Fag. 1.2 *mf* *ff gravemente* *p* Solo

Cfg. *f* *ff gravemente*

1. 2 *mf* *ff*

Cor. in Fa *mf* *ff*

3. 4 *mf* *ff*

Tr. in Do *mf* *ff*

3 *mf* *ff*

1. 2 *mf* *ff gravemente*

Tbn. *mf* *ff gravemente*

3 Tuba *mf* *ff gravemente*

Timp. *p* *f*

Batt. *f* G.C.

Largo **Andante**

Vi. I *p*

Vi. II *p*

Vle. *mf* *ff* *p*

Vc. *mf* *ff gravemente* *p*

Cb. *f* *ff gravemente* *p* *mf*

(455) Moderato

Cl. b. in Sib
Fag. 1
Cor. in Fa 1.2
3
Batt. G.C.

Dass es dich nicht langweilt, zu wie-der - ho - len sol - che Scher - ze! Und es ver - zerrt sich dein
Constant-ly play-ing all the same old jokes must soon get te - dious! And must you al - ways pull

(455) Moderato

Vie.
Vc.
Cb. espress.

(Der Wirt der Taverne läuft zu Meph. mit einer Schüssel voll Hammelfleisch und wirft sich auf die Knie.)
(The Innkeeper rushes over to Meph. with a trencher of mutton and drops to his knees.)

(456) Allegro, ma non troppo

Ob. 1.2
Cl. b. in Sib
Cor. in Fa 1.2
3
Tr. in Do 1.2
3
Tbn. 1.2
3
Batt. G.C. T. Mit.

DER WIRT
INNKEEPER

Gü-ti - ge Her - rn verzei - het! Seid nicht bö - se ü - ber den Dummkopf.
Em - i - nant pat - rons, please, I beg of ye, con - si - der thy ser - vant.

Faust

Ant - litz zur hässlich - en Gri - mas - se!
time af - ter time the same gri - ma - ces!

(456) Allegro, ma non troppo

VI. I
VI. II
Vie.
Vc.
Cb.

Ob. 1.2
 1.2
 Tr. in Do
 3
 1.2
 Tbn.
 3
 Batt.
 T. Mil.
 Wir. Inn.
 Hat er doch schon die Me-lan-cho-lie seit den Win - deln. Doch Morgen ist Sonn - tag, Gäs - te kommen in Men - ge,
 From his youth he hath suffered from grips in the sto - mach. To - mor - row's a feast day, ma - ny cus - to - mer's call - ing,

VI. I
 VI. II
 Vle.
 Vc.

Ob. 1.2
 1.2
 Tr. in Do
 3
 1.2
 Tbn.
 3
 Batt.
 T. Mil.
 MEPHISTOPHELES
 Ha, Ha,
 Wir. Inn.
 drum gebt mir mei - nen Kei - ner wie - der, denn oh - ne ihn werd' ich nicht fer - tig...
 I pray thee, give me back my pot - boy, for I'll be lost if sin - gle - han - ded!

VI. I
 VI. II
 Vle.
 Vc.

(lacht heiser und unlustig.)
(laughs cacophonously and without gaiety.)

(457) Pochiss. meno mosso

Cl. 1.2 in Sib
Solo

Fag. 1.2

1.2
Cor. in Fa

3.4

Arpa 1

Meph.

ha, ha, ha, ha, ha, ha, ha, ha, ha, Gut, mein Freund, fürs er - ste Mal
ha, ha, ha, ha, ha, ha, ha, ha, ha, Ve - ry well, thy first of - fence,

(457) Pochiss. meno mosso

VI. I

pizz.

VI. II

pizz.

Vle.

Vc.

Cb.

Ob. 1.2

Cl. 1 in Sib

Fag. 1.2

1.2
Cor. in Fa

3.4

Arpa 1

(zeigt auf die andere Seite der Bühne.)
(he points to the opposite side of the stage.)

Meph.

zieh ich. Sieh dort in der Keh - richt -
gi - ven! Sieh dort o - pen up thy

VI. I

VI. II

Vle.

Vc.

Cb.

(458) poco rit.

Ob. 1.2 *p cresc.*

Cl. 1. *p cresc.*

Cl. 1.2 in Sib *1. p cresc.*

Fag. 1.2 *mp cresc.* *mf* *1.* *f*

Cfg. *Solo* *f*

Meph. *ki - sie sitzt dein Wickel out kind drin - nen, re - fuse bin, and fetch thy pot - boy.*

Vc. (458) poco rit. *p* *cresc.* *f*

(459) Allegro

Cl. 1.2 in Sib *a2* *ff* *1.* *p*

Cl. b. in Sib *ff* *p*

1. Fag. *ff*

2. Fag. *ff*

Cfg. *Solo* *mp*

1.2 Cor. in Fa *f* *vg.*

3. 4. Cor. in Fa *f* *vg.*

Tr. 1 in Do *f* *vg.*

(459) Allegro

Vi. I *con sord.* *mp* *ff* *pizz.*

Vi. II *con sord.* *arco* *mp* *ff* *pizz.*

Vie. *con sord.* *mp* *ff* *p*

Vc. *con sord.* *mp* *ff* *p*

(Der Wirt läuft zum Kasten, Ruprecht folgt ihm, Der Wirt holt aus der Kehrichtskiste den Knaben heraus, der wie ein neugeborenes Kalb zittert.)
(The Innkeeper lifts the boy, who is shivering like a new-born calf, out of the bin.)

(461) Poco meno

Fl. 1
Ob. 1
Cl. 1 in Sib
Cl. b. in Sib
Fag. 1, 2
Cf. g.

(461) Poco meno

Vi. e.
Vc.
Cb.

(Ruprecht beführt den Knaben.) (Ruprecht touches the boy.)
(Der Wirt trägt den Knaben eilend davon.) (The Innkeeper hurriedly removes the boy, carrying him in his arms.)

(462) Poco più mosso (Allegro)

Fl. 1
Vi. I
Vi. II
Vc.

Vi. I
Vi. II
Vi. e.
Vc.

(Erstaunt, kehrt Ruprecht an seinen Platz zurück.)
(Ruprecht, amazed at these untoward events, goes back to his place.)

(463)

Vi. I
Vi. II
Vi. e.
Vc.

(464)

C. I.
Cl. b.
in Sib
1
Fag.
2

MEPHISTOPHELES (Faust auf Ruprecht aufmerksammachend.)
(to Faust, pointing at Ruprecht.)

Dok - tor, be-merkt Ihr, was für ein Ge-sicht der dar - ten schnei - det!
Doc - tor, look yon - der. Was there a-ver such a sour ex - pres - sion?

(464)

VI. I
VI. II
Vie.
Vc.
Cb.

senza sord.
senza sord.
senza sord. div.
senza sord. pizz.
p

C. I.
Cl. 1.2
in Sib
Cl. b.
in Sib
1
Fag.
2

Meph.

Er kann es nicht ver-win - den, dass - er sein Mä - del hat ver - lo - ren. Ja, sie
He sit - teth in de-jec - tion, love - lorn, because his wench hath left him. Yes, and

VI. II
Vie.
Vc.
Cb.

465 Solo

Ob. 1
C. I.
Cl. 1 in Sib
Cl. b. in Sib
1
Fag. 2
Meph.
VI. II
Vle.
Vc.
Cb.

ist well ein Schatz, he might. mei - ner Treu! She is rare! Ich bitt' Euch, tut ihm den Ge - fal - len, Dok - tor. Sup-pose you ran-dar him a ser - vice, Doc - tor.

(Faust will ihn zurückhalten, aber Mephistopheles geht zu Ruprecht. Zuerst scheint es, dass Mephistopheles sich kaum des Lachens enthalten kann. Aber dieses Lachen geht in ein verbindliches Lächeln über.)
(Faust would like to hold him back, but Mephistopheles approaches Ruprecht, at first only suppressing a laugh with difficulty but the laugh immediately transforms itself into a respectful smile.)

466 Solo

Ob. 1.2
C. I.
Cl. 1 in Sib
1
Fag. 2
Cfg.
Cor. in Fa 3.4
Meph.

und lt aus - ser - dem might af gibt's noch was zu la - chen. ford you some a - muse - ment.

466 senza sord.

VI. I
VI. II
Vle.
Vc.
Cb.

(467)

Ob. 1.2
 C. I.
 1.
 Cl. in Sib
 2.
 Cl. b. in Sib
 1.
 Fag.
 2.
 Cfg.
 1.2
 Cor. in Fa
 3.
 Tr. 3 in Do
 Timp.

(zu Ruprecht)
 (to Ruprecht)

Meph.

Mein — He - bers würdger Herr, wir — sind zwei Rei - sen - de
 My — hon - our - a - ble Sir, we — are two way - far - ers

(467)

Vi. I
 Vi. II
 Vla.
 Vc.
 Cb.

unis.
 pizz.
 div. pizz.
 mf
 mp arco unis.
 p

C.I.

1
Cl.in Sib

2

Cl. b.
in Sib

1
Fag.

2

Cfg.

Timp.

Meph.

und - be - su - chen die - se Stadt zum er - sten Mal. Se - het hier mei - nen Freund,
new - ly come to view the sights of this town. Pray, meet my good friend,

Vie.

Vc.

Cb.

arco

div. pizz.

f

mf

mp

(468)

Ob. 1.2

C.I.

1
Cl.in Sib

2

1
Fag.

2

Cfg.

Timp.

Meph.

Dok - tor Phi - lo - so - phi - ae et - Me - di - ci - nae, - Jo - han - nes Fau - stus, dess Na - men Ihr viel - leicht
doc - tor of Phi - lo - so - phy, Phar - ma - cy and Law, - Mas - ter - Fau - stus, Doubt - less your Hon - our ere

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

(468)

Vi. I

Vi. II

Vie.

Vc.

Cb.

pizz.

arco

arco unis.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

469

Ob.1.2
C.I.
Cl.1.2 in Sib
Cl. b. in Sib
Fag.1.2
Cf. g.
1.2:
Cor. in Fa
3

mf
p
a2
3
p
a2
3
p
f
f
f

Meph.
 schon ein - mal ver - nom - men habt, Und ich... Ich nur - ein Scho - lar, ich er -
 this hath heard that fa - mous name, whilst I, a stu - dent of sorts, who doth

469

VI. I
VI. II
Vie.
Vc.
Cb.

f
f
p
p
f
p
div. pizz.
mf

C. I.
1
Cl. in Sib
2
Fag.1.2
Cf. g.
Timp.
Meph.

p
p
p
p
p
mp
mp

Meph.
 far - sche al - ler Din - ge an - dre Sei - te; mein Na - me: Me - phi - sto - phe - les.
 stu - dy the re - verse side of Na - ture, am known as Me - phi - sto - phe - les.

Vc.
Cb.

pizz.
mp
arco unis.
p

470) *Meno mosso (Andante)*

Fl. 1.2 *p tranquillo*

C. I. *p*

Cl. 1.2 in Sib *a2*

Fag. 1.2 *p* *a2* *vd*

1.2 *p*

Tbn. 3 *p*

Timp. *p*

Meph.

So bitt ich Euch mich auch an - zu - sprechen
Such is the name that I an - swer to.

RUPRECHT

Ver - zeiht, mei - ne güt - i - gen Her - ren,
My good and most scho - lar - ly mas - ters

470) *Meno mosso (Andante)*

VI. I *p tranquillo*

VI. II *p tranquillo*

Vie. *p tranquillo*

Vc. *arco* *p tranquillo*

Cb. *pizz.* *p*

Fl. 1.2 *p*

Meph. *f*

Mit **Brave**

Rup.

doch Ihr seht mich er - staunt, dass Ihr Euch an mich ge - wen - det habt.
state your rea - son in brief, why thus you have daigned to speak with me.

VI. I *p*

VI. II *p*

Vie. *p*

Vc. *p*

(471) Più mosso

Ob. 1.2
Cl. 1.2 in Sib
Fag. 1.2
Tr. 1.2 in D₃
1.2 Tbn.
3 Tuba
Timp.
Meph.

p dolce
p dolce

a2
p

nich - ten woll - ten wir Euch et - wa krän - ken!
Sir, we would not for the world of - fend thee!

(bemüht sich den Eindruck zu mildern und das Gespräch auf seriöse Themen zu bringen.)
(He tries to soften the first impression and shift the conversation to a more serious topic.)

FAUST

Fern wa ren wir in Ä - gyp - ten, Pa - lds -
Late - ly we pass'd in - to Pa - les - tine from

(471) Più mosso

Vi. I
Vi. II
Vie.
Vc.
Cb.

f pizz. arco
f pizz. arco *mp*
f pizz. arco *mp*
f pizz. arco *mp*
f pizz. arco *mp*

p

(472)

Fl. 1.2
Ob. 1.2
Cl. 1.2 in Sib
Tuba
Meph.
Faust
Vie.
Cb.

p
pp
p

Doch dies-es Land — ist - mir nicht lieb, - da - rum wand - ten wir uns nach Kon - stan - ti - na - pel, nach
But find - ing — those parts too hot, - we pro-ceed-ed till we reach'd Con - stan - ti - no - ple, then

tí - na.
E - gypt.

(472)
mp *marcatissimo*

473

C. I.

Fag. 1

Tuba

Meph.

Mos-kau und nach Wien dann; auf der Rei-se fan-den wir, dass ü-ber-all der Wein be-trun-ken macht und der Mann ü-ber-Mos-cow and Vi-en-na, all of which hath taught us this: that po-tent wine is po-tent ev-ry-where and that ev-ry-where

VI. II

Vie.

Vc.

Cb.

pizz. spiccato

474

Fl. 1.2

C. I.

Cl. b. in Sib.

Fag. 1

Tuba

Meph.

Faust

Solo VI. I (altri)

VI. II

Vie.

Vc.

Cb.

div.

arco

all nach - läuft dem Weib, das er - be-geht. Und jetzt wol-len wir uns die-se wo - men run like hares and men - pur-sue. And now we are so - jour-ning in

Und dass um that Gold Gold wir buys nir - gend things - wo but

Fl. 1.2
Cl. b. in Sib

Meph.

Faust

Solo VI. I (altri)

VI. II

VI. e.

Vc.

Cb.

Stadt be-sehn und wä-ren wahr-lich Euch gar sehr ver - bun - den, will-tet Ihr so ge - fäl - lig sein, uns das Schön-ste hier zu
Kön a-while, so we would gladly be your grate-ful debt - ors if your kind - ness were such as to con-duct us a-round the

Glück uns kau - fen kön - nen, noch dass man mit Ge -
one, sweet con - tent - ment, and brute force that

Tutti ar Co con sord.

P molto espress.

Fl. 1.2
Cl. b. in Sib

Meph.

Faust

VI. I

VI. II

VI. e.

Vc.

Cb.

zei - gen. Al - lem An-schein nach, seid Ihr nicht ge - ra - de froh. Da - für
main _____ sights. It oc-curred to us something has de-ject-ed thee. As for

will - je - mais Lie - be zwin - gen kann.
con - quers the world can - not win Love.

(475)

C.I.
Fag. 1
Tuba
Meph.

sind wir bei - de lus - ti - ge Ge - sel - len, dem Au - gen - blick le - bend ah - ne Sor - ge, was mor - gen kommt.
us, we are a pair of game - some fel - lows, We make the most of the pas - sing mo - ment, be what it may.

RUPRECHT

Ach
Ah,

(475)

VI. II
Vie.
Vc.
Cb.

unis

pizz.

a2 (476)

Cl. 1, 2
in Sib.
Cl. b.
in Sib.
1
Fag.
2
Cor. in Fa
3, 4
Batt.
Arpa
Meph.
Rup.

inquieto

G.C.

non arpeggiare

(schlau und bedeutungsvoll)
with cunning significance)

Viel -
Per -

ja, mei - ne See - le ist ver - stimmt - wie ei - ne Brat - sche.
Yes, my dull soul is like an out - of - tune Vi - o - la.

(476)

VI. I
VI. II
Vie.
Vc.
Cb.

senza sord.

unis.

pizz. inquieto

arco

unis.

(477)

Cl. b. in Sib
a2 *f*

Fag. 1.2
con sord. f

Tr. in Do
1.2 *con sord. mf*
3 *mf*

Batt.
Ptti mp

Meph.
(sich possenhaft geberdend) (grimacing)

leicht ver - mö - gen wir sie Euch zu - recht - zu - stin - men? Wer
 chance we two might help to tune thy soul's vi - o - la!

Rup.
Um - sonst! No use!

(477)

VI. I *p*
VI. II *p*
Vle. *p*
Vc. *p*
Cb. *p*

f div.
f div.
f

(478)

Cl. 1 in Sib
Solo *mp* *mf* *f*

Fag. 1
Solo *mp* *mf* *f*

Tr. in Do
1.2 *pp* *mf* *pp*
3 *pp* *mf* *pp*

Meph.
weiss! Wer weiss! Ihr müsst mit uns kom - men: Ihr wer - det viel
knows! Who knows! We need a com - pan - ion. You stand to learn

(478)

VI. I *p* *f* *p*
VI. II *p* *f* *p*
Vle. *p* *f* *p*
Vc. *p* *f* *p*

Fl. 1.2
Ob. 1.2
C. I.
Cl. 1 in Sib
Fag. 1
1.2 Tbn.
3 Tuba
Meph.

Neu-es sehn....
quite a lot.

FAUST (düster)
(severely)

Lass die-se Mätz-chen. Be-zahl!
Break off this clowning, and pay!

Vi. I
Vi. II
Vc.
Cb.

Cl. 1 in Sib
Fag. 1

(wirft ein grosses Geldstück auf den Tisch)
(throws a large golden coin on the table.)

Meph.

Euch ge - ziemt es zu be - feh - len mir, und mir Euch zu sein ge -
Thine to go - vern and com - mand thy slave, and mine hum - bly to o -

Vi. I
Vi. II
Vi. III
Vc.
Cb.

Solo (480)

Ob. 1

C.I.

Cl. 1 in Sib

Cl. b. in Sib

1 Fag.

2

Meph.

hor - sam, so - lang bis der Zu - fall ein - mal ei - ne Ver - än - de - rung her - bei
 thee, un - til such a time as we un - der - go a sud - den trans - for - ma -

V.I.

V.II

Vie.

Vc.

Cb.

un. s. pizz. un poco cresc. mp

C.I.

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1

Tr. 3 in Do

1, 2

Tbn.

3 Tuba

Timp.

Meph.

- führt. tion.
 (zu Ruprecht, für ihn bestimmend.)
 (to Ruprecht, deciding on his behalf.)

Faust

Woh - lan, ab - ge - macht. Wir tref - fen mor - gen früh uns im Gast - hof zum Gol - de - nen
 So then, we're a - greed To - mor - row morn - ing ear - ly at the Three Kings we shall meet a -

V.II

Vie.

Vc.

Cb.

pizz. mf

(Sie verabschieden sich höflich von Ruprecht und gehen ab. Ruprecht schaut ihnen gedankenvoll nach. Man sieht die sich entfernenden Gestalten, bis der Vorhang fällt.)
 (They courteously take their leave. Ruprecht regards them thoughtfully as they go.
 Their retreating figures are in view until the curtain has fallen.)

Der Wirt der Taverne mit drei Nachbarn
 Meanwhile the innkeeper and three

481

Ob. I.

C. I.

Cl. b. in Sib.

1 Fag.

2

Faust

Hirsch.
gän.

482

Vi. II arco v

Vi. arco v

Vi. arco div. v

Vc. p

Cb. p

scheicht in einiger Entfernung hinter Mephistopheles her.)
 Neighbours are seen at a short distance behind Mephistopheles.)

Ob. I.

C. I.

1 Fag.

2

(Wütend drohend, aber dabei ängstlich.)
 (angrily, threatening, yet afraid.)

DER WIRT
 THE INNKEEPER

Ach, dass doch die - ser Zou - be - rer... zu Kreu - ze krie - chen
 Ah, what if we should ask that man to kiss a Cru - ci -

3 NACHBARN
 3 NEIGHBOURS

Ach, dass doch die - ser Zou - be - rer... zu Kreu - ze krie - chen
 Ah, what if we should ask that man to kiss a Cru - ci -

Vc. v

Cb. v

(483)

1 Cl. in Sib

2 Cl. b. in Sib

1 Fag.

2

Wirt.
Hos.

müsst!
fix!

3 Nach.
3 Neigh.

müsst!
fix!

(483)

VI. II

Vle.

Vc.

Cb.

VORHANG
CURTAIN

Cl. 1
in Sib

Cl. b.
in Sib

Fag. 1

Vc.

Cb.

dim.

pp

dim.

pp

ACT V

(Kloster. Ein steinernes Gewölbe, weit und düster. Eine grosse Thür, die nach aussen führt. Wenn sie geöffnet wird, fällt durch sie helles Tageslicht herein und eine steinerne Treppe wird sichtbar, die nach oben ins Freie mündet. Ausser der grossen Thür zwei kleinere: eine, aus der heraustreten die Äbtissin und die Nonnen; die zweite Thür den Inquisitor. Auf einer Erhöhung unter der gewölbten Decke des Raumes eine steinerne Galerie. Auf dem Boden des Gewölbes liegt Renata im grauen Gewande der Novize, das Gesicht gegen den Boden gekehrt, die Arme in Kreuzesform ausgebreitet.)

(A convent. A spacious and gloomy undercroft with stone arches and a door leading to the outside. When the door opens, daylight floods in and one can see a flight of stone steps leading up to ground level. There are two smaller doors. From the one will enter the abbess and members of the sisterhood, through the other will come the Inquisitor. At a raised level, yet below the arches, there is a stone gallery. On the floor of the undercroft Renata is discovered. She wears the grey habit of a novice. She is prostrate, with arms outstretched, in the form of a cross.)

Andante

Violone
Violoncelli
Contrebassi

con sord.
div.
pp
con sord.
pp
con sord.
sul G
sul D pp

(484) NONNEN (hinter dem Vorhang)
NUNS (behind the curtain)

VI. I
VI. II
Vle.
Vc.
Cb.

con sord.
pp
con sord.
pp
unis.
div.
pp

(485)

Rel.
Nonnen
Nuns

(485)

VI. I
VI. II
Vle.
Vc.
Cb.

unis.
pp

Nonnen
Nuns

VI. I

VI. II

Vie.

Vc.

Cb.

VORHANG Durch die Klostertüre tritt die Äbtissin ein und nähert sich Renata; sie berührt sie. Renata steht auf, kniet vor der Äbtissin nieder und bleibt so die ganze Zeit mit gebeugtem Haupte.

CURTAIN The Abbess enters from the convent door, goes over to Renata and touches her, Renata rises, and kneels before the Abbess and holds that position for some while, with her head inclined.

(486) Poco più mosso

Fl. 1.2

Cl. 1.2 in Sib

Cl. b. in Sib

Arpa 1

Arpa 2

mp

pp

pp senza arpeggiare

pp (étouffez)

mp senza arpeggiare

mp (étouffez)

(486) Poco più mosso

VI. II

Vie.

Vc.

Cb.

pp

div. pizz.

pp

div. *pp*

pp

pizz.

mp

mp

(487)

Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2

RENATA

Nicht glaub ich an bö - se Gei - ster
I trust not in e - vil spi - rits

ÄBTISSIN
ABBESS

Schwe - ster Re - na - ta, glaubst du an bö - se Gei - ster?
Sis - ter Re - na - ta, dost thou be - lieve in De - mons?

(487)

VI. I
VI. II
Vle.
Vc.

arco
pp dolce
div.
pp dolce

(488)

Cl. 1,2 in Sib
Fag. 1,2
Ren.
Abb.
Abb.

son - dern ein - zig dem Wor - te Got - tes, das ihr Da - sein be - zeugt.
but I do trust the ha - ly Word of God which says they e - xist.

Schwe - ster Re - na - ta,
Sis - ter Re - na - ta,

(488)

VI. I
VI. II
Vle.
Vc.

pp dolce
pp dolce
mp
pp

Fl. I Solo *mf* *triquilla*

Cl. I, 2 in Sib

Fag. 1, 2

Arpa 1

Ren.

Im - mer ha - be ich mich von ih - nen ge - wandt.
I have al - ways shunn'd them and co - vered my face.

Abt. Abb. *sa - hest du die Teu - fels - brut? O, My*
hast thou set eyes on such things?

Vl. I *pp dolce*

Vl. II *pp dolce*

Vie. *pp*

Vc. *pp*

Cb. *pp* *pizz.* *mp*

(489)

Fl. 12 *pp* *ten.*

Cl. in Sib 1 *pp*

Cl. in Sib 2 *pp*

Cl. b. in Sib *pp*

Fag. 1, 2 *pp*

Arpa 1 *pp*

Arpa 2 *pp*

Abt. Abb. *mei - ne Schwe - ster, ich se - he gar sehr unglücklich bist - du rit. und du dau - erst mich*
child, Re - na - ta, I know thou art sore troubled in spi - rit. I knew from the first

(489)

Vl. I *pp dolce*

Vl. II *pp dolce*

Vie. *pp*

Vc. *pp* *unis.* *div.* *pp*

Fl. 2 *ten.* (490)

Ob. 1, 2

Cl. in Sib 1, 2 *6 ten.* *pp espress.*

Cl. b. in Sib

Fag. 1, 2 *pp*

Arpa 1

Arpa 2 *pp*

Abt. Abb. *mf*

wie am er - sten Tag. Doch wa - rum ist seit der Stun - de, da du ka - mest in mein
and it wrung my heart. But tell me why, since I took thee, gave thee re - fuge in our

Vi. I, II *pp* *unis.*

Ve. *pp* *unis.*

Vc. *pp* *unis.*

Cb. *pp* *div.* *mp espress.*

Ob. 1, 2 *pp* *ten.* *mp dolce*

Cl. 1, 2 *pp* *mp*

Cl. b. in Sib *mp*

Fag. 1, 2, 3 *pp* *mp*

Arpa 2 *pp* *mp*

Abt. Abb. *mp*

Klos - ter, kei - ne Ru - he mehr in un - serm stil - len Le - - - ben? Ge - heim - nis - vol - le
cloi - - - ster, hath our an - cient peace been jarred by per - tur - ba - - - tions? A thud - ding in the

Vi. II *mp* *div.*

Ve. *mp*

Vc. *mp dolce.*

Cb. *mp* *pp* *unis.* *div.*

(491)

Fl. 1, 2 *mp*

Cl. 1, 2 in Sib *p*

Cl. b. in Sib *p*

Fag. 1 *p*

Batt. *p* G.C. *p*

Arpa 1 *p* *senza arpeggiare* *p*

Arpa 2 *mp* *senza arpeggiare*

Abb. *Abb.*

Lau-te, Stöh-nen, Be-rüh-rung unsicht-bar Hän-de in der schwarzen Nacht, Ge-spen-ster-spuck und fürch-ter-ll-che
 walls at mid- night, and some have to know chilly fin- gers touched them in the dark, or spec- tres walked, while o- thers have been

(491)

VI. I *p dolce* *gliss.* *sul A* *p*

VI. II *p*

Wie. *p* *div. pizz.*

Vc. *p* *div.*

Cb. *p*

492

Fl. 1, 2

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2

Batt.

G.C.

pp

p

Arpa 1

Arpa 2

(étouffez)

mp (étouffez)

Abt. Abb.

Kräm-pfe bei den Schwe - stern! Schwe - ster Re - na - ta, dies al - les, es kam uns mit dir.
 struck with a - po - plex - y. Un - hap - py child, these af - flictions have all come with thee.

492

VL I

VL II

Vla.

Vc.

Cb.

div.

arco

pp

p

p

pp

Fl. 1 *pp* *fen.*

Cl. 1,2 in Sib *p*

Cl. b. in Sib *p*

1,2 *pp*

Fag. 3 *p*

Batt.

Arpa 1 *p*

Arpa 2 *p*

RENATA

Wo Hei-li - ges nah ist, da schleicht um - her der BÜ - se.
 Where Ho - li - ness dwells, there the De - vil will be al - so.

Abt. Abb.

So be - te denn, Re - na - ta.
 Stay deep in pray'r, Re - na - ta.

VI. I *pp dolce* *unis.*

VI. II *pp dolce*

Vle. *pp* *p* *pp*

Vc. *p*

Cb.

(Aus der Klosterlür hervor tritt der Zug der Nonnen, ergeben und furchsam.)
 (From the convent door, with humble diffidence, the nuns begin to enter.)

(493)

Fl. 1

Ob. 1

Cl. 1, 2
in Sib

Cl. b
in Sib

1, 2

Fag.

3

Batt.

G.C.

Arpa 1

Arpa 2

Abt.
Abb.

An - ge - langt ist der In - qui - si - tor, um zu be - kämp - fen die Sün - de, um zu be - schwö - ren den
 The In - qui - si - tor com - eth hi - ther, armed for the fight a - gainst E - vil, com - eth ,ex - pres - sly to

(493)

VI. I

VI. II

Vle.

Vc.

Cb.

poco rit. a tempo

Fl. 1

Ob. 1

Cl. 1 in Sib

Cl. b in Sb

1.2 Fag.

3

Batt. G.C.

Arpa 1 La#

Arpa 2 Mi#, Fa#

Abt. Abb.

Bö - sen und zu ver - ja - gen aus dir die Dä - mo - nen. Sei be - reit denn, ge - lieb - te Schwes - ter,
 ex - or - cise the foul Suc - cu - bus that grips - thy soul. So make rea - dy, my child Re - na - ta,

poco rit. a tempo

Vl. I unis. f.

Vl. II pp dolce

Vle. div. arco pp

Vc. arco div. pp

Cb. pp

684

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1

Cl. in Sib 1 *pp* *fer.*

Cl. in Sib 2 *pp*

Cl. b. in Sib

Fag. 1, 2

Fag. 3

Arpa 1 *p*

Arpa 2 *p*

Sib

Abt. Abb. *(Geht ab.)*
(She goes)

und gnä - dig sie dir der Him - mel.
and may Our La - dy ab - solve thee.

684

Vl. I *pp*

Vl. II *p*

Vie. *p*

Vc. *p* *unis.*

Cb. *pizz.*

(Durch die zweite Tür treten ein der Inquisitor
(From another door the Inquisitor comes in

495 Allegro

Picc.
Fl. 1, 2
Cl. 1, 2 in Sib

Arpa 1
Arpa 2

Vi. I
Vi. II
Vle.
Vc.
Cb.

La \natural Sol \sharp

senza sord.

pp senza sord. unis. *cresc.*
p *cresc.* senza sord. unis. *mp cresc.*

mit einem Gefolge von einigen Personen, die brennende Kirchenleuchter tragen. Die Nonnen erbeben. Alle knien nieder.)
followed by attendants who carry lighted candelabras. There is a stirring of expectation among the nuns, and they all sink to their knees.)

Vi. I
Vi. II
Vle.
Vc.

senza sord.

f *dim.* *dim.* *p*

496

Vi. I
Vi. II
Vle.
Vc.

mp *f* *mp* *f* *mp*

poco rit.

(497) *Meno mosso, moderato*

Vle. *dim.* *dim.*

Vc. *dim.* *sim.*

Fag. 1, 2, 3 *a3*

INQUISITOR
INQUISITOR

un poco espress.

Ihr gott - ge - lieb - ten Brü - der und Schwe -
My dear be - lo - ved bro - thers and sis - -

Vle.

Vc.

Cb. *senza sord. arco div.* *un poco espress.*

Fag. 1, 2, 3 *a3*

Cor. in Fa 2 4

Tuba

Inq. Inq.

- stern, _____ ihr al - le wis - sel, dass der Geist der Fin -
- ters, _____ 'tis well known the Arch - Fiend of Ut - ster most

Vle.

Vc.

Cb.

Fag. 1, 2, 3 *a3* (498) *mf* *mp*

Cor. in Fa 2 4 *mf*

Tuba *mf*

Inq. Inq.

- nis oft - mals an - nimmt die Ge - stalt von En - gein des
Hell oft - times hath as - sumed the ra - diant guise of an

Vle.

Vc.

Cb. *div.* *mf* *mp*

a3

Fag.1.2.3

1.2
3.4
Cor in Fa

Tr. 2.3
in Do

1.2
Tbn.
Tuba

Timp.

Batt.

Ptti. *mf*
G.C. *mf*
mf

Inq.
Inq.

Lich - tes.
an - gel.

Vle.

Vc.

Cb. *uniso*

(499)

Fag.1.2.3

a3

Inq.
Inq.

2

Doch uns ward an - ver - trau - et das geist - li - che
To fright all such im - pos - ters the soul hath a

(500)

Vle.

Vc.

Cb. *div.* *p*

a3

Fag.1,2,3 *mf*

Inq. Inq.

Schwerf, zu zer - hau - en ihm die scham - lo - se Frat - ze.
 sword where - with sanc - ti - ty may strike and wreak ven - geance.

VI. I con sord. gliss. *pp*

VI. II

Vle. *mf* *p*

Vc. *mf* *p*

Cb. div. *mf* *p*

Alle ausser Renata erheben sich von den Knien.
 All except Renata rise to their feet.

(500) L'istesso tempo (♩ = ♩)

Picc. *pp*

Fl. 1, 2 *pp*

Cl. 1, 2 in Sib *pp*

Arpa 1 *p* Sib

Arpa 2 *p*

Inq. Inq.

Tritt her - zu, un - sre lieb - wer - te Schwes - ter du
 Hi - ther, pray, and at - tend, my poor child in God.

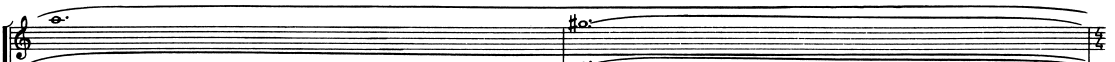
(500) L'istesso tempo (♩ = ♩)


VI. I div. *pp*

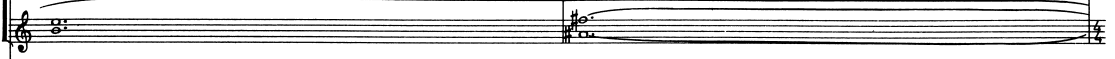
VI. II *pp*


Vle. div. *pp*


Cb. unis. pizz. *p*


Picc. 

Fl. 1,2 


Cl. 1,2 in Sib 


Arpa 1  *La*


Arpa 2 


Inq. 

und gib Antwort: welch Zeugnis vermagst du abzu-
 An - swer clear - ly: what e - vi - dence canst thou lay be -

VI. I 

VI. II 

Vle. 

Cb. 

Picc. 

Fl. 1,2 

Cl. 1,2 in Sib 

1,2 

Fag.  *un poco espress.*

3 

Arpa 1  *pp*

Arpa 2 

Inq. 

Inq. 

- te - gen, dass die Ge - sich - te, die du hast, nicht vom
 - fore us that all thy vi - sions came not straight from the

VI. I  *unis.*

VI. II  *pp unis.*

Vle.  *pp unis.*

Vc.  *div^o un poco espress.*

Cb.  *pp*

501 Più mosso

Fl. 1 *pp*

Cl. 1 in Sib *pp*

1. 2 Fag. *pp*

3 *pp*

Tr. 1, 2 in Do *ppp*

Auf den Knien vor dem Inquisitor, leise und zurückhaltend.
 Renata is on her knees before the Inquisitor. She gives answer with quiet restraint.

RENATA

Mein Va - ter, ich weiss nicht die Ge - sich - te zu er -
 Good Fa - ther, the re - gion whence my vi - sions come I

Inq. Inq.
 Teu - fel sind?
 E - vil One?

501 Più mosso
 senza sord.

Vi. I *pp* tranquillo

Vi. II *pp* tranquillo

Vie. *pp* *p molto dolce*

Vc. *pp* *p molto dolce*

1 Fl. *pp*

2 *pp*

1 Cl. in Sib *pp*

2 *pp*

Ren.
 - kla - ren, doch der, der mir er - schie - nen ist des Nachts und am
 know not; but he who doth vi - sit me at dawn and at

Vi. I

Vi. II

Vie.

Vc.

(502)

Fl. I
Cl. 1 in Sib
Ren.
Vi. I
Vi. II
Vle.
Vc.

pp *mp* *espress.*

Ta - - ge, sprich - mir im - mer to von the Gott und
twi - - light gi - mir veth im voice - mer to von the Word of

Cl. 1 in Sib
Ren.
Vi. I
Vle.
Vc.

pp *p*

göt - li - cher Gü - te und ruft mich auf zu sün - den - lo - sem
God - li - cher en - trea - te teth my soul to seek - zu sün - den - lo - sem of

Man hört abgerissene Schläge aus der Wand und aus dem Boden. Alle erfasst Unruhe. Unter den Schwestern hört man einzelne Aufschreie und Stöhnen. Allgemeine, unterdrückte Bewegung.
There is a sound of knocking on the wall and under the floor. From among the Sisters there is heard a suppressed scream, a groan, and a shuffling of ill-concealed unease.

(503) Allegro moderato

Cl. 1 in Sib
Batt.
Ren.

smorz. *G.C.*

Schläge an die Wand
Knocks on the wall

Schläge gegen den Boden
Knocks on the floor

Le - ben. Muss ich ihm da nicht ver - trau - en?
Vir - tue How can I e - ver mis - trust him?

Vi. I
Vi. II
Vle.
Vc.

pp *con sord.*

(503) Allegro moderato

(504)

Picc.

Fl. 1, 2

Ob. 1, 2

C. 1.

Cl. 1, 2
in Sib

Cl. b.
in Sib

1, 2
Fag.

3

1
Tr. in Do

2, 3

con sord.

con sord.

Batt.

Ptti.

pp *cresc.* *f* *p* *mf* *p* *mf* *p*

(504)

V. I.

V. II.

Vi.

Vc.

Cb.

505

Picc.

F1. 1.2

Ob. 1.2

C1.

Cl. 1.2 in Sib

Cl. b. in Sib

1.2

Fag. 3

1

Fr. in Do

2.3

Ptti.

Batt.

mf *p* *mf* *p* *mp* *pp* *p* *pp* *p*

DIE ERSTE JUNGE NONNE
FIRST YOUNG NUN

(in Angst)
(in awe)

A!
A!

506

Vl. I

Vl. II

Vle.

Vc.

Cb.

ff *spiccatissimo* *sim.* *dim.*

dim. *dim.* *dim.* *dim.*

p *div. pizz.* *p* *div. pizz.* *p*

pp *pp* *pp* *pp* *pp*

Andante

Fl. 1.2
Ob. 1.2
C. 1.
Cl. 1.2 in Sib
Fag. 1.2
Fag. 3

Tbn. 1.2
Tuba 3
Timp.
Batt.

G.C.

Schläge an die Wand
Knocking on the wall

Schläge gegen den Boden *f*
Knocking on the floor

Iste Nun
1st Nun

INQUISITOR (zornig und gebieterisch mit dem Stab auf den Boden stossend)
INQUISITOR (banging his staff on the floor to assert his authority)

Wer ist hier na - he? Sag es
Who is that knoc - king? An - swer

Andante

Vl. II
Vle.
Vc.
Cb.

506 Allegro moderato

1 FL
2 FL
Cl. 12 in Sib

RENATA (mit leiser zitternder Stimme)
RENATA (in soft and faltering tones)

Va - ter, das sind mei - ne
Fa - ther, they are... are my

Inq.
Inq.

uns.
tr.
506 Allegro moderato
senza sord.
unis. arco

Vie.

507 Moderato energico

1 Fl.
2 Fl.
Cl. 12 in Sib
1 Fag.
2 Fag.
C. fg.
1 Cor. in Fa
2 Cor. in Fa
Tbn. 3
Timp.
Batt.
Ren.

Wi - der - sa - cher.
per - se - cu - tors.

(spricht die Verfluchung aus)
(exorcising)

Zeig dich, dunk - ler Geist, Va - ter
Show thy - self, O Arch - Fiend Be -

507 Moderato energico

Vie.
Vc.
Cb.

508

Picc.

Fl. 1, 2

Ob. 1, 2

C. 1.

Cl. 1, 2 in Sib

Cl. b. in Sib

1

Fag. 2

Cfg.

1

Cor. in Fa 2

3, 4

Tbn. 3

Timp.

1. *mp espress.*

1. *mp espress.*

a2 *mp*

mf

mf

mf

ERSTE NONNE
FIRST NUN

(auf der andern Seite der Bühne, gegenüber Renata)
(from the side of the stage, opposite to Renata)

Ah, _____ du quälst mich...
Pax _____ ae - ter - na.

ZWEITE NONNE
SECOND NUN

Ah, _____ du quälst mich...
Pax _____ ae - ter - na.

Inq.

Inq.

at - les Lugs, ur - al - te Schlan - ge! Den Bann - fluch
- el - ze - bub, pri - mor - dial Ser - pent. A - na - the -

508

VI. I.

VI. II.

Ve.

Vc.

Cb.

senza sord.
unis. arco

senza sord.
mp espress.

sul D

mp

unis. arco

f subito

f subito

f subito

div.

f subito

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Clb. in Sib

Fag. 1.2

Cfg.

1.2

Cor. in Fa

3

Tr. 3 in Do

Tbn. 3

Timp.

Batt.

G.C.

Inq.

ü - ber dein Haupt, ver - jagt sei - est du von hier, ver - flucht dei - ne Ge - gen - wart, nim - mer
 - ma on thy Name. We here ex - or - cise thee, de - nounce thee, and curse thee, Hence - forth

VI. II

Vie.

Vc.

Cb.

Picc. *espress.*

Fl. 1,2 *mp* 1. *espress.*

Ob. 1,2 *mp* *espress.*

C. 1. *cresc.*

Cl. 1,2 in Sib *a2* *mp* *espress.* *f*

Cl. B. in Sib *mp* *espress.* *mf*

Fag. 1,2 *a2* *mp* *espress.* *mf*

Cfg. *cresc.*

Cor. in Fa 1,2 *cresc.* 3 *cresc.*

Tbn. 3 *cresc.*

Tuba *cresc.*

Timp. *mf* *cresc.*

Batt. *mf* G.C.

ERSTE NONNE
FIRST NUN

Ach,
Pax

ZWEITE NONNE
SECOND NUN

Ach,
Pax

Inq.
Inq.

sei ge - mein uns ei - ne Tat mit dir.
bear our three - fold curse and shun this House.

Vl. I *mp* *espress.* *mf* *sul A*

Vl. II *cresc.*

Vie. *cresc.* *mp* *mf*

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

Cb. *div.* *cresc.* *unis.* *(non div.)* *f* *mp* *mf*

(510)

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

C. I. *p* *cresc.*

Cl. 1.2 in Sib *p* *cresc.*

Cl. b. in Sib *p* *cresc.*

Fag. 1.2 *p* *cresc.* a2

Cfg. *p* *cresc.*

1.2 Cor. in Fa *p* *cresc.*

3 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Tuba *p* *cresc.*

Timp. *p* *cresc.*

Batt. *p* *cresc.* G.C. *mf*

1ste Non. *f*
1st Nun
— du quälst mich...
— ae - ter - na.

2te Non. *f*
2nd Nun
wel - - che Qual!
ae - ter - na.

Inq. *f*
Inq.
Die - se Ste - le, sie sei dir nun ver - bo - -
Haunt no lon - ger, a - void these walls for - e - -

(510)

Vl. I *mf*

Vl. II *p* *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.* *div. unis.* *div. unis.* *cresc.* *mf*

511 Allegro moderato

Picc.

Fl.1.2

Ob.1.2

C.1.

Cl.1.2 in Sib

Cl.b. in Sib

Fag.1.2

Cfg.

1.2

Cor in Fa

3.4

Arpe 1.2

Inq.

Inq.

- ten.
- ver.

NONNEN (ALTI) (vortretend und die zwei junge Nonnen umringend)
NUNS (stepping forward and encircling the two younger Sisters)

Du un-rei-ner Geist, du Zer-stö- rer des Hei-les, von hin-nen, Ver-dam-mter, der Sün-de Ge-noss! Du
Ma-le-vo-lent One, dead-ly bane of the righ-teous, con-demn'd and pro-scribed one, foul spi-rit, a-way! Ma-

511 Allegro moderato

VI.I

VI.II

Vla.

Vc.

Cb.

512

a2

Fag.1.2 *pp* *mp* *pp*

Cfg. *pp* *mp* *pp*

1.2 *pp* *mp* *pp*
con sord.

Cor. in Fa *pp* *mp* *pp*
4 *pp* *mp* *pp*
con sord.

Batt. *pp* *mp* *pp*
G.C. *pp* *mp* *pp*

Inq. *pp* *mp* *pp*

Flie - he denn, Ver - trie - be - ner, Er -
Fly thou hence, O out - cast Soul, de -

Non. *pp* *mp* *pp*

Nuns *pp* *mp* *pp*

un - rei - ner Geist, du Zer - sto - rer des Hei - les, von hin - nen, Ver - damm - ter, der Sün - de Ge - noss! Vom
- le - vo - lent One, dead - ly bane of the right - eous, con - demn'd and pro - scribed One, foul spi - rit, a - way! Oh,

512

Vl. I *pp* *mp* *pp*

Vl. II *pp* *mp* *pp*

Vle. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*
pizz.

a2

Fag.1.2 *mp* *pp* *mp* *pp*

Cfg. *mp* *pp* *mp* *pp*

1.2 *mp* *pp* *mp* *pp*
con sord.

Cor. in Fa *mp* *pp* *mp* *pp*
4 *mp* *pp* *mp* *pp*

Batt. *mp* *pp* *mp* *pp*
G.C. *mp* *pp* *mp* *pp*

Inq. *mp* *pp* *mp* *pp*

- nied - rig - ter, Ent - wür - dig - ter in
- gra - ded One, dis - graced and la - den

Non. *mp* *pp* *mp* *pp*

Nuns *mp* *pp* *mp* *pp*

Him - mel Ge - stürz - ter in höl - li - sche Grün - de, wer im - mer du sei - est, von wan - nen du kom - mest, von
out - cast from E - den, thou tru - ant from To - phet, what - e - ver the Or - der or Hier - arch - y blight - ed that

Vl. I *mp* *pp* *mp* *pp*

Vl. II *mp* *pp* *mp* *pp*

Vle. *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp*

Cb. *mp* *pp* *mp* *pp*
pizz.

513

Cl. 1, 2 in Sib
Cl. b. in Sib
Fag. 1, 2
Tr. 3 in Do
Tbn. 3
Timp.
Batt.
Inq. Inq.

ò - de Wüs - te - nein, wild und was - ser - las, ren shores,
moun - tain high with shame. Go seek bar - ren shores,

Non. Nuns

o - ben, von un - ten, wahl - an, ver - las - se die rei - ne, die hei - li - ge Stät - te, ver - lass uns für
claims thine al - leg - iance in Hell, in - fest us no lon - ger, stay out of our dwell - ling for e - ver and

513

Vle.
Vc.
Cb.

Cl. 1, 2 in Sib
Cl. b. in Sib
Fag. 1, 2
Tr. 3 in Do
Tbn. 3
Timp.
Batt.
Inq. Inq.

in seek Be - zir - ke - dry grau - en - haft, un - haunts - er -
the the bone - dry wil - der - ness, haunts - er -

Non. Nuns

im - mer, du lis - ti - ger Feind. Be - la - den mit Jeg - li - chem Ü - bel und Un - ge - mach, keh - re zu -
e - ver! O Mon - ster of Sin grown fat on corrup - tion, ill - na - ture, and fil - thi - ness, fly to the

Vle.
Vc.
Cb.

Zwei junge Nonnen beginnen grosse innere Erregung zu zeigen.
Two young nuns begin to show signs of uncontrollable agitation.

514

Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2
Cf. g.
Cor. in Fa 1,2
4
Tr. 3 in Do
Tbn. 3
Tuba
Timp.
Batt.
G.C.

Inq. Inq.
- reich - bar to Ster - bli - chen, und dort, heim - lich
- known to li - ving men, and there, scowl - ing,

SOPRANI
Nim - mer ver - höh - ne der Schwe - stern Be -
Hon - our the sis - ters who dwell in hu -

Alti
- rück in die fin - ste - ren Grün - de, du Wolf der Be - gier.
ut - most A - bys - m of Dark - ness vile De - mon, a - way!

514

Vi. II
Vcl.
Vc.
Cb.
pizz.
mf
mf

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor. in Fa 1.2

Cor. in Fa 4

Tbn. 3 Tuba

Batt. G.C.

Arpe 1.2

Inq. Inq.

Sopr.

Non. Nuns

Alti

VI. II

Vle.

Vc.

Cb.

bei - sse in den Zaum dei - nes
gnaw the ir - on bri - die - nes of

schei - den - heit,
- mi - li - ty, } *p* nim - mer ver - spot - te die An - dacht der Gläu - bi - gen und be - trü - ge, ver -
scorn not the beau - ty of Sanc - ti - ty; scoff ye not, nor de - ceive nor con -

(515)

Cl. 1, 2 in Sib *mf*

Cl. b in Sib *mf*

Fag. 1, 2 *a2 mf*

Cfg. *mf*

Cor. in Fa 1, 2 *mf*

Cor. in Fa 4 *mf*

Tbn. 3 Tuba *mf*

Batt. G.C. *mf*

Arpe 1, 2 *a2 mf*

Inq. Inq.

Stol - zes, er - war - tend den letz - ten, den
 Ha - tred, and lie - there in tor - ment, a -

Sopr.

Non. wir - re nicht wei - ter das Herz. Wer du auch sei - est, ver - las - se die Stät - te, ent - fle - he, ent - flieh! Und
 Nuns - found the meek child - ren of God. De - mon of Sa - tan, fly hence from our Con - vent, a - void us, a - way! Re -

Alti

(515)

Vi. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

Cl. 1,2 in Sib *p* *cresc.*
 Cl. b. in Sib *p* *cresc.*
 Fag. 1,2 *a2 p* *cresc.*
 Cfg. *p* *cresc.*
 Cor. in Fa 1,2 *p* *cresc.*
 4 *p* *cresc.*
 Tbn. 3 Tuba *p* *cresc.*
 Batt. G.C. *p* *cresc.*
 Arpa 1 *p* Do, Re, Mi, Fa, Sol, La, Si *cresc.*
 Arpa 2 *p* Do magg. *cresc.*
 Inq. Inq. *furcht - ba - ren Rich - ter ful - spruch am*
- wait - ing the dread - ful Trump of
 Sopr. *wis - se das Ur - teil, das un - se - re Ein - fach - heit ü - ber dich füllt und ü - ber dein*
- mem - ber the sen - tence we daugh - ters of Hea - ven pro - nounce on thy head and know that we
 Nuns
 Alti
 Vl. II *p* *cresc.*
 Vle. *p* *cresc.*
 Vc. *p* *cresc.*
 Cb. *p* *cresc.*

Zwei junge Nonnen reissen sich nach vorn, eigenartige Bewegungen ausfuehrend und lateinische Worte ausrufend.
Two young nuns suddenly lunge forward, gesticulating strangely and calling out in Latin.

516 Più mosso

Fl. 1,2
Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2
Cf. g.
Cor. in Fa 4
Tr. 1,2,3 in Do
Tbn. 1,2
Tuba 3
Batt. G.C.
Arpa 1
Arpa 2
ERSTE NONNE
FIRST NUN
ZWEITE NONNE
SECOND NUN
Inq. Inq.
Sopr.
Non. Nuns
Alti

con sord.
Ptti.
dim.
p
mf
Miñ, Fab
Sol#, Lab, Sib
Ah! Ah! Ah!
Ah!
Ec - ce... ec - ce... an - cil - la...
jüng - sten Tag!
Judg - ment Day.
Wes - sen aus Lü - ge und Li - stig - keit!
ba - nish thee, cry - ing 'A na - the - mal'

516 Più mosso

Vi. I
Vi. II
Vie.
Vc.
Cb.

arco div.
arco
arco
arco
gliss.
mf
gliss.
mf

Fl. 1.2

Ob. 1.2

C. 1.

Fag. 1.2

Cor. in Fa

3.4

Tr. 1 in Do

Batt. Ptti

Arpa 1

Arpa 2

1ste Non
1st Nun

2te Non
2nd Nun

VI. I

VI. II

Vie.

Vc.

Do \flat , Mi \flat , Sol \flat

Re \flat , Si \sharp

An - - - cil - la... an - cil - la Do - mi - ni!

Ah!... An - cil - la... An - cil - la Do - mi - ni!

unis. δ^{-1}

gliss. δ^{-1}

f, *mf*, *mp*, *a2*

Die erste junge Nonne in Krämpfen zu Boden fallend.
The first nun collapses in convulsions.

(517)

Fl. 1.2
Cl. 1.2 in Sib

Cor. in Fa
3.4

Tr. in Do
1.2
3

Tbn.
Tuba
3

Batt.
G.C.

Arpa 1
Arpa 2

1ste Non.
1st Nun.

2te Non.
2nd Nun

INQUISITOR
INQUISITOR

(gebieterisch)
commanding

Steh stil - le!
Stand still there!

(517)

Vi. I
Vi. II

Vcl.
Vc.

Cb.

pizz.
div.
arco
pizz. ff

Die zweite junge Nonne zu Boden fallend.
The second nun collapses likewise.

(518) (♩ = ♩)

Picc.

Fl. 1.2 *mf* 3

Ob. 1.2 *mp* 3

C. 1. *mp*

Cl. 1.2 in Sib *mp* 3 a2

Cl. b. in Sib *mp* 3

Fag. 1.2 *mp* 3

Cfg.

1.2

Cor. in Fa

3.4

Tr. 1 in Do

Tbn. 3

Arpa 1

Arpa 2

Dob, Mi#, Fah *f* **energico** Lah

(in Angst!)
(terrified)

Iste Non.
1st Nun

Ah!

(518) (♩ = ♩)

VI. I *con arco* *div.* *p* 6

VI. II *con sord. arco* *div.* *mp* 6

Vle. *pizz.* *div.* *mp* 6

Vc. *arco* *unif.* *f* **feroce**

Cb. *arco* *unif.* *f* **feroce**

(519)

Picc. *a2*

Fl. 1.2 *a2*

Ob. 1.2 *a2*

C. I.

Cl. 1.2 in Sib *a2*

Cl. b in Sib *a2*

Fag. 1.2 *a2*

Cfg.

1.2

Cor. in Fa 3.4

Tr. 1 in Do *senza sord.*

Tbn. 3

Arpa 1

Arpa 2 *Re, Sol*

INQUISITOR *(zum Gefolge)*
INQUISITOR *(to his attendants)*

Er - grei - fet die Ent -
Seize hold of them fast!

(519)

VI. I. *senza sord. unis.*

VI. II.

Vle.

Vc. *pizz.*

Cb.

520

Fl. 1.2
 Ob. 1.2
 Cl. 1.2
 In Sib
 Fag. 1.2

Tr. 1
 in Do

Batt.

Ptti. +
 Tri.

Arpa 1
 Arpa 2

Inq.
 Inq.

rück - ten.
Hold them!

Nennen
 Nuns

ALTI
 ALTOS

Du un - rel - ner Geist, du zer - stö - rer des Hei - les, von hin - nen. Ver - damm - ter, der
 Mal - ev - o - lent one, dead - ly bane of the righte - ous, con - demned and pro - scribed one, foul

520

Vi. I
 Vi. II
 Vi. e.
 Vc.
 Cb.

pizz.

(521)

1. Cl. in Si^b
2.

1. 2. Cor in Fa
3. 4.

Ton. 3

TImp.

Arpa 1
Arpa 2

Inq.
Inq.

(mit dem Stab aufstossend)
(He strikes the floor with his staff)

Bist du hier, ver -
Art thou there, ac -

Nennen
Nuns

Sün - de Ge - noss, Vom Him - mel Ge - stürz - ter in höl - li - sche Grün - de, wer Im - mer du sel - est, von
spi - rit, a - way! Oh out - cast from E - den, thou tru - ant from To - phet, what - e - ver the or - der or

(521)

V.II
V.III arco
Vie. arco
Vc.
Cb.

1
Cl.in Sib

2

1 2
Cor. In Fa

3 4

Tbn. 3
Tuba

Batt.

G.C.
mf

Inq.
Inq.

fluch - ier Un - - - ru - he - silf - - -
-cursed one, Fiend of Con - fu - - -

Nonnen
Nuns

wan-ne du kom-mest, von o - ben, von un - ten, wohl - an, ver - las - se die rei - ne, die hel - li - ge
Hier-ar- chy blight-ed that claims thine al - leg-lance in Hell, in - fest us no lon-ger, stay out of our

VI. I

VI. II

Vle.

Vc.

Cb.

(522)

1
Cl.in Sib

2

1. 2
Cor.in Fa

3. 4

Tbn. 3
Tuba

Batt.

Arpa 1

1ste Non
1st Nun

(wie ein Stänen)
(as if groaning)

Ah! Ah! Ah! Ah!

2te Non.
2nd Nun

(wie ein Stänen)
(as if groaning)

Ah! Ah! Ah!

Inq.
Inq.

ter ?
-sion?

Sopr.

(hysterisch)
(hysterically)

Er ist's, er ist's, er ist's, er ist's
It's here! It's here! It's here! It's here!

Nonnen
Nuns

Alti

Stät-te ver-lass uns für im-mer, du li-sti-ger Fiend. Be-la-den mit jeg-ll-chem Ü-bel und
dwell-ing for ev-er and ev-er! O Mon-ster of Sin grown fat on cor-ruption, ill-nat-ure, and

(522)

V.I.

arco
con sord.

gliss ^{ten.}

V.II

sul ponticello

V.III

sul ponticello

Vc.

vibrato ed espress.

Cb.

1
Cl. in S^{tr}

2

1. 2
Cor. in F^a

3. 4

Tbn. 3

Timp.

Arpa 1

1^{ste} Non.
1st Nun.

Ah! Ah!

2^{te} Non.
2nd Nun.

Ah! Ah! Ah!

Inq.
Inq.

Sopr.

Nonnen
Nuns

is'ts here! er it's here! is'ts here! er it's here!

Alti

Un - ge - mach, keh - re zu - rü - ck in die fin - ste - ren Grün - de, du Wolf der Be - gier. Nim - mer ver -
fil - thy - ness, fly to the ut - most A - bys - m of Dark - ness, vllle De - mon, a - way! Ho - nour the

Vl. I

sul pont. loco

Vl. II

sul pont. loco

Vle.

Vc.

mf D mf D mf D

Cb.

523

523

1
Cl.in Sib

2

1. 2
Cor. in Fa

3. 4

Tbn. 3
Tuba

Timp.

Batt.

Inq.
Inq.

du es, Geist de un - tern Rei -
- mand thee Say whence thou art come

Sopr.

Nonnen
Nuns

Alti

häh - ne def Schwe - stern Be - schei - den - heit, nim - mer ver - spot - te die An - dacht der Gläu - bi - gen und be -
Sis - ters who dwell in hu - mil - i - ty, scorn not the beau - ty of Sanc - ti - ty; scoff ye not nor de -

VI. I

VI. II

VIe.

Vc.

Cb.

524

1
Cl. in Sib

2

1.2
Corin Fa

3.4

Tbn. 3
Tuba

Batt.

Arpa 1

1ste Non.
1st Nun

Ah! Ah! Ah! Ah!

2te Non.
2nd Nun

Ah! Ah! Ah!

Ing.
Inq.

che ?
here!

(hysterisch)
(hysterically)

Sopr.

mp f mp f mp f mp

Nannen
Nuns

Ach ja ach ja ach ja ach
Ah Ah Ah Ah Ah Ah Ah

Alti

trü - ge, ver - wlr - re nicht wei - ter das Herz. Du un - rei - nel Geist, du Zer - stö - rer des Hei - les von
- ceive nor con - found the meek child - ren of God. Mal - ev - o - lent one, dead - ly bane of the right - eous, con -

524

gliss. *ten.?* *ten.?* *ten.?*

VI. I

p sul pont

VI. II

mp sul pont

Vle.

mp

Vc.

p vibrato ed *espressivo* p mf p mf p

Cb.

525

Cl. in Sib
1
2

1. 2
Cor. in Fa
3. 4
Tuba

Timp.

Arpa 1

1ste Non.
1st Nun
Ah! Ah!

2te Non.
2nd Nun
Ah! Ah! Ah!

Inq.
Inq.

Sopr.
Nannen
Nuns
ja Ah ach Ah ja Ah ach Ah ja Ah

Alti
hin-nen, Ver-dam-mter, der Sün-de Ge-noss! Vom Him-mel Ge-stürz-ter In höl-li-sche Grün-de, wer
-demned and proscribed one, foul spi-rit a-way! Oh out-cast from E-den, thou tru-ant from Toph-et, what-

525

Vi. I
Vi. II
Vle.
Vc.
Cb.

loco

loco

1 Cl. in Sib

2 Cl. in Sib

Fag. 1. 2

1. 2 Cor. in Fa

3. 4 Cor. in Fa

Tbn. 3

Tuba

Timp.

1ste Nonn
1st Nun

2te Nonn
2nd Nun

Inq.
Inq.

des — — — — — sen hast du
Spir — — — — — rit, Didst thou

Sopr.

Nonnen
Nuns

Alti

im - mer du sei - est, von wan - nen du kom - mest, von o - ben, von un - ten, wohl - an, ver - las - se die
- e - ver the or - der or Hier - ar - chy blight - ed that claims thine al - leg - iance in Hell, in - fest us no

VI.

VII.

VIe.

Vc.

Cb.

(non. div.)

1
Cl. in Sib

2

Fag. 1.2
a2

1. 2
Cor. in Fa

3. 4

Tbn. 3
Tuba

Bett.

6.C.
mf

1ste Non
1st Nun

2te Non
2nd Nun

Inq.
Inq.

and - - re thy Hel - - - - - fers com - - - - - hel - - - - -

bring out of our dwell-ing for e - ver and e - ver. O Mon - ster of Sin grown fat - - - - -

Sopr.

Nonnen
Nuns

Alti

rei - ne, die hei - li - ge Stät - te, ver - lass uns für im - mer, du lis - ti - ger Feind. Be - la - den mit
long - er, stay out of our dwell - ing for e - ver and e - ver. O Mon - ster of Sin grown fat - den mit

VI. I

VI. II

Vle.

Vc.

Cb.

526

1 Cl. in Sib
2 Fag. 1. 2
1. 2 Cor. in Fa
3. 4 Tbn. 3 Tuba
Batt.
Arpa 1
1ste Non. 1st Nun
2te Non. 1st Nun
Inq. Inq.
Sopr.
Nannen Nuns

(wie ein Stöhnen)
(as if groaning)

Ah! Ah! Ah!

Ah! Ah!

-fer- löns ? sprich ?
Speak!

(hysterisch)
(hysterically)

Er hat sie, er hat sie, er hat sie,
He hath done, he hath done, he

Jeg- li - chem Ü - bel und Un - ge - mach, keh - re zu - rück in die fin - ste - ren Grün - de, du Wolf der Be -
-rup - tion, ill - nat - ure, and filth - i - ness, fly to the ut - most A - bys - m of Dark - ness, vile De - mon, a -

526 gliss. *ten. i*
mf sul pont
mf sul pont
mf *f* vibrato ed espress.
mf

1
2
Cl in Sib

Arpa 1

1^{ste} Non
1st Nun

2^{te} Non
2nd Nun

Inq.
Inq.

Sopr.
Nonnen
Nuns

Alti

VI I

VI II

VIc.

Vc.

Cb.

hat ___ sie, er hat ___ sie, er hat ___ sie, er hat ___ sie, er
hath ___ done, he hath ___ done, he hath ___ done, he hath ___ done, he

-gier. Nim-mer ver - höh - ne der Schwes-tern Be - schei - den - heit, nim - mer ver - spot - te die An - dacht der
-way! Ho-nour the Sis - ters who dwell in hu - mil - i - ty, scorn not the beau-ty of Sanc-ti - ty:

1 Cl. in Sib

2

Fag. 1.2 a2 p

Cfg. p

Batt.

Arpa 1 pp

1ste Non. 1st Nun Ah!

2te Non. 2nd Nun Ah!

Inq. Inq. p

Sopr. hat sie er hat sie. er hath done, he hath done!

Nonnen Nuns

Alti -stö- rer des Hei- les, von hin- nen, Ver- damm- ter, der Sün- de Ge- noss! Vom Him- mel Ge- stürz- ter in bane of the right- eous con- demnd and pro- scribed one, foul spi- rit a- way! Oh out- cast from E- den, thou

VII. len. pp

VII. len. pp

Vie. loco pizz. p

Vc. pizz. pp

Cb. pizz. p

527

528

Cl. 1.2
in Sib

Cl. in Sib

Fag. 1.2
a2

Cfg.

1.2
Tbn.

3
Tuba

Batt.

Inq.
Inq.

Schwes - - - ter Re - na - - - ta?
Sis - - - ter Re - na - - - ta?

Nonnen
Nuns
Alti

höl - li - sche Grün - de, wer im - mer du sei - est, von wan - nen du kom - mest, von a - ben, von un - ten, wohl -
tru - ant from To - phet, what - ev - er the Ord - er, or Hier - arch - y blight - ed that claims thine al - leg - iance in

528

Vle.

Vc.

Cb.

div.

Cl. 1.2
in Sib

Batt.

Inq.
Inq.

G.C.

pp

Viel -
Per -

Nonnen
Nuns
Alti

- an, ver - las - se die rei - ne, die hei - li - ge Stät - te, ver - lass uns für im - mer, du lis - ti - ger Feind. Be - la - den mit
Hell, in - fest us no long - er, stay out of cur dwell - ing for ev - er and ev - er! O Mon - ster of Sin grown fat on cor -

Vle.

Vc.

Cb.

div. pizz. pp

div. pizz. pp

div. pizz. pp

529

Poco meno mosso

1 Cl.in Sib

2

Batt. G.C.

Inq. Inq.

-leicht in der Schwes - ter Re - - -
 -chance in our Sis - ter Re - - -

Nuns
 Altii

jeg - li - chem Ü - bel und Un - ge - mach, keh - re zu - rück in die fin - ste - ren Grün - de, du Wolf der Be -
 -rup - tion, ill - nat - ure and filth - j - ness, fly to the ut - most A - bys - m of Dark - ness, vile De - mon, a -

529

Poco meno mosso

VII

VII

(pizz)

Vle. div. arco

pp (pizz.)

Vc. div. arco

pp (pizz.)

Cb. div. arco

pp

1 Cl.in Sib

2 Cl.in Sib

Cl.b.in Sib

Cfg.

1.2 Tbn.

3 Tuba

Batt. G.C.

Erste junge Nonne
First young Nun

ppp
Ah!

Inq. Inq.

- na - - - - ta ?
- na - - - - ta ?

Sopr.

ppp
Ach
Ah

Nonnen
Nuns

Alti

-gier. Nim-mer ver - höh - ne der Schwes-tern Be - schei-den-heit, nim-mer ver - spot-te die An - dacht der
-way! Ho - nour the Sis - ters who dwell in hu - mil - i - ty, scorn not the beau - ty of Sanc - ti - ty;

V.I

V.II

Vle. div.

Vc. div.

Cb. div.

(530) ri - - - te - - - nu - - - to

1
Cl. in Sib

2

1ste Non.
1st Nun

Ah! Ah!

2te Non.
2nd Nun

Ah! Ah! Ah!

Inq.
Inq.

Sopr.

Nonnen
Nuns

ja, ach ja, ach ja,
Ah Ah Ah

Alti

Gläu - bl - gen und be - trü - ge, ver - wir - re nicht wei - ter das Herz.
scoff ye not nor de - ceive nor con - found the meek chil - dren of God.

(530) ri - - - te - - - nu - - - to

VI. I

VI. II

VIe.

Vc.

Cb.

(531) Andante assai

Cl. in Sib
1
2
Cl. in Sib
p
p tranquillo

1. 2
Cocin Fa
3
1. 2
Tr. in Do
3
senza sord.
pp
pp
pp

Arpel. 2
a2 pp

Batt.
G.C.
pp

Inq.
Inq.
(er beschwört)
(exorcising)
Geist — — — der Lis — ten, ver — las — se die — sen Kür — per, ver — lass ihn, gier' — ger
E — — — vil spi — rit, come forth — from her bo — — dy, for — sake her ra — vening

(531) Andante assai

V.I
V.II
Vle.
Vc.
Cb.
pizz.
p
pizz.
p
pizz.
p

(532) (533)

Fl. 1 *pp espress.*

Cl. in Sib 1

Cl. in Sib 2

Fag. 1.2

Cfg.

Batt. G.C.

Arpe 1.2 a2

Inq. Inq.

Wolf _____ Ver - lass ihn gift - ge - tränk - ter Skor - pi - on. Durch die
 wolf. _____ Come forth, ob-scene cor - rup - ter of the soul. In _____ the _____

(532) (533)

V.I. *sempre con sord. div. pp espress.*

V.II *div. con sord. pp espress.*

Vie.

Vc.

Cb.

534

1
Cl.in Sib

2

Cl.b.in Sib

Fag. 1. 2
a2

Cfg.

Cor. 4
in Fa
con sord.
mp

Arpe. 1. 2
a2

Batt.

Inq.
Inq.

Macht, die uns Gott gab, be - feh - len wir dir: hin - -
 name of the most High, I now com - mand thee: de - -

534

V.I.

V.II

Vle.

Vc.

Cb.

535 Allegro moderato

1 Ct.in5/♭

2 Cl.b.in5/♭

1.2 Cor.inFa

3 Tr.inDo

Arpe 1.2 a2

Batt. G.C.

Inq. Inq.

- weg denn! Hin - weg denn
 - part hence Come forth now

CHOR (Chor, geteilt in 6 gleiche Teile
 CHOIR divided into 6 equal sections)

(die zwei jungen Nonnen beobachtend)
 (watching the two young Nuns)

Nonnen Nuns

Ja, er kommt, ja, er
 There he is, there he

Ja, er kommt, ja, er
 There he is, there he

535 Allegro moderato

VI.I unis.

VI.II

VI.e.

Vc.

Cb. div. piz. arco pp

Cl.B. in Sib

1. 2
Cor. in Fa

3

1. 2
Tr. in Do

3

Inq.
Inq.

Er, er - scheint, er, er - scheint er, er -
Will he come? Will he come? Will he

kommt, ja, er kommt ja, er kommt, er, er - scheint, er, er - scheint, er, er - scheint, er, er - scheint, er, er -
is, there he is, there he is. Will he come? Will he come? Will he come? Will he come? Will he come? Will he

Er, er - scheint, er, er - scheint, er, er -
Will he come? Will he come? Will he

kommt, ja, er kommt ja, er kommt, er, er - scheint, er, er - scheint, er, er - scheint, er, er - scheint, er, er -
is, there he is, there he is. Will he come? Will he come? Will he come? Will he come? Will he come? Will he

VI.I

VI.II

Vle.

Vc.

Cb.

(536)

p

Ja, er kommt, _____ ja er kommt,
 There he is, _____ There he is.

scheint, er er - scheint, er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he

p

Ja, er kommt, _____ ja er kommt,
 There he is, _____ There he is.

NOMMEN
 CHORUS

(536)

VI. I

VI. II

Vle.

Vc.

Cb.

Unis.

Consord.

p sautillé.
 arco.

p sautillé.

537

ja er kommt. er kommt. er
 There he is. Oh there he

scheint, er er - scheint, er er - scheint, er er - scheint. er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint. er er - scheint, er er - scheint, er er - scheint. er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint. er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er - scheint, er er - scheint. er er - scheint, er er - scheint, er er - scheint, er er -
 come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

ja er kommt. er kommt. er
 There he is. Oh there he

537

Solo

Solo

VI. I *p* *dolcissimo*
altri

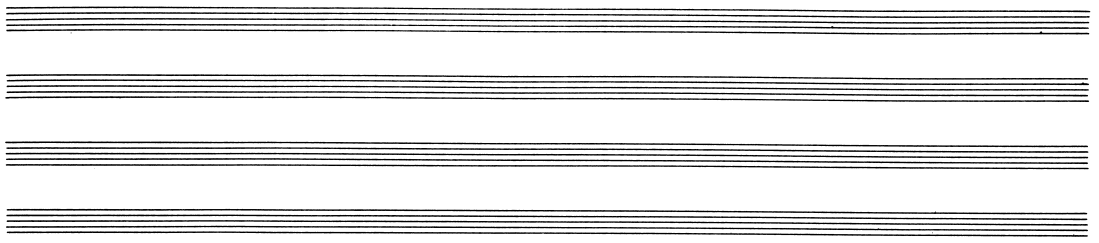
Gli-altri *pp* *dolcissimo*

VI. II *p*

Vle. *p*

Vc.

Cb.



- - - ren Arm, bebt in
her arm. He in -

scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er-
come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er-
come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

Nonnen
Chorus

scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er-
come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er- scheint, er er-
come? Will he come? Will he come? Will he come? Will he come? Will he come? Will he

- - - ren Arm, bebt in
her arm. He in -

Solo

Vl. I

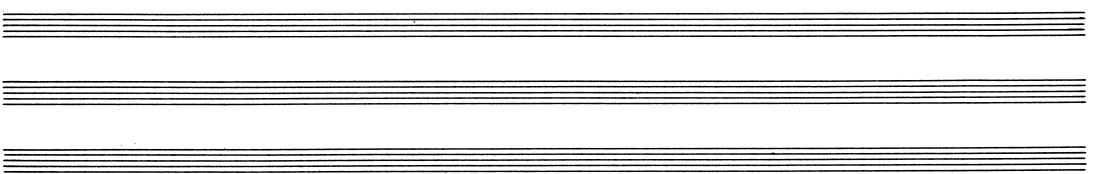
Gli-altri

Vl. II

Vle.

Vc.

Cb.



(539) $\text{♩} \cdot \text{♩}$

1 Cl. in S \flat *p*

2 Cl. in S \flat *p*

1 Fag. *pp*

2 Fag. *pp*

1 Cor in Fa *pp*

2 Cor in Fa *pp*

3 Cor in Fa *pp*

4 Cor in Fa *pp*

Timp. *pp*

ih - fe - sts rem her Fin - - ger. fin - - ger.

pp

scheint, er er - scheint, er er - scheint, er er - scheint.

come? Will he come? Will he come? Will he come?

pp

scheint, er er - scheint, er er - scheint.

come? Will he come? Will he come?

pp

scheint, er er - scheint, er er - scheint.

come? Will he come? Will he come?

pp

scheint, er er - scheint, er er - scheint.

come? Will he come? Will he come?

Solo VI.I

Gli-attri

VI.II *pp*

Vle. Div. *p*

Vc. Div. *p*

Cb. *p*

Con sord. *pp*

arco. *p*

pizz. *p*

(539) $\text{♩} \cdot \text{♩}$

(Die Begleiter des Inquisitors tragen die beiden ohnmächtigen jungen Nonnen fort.)

(The attendants of the Inquisitor carry out the Two young Nuns who have fainted)

540 Andante

C1.1.2 in Sib

C1.b. in Sib

Fag.1

Ctg.

1.2 Cor in Fa

3.4

G.C.

Solo

INQUISITOR

Tra - get sie hin - - weg. Wohl

Take them both a - - way. My

540 Andante

VI.1

VI.2

VI.e.

Vc. Div. pp pizz.

pp arco.

Cb. Div. pp pizz.

pp

1 Fl. 1

2 Fl. 2

Cl. b. in Sib

Fag. 1

1 Cor. in Fa

2

3

4

G. C.

Inq.

fliehn. Doch wir er- kann- ten, dass du dem Teu- fel dich ver- schwö- ren hast.
hid. But we dis- co- ver that thou thy- self art bon- ded with the Fiend.

VI. I

VI. II

VIe.

Vc. Div.

Cb. Div.

p *poco cresc.* *mf*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

(542) (543) Poco più mosso

Picc. *f* *dim.* *p*

Fl. 1.2 *f* *dim.* *p*

Ob. 1.2 *f* *dim.* *p*

C. 1. *f* *dim.* *p*

Cl. 1.2 in Si^b *f* *dim.* *p*

Cl. b. in Si^b *f* *dim.* *p*

Fag. 1.2 *f* *dim.* *p*

1 *mf* *ben tenuto.* *dim.* *p*

2 *mf* *ben tenuto.* *dim.* *p*

3 *mf* *ben tenuto.* *dim.* *p*

Tr. 2 *mf* *pesante.* *dim.* *p*

3 *mf* *pesante.* *dim.* *p*

Tuba *mf* *pesante.* *dim.* *p*

Arpa *f* *senza arpeggiare*

(einfach und bestimmt)
(simply and firmly)

RENATA

Schuld- las
I'm not

Inq. *f*

Gib dei- ne Sün- den zu, du Got- tes- ab- trün- ni- ge!
Rise and con- fess thy sin, thou who hast cast off thy God.

(542) (543) Poco più mosso

Senza sord sautillé.

VI. I *p* *Senza sord sautillé.*

VI. II *p* *Senza sord sautillé.*

Vle. *p* *molto espress.*

Vc. *arco* *f* *pesante.* *dim.* *p*

Cb. *f* *pesante.* *dim.* *p*

Picc. *f precipitato*
a2

Fl. 12 *f precipitato*
a2

Ob. 12 *mf*
p
f precipitato
a2

Cl. 1.2 in Sib *p*
mf
f precipitato
a2

Cl. b. in Sib *mf*
p
f precipitato

Fag. 1 *mf*
p

Arpe 12 *mf precipitato*
a2

Ren.
bin ich sol - cher Sün - de wie du sie nann - test.
guil - ty of the sin where-with thou wouldst brand me.

VI. I *mf*
p
f precipitato

VI. II *mf*
p
f precipitato

Vle. *mf*
p
f precipitato

Vc. Senza sord.

Cb. Senza sord.

(Die Leuchter, die das Gefolge des Inquisitors hereingetragen hat, stürzen um. Die Schwestern prallen zurück. Unterdrückte Aufschreie, aber viel lauter als das vorhergehende Mal.)
 A Male Choir off stage laughs mockingly and the knocking on the wall is heard again. The candelabras, which were brought in by the attendants on the Inquisitor, are mysteriously knocked down. The Sisters recoil in alarm, and one or two sharp screams are heard, as before but this time they are less restrained.)

544

Allegro

Picc.
 Fl. 1.2
 Ob. 1.2
 C. 1.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2

Cor. in Fa
 Tr. in Do
 Tbn.
 Tuba
 Batt.
 2 Arpe

Male Choir

Ah! Ah!
 Ha, ha!

Ah!
 Ha, ha, ha, ha, ha, ha, ha, ha,

Ah! Ah!
 Ha, ha!

Ah!
 Ha, ha, ha, ha, ha, ha, ha, ha,

(Schläge an die Wand.)
 (knocking on the wall.)

544

Allegro

Vi. I
 Vi. II
 Vie.
 Vc.
 Cb.

pizz.
 arco
 senza sord.
 3 pizz.
 senza sord.

(Alle Schwestern, ausser der Gruppe der Sechs, weichen gekrümmt und gebeugt Schritt für Schritt von Renata zurück die Handflächen gegen sie gekehrt und mit den Händen Bewegungen ausführend, als wollten sie sich von ihr fartsossen. Immer zwei Bewegungen im Takt.)
(All the Sisters, with the exception of Six, back away from Renata, crouching, the palms of their hands outstretched towards her, their gestures seem to repulse and thrust her away, and are so timed that they make two movements of repulse to each beat.)

545

2 Arpe

INQUISITOR

Schwes - tern,
Sis - ters.

Sisters (except the Six)

545

VI. I

VI. II

Vla.

Vc.

Cb.

2 Arpa

Inq.

be - sin pose - net euch . . . Schwes - tern,
Com - pose your - selves . . . Sis - ters,

scho - ne uns, ver - scho - ne uns, ver - scho - ne uns, ver - scho - ne uns, ver -
part - from us, de - part - from us, de - part - from us, de - part - from us, de -

dir, Sa - tan ist mit dir, Sa - tan ist mit dir, Sa - tan ist mit dir, Sa - tan ist mit
thine! The De - vil is thine! The De - vil is thine! The De - vil is thine! The De - vil is

uns, we - he uns, we - he uns, we - he uns, we - he
thee! Woe to thee! Woe to thee! Woe to thee! Woe to

we - he uns, we - he uns, we - he uns, we - he uns,
Woe to thee! Woe to thee! Woe to thee! Woe to thee!

dir, Sa - tan ist mit dir, Sa - tan ist mit dir, Sa - tan ist mit dir, Sa - tan ist mit
thine! The De - vil is thine! The De - vil is thine! The De - vil is thine! The De - vil is

scho - ne uns, ver - scho - ne uns, ver - scho - ne uns, ver - scho - ne uns, ver -
part - from us, de - part - from us, de - part - from us, de - part - from us, de -

VI. I

VI. II

VI. e.

Vc.

Cb.

f

546

Fl. 1.2
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.
 1.2 Cor. in Fa
 3.4
 Tr. 3 in Do
 Tbn. 1.2
 Batt.
 2 Arpe
 Inq.

be - sin - nei euch... (werfen sich Renatq entgegen, umringen, umarmen sie)
 Com - pose your selves! (The Six Nuns encircle Renata and embrace her.)

6 Nuns
 Nuns

VI. I
 VI. II
 Vie.
 Vc.
 Cb.

Fl. 1.2
 1
 Cl. in Sib
 2
 Cl. b. in Sib
 Fag. 1.2
 Ctg.
 1. 2
 Cor. in Fa
 3. 4
 Tr. 3 in Do
 Tbn. 1.2
 G.C.
 Batt.
 2 Arpe

(den Stab ausstreckend)
 (pointing his staff forward)

Fort, _____ durch - trieb - ner
 Hence, _____ thou spawn of

6 Nuns

Ge - lieb - te Schwes - ter, du hei - li - ge, du hei - li - ge!
 Our dear - est Sis - ter is ho - - ly, is ho - - ly!

Ge - lieb - te Schwes - ter, du hei - li - ge, du hei - li - ge!
 Our dear - est Sis - ter is ho - - ly, is ho - - ly!

Ge - lieb - te Schwes - ter, du hei - li - ge, du hei - li - ge!
 Our dear - est Sis - ter is ho - - ly, is ho - - ly!

Nuns (Sopr.)

We
 Curse _____

Vi. I
 Vi. II
 Vla.
 Vc.
 Cb.

547 ♩ = ♩.

Fl. 1.2
 Ob. 1
 Cl. 1.2 in Sib
 Cl. b. in Sib

Cor. 1.2 in Fa

2 Arpe

Inq.

Geist! Hell! Fort, durch - trieb - ner of
 Hence thou spawn ner of

O bitt für uns, ge - lieb - te Schwes - ter! Ja, bitt für uns, ja bitt für uns, ge - lieb - te
 Oh pray for us, sweet Saint Re - na - ta, Yes, pray for us, Oh pray for us, sweet Saint Re -

6 Nuns

O bitt für uns, ge - lieb - te Schwes - ter! Ja, bitt für uns, ja bitt für uns, ge - lieb - te
 Oh pray for us, sweet Saint Re - na - ta, Yes, pray for us, Oh pray for us, sweet Saint Re -

O bitt für uns, ge - lieb - te Schwes - ter! Ja, bitt für uns, ja bitt für uns, ge - lieb - te
 Oh pray for us, sweet Saint Re - na - ta, Yes, pray for us, Oh pray for us, sweet Saint Re -

Nuns (Sopr.)

- he! he!

547 ♩ = ♩.

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

548

Fl. 1.2 *mf* *mf* *p* *a2*

Ob. 1.2 *mf* *p*

C. I. *mf* *p*

Cl. 1.2 in Sib *mf* *mf* *p* *a2*

Cl. b. in Sib *mf* *mf* *p* *a2*

Fag. 1.2 *mf* *mf* *p* *a2*

Cor. 1.2 in Fa *mf*

2 Arpe *mf* *a2*

Inq.

Geist!
Hell!

6 Nuns *f*

Schwes - ter! Du Ma - kel - lo - se, Sün - den - rei - ne, Braut des En - gels, der vom
na - ta, for thou art spot - less, pure and blame - less, Child of Hea - ven, Bride of

Schwes - ter! Du Ma - kel - lo - se, Sün - den - rei - ne, Braut des En - gels, der vom
na - ta, for thou art spot - less, pure and blame - less, Child of Hea - ven, Bride of

Schwes - ter! Du Ma - kel - lo - se, Sün - den - rei - ne, Braut des En - gels, der vom
na - ta, for thou art spot - less, pure and blame - less, Child of Hea - ven, Bride of

548

Vi. I *mf* *p* *arco*

Vi. II *mf* *p*

Vle. *mf* *arco* *mf* *p*

Vc. *mf* *mp*

Cb. *mf*

(549)

Fl. 1.2 *a2* *mf* *p* *mf* *a2*

Ob. 1.2 *mf* *p* *mf*

C. 1. *mf* *p* *mf*

1 Cl. in Sib *mf* *p* *mf*

2 Cl. in Sib *mf* *p* *mf*

Cl. b. in Sib *mf* *p* *mf*

Fag. 1.2 *a2* *mf* *p* *mf*

2 Arpe *a2* *mf*

Inq.

Schwes - tern, be - sin - net your -
 Sis - ters, com - pose your -

Him - mel ist, O bitt für uns, er - ret save - te, er - lö - se uns von
 Ra - pha - el, O pray for us, and save us, re - deem us from Be -

6 Nuns

Him - mel ist, O bitt für uns, er - ret save - te, er - lö - se uns von
 Ra - pha - el, O pray for us, and save us, re - deem us from Be -

Him - mel ist, O bitt für uns, er - ret save - te, er - lö - se uns von
 Ra - pha - el, O pray for us, and save us, re - deem us from Be -

(549)

Vi. I *mp*

Vi. II *mf* *mf*

Vie. *mf* *mf*

Vc. *mp*

Cb. *pizz.* *mf*

(551)

Ob. 1 *p* *mp* *mf*

Cl. 1,2 in Sib *p* *mp* *mf*

Cl. b. in Sib *p* *mp* *mf*

Cor. 1,2 in Fa *p* *mp* *mf*

2 Arpe *p* *mp* *mf*

6 Nuns
be - te, be - te, bitt für uns, Re - na - ta, Schwes - ter!
Sis - ter, Sis - ter, pray for us, Re - na - ta, Sis - ter!

be - te, be - te, bitt für uns, Re - na - ta, Schwes - ter!
Sis - ter, Sis - ter, pray for us, Re - na - ta, Sis - ter!

be - te, be - te, bitt für uns, Re - na - ta, Schwes - ter! (schreiten auf Renata zu, die von den 6 Schwestern
Sis - ter, Sis - ter, pray for us, Re - na - ta, Sis - ter! umgeben ist)
 (arguing with the others)

(Sopr.) Nuns *Al - les*
All these

(Alti) *cresc.*
sin-net euch Schwestern, be - sin-net euch Schwestern be - sin-net euch Schwes - tern. Von die-ser da kam al - les Un - glück
mod-e-rate Sis - ters, be mod-e-rate Sis - ters, be mod-e-rate Sis - ters. Re - na - ta hath brought us af - flic-tion.

VI. I *mp* *mf* (551)

VI. II *p* *mp* *arco* *mf*

Vle. *p* *mp* *arco* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

Arpa I *do #, re #, mi, fa #, sol #, la, si #.*

(Sopr.) *Un - ge - mach kam uns von dir her. Al - les Un - ge - mach kam uns von dir her.*
trou-bles are sole-ly her do - ing. All these trou-bles are sole - ly her do - ing.

Rel. *mf*

(Alti) *Von die - ser da kam al - les Un - glück. Von*
Re - na - ta hath brought us af - flic - tion. Re -

VI. I *mf*

VI. II *mf*

Vle. *mf*

(552)

Cl. 2 in Sib *mf*

Cl. b. in Sib *mf*

Fag. 1.2 *mf*

Cfg. *mf*

1.2 Cor. in Fa *f pesante*

4 *f pesante*

Tbn. 3 *mf pesante*

Tuba *mf pesante*

Batt. *mp*

Arpa I *mf non arpeggiare*

(spricht einen der stärksten mittelalterischen Exorzismen aus)
(pronounces one of the most powerful exorcisms of the Middle Ages.)

L'INQUISITEUR

Spi - ri - ti ma - lig - ni, dam - na - ti, in - ter -

(Sopr.) *mf*

Nuns

Al - le teu - flischen Schliche sie ka - men von dir uns. Al - le

All these ter - ri - ble trou - bles are sole - ly her do - ing. All these

(Alti)

die - ser da ka - men die teu - flischen Schliche. Von die - ser da ka - men die teu - flischen Schliche.

na - ta hath brought us de - mo - nic af - flic - tion. Re - na - ta hath brought us de - mo - nic af - flic - tion.

(552)

VI. I

VI. II *mf*

Vle. *mf*

Vc. *f pesante*

Cb. *f pesante*

Cl. 1, 2 in Sib

Cl. b. in Sib

Fag. 1, 2

Cfg.

1. 2 Cor. in Fa

4

Tbn. 3 Tuba

Batt. G.C.

Arpa I

Inq.

(Sopr.)

Nuns

(Alti)

VI. I

VI. II

Vle.

Vc. div.

Cb.

sol | do | sol | re | la #

dic - ti, ex - ter - mi - na - ti, ex -

teu-llischen Schi-che, sie ka-men von dir uns. Al-le teu-llischen Schli-che, sie ka-men von dir uns.
 ter-ri-ble trou-bles are sole-ly her do-ing. All these ter-ri-ble trou-bles are sole-ly her do-ing.

Von die-ser da ka-men die teu-llischen Schli-che. Von
 Re-na-ta hathbrought us de-mo-ric af-flic-tion. Re-

Cl. 1,2 in Sib *mf*

Cl. b. in Sib *mf*

Fag. 1,2 *mf*

Cfg. *mf*

1.2 Corin Fa

4

2 Tbn.

3 Tuba

Batt. *mf* ben tenuto *mp*

Arpa *mf* mi #, sol #

Inq. *hp.* tor - si, jam vo - bis

(Die 6 Schwestern kriechen um Renata herum; sie umarmen und küssen sie.)
 (The 6 Nuns encircle Renata and embrace her.)

6 Nuns *mf*

Re - na - ta, hei - li - ge Schwes - ter!
 Re - na - ta shall be our new Saint!

Re - na - ta, hei - li - ge Schwes - ter!
 Re - na - ta shall be our new Saint!

Re - na - ta, hei - li - ge Schwes - ter!
 Re - na - ta shall be our new Saint!

(Sopr.)

Nuns *Al - le* teu - fli - schen Schliche, sie ka - men von dir uns. *Al - le*
 All these ter - ri - ble trou - bles are sole - ly her do - ing. All these

(Alti)

die - ser da ka - men die teu - fli - schen Schliche.
 na - ta hath brought us de - mo - nic af - flic - tion. Von die - ser da ka - men die teu - fli - schen Schliche.
 Re - na - ta hath brought us de - mo - nic af - flic - tion.

Vi. I *mf*

Vi. II *mf*

Vle. *mf*

Vc. div. *f*

Cb. *f* unis. *f*

ten.

Cl. J. in Sib

Cl. b. in Sib

Cfg.

Tbn. 3 Tuba

Batt. G.C.

Arpa I do #

Inq. im - pe - ro et prae - ci - pi - o,

6 Nuns

Re - na - ta, Schwes - ter!
Re - na - ta, Sis - ter!

Re - na - ta, Schwes - ter!
Re - na - ta, Sis - ter!

(Sopr.)

Nuns teu - fli - schen Schli - che, sie ka - men von dir uns - ter - ri - ble troubles are sole - ly her do - ing. Al - le teu - fli - schen Schli - che, sie ka - men von dir uns - ter - ri - ble troubles are sole - ly her do - ing.

(Alti) *mp*

Von die - ser da ka - men die teu - fli - schen Schli - che. Von
Re - na - ta hath brought us de - mo - nic af - flic - tion. Re -

Vi. I *mf*

Vi. II *mf*

Vle. (div.) *mf* *mp*

Vc. *mf*

Cb. *mf*

Cl. 1,2 in Sib

Fag. 1,2

1,2 Cor.in Fa

4

Tbn. 3

Batt.

G.C.

Arpa

Inq.

in ic - tu o - cu - li dis -

6 Nuns

O be - bles = tes, sed, rei - bles = tes, sed,

(Sopr.)

mp cresc. f

Nuns

Al - le teu - fli - schen Schli - che, sie ka - men zu uns durch Re - na - ta, sie
All these ter - ri - ble trou - bles are sole - ly the work of Re - na - ta, are

(Alti)

die - ser da ka - men die teu - fli - schen Schli - che.
na - ta hath brought us de - mo - nic af - flic - tion.

554

Vi. I

Vi. II

Vle.

Vc. (div.)

Vc. mp div.

Cb. mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

555

Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2
Cfg.

1,2 Cor. in Fa
4
Tbn. 3
Tuba

Batt. G.C.

Arpa 1

Inq.

ta - tem, i - ni - qui - ta - tem,

6 Nuns

O bitt für uns, du hei - lge Schwes-ter! O
O pray for us O bles-sed Sis - ter!

(Sopr.)
Nuns

Schwester Re - na - ta, durch Schwester Re - na - ta ...
Sis - ter Re - na - ta, thro' Sis - ter Re - na - ta.

Al - le teu-ffischen Schliche, sie ka-men durch dich uns.
All these ter-ri - ble trou-bles are sole-ly her do - ing.

(Alli)
vent. rein. house.
Durch Schwester Re - na - ta durch Schwester Re - na - ta ...
Through Sis-ter Re - na - ta! Through Sis-ter Re - na - ta.

Durch Through

555

Vi. I
Vi. II
Vie. (div)
Vc.
Cb.

Cl. 1,2 in Sib

Cl. b. in Sib

Fag. 1,2

1.2 Corin Fa

4 Tuba

Batt. G.C. *mp* *mf*

Arpa 1 *mf* *fab*

Inq. i - ni - qui - ta - tem!

6 Nuns *f* *dim.*
 bitt für uns, ——— du hei - lge Schwes - ter!
 pray for us ——— O bles - sed Sis - ter!
 Hei - lig bist du, sünd - los bist du,
 Thou art sin - less, thou art saint - ly,

(Sopr.) Nuns Al - le teu - fli - schen Schliche, sie ka - men durch dich uns.
 All these ter - ri - ble trou - bles are sole - ly her do - ing.

(Alti) *dim.*
 Schwester Re - na - ta, durch Schwester Re - na - ta.
 Sis - ter Re - na - ta, thro' Sis - ter Re - na - ta.
 Al - le teu - fli - schen Schliche, sie ka - men durch dich uns, es
 All these ter - ri - ble trou - bles are sole - ly her do - ing. Ma-

VI. I *mf* *dim.*

VI. II *mf* *dim.*

Vle. *mf* *dim.*

Vc.

Cb.

556 L'istesso tempo

Picc. *pp* *mp*

1 Fl. *pp* *mp*

2 Fl. *pp* *mp*

Ob. 1 *pp* *mp*

Cl. 1,2 in Sib *pp* *mp*

Fag. 1,2 *pp* *mp*

Cor. 1,2 in Fa *pp* *mp*

1,2 Tr. in D *con sord.* *mp*

3 Tr. in D *mp*

Tbn. 1 *mp*

2 Arpe *pp* *mp*

(die bis dahin ohne Bewegung dastand wird von der Besessenheit der anderen ergriffen.)
(Renata, motionless until now, suddenly becomes possessed also.)

RENATA *p* *cresc.*

Ah!

6 Nuns *p* *pp* *mp*

wirst uns Sün - der ret save - ten, us. Re - na - ta hei - li - ge Schwes - ter!
thou a - lone canst save us. Re - na - ta, blessed Re - na - ta!

Nuns (Alli) *p* *pp* *mp*

stürmten das Klos - ter die un - rei - nen Mäch - te. le - vo - lent spi - rits have en - tered our con - vent.

L'istesso tempo

Vi. I *div.* *arco* *pp* *mp*

Vi. II *div.* *mf* *pp* *mp*

Vle. *div.* *pp* *pizz.* *mp*

Vc. *(div.)* *pp* *mp*

Picc. 1 Fl. 2 Ob. 1 Cl. 1, 2 in Sib Fag. 1, 2 Cor. 1, 2 in Fa 2 Arpe. Ren. 6 Nuns VI. I VI. II div. Vle. div. Vc. div.

pp mp pp pp mp pp pp mp pp pp mp pp pp mp pp

Ah!

Re - na - ta hei - li - ge Re - na - ta, bless - ed Re - na - ta, bless - ed Re - na - ta, bless - ed Re - na - ta, bless - ed Re - na - ta, bless - ed

Schwes - ter! na - ta! Schwes - ter! na - ta! Schwes - ter! na - ta!

Re - na - ta, Schwes - ter, du Re - na - ta, bless - ed Re - na - ta, bless - ed Re - na - ta, bless - ed

Picc. *ff precipitato*

Fl. 1.2 *ff precipitato*

Ob. 1.2 *ff precipitato*

C. I. *ff precipitato*

1 *ff precipitato*

Cl. in Sib *ff precipitato*

2 *ff precipitato*

Cl. b. in Sib *ff precipitato*

Fag. 1.2 *ff precipitato*

Tr. in Do *senza sord.*

3 *senza sord.*

Tbn. 1.2 *f (ma non troppo)*

3 *f (ma non troppo)*

Batt. Ptti. *f*

2 Arpe *ff non appoggiare*

Ren. *ff*
 Ah!
 Ah!

(stürzt nach Vorne)
 (She rushes forward.)

Vi. I *div. ff precipitato*

Vi. II *div. ff precipitato* *unis.*

Vle. *div. ff precipitato*

Vc. *div. ff precipitato*

558

Ob. 1.2
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2

Tr. in Do
 2
 3

con sord.
off sord.
fp

Arpa 1
 Arpa 2

Ren.

(sie folgen Renata aufgeregt und erschreckt) O ent - wei - che, ent - wei - che, ent - wei - che, ent - flieh! O ent -
 (Both groups of Nuns are terrified, but have pi - ty, have pi - ty, have pi - ty be gone! O have
 the Six follow her about, calling her name)

6 Nuns

p
 Re - na - ta, Schwes - ter!
 Re - na - ta, Sis - ter!

(Sopr.)
 Nuns

p
 Re - na - ta, Schwes - ter!
 Re - na - ta, Sis - ter!

(erschrocken)
 (terrified)

(Alti)

p
 Re - na - ta, Schwes - ter!
 Re - na - ta, Sis - ter!

558

VI. I
 div. *f* *p* *spiccatissimo*

VI. II

VIe.
 div. *f* *mp* *al tallone*

Vc.
 div. *f* *mp* *al tallone*

Ob.1.2

Tr. 2 3

Arpa1

Arpa2

Ren.

6 Schwes
6 Sisters

Sopr.

Nonnen.
Nuns.

Alti

Vl. I

Vl. II

Vle.

Vc.

wei-che, ent-wei-che, ent-flie-he, ver-lass mich, ent-wei-che, ent-wei-che, ver-lass mich, ent-flieh!
pi-ty, have pi-ty, have pi-ty, oh spare me, have pi-ty, have pi-ty, oh spare me, be gone!

Re-na-ta, Schwes-ter!
Re-na-ta, Sis-ter!

Re - na - ta, Schwes-ter! Re -
Re - na - ta, Sis-ter. Re -

Re - na - ta, Schwes-ter! Re -
Re - na - ta, Sis-ter. Re -

Con sord. Div. unis. div.
pp mp f

Div. unis.
mf spiccato

Con sord. mp cresc.
Con sord. mp cresc.

(561)

Picc. _____

Fl. 1,2 _____

Ob. 1,2 _____

C. I. _____

1
Cl. in Sib

2
Cl. in Sib

Cl. b.
in Sib

Piatti _____

Arpa 1 _____

Arpa 2 _____

Ren. _____

Wei - che ! Wei - che !
Va - nish ! Va - nish !

6 Schwes
6 Sisters

fort ! Wei - che ge - schwind ! Ent - wei - - che, ver-
go ! Va - nish, be gone, De - part ye, De

(561)

VI. I _____

VI. II _____

Vle _____

Vc _____

Cb _____

(562) (♩=♩) L'istesso tempo

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

C. I. *mp* *f*

Cl. 1, 2 In Si^b *mp* *f*

Piatti *mf* *p* *mf* *p*

Arpa 1 *mf* *p*

Arpa 2 *mf* *p*

Ren. *mf* *p*

5 Schwes
5 Sisters

Sopr.

Nonnen
Nuns.

Alti

Unis

VI. I *mp* *f*

VI. II *mp* *f*

Vle. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

Oh, oh

O du, ent-
Sa - - - tan, have

- ge - he, ver - schwin - de!
- part ye, De - part ye!

Ah!
Ah!

Ah!
Ah!

(562) (♩=♩) L'istesso tempo

Div. *f* *mp*

Unis *pp* (non div.) *f* *mp*

Picc.
 Fl. I, 2
 Ob. 2
 C. I.
 1
 Cl. in Sib
 2
 1
 Fag.
 2
 Tr. 1
 Arpa 1
 Arpa 2
 Ren.
 6 Schwes
 6 Sisters
 Nonnen,
 Nuns.
 VI. I
 VII. I
 VI. e.
 Vc.
 Cb.

mf *mp* *f* *mp* *f* *mp* *mp* *mp* *f* *mp*

con sord.

Solo

div. *non div.* *non div.*

-wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent - flieh! *Heb dich*
 pi - ty, have pi - ty, have pi - ty, have pi - ty, have pi - ty, be gone! *Get thee*

Heb dich weg,
Get thee gone!

heb dich weg!
Get thee gone!

Rühr uns nicht an, Du!
Thou shalt not touch her!

Fort!
Shame!

564

a2

Fl.1.2
 Ob.1.2
 C. 1.
 Cl. 1.2 in SID
 Cl. b. in SID
 Fagl. 2
 Cfg
 Cor 1.2 in Fa
 3.4
 1
 Tr.
 2.3
 1
 Tbn
 2.3

con brio.

mp

mp

mp

mp

Platti

Arpa1
 Arpa2

Ren

Nonnen
 Nuns.

mir, quäl mich nicht! Geh fort, geh
 not! Slay me not! A - way, a -

la la la la la la la la la la la la la la la la!

564

VI. I div.
 VI. II
 VIe
 Vc.
 Cb.

pizz

pizz

arco

arco

Ob1.2
C.I.
Cl. 1.2
in Si^b
Cl. b.
in Si^b
Fag. 1.2
Cfg.

1.2
Cor.
in Fa
3.4
1
Tr.
2.3
Tbn. 1

Piatti

Arpa 1
Arpa 2

f non arpeggiare

f non arpeggiare

(In einem Anfall sich windend)
(convulsed in a fit.)

Ren.
Nann.
Nuns.

fort. Ty - rann!
- way, Ty - rant!

Wei - - - che!
Spare - - - me!

sf
La! La la la la la la la la la la

VI. I
VI. II
Vie.
Vc.
Cb.

(566)

1 Fl. 1. 2. *mp* *f* *mp* *f*

1. 2. Ob. *f* *mp* *f* *mp*

C. 1. *f* *mp* *f* *mp*

C. 1. 2. in SID *mp* *f* *mp* *f*

C. 1. b. in SID *mp* *f* *mp* *f*

Fag. 1. 2. *p* *f* *p* *f*

Cfg. *p* *f* *p* *f*

1. 2. Cor. in Fa. *f* *f*

T. Mil. *pp* *mp* *pp*

Arpel. 2 *mp* *f* *mp* *f* *stouffez*

6 Schwestern / 6 Sisters.

o bitt für uns, Re-na-ta, Schwes-ter, o bitt für uns, du heil-ge
 O pray for us, Re-na-ta, Sis-ter, O pray for us, thou bless-ed

Rel. Nönnen Nuns
 la la la la la la la la

(566)

VI. I. *f* *pizz.* *f* *f*

VI. II. *f* *pizz.* *f* *f*

Vle. *f* *pizz.* *f* *f*

Vc. *f* *pizz.* *f* *f*

Cb. *f* *pizz.* *f* *f*

569 (Mephistopheles erscheint auf der steinernen Galerie unter dem Bogen. Unten bemerkt man ihn nicht.)
 (Mephistopheles appears on the stone gallery below the arches. He is unobserved of all those on the lower level.)

Picc. *p*
 Fl. 1, 2 *a2 p*
 Cl. 1, 2 in Sib *a2 f*
 Cl. b. in Sib *ff*
 Fag. 1, 2 *ff*
 Cfg. *f*
 Cor. 1, 2 in Fa *f*
 Tr. 1, 2 *Consord.*
 Tr. 3 *Consord.*
 Tbn. 3 *f*
 Piatti. *f*
 G.C. *m.f.*
 Arpa 1 *f*
 Arpa 2 *f*
 Ren. *f*

Gna - - - de mir!
 Go - - - from me!

6 Schwes. 3
 6 Sisters. 3

Ach, Re-na-ta, Schwester! 1ste Gruppe der Nonnen.
 Ah, Re-na-ta, Sis-ter! 1st. Group of Nuns.

Prei-set den Pai-mon,
 Praise him! with in us,

(2te Gruppe der Nonnen: - nach vorn stürzend, verlangen sie im Wahnsinn sich vor Satan zu beugen)
 (The 2nd Group of Nuns, demented, calls for the worship of the Devil.)

Nonnen (2te Gruppe) *f*
 Nuns (2nd group)

Beu-get Schwes-tern, euch vor Sa-tan, beu-get euch dem Schwar-zen, prei-set Schwes-tern, ru-fet Heil dem Pai-mon,
 Hail him, Sis-ters, Wor-ship Sa-tan, Glo-ry to the Dark One. Praise him, Sis-ters. Be- lial burns with in us.

569

VI. I Senza sord. Unis. *p*
 VI. II Senza sord. Div. *p*
 Vle. Senza sord. Div. *p*
 Vc. Senza sord. Unis. *p*
 Cb. pizz *p* arco *f* pizz *f*

(570)

Picc. *p* *f*

Fl. 1.2 *p* *f*

Ob. 1.2 *f*

C. 1. *f*

Cl. 1.2 in Si b *a2* *f*

Cl. b. in Si b *f*

Fag. 1.2 *f*

C. fg. *f*

1. 2 Tr. (con sord.) *f*

3 Tr. (con sord.) *f*

1. 2 Tbn. *mf*

3 Tbn. *mf*

Piatti *f*

Arpa 1 *cb e# f#*

6 Schwes. 6 Sisters. *3*

Ach, Re - na - ta, Schwes - ter!
 Ah, Re - na - ta, Sis - ter!

Non. (gr. 1) Nuns *f*

den Be - li - al, und sei - ne Hel - fer
 un - to Be - lial, and black fa - mi - liars.

Non. (gr. 2) Nuns *f*

lo - bet den Be - li - al, sei - ne Die - ner und
 Glo - ry un - to Be - lial, all his de - mons and

(570)

Vi. I *p* *f* *unis.*

Vi. II *p* *f* *unis.*

Vle. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. I.
 Cl. 1, 2 in SiB
 Cl. B. in SiB
 Fag. 1, 2
 Ren.
 Meph.
 VI. I.
 VI. II.
 Vle.
 Vc.
 Cb.

- wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent - wei - che, ent - flieh!
 pi - ty, have pi - ty, have pi - ty, have pi - ty, have pi - ty, be gone!

hin, ist's die dort wei - che
 there, me - thinks I see her

dim.
dim.
dim.
dim.
dim.
dim.
dim.
mp
mp

(572)

Picc. *a2*

Fl. 1.2 *p*

Ob. 1.2 *p*

C. I. *p*

Cl. 1.2 in Sib *p*

Cl. b. in Sib *f*

Fag. 1.2 *f* *a2*

Cor. In Fa 1.2 *p*

Cor. In Fa 3.4 *p*

Tr. 3 in Do *senza sord* *mp ben tenuto*

Tbn. 1 *mf ben tenuto*

Tbn. 2 *mf ben tenuto*

2 Arpe *a2* *a* *rebmaj* *mf*

Ren. Ah! Ah!

Meph. *dir* *ver* *stimm* *te* *die* *Vi* *o* *o*

who hath da maged thy vi o o

6 Nuns o! o!

(572)

Vi. I *unis.*

Vi. e. *pizz.*

Vc. *mf*

Fl. 1.2 *mp cresc.*

Ob. 1.2 *mp*

C. I. *mp*

Cl. 1.2 in Sib *mf*

Cl. b. in Sib *f pesante*

Fag. 1.2 *f pesante*

Cor. in Fa *mf*

Tr. in Do *mf senza sord.*

Tbn. 2 *mf ben tenuto*

2 Arpe *a2*
la li dob mi li

Reh. *Ah!* *o - a!*

Maph. *la 2*

6 Nuns *o!*

Sopr. *Re - na - ta, Schwes -*

Nuns *Re - na - ta, Sis -*

Alti *Re - na - ta, Schwes -*

Vie. *arco*

Vc. *senza sord. f pesante*

Cb. *f pesante*

573

Fl. 1.2
 Ob. 1.2
 C. 1.
 Cl. 1.2 in Sib
 Cl. B. in Sib
 Fag. 1.2
 Cfg.

Cor. in Fa
 3. 4.
 Tr. in Do
 3
 1
 Tbn.
 3
 2 Arpe

(Durch diesen Ausruf der Nonnen sowie durch die Worte Mephistophiles wird die Aufmerksamkeit des Zuschauers besonders auf Renata gelenkt.)
 (All attention is centred on Renata.)

Ren.
 Meph.
 6 Nuns
 Sopr.
 Nuns
 Alti
 Vie.
 Vc.
 Cb.

Hier die se!
 Look yon - - - der!

0 - a? 0 - a?

ter! ter! Re -
 ter! ter! Re -

arco saltando 3 3 3
 cresc.

(Beim Glockenschlag zucken Renata und die Nonnen zusammen. Renata und die 6 Schwestern überfallen den Inquisitor. Die Nonnen teilen sich in Gruppen: die Nonnen der ersten Gruppe tanzen um Renata, die 6 Schwestern, den Inquisitor und sein Gefolge.)
 (As for the Nuns, they form themselves into 5 groups. The First dances round Renata, the Second and the Third become possessed, the Fourth collapses in convulsions, the Fifth calls for the worship of the Devil. At this point, also the Attendants on the Inquisitor swell the music, repeating together with the Inquisitor, the especially powerful exorcism in Latin. The following speeches either coincide or are interwoven with the two staves of Latin from pages 74 to 84 inclusive.)

575 **Meno mosso**
 (Andante, ma non troppo)

Instrumentation: Picc., Fl. 1.2, Ob. 1.2, C.I., Cl. 1.2 in Sib, Cl. b. in Sib, Fag. 1.2, Cfg., Cor. in Fa 1.2, 3.4, Tr. in Do 1.2, 3, Tbn. 1.2, 3, Tuba, Timp., Batt., G.C.F., Arpa 1, Arpa 2, Ren., Inq., 6 Nuns, Gr. 1, Gr. 2, Gr. 3, Gr. 4, Gr. 5, Inq. Attendants, Vi. I, Vi. II, Vie., Vc., Cb.

Vocal Lyrics:
 Ren.: (zum inquisitor) (to the inquisitor)
 Inq.: Spi - ri - ti - ma - lig
 6 Nuns: Du bist sün - di - ger denn wir, du bist sün - di - ger denn the
 Gr. 1: La, la, la, la, la, la, la, la, la, la
 Gr. 2: O - a! O - a! O - a!
 Gr. 3: O - a! O - a! O - a!
 Gr. 4: A A
 Inq. Attendants: Schwes - tern, heu - get euch vor Sa - tan, prei - set Schwes - tern,
 Hail him, Sis - ters, wor - ship Sa - tan, praise him Sis - ters,
 Spi - ri - ti - ma - lig

ten.

Picc.

Fl. 1.2

Ob. 1.2

C. I.

Cl. 1.2
in Sib

Cl. b.
in Sib

Fag. 1.2

Cfg.

1.2
Cor. in Fa

3.4

1.2
Tr. in Do

3

1.2
Tbn.

3
Tuba

Batt.

Arpa 1

Arpa 2

Ren.

Inq.

6 Nuns

Gr. 1

Gr. 2

Nuns
Gr. 3

Gr. 4

Gr. 5

Suite
d'Inq.

VI. I

VI. II

Vie.

Vc.

Cb.

wir - hier! Wa - rum come willst du - be - schwö - ren, ver - flu - chen, ver -
Sis - ters! Why come here ex - or - cis - ing, con - demn - ing, and
ni, dam - na - ti, in - ter -
wir - hier! Wa - rum come willst du - be - schwö - ren, ver - flu - chen, ver -
Sis - ters! Why come here ex - or - cis - ing, con - demn - ing, and
ia, ia, ia, ia, ia, ia, ia, ia, ia,
a! O - a! O - a! O - a! O -
O - a!
Be - ji - al und with - in - get us, Lab dem
ni, dam - na - ti, in - ter - his

Fl. 1.2
 Ob. 1.2
 C. 1.
 Cl. 1.2 in Sib
 Cl. b. in Sib
 Fag. 1.2
 Cfg.
 Cor. in Fa. 1.2 3.4
 Tr. in Do 1.2 3
 Tbn. 1.2 3
 Tuba
 Timp.
 Batt.
 Arpa 1
 Arpa 2
 Ren.
 Inq.
 6 Nuns
 Gr. 1
 Gr. 2
 Nuns Gr. 3
 Gr. 4
 Gr. 5
 Suite d'Inq.
 VI. I
 VI. II
 Vc.
 Cb.

ff
mp *cresc.*
fab
fab
div.

herr-schest nur, wü- test nur und spy - ver - kaufst for uns Beel - ze - bub!
 hy - po - crite! Thou hast come ing for Be el - ze - bub!

ter - mi - na - ti!
 la, la, la, la, la, la, la, la.

a!
 o a!
 o a!
 A

Suk - ku - ben, sei - nen In - ku - ben!
 Suc - po - bae, and his In - cu - bae!
 ter - mi - na - ti!

Picc. *a2*

Fl. 1. 2

Ob. 1. 2

C. 1.

Cl. 1. 2 in Sib

Cl. b. in Sib

Fag. 1. 2

Cfg.

Cor. in Fa 1. 2 3. 4

Tr. in Do 1. 2 3

Tbn. 1. 2 3 Tuba

Batt. G.C.

Arpa 1

Arpa 2

Ren.

Inq. Inq.

6 Schw. 6 Sisters

1

2

3

4

5

NOMMEN NUNS

Gefolge des Inq. Suite of Inq.

V. I.

V. II.

Vie.

Vc.

Cb.

die da. Klop - fe nur mit dem Stab. Dei - ne See - le ist schon
 Sis - ters. Why pa - rade with thy staff, when thy soul was long a -
 - ni, dam - na - ti, in - ter -
 die da. Klop - fe nur mit dem Stab. Dei - ne See - le ist schon
 Sis - ters. Why pa - rade with thy staff, when thy soul was long a -
 la, la, la, la, la, la, la, la, la,
 O - al O - al a!
 O - al A
 Be - li - al burns und with - sin - ger Lob dem
 Sis - lial al burns with - in be us, all his
 - ni, dam - na - ti, in - ter

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

C. fg.

Cor. in Fa

1.2

3.4

Tr. in Do

1.2

3

Tbn.

3

Tuba

Batt.

G.C.

Arpa 1

Arpa 2

Ren.

Inq.

Inq.

6 Schw.

6 Sisters

1

2

3

4

5

NOHMEN
NUNS

Geloge
des Inq.
Suite
of Inq.

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

lang des Sa - tans Teil. Lass das Klop - fen mit dem Stab, Denn du heuch - eist nur,
- go as - signed to Hell? Why come smi - ting with thy staff, bra - zen hy - po - crite,

- dic - ti, ex

lang des Sa - tans Teil. Lass das Klop - fen mit dem Stab, Denn du heuch - eist nur,
- go as - signed to Hell? Why come smi - ting with thy staff, bra - zen hy - po - crite,

ia, ia, ia, ia, ia, ia, ia,

O - ai O - ai O - ai O - ai

Pai - mon, Pai - his de mons, de

- dic - ti, ex

578

Picc. Fl. 1.2 Ob. 1.2 C. 1. Cl. 1.2 in Sib Cl. b. in Sib Fag. 1.2 Cfg. Cor. in Fa 1.2 3.4 Tr. in Do 1.2 3 Tbn. 1.2 3 Tuba Batt. G.C. Arpa 1 Arpa 2 Ren. Inq. Inq. 6 Schw. 6 Sisters 1 2 3 4 5 NONNEN NUNS Gefolge des Inq. Suite of Inq. VI. I VI. II Vle. Vc. Cb.

Glocken hinter den Kulissen, Bell off stage

Faß, Siß

Faß, Siß

herr-schest nur, wü- test nur und ver- kaufst uns Beel- ze- bub, hy- po- crite, ho- ping to have us all plunged in- to Hell!

ter - mi - na - ti, ex -

herr-schest nur, wü- test nur und ver- kaufst uns Beel- ze- bub, hy- po- crite, ho- ping to have us all plunged in- to Hell!

ia, ia, ia, ia, ia, ia, ia, ia,

O - a!

- a!

- mon! - mons!

ter - mi - na ti, ex

579

Picc. *ff* *Tutta forza*
a2 $\frac{8}{8}$

Fl. 1, 2 *ff* *Tutta forza*

Ob. 1, 2 *ff* *Tutta forza*

C. 1.

Cl. 1, 2 in Sib

Cl. b in Sib

Fag. 1, 2

Cfg.

Cor. in Fa 1, 2 / 3, 4

Tr. in Do 1, 2 / 3

Tbn. 1, 2 / 3

Tuba

Timp.

Batt. *Pff.* / *G.C.*
mf *Glücken. hinter den Kulissen, Ball off stage*

Arpa 1 *La* *Re*

Arpa 2 *La* *Re*

Ren.

Inq. *vo* - - - - - bis im - - - - - pe

6 Schw. 6 Sisters *ff*
La, la, la, la, la, la

**NOMMEN
NUNS**

1 *ff* *O - ai*

2 *ff* *O - ai*

3 *ff* *O - ai*

4 *A*

5 *A*

Schwes - fern, him, deu - get, euch - vor, Sa - tan, ru - fet, Heil - dem.
Hail, him, Sis - ters, wor - ship Sa - tan, ship Sa - tan.

Gefolge des Inq. Suite of Inq. (580) *vo* - - - - - bis im - - - - - pe

Vl. I *ff* *Tutta forza*

Vl. II *ff* *Tutta forza*

Vle. *div.* *ff*

Vc. *non div.* *ff*

Cb. *ff*

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

Cfg.

Cor. in Fa 1.2 3.4

Tr. in Do 1.2 3

Tbn. 1.2 3

Tuba

Timp.

Batt.

Arpa 1

Arpa 2

Ren.

Inq. Inq.

6 Schw. 6 Sisters

1

2

3

4

5

WOMMEN
MUNNEN

Gefolge des Inq. Suite de l'Inq.

Vi. I

Vi. II

Vle.

Vc.

Cb.

ff

a2

5

ff

ben tenuto

mf cresc.

ff

un. ff

herr-sches! nur, wü - fest nur und spy - ing - kaufst uns Beel - ze - bub.
hy - po - crite! Thou hast come for Be - el - ze - bub.

ic - tu o - cu - li dis -

herr-sches! nur, wü - fest nur und spy - ing - kaufst uns Beel - ze - bub.
hy - po - crite! Thou hast come for Be - el - ze - bub.

la, la, la, la, la, la, la, la,

O - al

O - al

Suk - ku - ben, sei - nen In - ku - ben!
Succ - a - bae, and his In - cu - bae!

ic - tu o - cu - li dis -

Renata und alle Nonnen, von Besessenheit erfasst,
werfen sich auf den Inquisitor.
Renata and all the nuns, seized with frenzy, attack
the Inquisitor.

(582)

Picc. *a2*

Fl. 1.2 *a2*

Ob. 1.2 *a2*

C. 1. *a2*

Cl. 1.2 in Sib *a2*

Cl. b. in Sib *a2*

Fag. 1.2 *a2*

1.2 *a2*

Cor in Fa *a2*

Tr. 1,2,3 in Do *con sord.*

1 *a2*

Tbn. 2.3 *a2*

Batt. *Ptti.* *cresc.*

Arpa 1 *Mit.* *Dob, Re#, Mib, La#*

Arpa 2 *Mit.*

Ren. *Der Thou Die art - ner bist du - thy-self Be -*

Inq. Inq. *- ce - di - te!*

6 Schw. 6 Sisters *Der Thou Die art - ner bist du - thy-self Be -*

Nonnen Nuns *O - a! O - a! Der Thou Die art - ner bist du - thy-self Be -*

Atti *O - a! O - a!*

Gefolge des Inq. Suite of Inq. *- ce - di - te!*

(582)

Vi. I *pizz.*

Vi. II *pizz.*

Vle. *unis.* *arco*

Vc. *pizz.* *arco*

(583)

Picc. Fl. 1.2 Ob. 1.2 C. 1. Cl. 1.2 in Sib Fag. 1.2 Cor. 1.2 in Fa Tr. in Do 1 2.3 Tbn. 1 2

Arpa 1 Arpa 2

Ren.

6 Schw. 6 Sisters

Sopr. Nonnen Nuns

Alti

VI. I VI. II Vle. Vc.

Beel - ze - bubs!
- el - ze - bub!

Der Un - rei - ne re - det aus dir, du Ver -
The De - vil hath bor - rowed thy tongue, e - vil

Ge - sand - ter der Höl - le!
Thou en - voy of Sa - tan!

Mit Thy

(583)

con sord.

pizz. mp f mp

(584)

Ob. 1

C. 1.

Fag. 1.2

Cor. 1.2
in Fa

Tr. in Do
1
2.3

Arpa 1

Arpa 2

Ren.

ruch - ter! Ver - ge - he, ver - we - he! Ver - weh wie der Sand der
spokes - man! So per - ish, so per - ish! Dis - perse as the dust der of

6 Schw.
6 Sisters

ruch - ter! Ver - ge - he, ver - we - he! Ver - weh wie der Sand der
spokes - man! So per - ish, so per - ish! Dis - perse as the dust der of

Sopr.

ruch - ter! Ver - ge - he, ver - we - he! Ver - weh wie der Sand der
spokes - man! So per - ish, so per - ish! Dis - perse as the dust der of

Nonnen
Nuns

Alti

dir ist der Bö - se! Ver - ge - he, ver - we - he! Ver - weh wie der
mask shall be torn off! So per - ish, so per - ish! Dis - perse as the

(584)

VI. I

VI. II

Vle.

Vc.

Das Gefolge versucht den Inquisitor zu schützen.
 The attendants on the inquisitor try to protect him
 from the hysterical onslaught.

(585) accelerando

Picc.

Fl. 1.2

Ob. 1.2

C. 1.

Cl. 1.2 in Sib

Cl. b. in Sib

Fag. 1.2

1.2

3.4

1

2.3

Tr. in Do

Batt.

Arpe 1.2

Do#, Mi#, Fa#

Ren.

Schw. 6 Sisters

Sopr.

Nonnen Nuns

Alti

He - run - ter, he - run - ter die Klei - der! He - run - ter! Zer - and
 To - ge - ther, to - ge - ther, to - ge - ther! To - ge - ther, to - ge - ther, and

Schwes - tern, den fal - schen Pur - pur! He - run - ter, he - run - ter! Zer - and
 Sis - ters, drag off his man - tie! To - ge - ther, to - ge - ther, and

He - run - ter, he - run - ter die Klei - der! He - run - ter! Zer - and
 To - ge - ther, to - ge - ther, to - ge - ther! To - ge - ther, to - ge - ther, and

Schwes - tern, den fal - schen Pur - pur! He - run - ter, he - run - ter! Zer - and
 Sis - ters, drag off his man - tie! To - ge - ther, to - ge - ther, and

He - run - ter, he - run - ter die Klei - der! He - run - ter! Zer - and
 To - ge - ther, to - ge - ther, to - ge - ther! To - ge - ther, to - ge - ther, and

(586) accelerando

VI. I

VI. II

Vle.

Vc.

Picc. Fl. 1.2 Ob. 1.2 C. I. Cl. 1.2 in Sib Cl. b. in Sib Fag. 1.2 Cor. in Fa 3.4 Tr. in Do 1.2 3 Tbn. 1.2 3 Ptti. Batt. T.Mil. Arpe 1.2 Ren.

5 Schw. 6 Sisters Sopr. Nonnen Nuns Alti

VI. I VI. II Vla. Vc.

586 a tempo

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

tré - tet den Feind! Zer - tre - tet den Feind! O - a! O -
 tram - ple him down, and tram - ple him down!

(587) Poco meno mosso

Picc. *ff*
 Fl. 1.2 *ff*
 Ob. 1.2 *ff*
 C. 1. *ff*
 Cl. 1.2 in Sib *ff*
 Cl. b. in Sib *ff*
 Fag. 1.2 *ff* bruscamente
 Cfg. *ff* bruscamente
 Cor. in Fa 1.2 *ff*
 Tr. in Do 1.2 *fff*
 Tbn. 1.2 *ff*
 Timp. *f*
 Batt. Ptti. *fff*
 T. Mil. *fff*
 Arpe 1.2 Do Maggiore *ff* a2

(587) Poco meno mosso
senza sord.

Vi. I *ff*
 Vi. II *ff*
 Vie. *div. ff*
 Vc. *ff* al tallone *div.*
 Cb. *ff* al tallone

589

Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2

ff bruscamente

Inq.
Inq.

Um - gang zu ha - ben mit Sa - - ta - nas. Man ü - ber - lief - re
known - car - nal sin with Be - el - - ze - bub. I or - der her - to

589

Vi. I
Vi. II
Vie.
Vc.
Cb.

sim.

ff

Cl. 1,2 in Sib
Cl. b. in Sib
Fag. 1,2
Tbn. 3 Tuba

ff

Inq.
Inq.

sie - - dem Straf - ge - richt der In - qui - si - - ti - on. Zur
stand - be - fore the Ho - ly In - qui - si - - tion. She

Vi. I
Vi. II
Vie.
Vc.
Cb.

ff

(590)

Picc.
Fl. 1.2
1
Ob.
2
C. I.
1
Cl. in Sib
2
Cl. b.
in Sib
Fag. 1.2
C fg.
Cor. in Fa
1.2
3.4
Tbn.
1.2
3
Tuba
Timp.
Batt.
G. C.
Arpe 1.2
a2

Inq.
Inq.

Fol - - - ter mit der He - - - xe! Lasset Bind
shall at once be for - tured!

(590)

Vi. I
Vi. II
Vie.
Vc.
Cb.

ritenuto

Picc. *a2*
Fl. 1.2
Ob. 1.2 *a2*
C. 1.
Cl. 1.2 in Sib
Cl. b. in Sib
Fag. 1.2 *a2*
Cf. g.
Cor. in Fa 1.2 *a2* *ben tenuto*
3.4 *a2* *ben tenuto*
1.
Tr. in Do 1.2
2.
3.
Tbn. 1.
2.
3.
Timp.
Batt. Ptti.

fff

ritenuto

Vi. I
Vi. II
Vie.
Vc.
Cb.

fff

FINE