

# Herminia.

Lyrische Scene.

Deutsche Übersetzung von Emma Klingensfeld.

## Herminie.

Scène lyrique.

Poème de P. A. Vieillard.

## Erminia.

Lyric scene.

English Translation by John Bernhoff.

H. Berlioz.

Componirt in Paris Juli 1828.

Moderato. (♩ = 72.)

Flauti.

Clarineti in C (Ut).

I e II in C (Ut).

4 Corni  
III e IV in D (Ré).

Fagotti.

Timpani  
in D (Ré) G (Sol).

Moderato. (♩ = 72.)

Herminie.  
Herminia.  
Erminia.

Violino I.

Violino II.

Viola.

Violoncello e  
Contrabasso.

Moderato. (♩ = 72.)

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *mf* dynamic marking. A *cresc.* marking appears in the second measure of the top two staves. In the third measure, the top two staves have a *mf* marking, and the bottom three staves have a *cresc.* marking. The system concludes with a *cresc.* marking in the top two staves.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *cresc. molto* marking in the top two staves. This marking is repeated in the second measure of the top two staves and the bottom three staves. The system concludes with a *cresc. molto* marking in the bottom three staves.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *ff* dynamic marking in the top two staves. A *a 2.* marking appears in the second measure of the top two staves and the bottom three staves. The system concludes with a *ff* dynamic marking in the top two staves and the bottom three staves.

The fourth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music begins with a *ff* dynamic marking in the top two staves. The system concludes with a *ff* dynamic marking in the top two staves and the bottom three staves.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The second staff is in treble clef with a key signature of one sharp and a dynamic marking of *pp*. The third staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The fourth staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp and a dynamic marking of *pp*. The second staff is in treble clef with a key signature of one sharp and a dynamic marking of *pp*. The third staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The fourth staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

Third system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp and a dynamic marking of *pp*. The second staff is in treble clef with a key signature of one sharp and a dynamic marking of *pp*. The third staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The fourth staff is in bass clef with a key signature of one sharp and a dynamic marking of *pp*. The system includes various musical notations such as notes, rests, and dynamic markings.

1

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns and dynamic markings.

Second system of musical notation, consisting of five staves. The notation continues from the first system, showing various melodic and harmonic lines.

3

Third system of musical notation, consisting of five staves. It includes dynamic markings such as *dimin.* and *p*. A specific instruction is provided: *Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks.*

Fourth system of musical notation, consisting of five staves. It includes dynamic markings such as *dimin.* and *p*. The instruction *Vcellie C.B.* is present at the beginning of the system.



Musical score for the first system, featuring piano accompaniment and vocal lines. The score includes dynamic markings such as *(dim.)* and *pp*. It also features first and second endings, indicated by "I." and "a 2.". The music is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for the second system, including piano accompaniment and vocal lines. The tempo is marked **Moderato.** The score continues with piano accompaniment and vocal lines, maintaining the key signature of one sharp (F#) and common time (C).

Herminie.  
 Herminia.  
 Erminia.

Recit.

Moderato.

Quel trouble te poursuit, malheureu- se,  
 O, wie bin ich bedrängt, ich Unsel- ge,  
 Deep sorrow and distress have be.set me:

Musical score for the third system, including piano accompaniment and vocal lines. The score features dynamic markings such as *pp* and *ppp*. The tempo is marked **Moderato.** The music continues in the key of one sharp (F#) and common time (C).

poco a poco animato

mal-heu-reuse Her-mi-ni-e!      Tan-crède est l'en-ne-mi de mon  
 und von Kum-mer be-la-den!      Ach Tan-kred, er ist feind mei-nem  
 Joy my heart hath for-sak-en,      Since Tan-cred fights a-gainst my be-

Dieu, de ma loi.      Du trô-ne pa-ter-nel ses ex-ploits m'ont ban-nie.      Il a por-  
 Gott, mei-nem Land!      Vom vä-ter-li-chen Thron hat sein Spruch mich ver-bannt,      er trug des  
 lief and my land.      Mine an-ces-tral throne he from me-has tak-en,      and he has

té le ra-vage et l'ef-froi      Dans les ci-tés de la triste Sy-ri-e.      Par lui j'ai tout per-du,  
 Krieges ver-hee-ren-den Brand      fern nach des trau-ern-den Syriens Ge-sta-den.      Der Al-les mir ge-raubt,  
 cast his fierce bat-tle brand      in-to the ci-ties of weep-ing Sy-ria.      Thro' him all have I lost;

tout!      jus-qu'à mon re-pos,      Jus-qu'à ma hai-ne, hé-las!      pour l'au-teur de mes  
 jal      Al-les, was mir werth,      selbst mei-nen Hass, den ach!      wi-der ihn ich ge-  
 all!      Nought can bring re-lief,      lost e'en the ha-tred I bore-      towards the au-thor of my

**3** Moderato.

Fl. *a 2.*

*p* *ff* *p* *ff* *p*

maux.  
nährt.  
grief.

**3** Moderato. *(p)* *(p)*

**Lento.**

*(f)* *pp*

Oui, Tancred, à tes lois en amante as-ser.  
Ja, Tankred! Dir hat Lie-be mein Herz un-ter.  
Tan-cred! love has conquer'd my heart; dost thou

*(f)* *pp*

*(f)* *pp*

*(f)* *pp*

*(f)* *pp*

**Lento.**

vi-e, Je ché-ris le poids de mes fers, Je ché-ris les-tourments que pour toi j'ai soufferts.  
wor-fen, Du, dess'Macht in Fes-seln mich schlug, und die Qual dünkt mir süß, die durch Dich ich er-trug!  
hear me? Thou whose pow'r has wrought me these chains; yet I joy that 'tis thro' thee, and my heart no more complains.

*pp* *pp* *pp* *pp*

**attacca**

\*) Dieses am Ende des 18. Jahrhunderts gebräuchliche Zeichen bedeutet, dass die Noten mehrmals unregelmässig wiederholt werden, also eine Art von Tremolo. (Anm. d. Herausgeber.)

*Ce signe, en usage à la fin du XVIII<sup>e</sup> siècle, indiquait une sorte de tremolo obtenu par plusieurs exécutants qui répétaient ensemble le même note avec des degrés de vitesse différents. (Note des Editeurs.)*

This sign, in use at the end of the XVIII<sup>th</sup> century, signifies a species of tremolo obtained by several executants repeating the same note with different degrees of speed. (Note by the Editors.)

Air. N° 1. Arie. Aria.

Adagio non troppo. (♩ = 88.)

Flauti.  
 Oboi.  
 Clarinetti in C (Ut).  
 I e II in C (Ut).  
 4 Corni  
 III e IV in F (Fa).  
 Fagotti.  
 Timpani  
 in F (Fa) B (Sib).

Adagio non troppo. (♩ = 88.)

Herminie.  
 Herminia.  
 Erminia.  
 Violino I.  
 Violino II.  
 Viola.  
 Violoncello e  
 Contrabasso.

Ah! Si de la ten-dresse où mon cœur sa-ban-don-ne Je de- vais ob-te-nir-le  
 Ach! wür-de mir zu theil dei-ne Lie-be zum Loh-ne, schlug' dein Herz auch für mich mit  
 Ah! Would that in re-ward my fond love but re-turn-ing, thy cru-el heart beat with mine; or

Adagio non troppo. (♩ = 88.)

prix dans ton a-mour, Dieux! a-vec quel transport je bé-ni-rai-le jour  
 feu-rig raschem Schlag Göt-ter, o wie be-glückt pries'ich den fro-hen Tag  
 felt its ar-dent fire Gods! e'en my crown I'd give, would ye but grant my de-sire:

arco

Où je l'aurais conquis en per dant ma cou ron ne!  
 und gäb' um sol chen Sieg gern da hin mei ne Kro ne!  
 Grant me this vic tory for which my heart still is yearn ing!

Mais je t'a dore, hé las! sans re tour, sans es  
 Doch ach, ich lie be dich, oh ne Trost, oh ne  
 Ah! out of love for thee I have shed, man y a

poir. Chaque ins tant, chaque ins tant de mes  
 Stern! Im mer mehr, im mer mehr fühl' die  
 tear! E ver more e ver more glows the

feux ac croît la vi o len ce. Mon cœur  
 Glut ich heiss im In nern bren nen; sie ver  
 fire nought can quench till it con sume me; my heart

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

**animando**



Fl. *mf* *cresc.* *ff* *p*

Ob. *mf* *cresc.* *ff* *p*

Clar.

Cor. I. II. *f* *ff* *p*

Fag. *f* *ff* *p*

brû - le, mon cœur brû - le, et ma bouche est ré.  
 zehrt mich, mein Herz lo - dert, und mein Mund darf es.  
 burn - eth, my heart burn - eth, and my lips may not

*f* *p* *pp*

5

*pp*

I. *pp*

duite au si - len - ce, Et mes yeux ne peu - vent plus te voir.  
 nicht ihm be - ken - nen, und dem Au - ge bleibt der Theu - re fern.  
 tell how I love him, who de - nies me e'en his pre - sence dear.

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

5



First system of musical notation, including piano and string parts. Dynamic markings include *p*, *pp*, and *a 2.*

Ah! Si de la ten-dresse où mon cœur sa-ban-don - ne  
 Ach! wür.de mir zu theil dei - ne Lie - be zum Loh - ne,  
 Ah! Would that in re-ward, my fond love but re-tur - ning,

Second system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f*, *(dim.)*, *(p)*, and *pp*. The piano part includes a *pizz.* marking.

Third system of musical notation, including piano and string parts. Dynamic markings include *f*, *p*, and *a 2.*

Je de - vais ob - te - nir - le prix dans ton a - mour, Dieux! a - vec quel trans.  
 schlüg' dein Herz auch für mich mit feu - rig ra - schem Schlag, Göt - ter, o wie be -  
 thy cru - el heart beat with mine or shared its ar - dent fire. Gods! e'en my crown I'd

Fourth system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f*, *p*, and *arco*.

port je bé-ni-rai, je bé-ni-rai l'heureux jour Où je l'au-rai con-quis en per-  
 glückt pries'ich den Tag, pries'ich als-dann je-nen Tag und gäb'um sol-chen Sieg gern da-  
 give, yea, e'en my crown, I'd glad-ly give if ye would grant me this one vic-tory for which my

*sf* *dolce* *sf* *sf* *sf*

*pizz.* *pizz.* *pizz.* *pizz.*

Animando sin al fine dell' Aria. (♩ = 104.)

**6** *p* *p* *p* *p* *a 2.* *p*

*pp* *cresc.* *cresc.* *p*

Animando sin al fine dell' Aria. (♩ = 104.)

dant ma couron - - - ne, Je bé-ni-rai, je bé-ni-rai l'heu-reux jour Où  
 hin mei-ne Kro - - - ne! O wie be-glückt pries'ich als-dann je-nen Tag und  
 fond heart is yearn - - - ing. I'd bless the hour that brought such bliss, give up my power, Yea!

*arco* *p* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

**6** Animando sin al fine dell' Aria. (♩ = 104.)

je l'au-rais con-quis en per-dant ma cou-ron-ne, Je bé-ni-  
 gäb' um sol-chen Sieg gern da-hin mei-ne Kro-nel Laut pries' ich  
 e'en my crown I'd give glad-ly for such-a con-quest, for such a

*sf* *p* *mf* *a 2.*

rais-ce jour, Je bé-ni-rais ce jour.  
 sol-chen Tag, solch-sel-gen Glü-ckes Tag!  
 vic-to-ry glad-ly I'd give my crown!

*ff* *pp* *cresc.* *ff* *pp* *ff* *ff*

Lento. (♩ = 84.)

Que dis-je? où s'é - ga - rent mes vœux? De l'ex - cès du malheur quand je suis me - ha -  
 Was sag'ich! Es ver - irrt sich mein Wunsch! In un - säg - li - chem Leid schlägt ver - zeh - rend zu -  
 Con - fu - sion, anguish racks my brain, all my thoughts are with him who my fond hopes has

Lento. (♩ = 84.)

cé - e, Je me livre aux amours d'u - ne flamme insen - sé - e. Bien - tôt dans un com - bat af - freux, De Tancrede et d'Ar -  
 sammen hei - ße Lie - be in mir mit des Wahn - wit - zes Flammen! Gar bald entbrennt auf's neu der Streit, zwischen ihm und Ar -  
 blighted and my heart knows the pain of a love un - re - quit - ed. The com - bat with Ar - ganth, his foe, will be renew'd a -

gant la hai - ne se si - gna - le. Dé - ja, dans u - ne lut - te à tous les deux fa - ta - le, Tancre - de tri - om -  
 gant den Aus - gang zu entscheiden. Schon hat in hef - tigem Kampf, der ver - derb - lich Bei - den, Tan - kred, strahlend als  
 non, and who shall be victori - ous? They met, both he - roes, in bat - tle fierce yet glori - ous. Tan - cred, bravest of

phant a d'un sang gé - né - reux Mar - qué ses ex - ploits glo - ri - eux. Si, né - cou - tant que l'ar - deur qui l'a -  
 Held, mit dem e - del - sten Blut be - zeugt sei - nen feu - ri - gen Muth. Wenn hei - ssen Dranges, sich Ruhm zu er -  
 men, has confirm'd with his blood, his courage which naught can o'erthrow. Should he, urged on to at - tain fame and

Moderato. (♩ = 84.)

7

Fl. a 2. *ff*

Ob. a 2. *ff*

Clar. a 2. *ff*

in C (Ut).

Cor. in F (Fa). *ff*

Fag. *ff*

Timp. *ff*

Moderato. (♩ = 84.)

ni-me, De sa force a bat-tue il prévient le re-tour, D'un héroïque ef-fort il tombe-ra vic-torieux, er ver-traut all-zu keck; wenn er in tol-lem Muth er stürz-te sich ins Ver-rush in-to bat-tle

glor-y, trusting all in his strength, with his life at the stake, should he, in frenzy wild,

Vcelli. *ff*

C.B. *ff*

7 Moderato. (♩ = 84.)

Misurato, un poco più lento. (♩ = 76.)

ti-me. Mor-tel ef-froi pour mon a-  
der-ben! Mein Herz beklemmt töt-li-cher  
go-ry and fall, my heart, weep-ing, would

*p*

Misurato, un poco più lento. (♩ = 76.)

N° 2.  
Air. Arie. Aria.

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Flauti. *ff*

Oboi. *ff*

Clarineti in C (Ut). *ff*

I e II in C (Ut). *ff*

4 Corni III e IV in F (Fa). *ff*

Fagotti. *ff*

Timpani in F (Fa) B (Sib). *ff*

Cinelli. *ff*

8

*mutano in D (Re), A (La).*

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

Herminie.  
Herminia.  
Erminia.

*mour. Schreck! break.* *Ar-rête! Halt ein, Oh stay,* *Ar-Ge-be.*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

8

Allegro assai agitato. (♩ = 138 e poco a poco animato al ♩ = 144.)

rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu cours. Le  
 lieb - ter! lass vom Strei - te! Ich er - bang in Ver - zweif - lungum Dich! Der  
 loved one, stay from bat - tle I des - pair at the thought of thy death! The



coup qui me na - ce ta tè - te, En tom - bant tran - che - rait mes jours. Le  
 Streich der das Haupt dir be - drüu - te, trü - fe töt - lich ins Herz auch mich! der  
 sword which thy life would im - per - il, soon should find in my heart a sheath! The

coup qui me na - ce ta tè - te, En tom - bant, en - tom - bant tran - che -  
 Streich, der das Haupt dir be - drüu - te, trüf' auch mich, trü - - fe töt - lich ins  
 sword which thy life would im - per - il, soon should find, soon - should find in my

Ob. **9**  
 Clar. **p**  
 Cor. I, II. **ff**  
 Fag. **p**

rait mes jours. Ar - rête! Ar - rête! Cher Tan -  
 Herz auch mich! Halt ein, Ge - lieb - ter! lass vom  
 heart a sheath! Oh stay, be - loved one! stay from

**9**

Ob.  
Clar.  
Cor. I. II.  
Fag.

crè - de, ar.rêtel Ar - rê - tel! Cher Tan - crè - de, Je fré - mis du pé - ril - où tu  
 Strei - te, halt ein, Ge - lieb - ter, lass vom Strei - tel! Ich er - bang in Ver - zweiflung um  
 bat - tle Oh, stay, be - loved one, stay from bat - tle! I des - pair at the thought of thy

cours. Le coup qui me na - ce ta tè -  
 Dich. Der Streich, der das Haupt dir be - dräu -  
 death. The sword which thy life would im - per -

te, qui me na - - - - - ce ta tē te, En tom -  
 te, der das Haupt d'r be - dräu - te, trüf' in's  
 il, which thy life would im - per - il, in my

The first system of the score features a vocal line at the top with lyrics in German and English. Below it is a piano accompaniment consisting of five staves: two for the right hand and three for the left hand. The piano part begins with a *pp* (pianissimo) dynamic marking. The music is in a minor key and features a steady rhythmic accompaniment.

10

Fl. *f* *ff*  
 Ob. *f* *ff*  
 Clar. *f* *ff*  
 Cor. *f* *ff*  
 Fag. *f* *ff*  
 Timp. *f* *ff*

The second system of the score is dedicated to the woodwind and percussion sections. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor (Cor.), Bassoon (Fag.), and Timpani (Timp.). Each instrument part starts with a *f* (forte) dynamic marking, which then changes to *ff* (fortissimo) in the final measure of the system. The parts are mostly rests, indicating that these instruments are silent for most of this section.

bant, en tom - bant, en tom - bant tran - che - rait  
 Herz, trüf' in's Herz töt - lich mich, trüf' in's Herz  
 heart glad - - - ly, glad - ly I would sheathe, in my heart,

The third system of the score continues the vocal line and piano accompaniment. The lyrics are in German and English. The piano accompaniment continues with the same *pp* dynamic and rhythmic pattern as in the first system.

10

Ob. *rall..*

Clar. *f a 2.*

Cor. I.II. *f a 2.*

Fag. *f*

*rall..*

mes jours, tran - che - rait mes jours.  
 auch mich, träf' ins Herz auch mich!  
 yea in my heart I'd glad - ly sheathe!

*f*

*rall..*

**Poco meno mosso. (♩ = 120.)**

Fl. I. *p*

Ob. I. *p*

Clar. a 2. *p*

Cor. I.II. *p*

Fag. *p a 2.*

**11**

**Poco meno mosso. (♩ = 120.)**

*p* *pp* *pp* *pp*

*pp* *pp* *pp*

*pp* *pp*

*pp*

J'ex -  
Es  
'Tis

**Poco meno mosso. (♩ = 120.)**

**11**

Fl. I. (p)

Clar. a 2. (p)

ha - leen - vain ma plain - te fu - gi - ti - ve.  
 haltt um sonst hin aus mein ban - ges Kla - gen.  
 all in vain He does not hear me plead - ing.

The first system of the score features a vocal line with lyrics in German and English. The German lyrics are: "ha - leen - vain ma plain - te fu - gi - ti - ve. haltt um sonst hin aus mein ban - ges Kla - gen." The English lyrics are: "all in vain He does not hear me plead - ing." The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady bass line. Dynamics include piano (p) and first/second endings (I., a 2.).

Fl. I. (p)

Ob. I. (p)

Clar. I. (p)

Cor. I. II. (p)

Fag. I. (p)

Je - l'im - plo - re, il - ne m'en -  
 All mein Flehn, ach, er hört  
 Though I im - plore him, he heed - eth

The second system of the score features a vocal line with lyrics in French, German, and English. The French lyrics are: "Je - l'im - plo - re, il - ne m'en -". The German lyrics are: "All mein Flehn, ach, er hört". The English lyrics are: "Though I im - plore him, he heed - eth". The piano accompaniment continues with similar patterns to the first system. Dynamics include piano (p) and first/second endings (I.).

12

Fl. *p* *(poco a poco cresc.)*

Ob. I. *p* *(poco a poco cresc.)*

Clar. *(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

*(poco a poco cresc.)*

- tend pas. J'ex - ha - le en - vain ma plain - te fu - gi -  
 - es nicht! Um - sonst mein Flehn! um - sonst mein ban - ges  
 - me not! I call his name. in vain my heart is

12

Fl. *p*

Ob. I. *p* *più f*

Clar. *p* *più f* *(dim.)*

Cor. I. II. *p* *più f* *(dim.)*

Fag. *(poco f)* *(cresc.)* *poco f* *più f* *(dim.)*

*(dim.)*

*(dim.)*

*(dim.)*

*(dim.)*

ti - ve, J'ex - ha - le en - vain ma plain - te fu - gi -  
 Kla - gen! Um - sonst mein Flehn! um - sonst mein ban - ges  
 bleed - ing my tears are shed in vain! he heed - eth not my



Ob. *poco f*  
 Clar. *poco f*  
 Cor. I. II. *poco f*  
 Fag. *poco f*

*poco f*

*Poco riten.*

*(poco f)*

*Poco riten.*

ti - ve. Je l'im - plo - re, je l'im - plo - re, il ne m'en - tend  
 Kla - gen! Mei - ne Seuf - zer, mei - ne Seuf - zer, ach, er hört sie  
 plead - ing! I im - plo - re - him, I im - plo - re - him, yet he hears me

*poco f*  
*poco f*  
*poco f*  
*poco f*  
*poco f*

div. *pp*  
*pp*

*Poco riten.*

**Allegro assai agitato. (♩ = 152.)**

Fl. *ff*  
 Ob. *ff*  
 Clar. *ff*  
 Cor. *ff*  
 Fag. *ff*  
 Timp. *ff*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*ff*  
*ff*  
 III. *p*  
 I. *p*  
*p*

*ff*

**Allegro assai agitato. (♩ = 152.)**

pas. Ar - rê - te! Ar - rê - te! Cher Tan -  
 nicht! Halt ein, Ge - lieb - ter! lass vom  
 not! Oh stay, be - loved one, stay from

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*mf*  
*p*  
*ff*  
*mf*  
*mf*

*ff*  
*mf*

**Allegro assai agitato. (♩ = 152.)**

Ob.  
Clar.  
Cor. I.  
Fag.

crè - de, Je fré - mis - du pé - ril - où tu cours. Le coup qui me.  
Strei - tel Ich er - bang' in Ver - zweif - lung um dich! Der Streich, der das  
bat - tle! I des - pair - at the thought of thy death! The sword which thy

Vcelli. e C. B.

Fl.

Ob.  
Clar.  
Cor. I.  
Fag.

na - ce ta tè - te, En tom - bant tran - che - rait mes jours. Ar - rête! Ar -  
Haupt dir be - dräu - te, trä - fe töt - lich ins Herz auch mich! Halt ein, Ge -  
life would im - per - il, soon should find in my heart a sheath. Oh, stay, be -

Fl. *p* *f* *p*

Ob. *p* *pp* *f* *p*

Clar. *p* *pp* *f* *p*

Cor. *p* *f* *p*

Fag. *p* *f* *p*

rè - te! Cher Tan - crè - de, Ar - rête! Ar - rête! Cher Tan - crè - de,  
 lieb - ter, lass vom Strei - te! Halt ein, Ge - lieb - ter, lass vom Strei - te!  
 loved one, stay from bat - tle; oh, stay be - loved one! stay from bat - tle!

Fl. *f* *p* *cresc.*

Ob. *f* *p* *cresc.*

Clar. *f* *p* *cresc.*

Cor. *f* *p* *cresc.*

Fag. *f* *p* *cresc.*

Je fré - mis du pé - ril - où tu cours. Le coup qui me na -  
 Ich er - bang' in Ver - zweif - lung um dich! Der Streich, der das Haupt  
 I des - pair at the thought of thy death! The sword which thy life

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

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



Fl. *ff*

Ob. *pp*

Clar. *pp*

Cor. *ff*

Fag. *ff*

Timp. *ff* Muta in E (Mi) H (Si). *pp*

Cinelli. *ff*

mes jours, tran - che - rait mes jours.  
 auch mich, träf' in's Herz auch mich!  
 should find my break - ing heart its sheath!

Andante. (♩ = 112.)  
 Recit.

Que Clo - rin - de est heu - reu - se! Au mi - lieu des com - bats, De son sexe ab - ju - rant la fai - bles - se crain -  
 O, Clo - rin - de ist glück - lich! In dem hei - ssen Ge - fecht kennt sie nicht schwäch - li - che Furcht, Ge - fahr zu ver -  
 Oh Clorinde, whom I en - vy! In the heat of the strife she for - gets woman's feeble - ness; thinks not of

Viol. *p* *f*

Viola. *p* *f*

Vcelli. e C.B. *p* *f*

Andante. (♩ = 112.)



Allegretto.

*misurato*

ti - ve, Le cou - ra - ge gui - de ses pas. Que je lui porte en -  
 mei - den; sie ver - läug - net kühn ihr Ge - schlecht. Wie ist sie zu be -  
 life knows not ter - ror; death she de - fies, vic - to - ry in her

Allegretto.

*misurato*

Poco lento.

Più vivo. (♩ = 160.)

vi - e! A ces murs sus - pen -  
 nei - den! Dort seh' blin - kend ich  
 eyes! On yon walls mine

Poco lento.

ff Più vivo. (♩ = 160.)

15 Andante.

du - e, Son ar - mu - re frap - pe ma - vu - e. Si, j'o - sais m'en cou - vrir!.. Si, trompant tous les  
 hangen ih - re Rüstung, die sie um - fan - gen. Legt' ich mu - thig sie an! Wagt' ich Sol - ches für  
 eye - her sus - pend - ed armour doth es - py: - Would I dare put it on?.. Could I do't for his

15 Andante.

yeux, Sous cette armure aux pé - rils con - sa - cré - e, Je fu - yais d'A - la - din le pa - lais o - di -  
 ihn! Wenn, von der Rüstung ver - hüllt, mir ge - län - ge, A - la - din und dem Kö - nigs - pa - last zu ent -  
 sake? Safe 'neath the cov' - ring ar - mour then flee From A - la - din's o - drous pal - ace, and



Cor. **Maestoso. in E (Mi).**

eux, Et du camp des chrétiens al - lais ten - ter l'en - tré - e!  
*f* fliehn und ich al - so hin - ein ins Chri - sten - la - ger drän - ge!  
 steal to the Christ - ians' camp. The deed would set me free!

Vcelli.  
C.B.

**Maestoso.**

Cor. **Adagio. (♩ = 56.)**

*p* Recit.

Mais, que dis - je? Que dis - je? Mon fai - ble bras Pourrait - il sou - te - nir sa re - dou - ta - ble  
 Doch, was sag'ich da! Was sag'ich! Reicht mei - ne Kraft, je - ne Lan - ze, die wuch - tig furcht - ba - re zu  
 But this feeble arm! this bo - dy! Is it not far too weak, yon heav - y lance, yon armour's weight to

**16** (♩ = 60.) **Più vivo. (♩ = 72.)**

Fl. I.

lance? Tan - crè - de va mou - rir peut - è - tre, et je ba -  
 tragen? Doch Er vielleicht be - dräut vom To - de und ich kann  
 carry? Yet Tancred is perchance in per - il, and still I

*p* *ppp* *ff* *ff* *ff*

**16** (♩ = 60.) **ff Più vivo. (♩ = 72.)**

H. B. 42.

lan - co! C'est trop tar - der, je cours l'ar - ra - cher au tré - pas.  
 za - gen! Nicht mehr ge - säumt! Auf, auf, und ihm Hil - fe ge - schafft!  
 tar - ry! I must a - way, To save him from death and from harm!

N<sup>o</sup> 3.  
 Air. Arie. Aria.

Allegro impetuoso vivace. (♩ = 138.)

Flauti.  
 Oboi.  
 Clarinetti in A (La).  
 I e II in E (Mi).  
 4 Corni.  
 III e IV in E (Mi).  
 Fagotti.  
 Trombe in E (Mi).  
 Timpani  
 in E (Mi) H (Si).  
 Cinelli.

Allegro impetuoso vivace. (♩ = 138.)

Herminie.  
 Herminia.  
 Erminia.  
 Violino I.  
 Violino II.  
 Viola.  
 Violoncello.  
 Contrabasso.

Allegro impetuoso vivace. (♩ = 138.)

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *p* throughout the system.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The piano accompaniment includes a prominent triplet pattern in the right hand of the grand staff. The system concludes with the vocal line holding a note, with the lyrics "Ve - O Then" written below it.

17

The third system of the musical score begins with the vocal line. The lyrics are: "nez, ve-nez, ter-ri-bles ar-mes! Ve-nez, ve-nez, fiers at-tri-  
komm, du Pan-zer-kleid voll Schre-cken! Ihr Waf-fen kommt! Zeu-gen des  
come, thou ar-mour strong, of ter-ror; Ye wea-pons, come! wit-ness-es". The piano accompaniment features a triplet pattern in the right hand, with dynamic markings *f* and *p*. The system ends with a measure marked with a *p*.

17

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

but - s de la va - leur! Ces - sez, ces - sez d'ex - ci - ter les a - lar - mes!  
 Hel - den - muths im Streit! Doch nicht sollt lür - mend den Kampf ihr er - we - cken!  
 all of he - roes' fame! Yet not this time to re - new scenes of hor - ror,

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is a piano accompaniment line in treble clef with a key signature of one sharp (F#). The fourth staff is a vocal line in treble clef with a key signature of three sharps. The fifth staff is a piano accompaniment line in bass clef with a key signature of three sharps. The sixth and seventh staves are empty. Dynamics include *p* and *pp*. There are first endings marked with 'I.' and accents (>).

pp

Pro - té - gez l'a - - mour, - pro - té - gez le - - mal -  
 Steht der Lie - - be - - bei, - - schirmt té - - gez le - - mal -  
 guard ye love from harm, and grat - i - tude ye - - may

The second system of the musical score consists of five staves, all of which are piano accompaniment. The top staff is in treble clef with a key signature of three sharps. The second staff is in treble clef with a key signature of three sharps. The third staff is in bass clef with a key signature of three sharps. The fourth and fifth staves are in bass clef with a key signature of three sharps. Dynamics include *pp*.

This system contains the first five staves of the musical score. The top staff is a vocal line with a fermata. The second staff is a vocal line with a first ending marked 'a 2.' and a dynamic of *f*. The third and fourth staves are piano accompaniment with a dynamic of *ff*. The fifth staff is a bass line with a first ending marked 'a 2.' and a dynamic of *f*. The sixth staff is a piano accompaniment line with a dynamic of *ff*. The seventh staff is a piano accompaniment line with a dynamic of *ff*. The eighth staff is a piano accompaniment line with a dynamic of *ff*. The ninth staff is a piano accompaniment line with a dynamic of *ff*. The tenth staff is a piano accompaniment line with a dynamic of *ff*. The eleventh staff is a piano accompaniment line with a dynamic of *ff*. The twelfth staff is a piano accompaniment line with a dynamic of *ff*. The thirteenth staff is a piano accompaniment line with a dynamic of *ff*. The fourteenth staff is a piano accompaniment line with a dynamic of *ff*. The fifteenth staff is a piano accompaniment line with a dynamic of *ff*. The sixteenth staff is a piano accompaniment line with a dynamic of *ff*. The seventeenth staff is a piano accompaniment line with a dynamic of *ff*. The eighteenth staff is a piano accompaniment line with a dynamic of *ff*. The nineteenth staff is a piano accompaniment line with a dynamic of *ff*. The twentieth staff is a piano accompaniment line with a dynamic of *ff*.

heur! Ve- nez, ve- nez, ter- ri - bles ar - mes! Ve-  
 Leid! O komm, du Pan-zer-kleid voll Schre - cken! o  
 claim! Then come, thou armour bright of ter - ror! oh

This system contains the sixth through tenth staves of the musical score. The sixth staff is a piano accompaniment line with a dynamic of *f*. The seventh staff is a piano accompaniment line with a dynamic of *f*. The eighth staff is a piano accompaniment line with a dynamic of *f*. The ninth staff is a piano accompaniment line with a dynamic of *f*. The tenth staff is a piano accompaniment line with a dynamic of *f*. The eleventh staff is a piano accompaniment line with a dynamic of *f*. The twelfth staff is a piano accompaniment line with a dynamic of *f*. The thirteenth staff is a piano accompaniment line with a dynamic of *f*. The fourteenth staff is a piano accompaniment line with a dynamic of *f*. The fifteenth staff is a piano accompaniment line with a dynamic of *f*. The sixteenth staff is a piano accompaniment line with a dynamic of *f*. The seventeenth staff is a piano accompaniment line with a dynamic of *f*. The eighteenth staff is a piano accompaniment line with a dynamic of *f*. The nineteenth staff is a piano accompaniment line with a dynamic of *f*. The twentieth staff is a piano accompaniment line with a dynamic of *f*.



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The key signature is three sharps (F#, C#, G#). The first two staves have a dynamic marking of *ff*. The third staff has *ff* and then *sf* with a crescendo hairpin. The fourth and fifth staves have *ff*. The sixth staff has *ff* and then *sf* with a crescendo hairpin. The seventh and eighth staves have *ff*. There are triplets in the seventh staff.

nez, ve - nez, ter - ri - bles ar - - mes! Ve - nez, ve - nez, ——— fiers  
 komm, du Pan - zer - kleid voll Schre - - cken! Ihr Waf - fen kommt, ——— kommt  
 come, thou armour bright of ter - - ror! Ye wea - pons come, ——— ye

The second system of the musical score continues with eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The key signature remains three sharps. The first two staves have a dynamic marking of *ff*. The third staff has *ff* and then *sf* with a crescendo hairpin. The fourth and fifth staves have *ff*. The sixth staff has *ff* and then *sf* with a crescendo hairpin. The seventh and eighth staves have *ff*. The vocal line (top staff) has dynamic markings of *p* and *(cresc.)*. The piano accompaniment (middle four staves) has dynamic markings of *p* and *(cresc.)*. There are triplets in the seventh staff.

Fl. I.

Ob. *f (cresc.)* *ff*

Clar. *ff* *pp*

Cor. *f (cresc.)* *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

Cinelli. *ff*

at - tri - buts de la va - leur! Ces - sez d'ex - ci - ter les a -  
 Zeu - gen tap - fern Muths im Streit! Doch nicht sollt den Kampf ihr er -  
 wit - ness - es of he - roes' fame! Yet not to re - new scenes of

Vcelli. e C.B. *ff* *pp* *pp*

Ob. I. *(pp)*

Clar. *pp*

lar - - - mes, Ces - sez d'ex - ci - ter les a - lar - - - mes! Pro - té -  
 we - - - cken, doch nicht sollt den Kampf ihr er - we - - - cken! O be -  
 hor - - - ror; guard love now from harm, and my thanks then ye shall

Fl. I. *pp*

Ob. *pp*

Fag. *pp*

gez \_\_\_\_\_ l'a - - mour, \_\_\_\_\_ le mal - heur! \_\_\_\_\_ Pro - té -  
 schirmt \_\_\_\_\_ die Lie - - be vor dem Leid! \_\_\_\_\_ o be -  
 claim \_\_\_\_\_ guard love \_\_\_\_\_ now from harm, \_\_\_\_\_ guard fond

*pp*

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar. *mf cresc.*

Fag. *mf cresc.*

gez \_\_\_\_\_ l'a - - mour, pro - - té - - gez le mal -  
 schirmt, \_\_\_\_\_ schirmt und fond wahr die Lie - - be vor  
 love, \_\_\_\_\_ guard fond love from harm, guard fond

*cresc.*

*cresc.*

*cresc.*

*cresc.*

19 Il tempo animato sin al  $\text{♩} = 144.$

Fl. a 2. *f* (cresc.) *ff* *f*

Ob. a 2. *f* (cresc.) *ff* *f* *f*

Clar. a 2. *f* (cresc.) *ff* *f*

Cor. (*mf* cresc.) *f* *f*

Fag. a 2. *f* (cresc.) *ff* *f*

Tr. *f* *f* *f*

Timp. *f* *f* *f*

Cinelli. *f* *f* *f*

Il tempo animato sin al  $\text{♩} = 144.$

heur!  
Leid!  
love!

Ve-nez, ve-nez, ter-  
O komm, du Pan-zer-  
Then come, thou ar-mour

*f* (cresc.) *ff* *f* *p*

*f* (cresc.) *ff* *f* *p*

*f* (cresc.) *ff* *f*

Vcelli. *f* (cresc.) *ff* *f*

C.B. *f* (cresc.) *ff* *f*

19 Il tempo animato sin al  $\text{♩} = 144.$

First system of musical notation. It consists of seven staves. The top three staves are for vocal parts, each starting with a first ending bracket labeled 'I.'. The bottom four staves are for piano accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo).

ri - bles - ar - mes! Ve - nez, ve - nez, fiers at - tributs de la va - leur! Ces -  
 kleid voll - Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch  
 bright of - ter - ror; Ye wea - pons, come! wit - ness - es all of he - roes' fame. Yet

Second system of musical notation, primarily piano accompaniment. It consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).





Fl.

Clar. I. (pp)

Fag. I. (pp)

mes! Pro-té-gez l'a-mour, pro-té-gez le mal-  
 cken! Steht der Lie-be bei, o-be-schirmt sie vor  
 ror, but to guard love from harm; guard, and pro-TECT love from

pp

pp

pp

pp

pp

pizz.

pp

Clar.

Fag. (p)

heur! Pro-té-gez l'a-mour, l'a-  
 Leid! Steht ihr-treu-lich bei, o-  
 harm! Oh pro-TECT fond love from

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

arco

cresc.

dim.

cresc.

dim.

Fl. I. *p* *cresc.*

Ob. I. *p* *cresc.*

Clar. a 2. *p* *cresc.*

Fag. *p* *cresc.*

mour, le mal-heur! Pro-té-gez l'a-mour,  
 schirmt sie vor Leid! Steht ihr treu-lich bei,  
 per-il and harm! Guard and protect love

20

Fl. I. *f* *a 2.*

Ob. *f*

Clar. *f*

Fag. *f* *a 2.*

l'a-mour, le mal-heur!  
 o-schirmt sie vor Leid!  
 from per-il and harm!

20

Prière. Gebet. Prayer.

Fl. Largo. (♩ = 60.)

Ob. *poco f*

Clar. *poco f*

Fag. *poco f*

*poco f*

*p*

*pp*

*p*

*a 2.*

*p*

*pp*

*p*

*pp*

*poco f*

*poco f*

*p*

*pp*

*poco f*

*p*

*pp*

*poco f*

*p*

*pp*

Largo. (♩ = 60.)

Dieu des chré-tiens, toi que j'i-gno-re, Toi que j'ou-tra-geais au-tre-fois, Au-jourd'hui mon res-  
 Gott sei-nes Volks! Du, den ich schmä-h-te, Du, der bit-tern Jam-mer mir schuf! Hör' mich heut, die zu  
 God of his race! Thou, whom I scoff'd at; Whom the Christians love and a-dore. Hear the heath-en to

*pp*

*poco f*

*poco f*

*p*

*pp*

*poco f*

*p*

*pp*

*poco f*

*p*

*pp*

Largo. (♩ = 60.)

Fl.

Ob. I. *pp*

Clar. *pp*

Fag. *pp*

*pp*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

pect tim-plo-re. Daigne é-cou-ter ma fai-ble voix! Gui-de ta tremblante en-ne-  
 Dir ich be-te! Gnä-dig ver-nimm der Schwa-chen Ruf! Mich, die Dei-ne Fein-din ge-  
 thee now pleading, on bend-ed knee thine aid I im-plore: Lead me there where Tan-cred is

*pizz.*

*arco*

*p*

*pizz.*

*ppp*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Ob. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Clar. *sf* *sf* *sf* *sf* *cresc.* *f* *f*

Fag. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*f*

mi - e Près de ton ven - geur gé - né - reux! Tu de - viens le Dieu d'Her - mi - ni - e,  
 hei - ssen, lass mich dei - nen Rä - cher be - frei! Und gleich ihm will laut d'ich dich frei - sen  
 waiting; Thine a - ven - ger I would set free! Let him know my love un - a - bat - ing

pizz. *(p)* *(ppp)* *(p)* *f* *f* *mf*

*f* *f* *f* *f* *f* *mf* *mf*

*f* *f* *f* *f* *f* *mf* *mf*

*f* *f* *f* *f* *f* *mf* *mf*

*f* *f* *f* *f* *f* *mf* *mf*

Fl. *sf* *sf* *sf* *f* *p*

Ob. *sf* *sf* *sf* *f* *p*

Clar. *(p)* *sf* *sf* *f* *p*

Fag. *sf* *sf* *sf* *f* *p* *pp* *I.* *pp*

*f* *p* *f* *p* *pp*

Si tu rends Tan - crè - de à mes vœux, Si tu rends Tan - crè - de à mes  
 und Her - mi - nias Gott sollst du sein, und Her - mi - nias Gott sollst du  
 and Er - mi - nias God Thou shalt be, and Er - mi - nias God Thou shalt

pizz. *(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*

*(p)* *f* *f* *f* *f* *p*



Fl. Tempo I. più mosso. (♩ = 152.)

Ob. *a 2.*  
*f* *ff*

Clar.

Cor. I. II. in A (La). *a 2.*  
*ff*

Cor. III. IV. in E (Mi).  
*mf* *ff*

Fag. *a 2.*  
*mf* *ff*

Tr. *mf* *ff*

Timp.

Cinelli.

Tempo I. più mosso. (♩ = 152.)

voix!  
Ruf!  
plore.

Ve- nez, ve- nez, ter- ri- bles  
O komm, du Pan- zer- kleid voll  
Then come, thou armour bright of

arco *mf* *cresc.* *ff*

arco *mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

Tempo I. più mosso. (♩ = 152.) *mf* *cresc.* *ff*



The first system of the musical score consists of ten staves. The top staff is a vocal line with dynamics *ff* and *p*. The second staff is a vocal line with dynamics *ff* and *p*. The third staff is a vocal line with dynamics *ff* and *ff*. The fourth staff is a vocal line with dynamics *ff* and *ff*. The fifth staff is a vocal line with dynamics *ff* and *ff*. The sixth staff is a vocal line with dynamics *ff* and *ff*. The seventh staff is a vocal line with dynamics *ff* and *ff*. The eighth staff is a vocal line with dynamics *ff* and *ff*. The ninth staff is a vocal line with dynamics *ff* and *ff*. The tenth staff is a vocal line with dynamics *ff* and *ff*. There are also some triplets in the eighth and ninth staves.

ar - - - mes!      Ve - nez,      ve - nez, ter - ri - bles ar - - - mes,      ter -  
 Schre - - - cken!      O komm,      du Pan - zer - kleid voll Schre - - - cken,      voll  
 ter - - - ror!      Oh come      thou armour bright of ter - - - ror!      oh

The second system of the musical score consists of five staves. The top staff is a vocal line with dynamics *p*. The second staff is a vocal line with dynamics *p*. The third staff is a vocal line with dynamics *p*. The fourth staff is a vocal line with dynamics *p*. The fifth staff is a vocal line with dynamics *p*. There are also some triplets in the third and fourth staves.

Musical score for the first system, consisting of seven staves. The top two staves are vocal lines, with dynamic markings *p* and *ff*. The middle three staves are piano accompaniment, with dynamic markings *p* and *ff*. The bottom two staves are additional piano accompaniment, with dynamic markings *ff*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

ri - bles - ar - mes! Ve - nez, ve - nez, fiers at - tri - buts de la va - leur! Ces -  
 Graun und Schre - cken! Ihr Waf - fen kommt! Zeu - gen des Hel - denmuths im Streit! Doch  
 come, ye - wea - pons, I'll don you now, wit - ness - es all of he - roes' fame! Yet

Musical score for the second system, consisting of five staves. The top staff is a vocal line with dynamic markings *ff*. The middle three staves are piano accompaniment, with dynamic markings *ff*. The bottom staff is additional piano accompaniment, with dynamic markings *p* and *ff*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

First system of musical notation. It includes vocal staves and piano accompaniment. The piano part features first and second endings. Dynamics include piano (p) and piano piano (pp).

sez, ces - sez dex - ci - ter les a - lar - mes! Pro - té - gez  
 nicht sollt lär - mend den Kampf ihr er - we - cken! Steht der Lie -  
 not this time to re - new scenes of hor - ror; Guard fond love

Second system of musical notation, continuing the piano accompaniment. Dynamics include piano (p) and piano piano (pp).

Fl. Poco animato.

Ob. *p*

Clar. *p*

Cor. *ff*

Fag. *p*

Tr. *p*

Timp. *ff*

Poco animato.

*ff ff*

— l'a - mour, pro - té - gez — le mal - heur! Oui! Oui! Sous cette ar -  
 - be bei, — schirmt sie vor Harm — und vor Leid! Ja! ja! in die - ser  
 — from harm, and my thanks — ye shall claim! Yea! Yea! Clad in this

Vcelli. e C.B. *ff ff p*

Poco animato.

23

Fl. *f*

Ob. *f*

Clar. *f*

mure aux pé - rils con - sa - cré - e, Sous cette ar - mure aux pé - rils con - sa -  
 Rii - stung, da will ich's voll - brin - gen, in die - ser Rii - stung, da will ich's voll -  
 ar - mour, now forth I will ven - ture, Clad in this ar - mour now forth I will

Fl.  
Ob.  
Clar.  
Fag.

cré - e, Du camp des chré - tiens je  
brin - gen und heim - lich hin - ein ins  
ven - ture, all per - ils I'll face, the

24

Fl.  
Ob.  
Clar.  
Cor.  
Fag.  
Tr.  
Timp.

vais ten - ter l'en - tré - e. Dieu des chrétiens, toi que j'i -  
Christen - la - ger drin - gen! Gott sei - nes Volks! Du, den ich  
Christian's camp to en - ter! God of his race, Thou whom I

Vcelli.  
C. B.

Fag.

gno - re, Toi que j'ou - tra - geais au - tre - fois, Gui - de ta trem -  
 schmäh - te, hör, o hör' in Huld mei - nen Ruf! Mich, die dei - ne  
 scoffed at, whom the Christians love and a - dore, Lead me there where

pp

Ob.

Clar.

Cor. III. IV.

Fag.

III.

blante en - ne - mi - - - e Près de ton vengeur gé - néreux! Tu de -  
 Fein - din ge - hei - - - ssen, lass mich dei - nen Rü - cher be - frei! Und gleich  
 Tan - cred is wait - - - ing, Thine a - ven - ger I would set free! Let him

Vcelli e C.B.



Ob.

Clar. I. *p*

Cor. III.

Fag. I. *pp*

viens le Dieu d'Her-mi-ni - - e, Tu de viens le Dieu d'Her-mi-ni - -  
 ihm will laut ich Dich frei - - sen, und gleich ihm will laut ich Dich frei - -  
 know my love un - a - bat - - ing, let him know my love un - a - bat - -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

25

Fl.

Ob. *ff*

Clar. *cresc.* *ff*

Cor. *ff* a 2.

Fag. *cresc.* *ff*

Tr. *ff*

Timp. *ff*

e, Si tu rends Tan - crè - de à mes vœux, Tan - crè - de à mes  
 sen, und Her-mi-nias Gott sollst du sein, mein Gott sollst du  
 ing, and Er-mi-nias God thou shalt be; my God thou shalt

*ff*

*ff*

*ff*

*ff*

25

Fl.  
Ob.  
Clar.  
Cor.  
Fag.

vœux.                      Gui - de ta tremblan - teen - ne - mi -                      Près de ton ven.  
sein!                      Mîch, die dei - ne Fein - din ge - hei -                      lass mich dei - nen  
be!                      Lead me there where Tan - cred is wait -                      Thine à - veng - er

Fl.  
Ob.  
Clar.  
Cor.  
Fag.

geur gé - néreux!                      Tu de - viens le Dieu d'Her - mi - ni -                      Tu de -  
Rä - cher befrein!                      Und gleich ihm will laut ich Dich frei -                      sen, und gleich  
I would set free!                      Let him know my love un - a - bat -                      - ing, let him

Fl. I. *p*  
Ob. I. *p*  
Clar. *p*  
Fag. *p*

viens le Dieu d'Her - mi - ni - e, Si tu rends Tan - crè - de à mes  
 ihm will laut ich Dich prei - sen, und Her - mi - nias Gott sollst du  
 know my love un - a - bat - ing, and Er - mi - nias God thou shalt

*cresc. sempre.*  
*cresc. sempre.*  
*cresc. sempre.*  
*cresc. sempre.*

Fl. *f cresc.*  
 Ob. *f cresc.*  
 Clar. *f cresc.*  
 Cor. *f cresc.*  
 Fag. *f cresc.*  
 Tr. *f cresc.*  
 Timp. *ff*

vœux, Tan - crè - de à mes vœux, Si tu rends  
 sein, mein Gott sollst du sein, ja, mein Gott  
 be; my God thou shalt be; yea, my God

Vcelli. *f*  
 C. B. *f*

Fl. *ff*

Ob. *ff*

Clar. a 2. *ff*

Cor. *ff*

Fag. *ff*

Tr. *ff*

Timp. *ff*

—	Tan-	crède	—	à	mes vœux!
—	für-	wahr	—	sollst	du sein!
—	my	God	—	thou	shalt be!

*ff*

*ff*

*ff*

*ff*

*ff*

The first system of the musical score consists of five staves. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a *dimin.* marking. The second staff is another single melodic line in treble clef, also with a key signature of three sharps and a common time signature, also marked *dimin.*. The third staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature, marked *dimin.*. The fourth and fifth staves are piano accompaniment for the first three staves, with the fourth staff in treble clef and the fifth in bass clef, both with a key signature of three sharps. The fifth staff includes dynamic markings *p* and *pp*. The system concludes with a double bar line.

The second system of the musical score consists of five staves, all of which are piano accompaniment. The top staff is in treble clef with a key signature of three sharps and a common time signature, marked *dimin.*. The second staff is in treble clef with a key signature of three sharps and a common time signature, marked *dimin.*. The third staff is in bass clef with a key signature of three sharps and a common time signature, marked *dimin.*. The fourth staff is in bass clef with a key signature of three sharps and a common time signature, marked *dimin.*. The fifth staff is in bass clef with a key signature of three sharps and a common time signature, marked *dimin.*. The system concludes with a double bar line.

Motif de la Prière.  
Thema des Gebetes.  
Motive of the Prayer.

Fl. I. *pp*

Clar. I. *pp*

Cor. III. IV. III. *pp*

Fag. *p* *dim. sin al fine*

*p* *dim. sin al fine*

*p* *dim. sin al fine*

*p* *dim. sin al fine*

*p* *dim. sin al fine*

*p* *dim. sin al fine*

*p* *dim. sin al fine*

Fl. *dim. sin al fine*

Clar. *dim. sin al fine*

Cor. III. *dim. sin al fine*

Fag. *perdendo* *dim. sin al fine*

*perdendo* *pp*

*perdendo* *pp*

*perdendo* *pp*

*perdendo* *pp*

*perdendo* *pp*



Fl.

Clar.

Cor. III.

Fag.

This system contains measures 1 through 8 of the piece. The woodwind parts (Flute, Clarinet, Bassoon) feature sustained notes with some melodic movement. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands.

Fl.

Clar.

Fag.

This system contains measures 9 through 16 of the piece. The woodwind parts (Flute, Clarinet, Bassoon) continue with sustained notes and melodic movement. The piano accompaniment maintains the rhythmic pattern of eighth notes in both hands.

Fl. *quasi niente*

Clar. *quasi niente*

Fag. *quasi niente*

*quasi niente*

*quasi niente*

*quasi niente*

*quasi niente*

Fl.

Clar.

*ppp*

*ppp*

*ppp*

*pppp*