

# Fidelio. Overture.

L. van Beethoven.

Allegro. Adagio.

PIANO. Tutti *f* *p dolce* *p dol.*

Horns Clar.

Allegro.

*f* Tutti *sf* *sf*

*p* Horns

Adagio.

Basn. Horns Clar. Ob. Strings, Ob. & Basn.

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

*cresc.*

Clar.

Horns

*f.*  
Ped. \* Ped. *cresc.*

*f.* *ff Tutti* Ped. \* Ped. \*

*p* Viol. Bassn. Clar. & Fl. Viol. II.

Viol. I. Bassn. Viola

*p dolce* Viol. Bassn. Wind *cresc.* *Allegro.* Ped. \*

*p dolce* Horn II.

*dolce* Clar.

System 1: Piano accompaniment. Treble and bass staves. Horns enter in the second measure. *cresc.* marking in the bass staff.

System 2: Piano accompaniment. Treble and bass staves. *Tutti* marking above the treble staff. *f* marking in the bass staff. *Red.* and asterisk markings below the bass staff.

System 3: Piano accompaniment. Treble and bass staves. *Red.* and asterisk markings below the bass staff.

System 4: Piano accompaniment. Treble and bass staves. *ff* marking in the bass staff. *Red.* and asterisk markings below the bass staff.

System 5: Piano accompaniment. Treble and bass staves. *sf* markings in the bass staff. *Red.* and asterisk markings below the bass staff.

System 6: Piano accompaniment. Treble and bass staves. *Horns* and *Viol.* markings above the treble staff. *sf* and *p* markings in the bass staff. *Red.* and asterisk markings below the bass staff. *Viola* marking below the bass staff.

System 7: Piano accompaniment. Treble and bass staves. *Horns* and *Viol.* markings above the treble staff. *Str.* marking above the bass staff. *p* marking in the bass staff. *Ob.* marking above the treble staff.

Clar.  
Str.  
Bass.  
cresc.

f Tutti  
Red.

sf  
Red.

Wood Wind  
sf sf sf sf sf sf p f

p f p f p f f  
Red.

Viol.  
p  
Red.

Ob.  
p dolce  
Viol. Clar. & Bass.  
Red.  
Vcello.

Ob. Clar. Fl. Bsn. Bsn.

This system contains the first two staves of music. The top staff features woodwinds: Oboe (Ob.), Clarinet (Clar.), and Flute (Fl.). The bottom staff features Bassoons (Bsn.). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a melodic line in the woodwinds and a rhythmic accompaniment in the bassoons.

Clar. Fl., Ob. Bn. Horn II.

This system contains the next two staves. The top staff continues with Clarinet (Clar.), Flute/Oboe (Fl., Ob.), and Bassoon (Bn.). The bottom staff features Horn II. The woodwinds play a sustained melodic line, while the Horn II provides a rhythmic accompaniment.

Ob. Fl. Bn. Kdr.

This system contains the next two staves. The top staff features Oboe (Ob.), Flute (Fl.), and Bassoon (Bn.). The bottom staff features Kdrum (Kdr.). The woodwinds continue their melodic line, and the Kdrum provides a steady rhythmic accompaniment.

Fl. Viol. Horn II.

*cresc.* *p*

This system contains the next two staves. The top staff features Flute (Fl.) and Violin (Viol.). The bottom staff features Horn II. The Flute and Violin play a melodic line that increases in volume (*cresc.*), while the Horn II plays a rhythmic accompaniment starting with a *p* dynamic.

Clar. Bn. dolce

This system contains the next two staves. The top staff features Clarinet (Clar.) and Bassoon (Bn.). The bottom staff features Bassoon (Bn.). The Clarinet and Bassoon play a melodic line marked *dolce* (softly).

*cresc.*

This system contains the next two staves, which are piano accompaniment staves. The music features a rhythmic accompaniment that increases in volume (*cresc.*).

Tutti *f* Red. \*

This system contains the final two staves. The top staff features a tutti section (*Tutti f*) with a rhythmic accompaniment. The bottom staff features a rhythmic accompaniment marked *Red.* with asterisks indicating specific rhythmic patterns.

*p* \* *p* \* *p* \*

*sf* \* *p* \* *p* \*

*sf* \* *p* \* *p* \*

Horns Viol. *sf* *p* Str. Viola

Horns Viol. Str. Horns Viol. *p*

Ob. W. Wind *p* Viol. *cresc.* Clar. Horns

Str. *f* tutti

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. The system contains four measures. The first measure has a *Red.* marking below the bass staff. The second and fourth measures have an asterisk (\*) below the bass staff.

Second system of musical notation. Treble and bass staves. The system contains four measures. The first measure has a *Red.* marking below the bass staff. The second measure has an asterisk (\*) below the bass staff.

Third system of musical notation. Treble and bass staves. The system contains four measures. The first two measures have a *f* dynamic marking below the treble staff. The last two measures have a *f* dynamic marking below the bass staff.

Fourth system of musical notation. Treble and bass staves. The system contains four measures. The first measure has *w. w.* and *Str.* markings above the treble staff. The first two measures have a *p* dynamic marking below the treble staff, and the last two have a *f* dynamic marking. The third measure has a *Red.* marking below the bass staff.

Fifth system of musical notation. Treble and bass staves. The system contains four measures. The first measure has *Wind* and *Str.* markings above the treble staff. The first two measures have a *p* dynamic marking below the treble staff, and the last two have a *f* dynamic marking. The second measure has a *Red.* marking below the bass staff.

Sixth system of musical notation. Treble and bass staves. The system contains four measures. The first two measures have a *f* dynamic marking below the treble staff. The second measure has a *Red.* marking below the bass staff.

Seventh system of musical notation. Treble and bass staves. The system contains four measures. The first measure has a *Tutti* marking above the treble staff. The first two measures have a *f* dynamic marking below the treble staff. The first, second, and fourth measures have a *Red.* marking below the bass staff.

Adagio.

Clar. *dolce* *p* Fl. Clar. *p* *dolce*

Horns *p*

Red. \* Red. \* Red. *dolce* \*

Viollo. Red. \* Red. Viol. & Veello. \* Red.

Clar. & Horns

ob.

Fl. *cresc.* Wind *f* **Presto.** w. Wind

Red. \* Red. \* Strings

*f* tutti Red. \* Red.

*p* Red. \* Red. \*

*cresc.* Tromb. Red. \* Red. \*



First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving bass lines. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The word "sempre" is written above the final measure of the system.

Second system of the piano score. It includes dynamic markings such as "piu", "f", and "Tutti". The left hand has a "Red." (Reduction) marking below it. The music continues with similar melodic and harmonic patterns.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a "Red." marking below it. The music continues with similar melodic and harmonic patterns.

Fourth system of the piano score. It features a melodic line in the right hand and harmonic support in the left hand. The left hand has a "Red." marking below it. The music continues with similar melodic and harmonic patterns.

Fifth system of the piano score. It includes dynamic markings such as "sf" and "Wind". The left hand has a "Red." marking below it. The music continues with similar melodic and harmonic patterns.

Sixth system of the piano score. It includes dynamic markings such as "sf" and "Wind". The left hand has a "Red." marking below it. The music continues with similar melodic and harmonic patterns.

Seventh system of the piano score. It includes dynamic markings such as "ff" and "Tutti". The left hand has a "Red." marking below it. The music concludes with a final chord in the right hand.

## Act I.

The courtyard of a State Prison.

## No 1. Duet. „Jetzt, Schätzchen, jetzt sind wir allein.“

(Marcelline is ironing.)

**Allegro.**

Viol. II, Viola & Bass. Str.

**Jaquino (amorously, and rubbing his hands).**

Jetzt, Schätzchen, jetzt sind wir al-lein, wir kön-nen ver-trau-lich nun plau- dern.  
Now, sweet-heart, at last we're a-lone, There's time and a plen-ty to chat- ter.

Str. Wind sfz w.w.

**Marcelline (continuing her work).**

Es wird ja nichts wich-ti-ges sein, Ich darf bei der Ar-beit nicht  
I must work a-long till I'm done, 'Tis sure-ly no se-ri-ous

Str. w.w.

zau- dern. So  
mat- ter! Jaquino. Go

Ein Wört-chen, du Tro-tzi-ge, du!  
Do hear me, don't be in a huff!

Viol. w.w. Viol. w.w.

Musical score system 1. Tenor (T.) and Soprano (S.) parts with piano accompaniment. The lyrics are: "sprich nur, ich hö - re ja zu, ich hö - re ja zu, ich hö - re ja zu. on, then, I hear well e - nough, I hear well e - nough, I hear well e - nough!" The piano part includes the instruction "Tutti cresc." and "Str." (strings).

Musical score system 2. Tenor (T.) and Soprano (S.) parts with piano accompaniment. The lyrics are: "du mir nicht freund - li - cher bli - ckst, so bring' ich kein Wört - chen her - vor. you will not soft - en your glanc - es, I'm sure that I can't say a thing!" The piano part includes the instruction "Tutti".

Musical score system 3. Tenor (T.) and Soprano (S.) parts with piano accompaniment. The lyrics are: "du dich nicht in mich schi - ckst, ver - stopf' ich mir vol - lends das Ohr. So you won't stop your ad - vanc - es, I'll stop both my ears when you sing! He Ein Weil - - Do hear". The piano part includes the instruction "p" (piano).

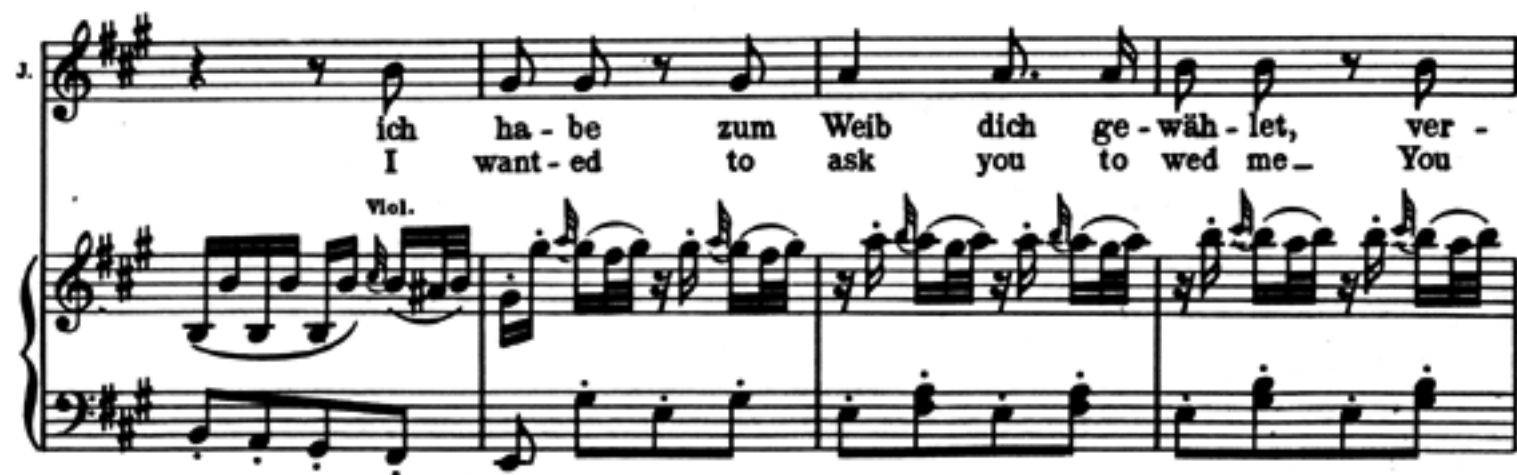
Musical score system 4. Tenor (T.) and Soprano (S.) parts with piano accompaniment. The lyrics are: "hab' ich denn nim - mermehr Ruh; so re - de, so re - de nur zu. nev - er will let me a - lone: Go on, then, I tell you, go on! chen nur hö - re mir zu, dann lass' ich dich wie - der in Ruh'. me a min - ute, just one, And then I will let you a - lone." The piano part includes the instruction "cresc." and "p" (piano).

## Jaquino.

J. 

Ich ha - be ich ha - be  
I want - ed I want - ed

Viola & Basses

J. 

ich ha - be zum Weib dich ge - wöh - let, ver -  
I want - ed to ask you to wed me - You

Viol.

## Marcelline.

M. 

Das ist ja doch klar!  
Of course, that is clear.

J. 

stehst du? und -  
fol - low? And -

J. 

und, wenn mir dein Ja - - wort nicht feh - let, was  
and then, if my heart's not mis - led me - What

## Marcelline.

M. So sind wir ein Paar.  
Why, then we're a pair!

J. meinst du?  
think you? Wir könn - ten in we - ni - gen Wo - chen -  
Three weeks, or a fort - night, and then how -

Viol. II

M. Recht schön, du be - stimmst schon die Zeit, du be - stimmst schon die Zeit, recht  
In - deed! you are set - ting the day, you are set - ting the day! In -

J. wir  
Three

Viol. I

Bass.

M. schön, recht schön, du be - stimmst schon die Zeit, recht schön, recht  
deed! in - deed! you are set - ting the day! In - deed! in -

J. könn - ten in we - ni - gen Wo - chen, in we - ni - gen, we - ni - gen  
weeks, or a fort - night, and then how - in on - ly a fort - night, and

Fl., Ob. & Clar.

Bass.

(some one knocks)

M. schön, du be - stimmst schon die Zeit.  
deed! you are set - ting the day!

J. Wo - chen -  
then how - Zum  
w.w. Con -

cresc.

str.

M. So bin ich doch end-lich be - freit! Wie macht sei - ne  
 Thank good-ness, he must go a - way! O dear! from his  
 (aside)  
 J. Hen-ker, das e - wi-ge Po-chen, da war ich so herr - lich im  
 found it! they're knock-ing a - gain, now! (aside) My hopes nev-er yet were so

M. Lie - be, sei - ne Lie - - be mir bang, wie wer - den die  
 plead - ing, from his plead - - ing I'll die! How slow - ly the  
 J. Gang, und im - mer, im - mer entwischt mir der Fang, und im - mer ent -  
 high, And still she, still she a - voids a re - ply, and still she a -

M. Stun - den, die Stun - - den mir lang! ach wie wer - den die Stun - den mir  
 mo - ments, the mo - - ments go by, oh, how slow - ly the mo - ments go  
 J. wischt mir, im - mer entwischt mir der Fang, und im - mer, und im - mer, und  
 voids, and still she a - voids a re - ply, — and still she, and still she, and

M. lang! wie wer - den die Stun - - den mir lang!  
 by, how slow - ly the mo - - ments go by!  
 J. im - - - mer ent - wischt, ent - wischt mir der Fang! (opens slide in door, receives pack -  
 still — she a - voids, a - voids a re - ply! age and lays it in his room)

x. 

Ich weiss, dass der  
Poor fel - low, I

*ob.*  
*p dolce*

x. 

Ar - - me sich quä-let,  
know how he suf-fers,  
es thut mir so leid auch um  
I'm sor - ry for him that we

*fz.*

x. 

ihn, um ihn!  
part, we part,  
Fi - de - li - o!  
Fi - de - li - o!  
Fi - de - - li - o  
Fi - de - - lio, 'tis

*Clar. & Bass.*

x. 

hab' ich ge - wähl-et, ihn lie - - - - - ben ist sü - sser Ge -  
he I have chos-en, To love \_\_\_\_\_ him re - joic - es my

*cresc.*  
*mf*  
*p*

x. 

winn, ihn, ja ihn lie - - - - - ben ist sü - sser Ge -  
heart, ah! yes, to love \_\_\_\_\_ him re - joic - es my heart.

*w.w. cresc.*  
*p Str.*

(aside)

M. *Jaquino (returning, aside).* Da  
He's

J. Wo war ich? sie sieht mich nicht an!  
Where was I? she won't e - ven look!

Wind

M. ist er, er fängt wieder an!  
back, now, wound up like a clock! (aloud)

J. Wann wirst du das Ja-wort mir  
Now, when will you say that you'll

Viol. II  
cresc. Str.

M. (aside) (aloud)  
O weh! er ver-bit - tert mein Le-ben! Jetzt,  
O dear! what a both - er, to love me! For

J. ge-ben? es könn-te ja heu-te noch sein.  
have me? It might just as well be to - day.

p Wind sfp Str.

M. mor-gen, und im-mer, und im-mer, und im-mer nein, nein, und im-mer nein,  
now and for ev - er, for ev - er, for ev - er! Nay, nay, for ev - er! Nay,



(aside)

M. nein, nein, nein, nein, nein, nein, nein, nein, nein! Ich  
 nay, nay, nay, nay, nay, nay, nay, nay, nay! I

J. *Jaquino.*  
 Du bist doch wahr-haf-tig von  
 Your heart is of stone, I must

*f* Bsn. *p* Str.

(aloud)

M. muss ja so hart mit ihm sein! Jetzt, mor-gen und im-mer nein,  
 have to be hard, an-y-way! For now and for ev-er! Nay,

J. Stein, du bist ja wahr-haf-tig von Stein, kein  
 say, your heart is of stone, I must say! No

(aside)

M. nein!  
 nay! Ich muss ja so hart mit ihm  
 I have to be hard, an-y-

J. Wün-schen, kein Bit-ten, kein Bit-ten, kein Bit-ten geht ein.  
 pit-y, no pit-y, no pit-y, how-ev-er I pray!

*sf*

M. sein, er hofft bei dem min-de-sten Schein.  
 way, He'll hope while of hope there's a ray!

*f* Str. *sf* Wind *p* Viola

Basses

## Jaquino.

J. 

So\_ so wirst du dich nim-mer, nim-mer be -  
 You\_ you mean, that you nev - er, nev - er will

*Viol.*

M. 

(aloud)  
 Du könn-test nun geh'n!  
 You're wait - ing here still!

J. 

keh - ren? was meinst du? Wie? dich  
 heed me? Do tell me! What? to

*Tutti*

J. 

an - zu - seh'n, dich an - zu - seh'n, dich an - zu - seh'n, willst du mir  
 look at you, to look at you, to look at you, will you for -

## Marcelline.

M. 

So blei - be hier steh'n!  
 Then wait, if you will!

J. 

weh - ren? auch das noch? auch das noch? Du hast mir so  
 bid me? Of all things! of all things! You've prom - is'd a -

*Viol.*

M. Ver - spro - chen? nein, das geht zu weit, das geht, das geht zu  
 I've prom - is'd? O how dare you say, how dare you, dare you

J. oft doch ver-spro-chen -  
 gain and a - gain to -

M. weit, das geht zu weit, ver - spro - chen? nein, das geht zu  
 say, how dare you say! I've prom - is'd? O how dare you

J. du hast mir so oft doch ver - spro - chen, so  
 you've prom - is'd a - gain and a - gain, to - you've

Clar. & Bass. Fl. & Ob.

M. weit, nein, nein, nein, nein, das geht zu weit!  
 say, how dare you, O, how dare you say!

J. oft, so oft doch ver - spro - chen -  
 prom - is'd a - gain and a - gain to -

Str. (knocking is heard)

cresc. Tutti

M. (aside) So bin ich doch end - lich be -  
 Thank good-ness! he must go a -

J. Zum Hen - ker das e - wi - ge Po - chen, zum  
 Con - found it! they're knock - ing a - gain, too, con -

\*In other editions: geht zu weit!

Un poco più allegro.

M. freit! Das ist ein will-kom-me-ner Klang, ein will-  
 way! (aside) No knock was so wel-come be-fore, was so

J. Hen-ker! Es ward ihr im Ern-ste schon bang, im  
 found it! I nev-er so scar'd her be-fore, so

Un poco più allegro.

*fp* *Tutti* *Str.* *fp* (Wood Wind)

M. komm'-ner, will-kom-me-ner Klang,  
 wel-come, so wel-come be-fore,

J. \* Ern-ste, im Ern-ste schon bang, es ward ihr im Ern-ste, im  
 scar'd her, so scar'd her be-fore, I nev-er so scar'd her, so

*Tutti*

M. Ern-ste schon bang; wer weiss, ob  
 scar'd her be-fore, Who knows, if

*cresc.*

M. ein will-kom-me-ner Klang,  
 was so wel-come be-fore,

J. es mir nicht ge-lang, wer weiss, wer  
 I'd one min-ute more, who knows, who

*p* *cresc.*

\* Other editions: d instead of g#

M. *ein will - kom - - me - ner Klang, es wur - de zu*  
*was so wei - - come be - fore! I'm read - y, I'm*

J. *weiss, ob es mir nicht ge - - lang, wer weiss, wer weiss,*  
*knows, if I'd one min - - ute more, who knows, who knows,*

Clar. & Bass.

M. *To - de, zu To - - de mir bang, zu To - - de mir*  
*read - y to sink thro' the floor, to sink thro' the*

J. *ob es mir nicht ge - - lang, wer weiss, ob es mir nicht ge -*  
*if I'd one min - - ute more, who knows, if I'd one min - - ute*

M. *bang, zu To - - - - de, zu To - de mir bang.*  
*floor, I'm read - - - - y to sink thro' the floor!*

J. *lang, ob es mir nicht ge - - lang.*  
*more, if I'd one min - - ute more!*

**Presto.**

Viol. *ff*

**Jaquino** (geht, öffnet den Schieber, empfängt ein Packet und legt es in seine Stube). Wenn ich diese Thür heute nicht schon zweihundertmal aufgemacht habe, so will ich nicht Jaquino heissen. (Zu Marzeline.) Endlich kann ich doch einmal wieder plaudern. (Man pocht.) Zum Wetter! schon wieder! (Er geht um zu öffnen).

**Marzeline** (für sich.) Was kann ich dafür, dass ich ihn nicht mehr so gern wie sonst haben kann?

**Jaquino** (zu dem, der gepocht hat, indem er hastig wieder zuschliesst). Schon recht! Ich werde es besorgen. (Zu Marzeline vorgehend.) So. Nun hoffe ich, soll niemand uns stören.

**Rocco** (ruft im Schlossgarten). Jaquino! Jaquino!

**Marzeline.** Hörst du? Der Vater ruft!

**Jaquino.** Lassen wir ihn ein wenig warten. Also, auf unsere Liebe zu kommen -

**Marzeline.** So geh' doch. Der Vater wird sich nach Fidelio erkundigen wollen.

**Jaquino** (eifersüchtig). Ei freilich, da kann man nicht schnell genug sein.

**Rocco** (ruft wieder). Jaquino, hörst du nicht?

**Jaquino** (schreiend). Ich komme schon! (Zu Marzeline.) Bleib' hier, in zwei Minuten sind wir wieder beisammen. (Ab in den Garten.)

**Marzeline.** Der arme Jaquino, dauert mich beinahe. Kann ich es aber ändern? Ich war ihm sonst recht gut, da kam Fidelio in unser Haus, und seit der Zeit ist alles in mir und um mich verändert.

**Jaquino** (goes, opens the slide, and takes in a package, which he lays in his room). If I haven't opened this door two hundred times to-day, my name is not Jaquino. (To Marcelline.) At last I can have another word with you! (Knocking.) Good gracious! so soon again! (He goes to open.)

**Marcelline** (aside). How can I help it, that I no longer care for him as I used to?

**Jaquino** (addressing person who knocked, and hastily closing the slide). All right! I'll look out for it. (Coming forward to Marcelline.) So! Now, I hope no one will disturb us.

**Rocco** (calling from the garden of the castle). Jaquino! Jaquino!

**Marcelline.** Do you hear? Father is calling!

**Jaquino.** We can let him wait a while. Well, to go on with our love-affair -

**Marcelline.** Do go along! Father probably wants to inquire about Fidelio.

**Jaquino** (jealously). Oh, of course, one can't be quick enough, then.

**Rocco** (calling again). Jaquino, don't you hear?

**Jaquino** (screaming). I'm coming directly! (To Marcelline.) Stay here; I'll be with you again in two minutes. (Exit to garden.)

**Marcelline.** Poor Jaquino! I could almost feel sorry for him. But how can I change it? I really used to like him; then Fidelio came into our house, and since that time everything within me and without me is different.

No 2. Aria. — „O wär' ich schon mit dir vereint.“

Andante con moto. Marcelline.

*M.* *Fl. & Bass.* *Str. p* *Str.* *cresc.* *sfp* *Str.* *Ba.*

O wär' ich schon mit  
Ah, were I now but

dir — ver-eint, und dürf - te Mann dich nen - - nen! Ein Mäd - chen darf ja,  
wed - with thee, Nor, long - ing, need con - ceal it! What - e'er a maid - en's

x. was es meint, zur Häl - te nur be - ken - nen! Doch  
 thought may be, But half she dare re - veal it. And

*cresc.* *p* *dolce* *p*

*Tutti* *Str.*

x. wenn ich nicht er - rö - then muss ob ei - nem war - men Her - zens - kuss, wenn nichts  
 yet, why should I blush to own A lov - ing kiss when we're a - lone, And none

*Clar.* *Ob. & Fl.*

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

(she sighs, and lays one hand on her breast)

x. uns stört auf Er - den - Die  
 in sight or hear - ing! Sweet

*Fl., Ob.* *Tutti*

*pp* *cresc.* *f*

**Poco più allegro.**

x. Hoff - - nung schon er - füllt die Brust mit un - aus - sprech - lich  
 hope to - day my heart doth swell With joy no tongue can

*Viol.* *Viol.*

*p*

M.  
 sü - - sser Lust; wie glück-lich will ich wer-den, wie glück - lich will ich  
 ev - - er tell, My hap - py days are near-ing, my hap - py days are

Ob.  
*cresc.*  
*sfp*

M.  
 wer - den! Die Hoff - nung schon er-füllt die  
 near - ing! Sweet hope to - day my heart doth

Ob.  
*dolce*  
 Wind  
 Tutti

M.  
 Brust mit un-aus-sprech - lich sü-sser Lust; wie glücklich, glücklich, ja wie  
 swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my

*cresc.*

M.  
 glück-lich will ich wer - den!  
 hap - py days are near - ing!

*sfp*  
*cresc.*  
 Fl., Viol.  
 & Bann.



## Tempo I.

x.

In Ru - - he stil - - ler  
And when I wake with

Viol.

*f* *decresc.* *p*

x.

Häus - - lich-keit er-wach' ich je - - den Mor - - - gen, wir  
ear - - ly day With-in our home so co - - - sy, To

*cresc.* *sf* *p*

x.

grü - ssen uns mit Zärt - lich-keit, der Fleiss \_\_\_\_\_ verscheucht die  
lov - - ing words and la - - bor gay- Ah, life \_\_\_\_\_ will all be-

*cresc.* *p*

x.

Sor - gen. Und ist die Ar - beit  
ros - y! *dolce* And when the toil - some

Wind Viol. Clar.

*p* *pp*

Vcello.

x.

ab - ge - than,                      dann schleicht die hol - de Nacht her - an, dann ruh'n  
 day is done,                      And ten - - der night comes creep - ing on, For fond

Fl. & Ob.                      Clar.

*p*                      *pp*                      *p*

x.

wir von Be - schwer - den.                      Die  
 re - pose pre - par - ing -                      Sweet

Fl. Ob.                      Str.

*pp*                      *cresc.*                      *f*

Basn.

Poco più allegro.

x.

Hoff - nung schon er - füllt die Brust mit un - aus - sprech - lich  
 hope to - day my heart doth swell With joy - no tongue can

Ob.

*p*                      Basn.                      Viol.

x.

sü - sser Lust;                      wie glück - lich will ich wer - den, wie glück - lich will ich  
 ev - er tell,                      My hap - py days are near - ing, my hap - py days are

Str.

Ob. & Basn.                      *cresc.*                      *vp*

v. *wer - den! near - ing! Die Hoff - nung schon er - füllt die Sweet hope to - day my heart doth*

Ob. *dolce* Wind

ii. *Brust swell mit un - aus - sprech - lich sü - sser Lust, wie glücklich, glücklich, ja wie With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my*

Fl. & Ob. Viol. Wind *cresc. Tutti.*

*Più mosso.*

iii. *glück - lich will ich wer - den! Die Hoff - nung schon er - füllt die hap - py days are near - ing! Sweet hope to - day my heart doth*

Str. *sfp*

iv. *Brust swell mit un - aus - sprech - lich sü - sser Lust; With joy no tongue can ev - er tell,*

*cresc. poco a poco* Tutti

x. *wie will ich  
My hap-py,*  
 Clar. Fl. Ob. Str. Horns  
 x. *glück - lich, wie will ich glück - lich wer - - - den,  
hap - py, my hap - - py days are near - - - ing,*  
 sfp Ob. Clar.  
 m. *Ja, wie will ich glück - - - lich, glück - lich wer-den!  
yes, my hap - py, hap - - - py days are near-ing!*  
 Fl. Ob. Horns Str. Str., Fl., Horn. *cresc. p. p. cresc.*  
*f Tutti p*

\*) Two other versions: *glück lich glück - lich*

**Rocco** (kommt vorn aus dem Garten).

**Jaquino** (trägt Gartengeräte hinter ihm her und geht damit vorn in Rocco's Wohnung ab).

**Rocco.** Guten Tag, Marzelline. Ist Fidelio noch nicht zurück?

**Marzelline.** Nein, Vater.

**Rocco.** Die Stunde naht, wo ich dem Gouverneur die Briefschaften überbringen muss, welche Fidelio abholen sollte. Ich erwarte ihn mit Ungeduld. (Während der letzten Worte wird an der Pforte gepocht.)

**Rocco** (enters from garden).

**Jaquino** (follows him with garden-tools, which he carries away into Rocco's lodge).

**Rocco.** Good morning, Marcelline. Hasn't Fidelio come back yet?

**Marcelline.** No, Father.

**Rocco.** It is almost time for me to take the letters, which Fidelio was to fetch, to the Overseer. I am awaiting him impatiently. (While he is still speaking, a knocking is heard at the gate.)

**Leonore** (ruft von aussen). Jaquino! Jaquino!  
**Jaquino** (kommt aus Rocco's Hause). Ich komme schon! (Er läuft geschäftig, um aufzuschliessen.)

**Marzeline**. Er wird gewiss so lange bei dem Schmied haben warten müssen.

**Leonore** (ist indessen zur Thüre hereingekommen).

**Marzeline**. Da ist er ja! Da ist er ja!

**Leonore** (trägt ein dunkles Wamms, rothes Gilet, dunkles Beinkleid, kurze Stiefel, einen breiten Gürtel von schwarzem Leder mit kupferner Schnalle; ihr Haar ist in eine Netzhaube gesteckt. Auf dem Rücken trägt sie einen Korb mit Lebensmitteln, auf den Armen Ketten, an ihrer Seite hängt eine blecherne Büchse an einer Schnur).

**Marzeline** (auf Leonore zuellend). Wie er belastet ist! (Sie nimmt ihr Taschentuch und trocknet ihr das Gesicht ab).

**Rocco**. Warte! Warte! (Er hilft mit Marzeline ihr Korb und Ketten abnehmen.)

**Jaquino** (im Vordergrund, bei Seite). Es war auch nöthig, so schnell aufzumachen, um den Patron da herein zu lassen. (Er geht in sein Stübchen, kommt aber bald wieder heraus und macht den Geschäftigen, sucht aber eigentlich Marzeline, Leonore und Rocco zu beobachten.)

**Rocco** (zu Leonore). Armer Fidelio, diesmal hast du dir zu viel aufgeladen.

**Leonore** (vorgehend, sich das Gesicht abtrocknend). Ich muss gestehen, ich bin einwenig ermüdet. Der Schmied hatte an den Ketten so lange auszubessern, dass ich glaubte, er würde nicht damit fertig werden.

**Rocco**. Sind sie jetzt gut gemacht?

**Leonore**. Gewiss, recht gut und stark. Keiner der Gefangenen wird sie zerbrechen.

**Rocco**. Wieviel kostet das Alles zusammen?

**Leonore**. Zwölf Piaster ungefähr. Hier ist die genaue Rechnung.

**Rocco** (durchgeht die Rechnung). Gut! Brav! Zum Wetter! Da giebt es Artikel, auf die wir wenigstens das Doppelte gewinnen können. Du bist ein kluger Junge! Ich kann gar nicht begreifen, wie du deine Rechnung machst. Du kaufst Alles wohlfeiler als ich. (Bei Seite.) Der Schelm giebt sich alle Mühe; offenbar nur meiner Marzeline wegen.

**Leonore**. Ich suche zu thun, was mir möglich ist.

**Rocco**. Ja, ja, du bist brav. Man kann nicht eifriger, nicht verständiger sein. Ich habe dich aber auch mit jedem Tage lieber und—sei versichert, dein Lohn soll nicht ausbleiben. (Er wirft während der letzten Worte abwechselnd Blicke auf Leonore und Marzeline.)

**Leonore** (verlegen). O glaubt nicht, dass ich meine Schuldigkeit nur des Lohnes wegen—

**Rocco**. Still! Meinst du, ich könne dir nicht ins Herz sehen? (Er scheint sich an der zunehmenden Verlegenheit Leonore's zu weiden und geht dann bei Seite, um die Ketten zu betrachten.)

**Leonora** (calls from outside). Jaquino! Jaquino!

**Jaquino** (comes out of Rocco's house). Coming! Coming! (Runs with a show of zeal to open the door.)

**Marcelline**. He surely had to wait so long at the smith's.

(Leonora enters meantime.)

**Marcelline**. There he is! There he is!

(Leonora is clad in a dark doublet, red waistcoat, dark kneebreeches, low boots, a broad belt of black leather with a copper clasp; her hair caught up in a net-cap. On her back she carries a basket with provisions, on her arms chains; by her side hangs a tin box on a cord.)

**Marcelline** (hastens to Leonora). What a load he has! (Takes her handkerchief and dries Leonora's face.)

**Rocco**. Wait! wait! (With Marcelline he helps Leonora lay aside the basket and chains.)

**Jaquino** (in the foreground, aside). Faith, I had to be in such a hurry to let that fellow in! (Goes into his room, but soon comes out again and bustles busily about, keeping an eye, however, on Marcelline, Leonora and Rocco.)

**Rocco** (to Leonora). Poor Fidelio! this time you took too heavy a load.

**Leonora** (coming forward, wiping her face). I must admit, I am somewhat tired. It took the smith so long to repair the chains, I thought he would never be through.

**Rocco**. Are they well done, now?

**Leonora**. Certainly, they are well done and strong. None of the prisoners can break them.

**Rocco**. How much does all this cost together?

**Leonora**. About twelve piasters. Here is the exact bill.

**Rocco** (running through the bill). Good! Fine! I declare! On some of these items we ought to make at least double. You are a clever boy! I simply can't understand how you keep the bills down so. You buy everything cheaper than I. (Aside.) The rascal spares himself no pains—evidently on account of my Marcelline.

**Leonora**. I try to do whatever I can.

**Rocco**. Yes, yes, you're a good fellow. No one could be more devoted or sensible. I like you better every day I know you, and—you may be sure you shall reap your reward. (During these last words he eyes Leonora and Marcelline alternately.)

**Leonora** (embarrassed). O, do not think that I do my duty merely for the sake of wages!

**Rocco**. Hush! Do you think I cannot read your heart? (He appears to enjoy Leonora's increasing embarrassment, and then turns aside to examine the chains.)

No 3. Quartet. - „Mir ist so wunderbar.“

Marcelline (who, while Rocco is praising Leonora, exhibits the warmest sympathy, now gazes on her with growing agitation).

Andante sostenuto.

Viola e Vcelli. divisi.

sempre p cresc. mf

Basses

Marcelline (aside). *sotto voce*

Mir ist so wun-der-bar, es engt das Herz mir ein, er  
How strange a mood is mine, My heart's pent up in me, He

Clar.

p

liebt mich, es ist klar, ich wer-de glück-lich, glück-lich sein.  
loves me, I di-vine, How hap-py, hap-py I shall be!

Leonora (aside).  
Wie  
How

cresc. Viol. II.

Mir ist so wun-der-bar, es engt das  
How strange a mood is mine, My heart's pent

gross ist die Ge-fahr! wie schwach der Hoff-nung  
dim my hope doth shine, How great the risk I

Vi.

x. Herz mir ein, es engt das Herz mir ein, er liebt mich, es ist  
up in me, my heart's pent up in me, He loves me, I di -

L. Schein! sie liebt mich, es ist klar,  
see! She loves me, I di - vine, o

*cresc.* *mf*

x. klar, ich wer-de glück-lich, glück-lich sein! Mir ist so wunder-bar,  
vine, How happy, hap - py I shall be! How strange a mood is mine,

L. na - men-, na - men - lo - se Pein! Wie gross, wie  
name - less, name - less ag - o - ny! How dim, how

R. *Rocco (aside).*

Sie liebt ihn, es ist  
She loves him: He'll be

*Viol. I.*

*Str. & Wind*

M. es engt das Herz, es engt das Herz mir  
My heart's pent up, my heart's pent up in

L. gross ist die Ge-fahr! wie schwach, wie  
dim my hope doth shine! How great, how

R. klar, ja, Mäd - chen, er wird  
thine, My daugh - ter, that I

M. ein, er liebt mich, es ist klar, ich werde  
me, He loves me, I di- vine, I shall be

L. schwach der Hoffnung Schein wie schwach der Hoff- nung Schein! sie  
great the risk I see, how great the risk I see, She

R. dein, ein gu- tes, jun- ges  
see; So young, from ev- ry

*mf* *crasa*

M. glück- lich, ich wer- de glücklich, ich wer- de glück- lich sein!  
hap- py, I shall be hap- py, how hap- py I shall be!

L. liebt mich, es ist klar, o na- men, na- men - lo - se Pein! Jaquino  
loves me, I di- vine, O nameless, name- less ag- o - ny! (aside).

J. Mir  
Could

R. Paar, sie wer- den glück- lich, glück- lich sein.  
sign, A hap- py, hap- py pair they'll be.

*mf* *p*

Basses

M. Mir ist so wun- der - bar, es engt das Herz mir  
How strange a mood is mine! My heart's pent up in

L. Wie gross ist die Ge- fahr! wie schwach der  
How dim my hope doth shine! How great the

J. sträubt sich schon das Haar, der  
luck be worse than mine? Her

R. Sie liebt, sie liebt ihn, es ist klar,  
She loves, she loves him, that I see,



M.  
ein, er liebt mich, es ist klar, es ist  
me, He loves me, I di-vine, I di-

L.  
Hoff-nung Schein, der Hoff-nung Schein! sie liebt mich, es ist  
risk I see, the risk I see! She loves me, I di-

J.  
Va- - -ter wil- - -ligt ein, mir  
fa- - -ther will a - gree! 'Tis

B.  
ja, Mäd-chen, Mäd - chen, er wird dein, ja, Mäd-chen, er wird  
Ay, daughter, daugh - ter, he'll be thine, ay, daughter, he'll be

M.  
klar, ich wer-de  
vine, I shall be

L.  
klar, o na-men-lo - -se, o na-men-  
vine, O name-less, name - less, O name-less,

J.  
wird so wun- - -der - bar, mir  
plain, from ev - - -'ry sign, There

B.  
dein! Ein gu - - tes, jun- - -ges  
thine! So young, - from ev - - -'ry

*cresc.*

M.  
glück - lich, ich wer-de glück - lich, glück - lich sein, er  
hap - py, O yes, how hap - py I shall be! He

L.  
lo - se, o na-men-lo - - se Pein! wie  
name - less, O name-less ag - - o - ny! How

J.  
fällt kein Mit - - tel ein, mir fällt kein Mit - tel  
is no hope for me, there is no hope for

R.  
Paar, sie wer-den glück - lich, glück - lich sein, sie  
sign, A hap - py, hap - py pair they'll be! She

*p* *Viol. cresc.*

M.  
liebt loves mich, es ist klar, ich  
loves me, I di - vine, How

L.  
gross ist die Ge - fahr, wie  
dim my hope doth shine, How

J.  
ein, mir wird so wun-der-bar, mir fällt kein Mit - tel  
me! Could luck be worse than mine? There is no hope for

R.  
liebt loves ihn, es ist klar, ja,  
loves him, he'll be thine, My

*p* *cresc.*

M. wer - de glück - lich sein, mir  
hap - py I shall be! How

L. schwach der Hoff - nung Schein,  
great the risk I see!

J. ein, mir fällt kein Mit - tel ein, mir sträubtsich schon das Haar, der Va - ter wil - ligt  
me, there is no hope for me! Could luck be worse than mine? Her fa - ther will a -

R. Mäd - chen, er wird dein! Ein  
daugh - ter, that I see, So

Horns

Basses

M. ist so wun - der - bar, ich  
strange a mood is mine! How

L. wie schwach der Hoff - nung Schein,  
How dim my hope doth shine,

J. ein, mir wird so wun - der - bar, mir sträubtsich schon das Haar, der Va - ter wil - ligt  
gree! Could luck be worse than mine? 'Tis plain, from ev - 'ry sign, Her fa - ther will a -

R. gu - tes, jun - ges Paar, sie  
young, from ev - 'ry sign, A

Clar.

Fl.

Horns

Bn.

M. wer hap - de py glück - lich sein, ich wer hap - de py  
 I shall be, how hap - py

L. o na - men - lo - so Pein, o na - men - less,  
 O name-less ag - o - ny, O name - less,

J. ein, mir wird so wun - der - bar, mir wird so  
 gree! Could luck be worse than mine? 'Tis plain, from

R. wer hap - den glück - lich sein, ja  
 hap - py pair - they'll be, a

Clar. Fl. Clar. Bass.  
 Ba. *sempre più p*

M. glück - lich sein, glück - lich sein.  
 I shall be, I shall be!

L. na - men - lo - so, o na - men - lo - so Pein!  
 name - less, O name-less, name-less ag - o - ny!

J. wun - der - bar, mir fällt kein Mit - tel ein.  
 ev - ry sign, There is no hope for me!

R. glück - lich sein, glück - lich sein.  
 hap - py pair they will be.  
 (Jaquino exit into his room at back.)

Str. *decresc.* *pp* *Tutti*

\*Other editions: etc.  
 - lo - so, o na -

**Rocco.** Höre, Fidelio, wenn ich auch nicht weiss, wie und wo du auf die Welt gekommen bist, und wenn du auch gar keinen Vater gehabt hättest, so weiss ich doch, was ich thue—ich—ich mache dich zu meinem Tochtermann.

**Marzelline** (hastig). Wirst du es bald thun, lieber Vater?

**Rocco** (lachend). Ei, ei, wie eifertig! (Ernsthafter.) Sobald der Gouverneur nach Sevilla gereist sein wird, dann haben wir mehr Zeit. Ihr wisst ja, dass er alle Monate hingeht, um über alles, was hier in dem Staatsgefängniss vorfällt, Rechenschaft zu geben. In einigen Tagen muss er wieder fort, und den Tag nach seiner Abreise gebe ich euch zusammen. Darauf könnt ihr rechnen.

**Marzelline.** Den Tag nach seiner Abreise! Das machst du recht vernünftig, lieber Vater.

**Leonore** (vorher sehr betreten, aber jetzt sich freudig stellend). Den Tag nach seiner Abreise? (Bei Seite.) O, welche neue Verlegenheit!

**Rocco.** Nun meine Kinder, ihr habt euch doch recht herzlich lieb, nicht wahr? Aber das ist noch nicht alles, was zu einer guten, vergnügten Haushaltung gehört; man braucht auch — (Er macht die Gebärde des Geldzählens.)

**Rocco.** Listen, Fidelio! Even though I don't know how or where you came into the world, and even if you had had no father at all, I know what I am going to do; I—I shall make you my son-in-law.

**Marcelline** (hastily). Father dear, will you do it soon?

**Rocco** (laughing). Dear, dear, how jealous it is! (More seriously.) As soon as the Overseer has departed for Seville, we shall have more time. As you know, he goes once a month, to render an account of everything which has occurred in the State Prison. In a few days he must go again; and the day after he starts, I shall have you married. You may rely on that!

**Marcelline.** The day after he starts! Oh, Father dear, that is a sensible idea, sure enough!

**Leonora** (before greatly confused, now pretending to be glad). The day after he starts? (Aside.) Oh, what a new perplexity!

**Rocco.** Now, children, you love each other well and truly, do you not? But that is not all that goes to make a happy and well-ordered household; one also needs— (with a gesture as if counting money).

#### No 4. Aria. — „Hat man nicht auch Gold beineben.“

Allegro moderato. Rocco.

The musical score is for an aria by Rocco. It is in 2/4 time and marked 'Allegro moderato'. The score is written for voice (bass clef), piano (p), violin (Viol.), viola (Viola), and strings (Str.). The lyrics are in German and English. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The violin and viola parts have melodic lines with some slurs. The strings play a steady accompaniment.

**Viol.** *p* **Wind.** **Viol.** *p*

**Bass.** **Viola.**

**Str.** *pp* *press.*

**nicht ganz glücklich sein;**  
ness is not se - cure, *ob. Clar.*

**trau - rig schleppt sich fort das**  
Dull the tide of life will

R.

Le-ben, man - cher Kum-mer stellt sich ein, man - cher Kum-mer stellt sich ein.  
 crawl then, Man - ya care you must en - dure, Man - ya care you must en - dure.

Wind.

*p* *sf*

## Allegro.

R.

Viol.

Doch wenn's in den Ta-schen fein  
 But when you've a pock-et as

*p*

R.

klin-gelt und rollt, da hält man das Schicksal ge - fan - gen, und Macht und  
 full as 'twill hold, Then fate will re - ward your ad - vanc - es, For Love and

R.

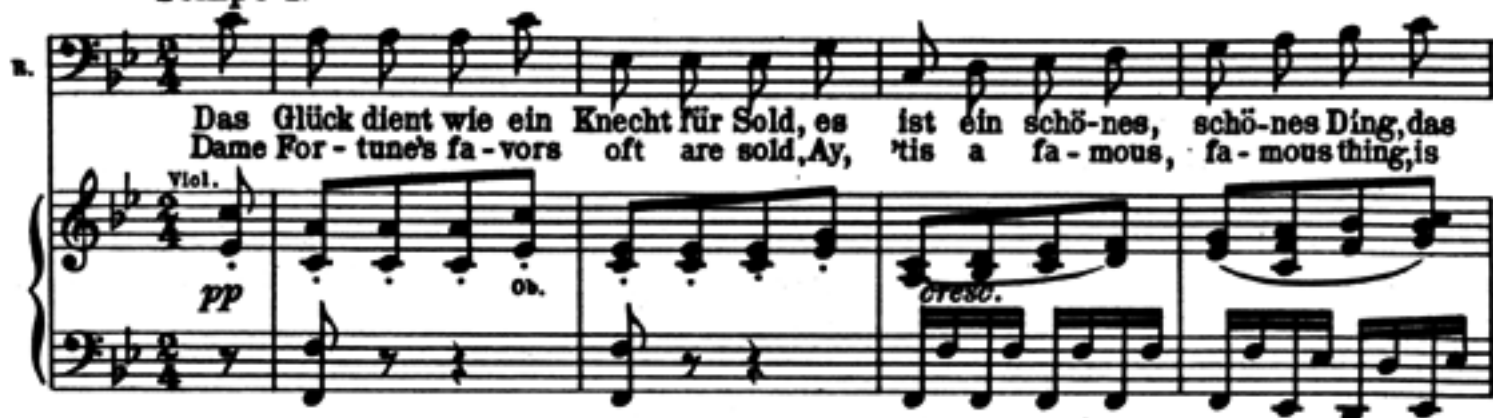
Lie - be ver-schafft dir das Gold und stil-let das kühn-ste Ver -  
 Pow-er at - tend you for gold, Ful - fil - ling your loft - i - est

str. *pp*

R.

lan-gen, das kühn-ste Ver-lan-gen, und stil-let das kühn-ste Ver-lan-gen.  
 fan-cies, your loft-i - est fan-cies, Ful - fil - ling your loft - i - est fan-cies.

Ob. *mf* *p* *rall* str. *colla voce*

R. 

Das Glück dient wie ein Knecht für Sold, es ist ein schö-nes, schö-nes Ding, das  
 Dame For-tune's fa-vors oft are sold, Ay, 'tis a fa-mous, fa-mous thing, is

Viol. *pp* *cresc.*

R. 

Gold, das Gold, es ist ein schö-nes Ding, das  
 gold, is gold! It is a fa-mous thing, is

Viol. *fp*  
 Horns

R. 

Gold, ein gold-nes, gold-nes Ding, das Gold, das Gold.  
 gold, a gold-en, gold-en thing, is gold, is gold!

Viol. *fp*  
 Tutti *cresc.*

R. 

Wenn sich Nichts mit Nichts ver-  
 If to noth-ing naught be

Wind *pp*  
*cresc.*

R. 

bin-det, ist und bleibt die Sum-me klein;  
 add-ed, 'Twill make hard-ly more than none; wer bei  
 If you

Viol. *p* *pp* *cresc.*  
 Clar.

a. *Thuch nur Lie - be fin - det, wird nach Ti - sche hung - rig sein, wird nach  
dine on love when wed - ded, You'll be hun - gry when you're done, you'll be*

*Allegro.*  
r. *Ti - sche hung - rig sein.  
hun - gry when you're done.* *Viol. I.* *Drum  
And*

r. *läch - le der Zu - fall euch gnä - dig und hold und seg - ne und lenk' eu - er  
so may the fu - ture bring plea - sures un - told, And may your good star nev - er*

r. *Stre - - ben; das Lieb - chen im Ar - me, das Lieb - chen im Ar - me, im  
va - - ry! Your sweetheart be - side you, Your sweetheart be - side you, a*

a. *Beu - tel das Gold, so mögt ihr viel Jah - re durch - le - ben, so mögt ihr viel  
purse full of gold, Right long may your life be, and mer - ry! Right long may your*

*str.* *pp* *mf* *Ob. & Bass.*



*rall.* Tempo I.

Jah - re durch - le - ben. Das Glück dient wie ein Knecht für Sold, es  
 life - be, and mer - ry! Dame For - tune's fa - vors oft are sold, Ah,

*colla voce* *pp* *ob.*

ist ein mäch - tig, mäch - tig Ding, das Gold, das Gold,  
 'tis a might - y, might - y thing, is gold, is gold,

*cresc.* *f* *sp* *Viol.*

es ist ein mäch - tig Ding, das Gold, ein mäch - tig,  
 It is a might - y thing, is gold, a might - y,

mäch - - - tig - - - Ding, das Gold, das Gold, es  
 might - - - y - - - thing, is gold, is gold, ay,

*Tutti cresc.* *f* *sp*

ist ein mäch - tig - - - Ding, das Gold, das Gold.  
 'tis a might - y - - - thing, is gold, is gold!

*cresc.* *f* *p*

**Leonore.** Ihr könnt das leicht sagen, Meister Rocco, aber ich, ich behaupte, dass die Vereinigung zweier gleichgestimmten Herzen die Quelle des wahren ehelichen Glückes ist. (Mit Wärme.) O, dieses Glück muss der grösste Schatz auf Erden sein. (Sich wieder fassend und mässigend.) Freilich giebt es noch etwas, was mir nicht weniger kostbar sein würde, aber mit Kummer sehe ich, dass ich es trotz aller meiner Bemühungen nicht erhalten werde.

**Rocco.** Und was wäre denn das?

**Leonore.** Euer Vertrauen! Verzeiht mir diesen kleinen Vorwurf, aber oft sehe ich Euch aus den unterirdischen Gewölben dieses Schlosses ganz ausser Athem und ermattet zurückkommen. Warum erlaubt Ihr mir nicht, Euch dahin zu begleiten? Es wäre mir so lieb, wenn ich Euch bei Eurer Arbeit helfen und Eure Beschwerden theilen könnte.

**Rocco.** Du weisst doch, dass ich den strengsten Befehl habe, Niemanden, wer es auch sein möge, zu den Staatsgefangenen zu lassen.

**Marzeline.** Es sind ihrer aber gar zu viele in dieser Festung. Du arbeitest dich zu Tode, lieber Vater.

**Leonore.** Sie hat Recht, Meister Rocco. Man soll allerdings seine Schuldigkeit thun. (Zärtlich.) Aber es ist doch auch erlaubt, mein ich, zuweilen daran zu denken, wenn man sich für die, die uns angehören und lieben, ein bisschen schonen kann. (Sie drückt seine Hand.)

**Marzeline** (Roccos andere Hand an ihre Brust drückend). Man muss sich für seine Kinder zu erhalten suchen.

**Rocco** (sieht beide gerührt an). Ja, ihr habt recht, diese schwere Arbeit würde mir doch endlich zu viel werden. Der Gouverneur ist zwar sehr streng, er muss mir aber doch erlauben, dich in die geheimen Kerker mit mir zu nehmen.

**Leonore** (macht eine heftige Gebärde der Freude).

**Rocco.** Indessen giebt es ein Gewölbe, in das ich dich wohl nie werde führen dürfen, obschon ich mich ganz auf dich verlassen kann.

**Marzeline.** Vermuthlich, wo der Gefangene sitzt, von dem du schon einige Male gesprochen hast, Vater?

**Rocco.** Du hast's errathen.

**Leonore** (forschend). Ich glaube, es ist schon lange her, dass er gefangen ist?

**Rocco.** Es ist schon über zwei Jahre.

**Leonore** (heftig). Zwei Jahre, sagt Ihr? (Sich fassend.) Er muss ein grosser Verbrecher sein.

**Leonora.** That is easily said, Master Rocco; but, as for me, I assert that the union of two sympathetic hearts is the fount of true wedded bliss. (Warmly.) Oh, such bliss must be the greatest boon on earth! (Collecting herself, with more composure.) To be sure, there is something else which I should prize no less dearly, though to my sorrow I perceive that, despite all my pains, I am unable to gain it.

**Rocco.** And what may that be?

**Leonora.** Your confidence. Pardon me this gentle reproach; but so often I see you come up from the subterranean vaults of this castle quite out of breath and exhausted. Why do you not allow me to accompany you there, too? I should be so glad if I might help you with your work and share your toil.

**Rocco.** But you know I have the strictest orders to allow no one, whoever it may be, to visit the prisoners of state.

**Marcelline.** But there are altogether too many of them in this old fortress. You are killing yourself with work, dear Father.

**Leonora.** She is right, Master Rocco. Of course, one must do one's duty. (Tenderly.) But one may also be permitted, I fancy, to consider how one can spare himself a little for those who are his, and who love him. (She presses his hand.)

**Marcelline** (pressing Rocco's other hand to her breast). One ought to save oneself for one's children!

**Rocco** (moved, looking from one to the other). Yes, you are right, this hard work would be too much for me in time. True, the Overseer is very strict, but he must permit me to take you along into the secret cells.

**Leonora** (makes an impetuous gesture of delight).

**Rocco.** Nevertheless, there is one vault into which I shall hardly be able to take you, although I can rely upon you wholly.

**Marcelline.** You mean the one confining the prisoner of whom you have frequently spoken, Father?

**Rocco.** You have guessed it.

**Leonora** (tentatively). I believe it is a long time since he was imprisoned.

**Rocco.** It is more than two years.

**Leonora** (vehemently). Two years, you say? (Collectedly.) He must be a great criminal.

**Rocco.** Oder er muss grosse Feinde haben, das kommt ungefähr auf eins heraus.

**Marzelline.** So hat man denn nie erfahren können, woher er ist und wie er heisst?

**Rocco.** O wie oft wollte er mit mir von alle dem reden.

**Leonore.** Nun?

**Rocco.** Für unser einen ist's aber schon am besten, so wenig Geheimnisse als möglich zu wissen, darum hab' ich ihn auch nie angehört. Ich hätte mich verplappern können und ihm hätte ich doch nicht genützt. (Geheimnissvoll.) Nun, er wird mich nicht lange mehr quälen. Es kann nicht mehr lange mit ihm dauern.

**Leonore** (bei Seite). Grosser Gott!

**Marzelline.** Lieber Himmel! Wie hat er denn eine so schwere Strafe verdient?

**Rocco** (noch geheimnissvoller). Seit einem Monat schon muss ich auf Pizarros Befehl seine Portion immer kleiner machen. Jetzt hat er binnen vierundzwanzig Stunden nicht mehr als zwei Unzen schwarzes Brot und eine halbe Mass Wasser; kein Licht mehr [als den Schein einer Lampe]—kein Stroh mehr—nichts—nichts!!

**Marzelline.** O lieber Vater, führe Fidelio ja nicht zu ihm! Diesen Anblick könnte er nicht ertragen.

**Leonore.** Warum denn nicht? Ich habe Muth und Stärke!

**Rocco.** Or have great enemies; that amounts to much the same thing.

**Marcelline.** And so it has never been possible to find out where he came from, or who he is?

**Rocco.** Oh, how often he has tried to speak with me about all that.

**Leonora.** And?—

**Rocco.** It's best for a man in my place to know as few secrets as possible; and so I have never even listened to him. I might have blabbed, and I could not have helped him, anyhow. (Mysteriously.) Well, he won't trouble me much longer—he can last only a little while now.

**Leonora** (aside). Oh, my God!

**Marcelline.** Good heavens! how did he earn such severe punishment?

**Rocco** (yet more mysteriously). For a whole month, by Pizarro's orders, I have had to decrease his rations daily. Now, for twenty-four hours, he has had nothing but two ounces of black bread and a half-measure of water; no light [but a dim lamp], no more straw—nothing, nothing!

**Marcelline.** Oh, dear Father, do not take Fidelio down to him; he could not bear such a sight.

**Leonora.** Why not, then? I am strong and courageous.

### Nº 5. Trio. — „Gut, Söhnchen, gut.“

Allegro ma non troppo.

Rocco.

Viol. Wind

Gut, Söhn-chen, gut, hab' im-mer  
Well said, my son, for half is

Viola Basses.

Muth, — hab' im-mer Muth, dann wird's dir auch ge-lin - gen, das Herz wird  
won, — for half is won For him who fear despis - es, And steals his

W. Wind

hart durch Ge-gen-wart bei fürch - ter - li - chen Din - gen.  
 heart by tak - ing part In fear - ful en - ter - pris - es.

Viol. Fl., Ob.  
*sf* *cresc.* *sf* *sf*  
 Horns Bass.

Leonora (with energy).  
 Ich ha - be Muth! Mit kal - tem Blut, mit kal - tem  
 Fear I have none! I dare go down, I dare go

Viol. Wind  
*sf* *sf* *sf* *sf*  
 Viola

Blut will ich hin - ab - mich wa - gen; für ho - - hen  
 down To see where he - must lan - guish, For love, when

Str. Viol. Wind  
*sf* *p* *cresc.* *sf* *sf*

Lohn kann Lie - be schon auch ho - - he  
 spürd by high re - ward, Can bear the

Viol. Wind.  
*cresc.* *sf* *sf*

Marcelline (tenderly).  
 Dein  
 Your

L. Leiden, ho - - - he Lei - den tra - - - gen  
 keen - est, bear - - - the keen - est an - - - guish.

Viol. Clar. Bass.  
*cresc.* *p* *sf*

gu - - tes Herz wird man - - chen Schmerz in die-sen  
 kind - - ly heart will shrink and smart With-in those

Str. Ob. Bass. Fl. Ob. *cresc.*

Gruf - ten lei - den, dann kehrt zu - rück  
 dark re - cess - es; Then, af - ter gloom,

Fl. Ob. Clar. Fl. Ob. *cresc. sfp* *cresc. sfp*  
 Viola Horns, Bass.

der Lie - - be Glück, der Lie - - be Glück und un-nenn-ba -  
 true love shall come, true love shall come To cheer the heart

*cresc. sfp* Ob. Bass.

- re Freu - - den.  
 it - - - - - es. **Rocco.**  
 Du wirst dein  
 Your hopes in

Str. Clar.

## Marcelline.

M.  Du darfst mir  
Let eye meet

L. **Leonora.**  Ich hab' auf Gott und Recht Ver-trau-en.  
My faith on God and right is found-ed.

R.  Glück ganz si-cher bau-en.  
life are firm-ly grounded.

*Viol.* 

M.  auch in's Au-ge schauen, der Lie-be Macht ist auch nicht klein,  
eye in love un-bounded, For love our hearts with joy shall fill,

L.  Ich  
My

R.  Du wirst dein Glück ganz  
Your hopes in life you

*Viol. & Fl.* 

M.  der Lie-be Macht ist auch nicht  
For love our hearts with joy shall

L.  hab' auf Gott und Recht, auf Gott und Recht, auf  
faith on God and right, on God and right, on

R.  si-cher ganz si-cher, si-cher bau'n, ganz  
firm-ly, you firm-ly, firm-ly found, you



M. klein, ist auch nicht klein, ja, ja, ja, wir wer-den glück-lich sein, ja, wir  
fill, with joy shall fill, ah, ah yes, We shall be hap-py still, yes, we

L. Gott und Recht Ver-tran'n, ja, ja, ja, Ich kann noch glück-lich sein, ja, ich  
God and right I found, ah, ah yes, I may be hap-py still, yes, I

R. si-cher, si-cher bau'n ja, ja, ja, ihr wer-det glück-lich sein, ja, ihr  
firm-ly, firm-ly found, ah, ah yes, You will be hap-py still, yes, you

M. wer-den glück-lich sein, wir  
shall be hap-py still, we

L. kann noch glück-lich sein, Ich kann noch  
may be hap-py still, I may be

R. wer-det glück-lich sein, ihr wer-det, ihr wer-det  
will be hap-py still, you will be, you will be

W. Wind

M. wer - - den glück - lich sein, ja, wir wer - den glück-lich  
shall be hap - py still, yes, we shall be hap - py

L. glück - - lich, glück - lich sein, ja, Ich kann noch glück - lich  
hap - - py, hap - py still, yes, I may be hap - py

R. glück- - lich, glück - lich sein, ja, ihr wer - det glück-lich  
hap - - py, hap - py still, yes, you will be hap - py

M.  
 sein, wir wer - den glück - lich, glück - lich sein.  
 still, we shall be hap - py, hap - py still!

L.  
 sein, ich kann noch glück - lich, glück - lich sein.  
 still, I may be hap - py, hap - py still!

B.  
 sein, ihr wer - det glück - lich, glück - lich sein.  
 still, you will be hap - py, hap - py still!

*sf sf sf sf*

Viol.  
 Basses

Rocco.

B.  
 Der Gou - ver -  
 The O - ver -

Str.  
*fp decresc.*

Leonora.

L.  
 Du wirst mir  
 I can - not

B.  
 neur, der Gou - ver - neur soll heut' er - lan - ben, dass du mit mir die Ar - beit  
 seer, the O - ver - seer must give per - mis - sion For you to share my work to .

Viol.  
*p*  
 Bass. & Violas



## Marcelline.

M.  Ja, gu - ter  
Oh, dear - est

L.  al - le Ru - he rau - ben, wenn du bis mor - gen nur ver - weilst.  
rest in this con - di - tion, If till to - mor - row you de - lay.

A.  theilst.  
day.



M.  Va - ter, bitt' ihn heu - te, in kur - zem sind wir dann ein  
Fa - ther, don't de - lay now, And then we soon shall be a

A.  Ja, ja, der Gou - ver - neur soll heut' er -  
Yes, yes! The O - ver - seer must give per -



M.  Paar, in kur - zem sind wir dann ein Paar, ein Paar, ein  
pair, and then we soon shall be a pair, a pair, a

A.  lau - ben, dass du mit mir die Ar - beit theilst, mit mir die Ar - beit  
mis - sion For you to share my work to - day, to share my work to -



M. *Paar.*  
*pair.*

L. *Leonora (aside).*

R. *Wie lang' bin ich des Kum-mers Beu-te!*  
*How long shall I be sor-rows prey, now?*

*theilst. Ich bin ja bald des Gra-bes Beu-te, ich brau - che*  
*day. Death soon will claim me as his prey, now, I need - your*

Viol. *Str.*

M. *(tenderly to Rocco)*

L. *Ach! lie-ber Va - ter,*  
*O dear-est Fa - ther,*

R. *Du, Hoff - nung, reichst mir La - bung, mir*  
*Come, Hope, come, Hope, and save me from*

*Hülff; es ist ja wahr, es*  
*help, I'm well a - ware, I'm*

*Str.*

M. *was fällt Euch ein? ach! lie-ber*  
*what do you say? O dear-est*

L. *La - - bung dar, wie lang' bin*  
*dark de - spair! How long shall*

R. *ist ja wahr, ich bin ja bald des Gra - bes, des*  
*well a ware! Death soon, ah, soon will claim me, Death*

*ob.*

*Basses*

M. Va - ter, was fällt Euch ein? —  
Fa - ther, what do you say? —

L. ich — des Kum - - mers Beu - te!  
I — be sor - - sow's prey, now?

R. Gra - - bes Beu - te, ich brau - che Hülff', es ist ja  
soon will claim me, I need your help, I'm well a -

*sfp* *sfp* *decresc.*

M. Lang' Freund und Ra - ther müsst Ihr uns sein, müsst Ihr uns  
You'll live to love us. for man - ya day, for man - ya

L. Du, Hoff - nung, reichst mir  
come, Hope, — save me,

R. wahr, ich brau - che Hülff', es ist ja  
ware, I need your help, I'm well a -

*Viol.* *str.*

M. sein, lie - ber Va - ter, was fällt Euch ein, was fällt Euch ein? ach, lie - ber  
day! Dear - est Fa - ther, what do you say, what do you say? O dearest

L. La - - - - - bung, La -  
save me, save

R. wahr, ja,  
ware, yes,

*str.*

M. Va - ter! Fa - ther!

L. - - - - - b - ung dar. me from de - spair.

R. es ist ja wahr. I'm well a - ware. Nur auf der If you are

Ob. *pp*

Clar.

Str.

Allegro molto.

M. O ha-be O how my

L. Ihr seid so You are so

R. Hut, dann geht es gut, ge-stillt, ge-stillt wird eu-er Seh-nen, shrewd, 'twill end in good, And your re-ward you'll soon be reap-ing,

Ob. *p*

Clar.

Bass.

Horns

M. Muth, o wel-che Glut, o welch' ein tie-fes blood, a glow-ing flood, With-in my veins is

L. gut good, ihr macht mir Muth, ge-stillt wird bald mein good, you cheer my mood, Re-ward I'll soon be

R. nur auf der Hut, nur auf der Hut, dann geht es If you are shrewd, if you are shrewd, 'twill end in

Tutti *fp*

M. Seh - nen!  
leap - ing!

L. Seh - nen.  
reap - ing.

R. Ich gab die Hand zum sü - ssen Band, zum sü - ssen  
I've seal'd the bond like lov - er fond, like lov - er

gut, gebt euch die Hand und schliesst das Band, und schliesst das  
good; Now seal the bond like lov - ers fond, now seal the

*fp* Viol. *cresc.*

Horns

M. Ein fe - stes Band mit Herz und Hand, o sü - sse, sü - sse  
A last - ing bond of lov - ers fond: O joy - ful, joy - ful

L. Band, es ko - stet bitt' - re  
fond: 'Twill cost her bit - ter

R. Band in sü - ssen Freu - den -  
bond With joy - ful, joy - ful

*f* tutti

M. Thrä - nen, o sü - sse, sü - sse Thrä - nen, o sü - sse, sü - sse  
weep - ing, O joy - ful, joy - ful weep - ing, O joy - ful, joy - ful

L. Thrä - nen, es ko - stet bitt' - re, bitt' - re Thrä -  
weep - ing, 'twill cost her bit - ter, bit - ter weep -

R. thrä - nen, in sü - ssen Freu - den - thrä - nen, in sü - ssen Freu - den -  
weep - ing, with joy - ful, joy - ful weep - ing, with joy - ful, joy - ful

M. Thränen, weeping! ein fe - stes Band mit Herz und Hand,  
A last - ing bond of lov - ers fond:

L. nen, ich gab die Hand zum sü - ssen Band, es ko - stet bitt' - re, —  
ing! I've seal'd the bond like lov - er fond: 'Twill cost her bit - ter, —

R. thränen. weeping! Gebt euch die Hand  
Now seal the bond

*sp* Str. *pp* Horns

M. o sü - sse, sü - sse Thrä - - -  
O joy - ful, joy - ful weep - - -

L. bitt' - re Thränen, bitt' - re Thrä - - -  
bit - ter weeping, bit - ter weep - - -

R. und schliesst das Band,  
like lov - ers fond,

Fl. Ob. Viol.

M. - - - - - nen, o sü - - - sse, sü - sse Freu - den -  
- - - - - ing, O joy - - - ful, joy - ful, joy - ful

L. - - - - - nen, ja bitt' - - - re, bitt' - re, bitt' - re  
- - - - - ing, yes, bit - - - ter, bit - ter, bit - ter

R. gebt euch die Hand und schliesst das  
now seal the bond like lov - ers

Wind *cresc.* *ff* w.w. *p*

M. thrä - - - - - nen, o sü - sse, sü - sse  
weep - - - - - ing, O joy - ful, joy - ful

L. Thrä - - - - - nen, es ko - stet bitt' - re  
weep - - - - - ing, 'twill cost her bit - ter

R. Band, gebt euch die Hand und schliesst das Band, und schliesst das  
fond, now seal the bond like lov - ers fond, now seal the

Str.

M. Thrä - nen! Ich ha - be Muth, o wel - che Glut,  
weep - ing. O how my blood, a glow - ing flood,

L. Thrä - nen! Ihr seid so gut, ihr macht mir Muth,  
weep - ing. You are so good, you cheer my mood,

R. Band. Nur auf der Hut, dann geht es gut, ge -  
bond. If you are shrewd, 'twill end in good, Re -

Wind Tutti

*sp* *sfp* *sp*

M. o wel - che Glut, o wel - che Glut!  
a glow - ing flood, a glow - ing flood!

L. ihr macht mir Muth, ihr macht mir Muth.  
you cheer my mood, you cheer my mood!

R. stillt wird eu - er Seh - nen, ge - stillt wird eu - er  
ward you'll soon be reap - ing, re - ward you'll soon - be -

*cresc.*

M.  
L.  
R.

Ein fe - stes Band, mit Herz und Hand,  
A last - ing bond of lov - ers fond: o sü - sse  
O joy - ful

Ich gab die Hand zum sü - sse  
I've seal'd the bond like lov - er

Sehnen.  
reaping; Ein schö - nes  
Now seal the

Str.  
*p*  
Horns

M.  
L.  
R.

Thrä - nen, o sü - sse Thränen,  
weep - ing, O joy - ful weeping, o sü - sse Thrä - - -  
Band, o bitt' - re, bitt' - re Thrä - - -  
fond: O bit - ter, bit - ter weep - - -

Band,  
bond mit Herz und Hand,  
like lov - ers fond,

*pp* Bass. Fl. Ob. Viol.

M.  
L.  
R.

- - - - - nen, o sü - - sse, sü - sse Thrä -  
- - - - - ing, O joy - - ful, joy - ful weep -  
- - - - - nen, o bitt' - - re, bitt' - re Thrä -  
- - - - - ing, O bit - - ter, bit - ter weep -

ein schönes Band, mit Herz und  
now seal the bond like lov - ers

Tutti  
*cresc.* w. w. *p*



M. *nen, o sü - sse, sü - sse*  
*ing, O joy - ful, joy - ful*

L. *nen, es ko - stet bitt' - re*  
*ing, 'twill cost her bit - ter*

R. Hand, gebt euch die Hand und schliesst das Band, und schliesst das  
 fond, now seal the bond like lov - ers fond, now seal the

*Tutti*  
*Str. cresc.*

M. Thrä - nen, ein fe - stes Band, mit Herz und  
 weep - ing. A last - ing bond of lov - ers

L. Thrä - nen, es ko - stet bitt' - - - re  
 weep - ing, 'twill cost her bit - - - ter

R. Band; nur auf der Hut,  
 bond! If you are shrewd,

*fp*  
*p*  
*sf*  
*Clar.*

M. Hand, o sü - sse, sü - - - sse  
 fond: O joy - ful, joy - - - ful

L. Thrä - nen, ich gab die Hand zum sü - ssen  
 weep - ing, I've seal'd the bond like lov - er

R. dann geht es gut,  
 'twill end in good,

*Fl.*  
*sf*  
*f*

M. Thrä - - nen,  
weep - - ing,  
O sü - sse Thrä - nen,  
O joy - ful weep - ing!

L. Band, o bitt' - - re Thrä - nen,  
fond: O bit - - ter weep - ing,  
O bitt' - - re,  
O bit - - ter,

R. gebt euch die Hand und schliesst das Band in sü - ssen,  
Now seal the bond like lov - ers fond with joy - ful,

Clar. Fl. Viol.

sp cresc.

M. sü - sse Thrä - - - - - nen!  
joy - ful weep - - - - - ing!

L. bitt' - - - re Thrä - - - - - nen!  
bit - - - ter weep - - - - - ing!

R. sü - ssen Freu - den - thrä - - - - - nen!  
joy - ful, joy - ful weep - - - - - ing!

Tutti ff

p

**Rocco.** Aber nun ist es Zeit, dass ich dem Gouverneur die Briefschaften überbringe. (Marsch.) Ah! Er kommt selbst hierher! (Zu Leonore.) Gieb sie, Fidelio, und dann entfernt euch!

(Leonore gibt Rocco die Blechbüchse und geht mit Marzelline in das Haus.)

**Rocco.** But now it is time for me to take the letters to the Overseer. (March.) Ah! Here he comes himself! (To Leonora.) Give them here, Fidelio, and then off with you both!

(Leonora hands Rocco the tin box, and exit with Marzelline into the house.)

## No 6. March.

Vivace.

Ob., Clar.  
Bass.  
Horns  
*p dolce*  
Str.  
Basses & Kdr.

*cresc.*  
Tutti

Viol.  
*p*

*cresc.*  
Tutti  
*sp*  
Horns, Tpts.

Detailed description of the musical score: The score is for a march in 2/4 time, marked 'Vivace'. It consists of six systems of music. The first system shows the beginning with piano parts for Oboe/Clarinet, Bassoon, Horns, and Basses & Contrabasses, and a string part. The tempo is 'Vivace'. The first system includes the marking 'p dolce'. The second system continues the piano and string parts. The third system introduces a 'Tutti' section with a 'cresc.' (crescendo) marking. The fourth system continues the piano and string parts. The fifth system features a Violin part with a 'p' (piano) dynamic. The sixth system continues the piano and string parts, ending with a 'Tutti' section and a 'cresc.' marking, and a final dynamic of 'sp' (sforzando) for the Horns and Trumpets.

The image shows three systems of musical notation for piano accompaniment. The first system has markings for 'Basn.', 'Wind', and 'Str.'. The second system continues the notation. The third system includes markings for 'cresc.', 'Tutti', and 'w.w. p cresc.'.

(Jaquino tritt aus seiner Stube und öffnet das Hauptthor. Während des zuvor begonnenen Marsches ziehen die Offiziere mit den Soldaten ein. Dann kommt Pizarro. Das Thor wird geschlossen. Jaquino trägt Korb und Ketten in Rocco's Wohnung.)

**Erster Offizier** (kommandirt.) Halt! Front!

**Pizarro** (zu dem Offizier.) Drei Schildwachen auf den Wall! Sechs Mann Tag und Nacht an die Zugbrücke, ebenso viele gegen den Garten zu. Jedermann, der sich dem Graben der Festung nähert, werde sogleich vor mich gebracht!

**Offizier.** Gut, Herr Gouverneur!

**Pizarro** (zu Rocco.) Ist etwas Neues vorgefallen?

**Rocco.** Nein, Herr.

**Pizarro.** Wo sind die Depeschen?

**Rocco** (nimmt Briefe aus der Blechbüchse.) Hier sind sie.

**Pizarro** (öffnet die Papiere und durchgeht sie.) Immer Empfehlungen oder Vorwürfe. Wenn ich auf alles das achten wollte, würde ich nie damit zu Ende kommen. (Er hält bei einem Briefe an.) Was seh' ich? Mich dünkt, ich kenne diese Schrift. Lass sehen. (Er öffnet den Brief, geht weiter vor, während Rocco sich mehr zurückzieht.) „Ich gebe Ihnen Nachricht, dass der Minister in Erfahrung gebracht hat, dass die Staatsgefängnisse, denen Sie vorstehen, mehrere Opfer willkürlicher Gewalt enthalten. Er reist morgen ab, um Sie mit einer Untersuchung zu überraschen. Seien Sie auf Ihrer Hut und suchen Sie sich sicher zu stellen.“ (Betreten.) Gott! wenn er entdeckte, dass ich diesen Florestan in Ketten liegen habe, den er längst todt glaubt, ihn, der so oft meine Rache reizte, wenn er mich vor ihm enthüllen und mir seine Gunst entziehen würde!— Doch es giebt ein Mittel! (Rasch.) Eine kühne That kann alle Besorgnisse zerstreuen!

(Enter Jaquino from his room; he opens the main gate. During the march already commenced, the officers and soldiers make their entry. Then comes Pizarro. The gate is closed. Jaquino carries basket and chains into Rocco's house.)

**First Officer** (commanding.) Halt! Right face!

**Pizarro** (to the Officer.) Three sentinels on the rampart! Six men day and night by the drawbridge, six others on the garden-side. Let anyone approaching the moat be brought before me forthwith!

**Officer.** Yes, sir!

**Pizarro** (to Rocco.) Has anything new occurred.

**Rocco.** No, sir.

**Pizarro.** Where are the dispatches?

**Rocco** (taking letters out of the tin box.) Here, sir.

**Pizarro** (opening papers and glancing over them.) Always recommendations or faultfinding. If I were to attend to all that, there would be no end to it. (Stops at one letter.) What's this? This writing looks familiar. Let me see. (Opens letter, and goes further forward, while Rocco withdraws somewhat.) "I have to inform you, that the Minister has learned that in the State Prisons of which you are the Overseer several victims of arbitrary power are confined. He begins his journey to-morrow, to surprise you with an investigation. Be on your guard, and protect yourself as best you may." (In consternation.) Heavens! If he should discover that I have this Florestan here in chains, whom he thought dead long ago, he who so often aroused my vengeance— if he should unmask me before him, and cause me to lose his favor!— Yes, there is *one* way! (Quickly.) One bold deed can dissipate all my fears!

No 7. Aria with Chorus.—, „Ha! welch' ein Augenblick!“

Allegro agitato.

Viol. *pp* *Str.* *Wlad* *cresc.* *sf*

Kdr. *pp*

Pizarro.

Ha! Ha! Ha! Ha!

Ha! Ha! *pp* *sf* *sf* *sf*

Ha! Ha! *pp* *sf* *sf* *sf*

Ha! Ha! *pp* *sf* *sf* *sf*

welch' ein Augenblick! Die Ra - - che werd' ich be  
 it is not too late! My ven - geance shall be

küh - len! dich, dich ru - fet dein Ge - schick! In seinem  
 tast - ed! You, you go to meet your fate! To see his

Her - zen wühen, o Won - ne, gro - sses Glück! in sei - nem Her - zen  
 heart's blood wasted, Was rap - ture e'er so great? To see his heart's blood

*Tutti ff* *pp* *sf* *sf* *sf* *sf* *sf* *cresc.*

R  
 wühlen, o Won - ne, o Won - - - - - ne, gro - sses  
 wasted, Was rap-ture, was rap - - - - - ture e'er so

Str. *pp* *cresc.* *Tutti*

R  
 Glück! Schon war ich, schon  
 great? Al - read - y, al -

Str. *fp*

R  
 war ich nah', im Stau - be, dem lau - ten Spott zum  
 read - y in their pow - er, I saw the rab - ble

Wind *mf*

R  
 Rau - be, da - hin, da - hin, ja, da -  
 glow - er And mock, and mock, ay, and

*p*

R  
 hin gestreckt zu sein! Nun ist es mir ge -  
 mock me in my fall; Now no-thing ill can

*Fl. & Viol.* *cresc.*

P. *mf*  
 wor - den, den Mör - der selbst zu mor - den, nun  
 hap - pen, For Fate pro - vides my weap - on! Now

*mf* *Tutti*

*mf* *cresc.* *mf*

P. *mf*  
 — ist es mir ge - worden, den Mör - der selbst zu mor - den, den  
 nothing ill can happen, For Fate pro - vides my weap - on, for

*mf* *cresc.* *mf*

P. *mf*  
 Mör - der selbst zu mor - den!  
 Fate pro - vides in my weap - on!

*mf* *Tutti* *mf* *mf* *mf* *mf*

P. *mf*  
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!  
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

welch' ein Au - genblick! Die  
 It is not too late! My

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

P. *mf*  
 Ra - che werd' ich kü - len! dich, dich ru - fet dein Ge -  
 ven - geance shall be tast - ed! You, you go to meet your

*mf* *mf* *mf* *mf* *mf* *mf*

schick! fate! In sei-nem Her - zen wühen, To see his heart's blood wasted, <sup>o</sup> Was

*sf cresc.* *f* *p* *sf*

Viol.

Won - ne, o Won - ne, gro - sses rap - ture, was rap - ture e'er so

Glück! great? Schon war ich Al - read - y

Str. *f*

nah, in im their Stau - be, pow - er, dem I

lau - ten Spott zum Rau - be, da - saw the rab - ble glow - er And



R  
hin, da - hin ge - streckt zu  
mock, and mock me in my

R  
sein! Nun, nun ist es mir ge -  
fall; fall; Now, now no-thing ill can

*cresc.* *Tutti* *p*

R  
wor - den, den Mör - der selbst zu mor - den! In sei - ner  
hap - pen, For Fate pro - vides my weap - on! When with his

*p* *Viol. sf*

R  
letz - - - ten Stun - de, den Stahl in sei - ner  
death - - - wound ly - ing Be - fore me, as he's

*f cresc.*

R  
Wun - de, ihm noch in's Ohr zu schref'n: Tri -  
dy - ing, Still in his ear I'll call: Re -

*Tutti*

R.

umph! Triumph! Tri - umph! der Sieg, der Sieg ist  
 venge! re-venge! re - venge! Revenge on you for

Fl. 2  
 Ob.  
 Wind

*sp* *cresc.* *Str.* *ff*

R.

mein!  
 all!

**Chorus of Guards.**  
 Tenor I & II. (*sotto voce* to each other)  
 Bass.

Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie  
 He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie  
 He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

*Str.* *pp*

R.

Ha!                   welch' ein Au-genblick!       Die  
 Ha!                   it is not too late!       My

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es  
 weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es  
 weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

*Viol.*

Ra - che werd'ich küh - len! Nun, nun,  
 ven-geance shall be tast - ed! Now, now,  
 sein, nun fort! nun fort! wie wich - tig muss es sein!  
 all! A - way! A - way! 'tis weight - y, too, with - all

seiner, nun fort!  
 all! A - way!

*cresc.* *ff*

nun ist es mir ge - wor - den, den Mör - der selbst zu morden!  
 now, nothing ill can hap - pen, For Fate provides my weapon!

Er spricht von  
 He speaks of

Er spricht von  
 He speaks of

*p* *Viol.* *Horns*

Ha! welch' ein Augenblick! Die Ra - che werd' ich  
 Ha! it is not too late! My vengeance shall be

Tod und Wun - de, wacht scharf auf eu - - - rer  
 death and wounds now; Watch well up - on your

Tod und Wun - de, wacht scharf auf eu - - - rer  
 death and wounds now; Watch well up - on your

*W. Wind.*

R. küh-len, dich ru-fet dein Ge - schick! Triumph! der Sieg ist  
 tast-ed! You go to meet your fate! Revenge on you for  
 Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es  
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-  
 Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es  
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-

R. mein! der Sieg ist mein! er ist mein! er ist  
 all! re - venge for all, now for all, ay, re -  
 sein, ja, wie wich - tig muss es sein, wacht scharf, wacht  
 al, ay, 'tis weight - y, too, with - al, watch well, watch  
 sein, ja, wie wich - tig muss es sein, wacht scharf, wacht scharf,  
 al, ay, 'tis weight - y, too, with - al, watch well, watch well,

R. mein! er ist mein!  
 venge now for all!  
 scharf, wacht scharf, wacht scharf auf eu - rer Run - de!  
 well, watch well, watch well up - on your rounds, now!  
 wacht scharf, wacht scharf auf eu - rer Run - de!  
 watch well, watch well up - on your rounds, now!

*cresc.* *ff*

**Pizarro.** Ich darf keinen Augenblick säumen, alle Anstalten zu meinem Vorhaben zu treffen. Heute soll der Minister ankommen. Nur die grösste Vorsicht und Eile können mich retten. (Leise zum Offizier, den er mit einem Wink in den Vordergrund führt.) Hauptmann! Besteigen Sie mit einem Trompeter sogleich den Thurm. Sehen Sie mit der grössten Achtsamkeit auf die Strasse von Sevilla. Sobald Sie einen Wagen von Reitern begleitet sehen, lassen Sie augenblicklich durch den Trompeter ein Signal geben. Verstehen Sie, augenblicklich! Ich erwarte die grösste Pünktlichkeit. Sie haften mir mit Ihrem Kopf dafür. Fort! auf eure Posten!

**Offizier.** Gewehr auf! Marsch! (Soldaten gehen ab.)

Leonore (in der Thür lauschend).

**Pizarro** (zu Rocco.) He!

**Rocco.** Herr!

**Pizarro** (betrachtet ihn eine Weile aufmerksam, für sich.) Ich muss ihn zu gewinnen suchen. Ohne seine Hilfe kann ich es nicht ausführen. (Laut.) Komm näher!

**Pizarro.** I have not a moment to lose in getting all in readiness for my scheme. The Minister is to arrive to-day. Only the utmost precaution and haste can save me. (Aside to the Officer, whom he beckons forward.) Captain! Go immediately to the top of the tower, with a bugler. Keep the strictest watch over the road to Seville. As soon as you see a carriage escorted by cavalry, let the bugler give a signal instantly. You understand me: instantly! I expect the greatest punctuality. Your head will pay the forfeit! Now, to your posts!

**Officer.** Shoulder arms! Forward march! (Exit Soldiers.)

(Leonora is listening in the doorway.)

**Pizarro** (to Rocco). Hey!

**Rocco.** Sir!

**Pizarro** (examines him awhile attentively, then, aside). I must try to win him over. Without his help I cannot carry it out. (Aloud.) Come this way!

### No 8. Duet. — „Jetzt, Alter, hat es Eile!“

Allegro con brio.

**Pizarro.**

Jetzt, Alter, Al-ter, jetzt hat es Ei - le! dir wird ein  
Now, Keeper, Keeper, now I shall need you! Your luck-y

Glück zu Thei-le, du wirst ein rei - cher Mann;  
star will lead you; Would you be rich, be true!

das geb' ich nur da - ran,  
This, to be - gin, - for you,'

Str. & Horns  
Bass.  
Clar. Bass.  
Str.

P. *das geb' ich nur da-ran.*  
*this, to be-gin, for you. Rocco.*

R. *So sagt doch nur in Ei-le, wo-*  
*Be sure, sir! I will heed you, What-*

Wind

P. *Du bist von kal-tem*  
*I know you're cool and*

R. *mit ich dienen kann, wo-mit ich dienen kann.*  
*ev-er I can do, what-ev-er I can do.*

Str.

P. *Blu-te, von un-ver-zag-tem Muthe*  
*stead-y, And that you're al-ways ready* *durch*  
*My*

Fl., Bssn. Viol.

Ob. Clar.

P. *lan-gen, lan-gen Dienst ge-wor-den.*  
*ev-ry, ev-ry plan to fur-ther. Rocco.*

R. *Was soll ich?*  
*What would you?*

Wind

R. Mor - den! Hö - re mich nur an! Du  
Mur - ther! (terrified) You must hear the plan: You

Re-det, re-det! Wie!  
Tell me, tell me! What!

Str. *cresc.*

R. bebst? bist du ein Mann? bist du ein Mann? Wir  
shake! are you a man? are you a man? We

Viol. *p*

Vcello & Ob.

R. dür - fen gar nicht säu - men, dem Staa - te liegt da -  
have no time to rea - son, There are af - fairs of

*sp*

R. ran, den bö - sen Un - ter - than schnell aus dem Weg zu räu - men,  
weight: A pris - on - er of state Must die at once for trea - son.

Rocco. *p*

O Herr!  
My lord!

Str. *p*

Vcello

P. dem Staa - te liegt da - ran,  
There are af - fairs of weight:

Clar. & Ob.

P. den bö - - sen Un - ter - than schnell, schnell aus dem Weg zu  
A pris - - on - er of state Must, must die at once for

Viol.

P. räumen. Du stehst noch an? du stehst noch an?  
treason. You would de - bate? You would de - bate?

Rocco.

O Herr! O Herr!  
My lord! My lord!

Str. pp

P. (aside)  
Er darf nicht län - - ger le - ben, sonst ist's um mich ge -  
No plan could now a - vail me, Were he a - live and

R. (aside)  
die Glie - der fühl' ich be - ben, wie konnt' ich das be -  
I fear my limbs will fail me! How could I do the

Viol. sp sp sp



R. *scheh'n.* *freed;* *Pi-zar-ro soll-te be-ben?* *Pi-*  
*Pi-zar-ro, wilt thou fail me?* *Pi-*

A. *steh'n?* *Ich nehm' ihm nicht das Le-ben, mag*  
*deed?* *What - ev - er he may tell me, His*

R. *zar-ro, Pi-zar-ro soll-te be-ben?* *Du fällst, du fällst, ich*  
*zar-ro, Pi-zar-ro, wilt thou fail me?* *Fall you, fall you! I*

R. *was da will ge-scheh'n,* *mag was da will, mag was da*  
*rage I will not heed,* *his rage I will not heed, I*

R. *wer - - de steh'n,* *du fällst, du fällst, ich*  
*will suc - - ceed!* *Fall you, fall you! I*

R. *will ge - - scheh'n,* *mag was da will, mag was da*  
*will not heed,* *his rage I will not heed, I*

R. *wer - - de steh'n.*  
*will suc - - ceed!*

R. *will ge - - scheh'n.*  
*will not heed!*

*Clar.* *Viol.* *Clar.*  
*sf* *sf* *sf* *p*

*Viol.* *Basn.* *sf* *p*

*cresc.* *sf* *Basn.* *p*


*cresc.* *Str.* *decresc.*

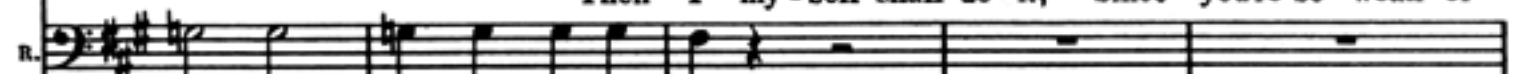
## Rocco (to Pizarro).



R.    
 Nein, Herr! das Le - ben neh - men, das ist nicht  
 My lord! I can not do it, I am not

*Ob. & Clar.*  
  
*Bass.*  


## Pizarro.

P.    
 Ich will mich selbst be-quemen, wenn dir's an Muth ge-  
 Then I my-self shall do it, Since you're so weak of

R.    
 mei - ne Pflicht, nicht mei-ne Pflicht.  
 hired to kill, not hired to kill.

*Str.*  
  
*cresc.*  


I.    
 bricht. Nun ei - le rasch und mun-ter zu je - - - nem Mann hin -  
 will! Now go, for time is fly - ing, Go down - - - to him who's

*Str.*  
  
*cresc.*  


P.    
 unter, du weisst, du weisst -  
 lying. You know, you know -

R.    
 Der kaum mehr  
 That half - dead

*Str.*  
  
*p*  
  
*pp*  
*Bass. Horns*

R. lebt, man, und wie ein Schat - - -  
 Who's like a ghost,

**Recit.**  
**Pizarro (fiercely)**  
 Zu dem, zu dem hin-ab! Ich wart' in kleiner Fer - ne,  
 To him! the low-est cell! I'll wait near by the cave there,  
 - ten so schwebt? wan?  
 so wan?  
 Str.  
 fp *colla voce*

R. du gräbst in der Ci - ster - ne sehr schnell ein Grab.  
 You'll quick-ly dig his grave there In that old well.  
 Und dann? und  
 And then? and  
 Str. *a tempo*  
 pp  
 Tromb.

R. Dann werd' ich selbst, ver-mummt, mich in den Ker - ker schlei - -  
 Then, well-dis-guis'd, I'll come, And glid-ing in there soft - -  
 dann?  
 then?  
 Str.  
 pp  
 (showing a dagger)

(aside)

P. - chen, ein Stoss! und er ver-stummt. Er sterb' in sei-nen  
 - ly- one blow! and he is dumb. He'll per-ish in his

R. Ver - hun-gerud in den  
 To starve and die in

Viol.

Wind

*pp*

Basses

P. Ket - ten, zu kurz war sei - ne Pein!  
 fet - ters, Too short has been his pain!

R. Ket - ten, er - trug er lan - ge Pein, ihn  
 fet - ters, How long has been his pain! To

*cresc.*

P. Sein Tod nur kann mich ret-ten, dann werd' ich ru - hig sein. Jetzt,  
 His death a-lone can save me, I can breathe free - ly then. Now,

R. töd - ten, heisst ihn ret-ten, der Dolch wird ihn be-frei'n.  
 kill him is to spare him, 'Twill set him free a-gain.

*p*

P. Al - ter! jetzt hat es Ei - le! hast du mich ver - stan-den? Du gibst ein  
 Keep - er! now you must hur - ry! Do you un - der - stand me? You give a

Str.

P. *Viol.*  
 Zei-chen, dann werd' ich selbst, ver - mummt, mich in den Ker - ker  
 sig - nal, Then, well - dis-guis'd, I'll come, And, glid - - ing in there

P. *Ob.*  
 schleichen, ein Stoss! und er ver - stummt. Er  
 soft - ly - One blow! and he is dumb. He'll  
 Rocco.  
 Ver -  
 To

*Wind*  
*Viol.*  
*cresc.*  
*pp*  
*p*  
*Trb.*

P. *Wood wind)*  
 sterb' in sei - - nen Ket - ten, zu kurz war sei - ne  
 per - - ish in his fet - ters, Too short has been his

R.  
 hun - gernd in den Ket - ten, er - - trug er lan - ge  
 starve and die in fet - ters, How long has been his

P.  
 Pein! Sein Tod nur kann mich ret - ten, dann  
 pain! His death a - lone can save me, I

R.  
 Pein, ihn töd - - ten, heisst ihn ret - ten, der  
 pain! To kill him is to spare him, 'Twill

*cresc.*  
*p*  
*Wind*

P. *werd' ich ru - - hig sein, dann werd' ich ru - hig,*  
*can breathe free - - ly then, I can breathe free - ly,*

R. *Dolch wird ihn be - fre'n, der*  
*set him free a - gain, 'twill*

*cresc.*

*p*

P. *ru - - hig, ru - - hig sein,*  
*free - - ly, free - - ly then,*

R. *Dolch wird ihn be - - fre'n,*  
*set him free a - - gain,*

*cresc.*

P. *— dann werd' ich ru - - hig, ru - - hig sein.*  
*I can breathe free - - ly, free - - ly then.* (exit thro' the portal)

R. *— der Dolch, der Dolch wird ihn be - fre'n.*  
*'twill set him free, ay, free a - gain.* (exit to the garden)

*Tutti*

No 9. Recitative and Aria.—, „Abscheulicher! wo eilst du hin?“

Allegro agitato.

Strings

Recit.

Leonora (enters, a prey to violent emotion, and gazes after Pizarro with

L. *Ab-scheu-licher! wo eilst du hin? was hast du vor?*  
*Vile monster, thou! What wilt thou do? What wilt thou do?*

growing agitation).

L. *was hast du vor in wildem Grimme?*  
*What drives thee on in frantic pas-sion?*

Poco adagio.

Più moto.

(vehe-

L. *Des Mit-leids Ruf, der Menschheit Stimme, rührt*  
*Can pit-y's voice, nor kind e-mo-tion, Nor*

mently)

Allegro in tempo.

L. *nichts mehr deinen Ti-ger-sinn? Doch*  
*ought thy tigrish heart sub-due? Tho'*

Recit. Adagio.

L. *to - ben auch wie Meeres - wogen*  
*like the rag - ing o - cean - billows*

*dir in der Seele Zorn und Wuth,*  
*Fu - ry with - in thy soul a - rise,*

*p cresc. colla voce*

Ob. Clar. Bssn.

L. *so leuchtet mir ein Far - ben - bo - gen, der hell auf dun - keln Wol - ken*  
*I see a bow of prom - ise shin - ing A - gainst the dark and low - ring*

*colla voce*

Poco sostenuto in tempo.

L. *ruht;*  
*skies.*

*der blickt so still, so fried - lich nieder, der spiegelt*  
*So still it shines, so mild - ly beaming, Re - call - ing*

*W. Wind*

*sempre più p*

Str.

L. *al - te Zei - ten wie - der, und neu be - sänftigt wallt mein Blut.*  
*days of by - gone dreaming, Till in my veins the fe - ver dies.*

*pp*

Adagio.

L. *Komm, Come,*

*cresc. Horn II Horn III Horn I*

*p*

Bssn. Str. *cresc.*



L. Hoff-nung, lass den letz-ten Stern, den letz-ten Stern der Mü-den nicht er-  
 Hope, let not the on-ly star, the on-ly star— Of sor-row be de-

L. blei - chen, o komm, er - hell', er - hell'mein  
 nied - me, O come, light thou, light thou my

Horn II. Horn I. Bssn. *mf*

L. Ziel, — sei's noch so fern, so fern, die Lie - be, sie wird's er -  
 goal, — how - ev - er far, so far, — And love will sure - - ly

Str. *cresc.* *sf*

L. reichen, ja, ja, sie wird's er - rei -  
 guide me, yes, love will surely guide

Horn Bssn. & Str.

L. - - chen, sie wird's er - rei -  
 me, will sure - ly guide

Horn Bssn. *cresc.* *p*

\* The original Score reads:

18108

Ossia:

- - chen, er - rei -

L. *Wind dolce* *str. cresc.* *sfp* *Horns* *Bn.*

chen. Komm, o\_ komm, komm, o\_ Hoff - - nung!  
me. Come, O\_ come! Come, O\_ Hope! \_\_\_\_\_

L. *pp* *Basses*

Lass den letz - - ten  
Let not the on - - ly

L. *Bn.* *Basses*

Stern der Mü - - den, der Mü - - den nicht er -  
star Of sor - - row, of sor - - row be de -

L. *Viol.* *sfp* *cresc.* *f* *Tutti*

bleichen! Er - hell' - ihr Ziel, - sei's noch so fern, sei's noch so  
nied me! Light thou - my goal, - how - ev - er far, how - ev - er

L. *Str. sfp* *Horns* *sfp* *Bn.*

fern, die Lie - be, die Lie - - be wird's er - reichen, die  
far, And love, - and love - - will sure - ly guide me, and

L. Lie - - - - - be, die Lie-be wird's er -  
 love, - - - - - and love will sure - ly

L. rei - - - - - chen.  
 guide - - - - - me!

*Allegro con brio.*

Horns *colla voce* Str. Horns & Bass.

L. Ich folg' dem in - nern Triebe, ich wan - ke nicht, mich stärkt die  
 No cra - ven fears ap - pal me, Stead - fast of will, I fol - low

with Str. *p* *cresc.*

L. Pflicht der treuen Gatt - - - - - ten - lie - be, ich  
 still Where wifely love - - - - - may call me, With

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

Basses

L. wan - - - - ke nicht, nein, ich wan - ke  
 stead - - - - fast will, ay, with stead - fast

*ff* *ff* *cresc.*

L. *nicht, will mich stärkt die Pflicht der treu-en Gat-ten-lie-be.*  
*I fol-low still Where wife-ly-love may call me!*

*Str.* *f p dolce* *Horns*

L. *O du, für den ich al-les trug, könnt' ich zur Stel-le*  
*O thou, for whom I've borne so long, Could I but reach thee*

*Basn.*

*Più lento.*

L. *dringen, wo Bos-heit dich in Fes-seln schlug, und sü-*  
*on-ly, Where, chain'd, thou suff'rest cru-el wrong, And cheer-*

*Viol.* *Str.* *pp* *Wind*

*Tempo I.*

L. *-ssen Trost dir brin- - - gen! O du, für*  
*- thy heart so lone - - - ly! O thou, for*

*Horns* *colla voce* *Tutti* *Basn.*

L. *den whom ich I've borne so long, könnt' ich zur Stel-le*  
*whom I've borne so long, Could I but reach thee*

L. dringen, wo Bos-heit dich in Fesseln schlug, könnt' ich zur Stel - le  
 on - ly, Where, chain'd, thou suffrest cru-el wrong - Could I - - but reach thee

Horns  
*p cresc.*  
 Bssn.

L. drin - gen! Ich  
 on - ly! No

Horns & Bssn.  
*sf*

folg' dem in - nern Trie-be, ich wan - ke nicht, mich stärkt die  
 cra - ven fears ap - pal me, Stead - fast of will, I fol - low

with Strings  
*p* *cresc.*

L. Pflicht der treuen Gat - - - - - ten - lie - be, ich  
 still Where wifely love may call me! No

Str. Tutti  
*ff* *p* *ff* *p* *fp*  
 Basses

L. folg' dem in - nern Trie - be, ich wan - - - ke  
 cra - - ven fears ap - pal me, With stead - - - fast

*fp* *fp* *cresc.*

L.

nicht, will, nein, with, nein, stead - - fast, ich wan - - ke - - fast

Wind. *f* *fp* *fp*

L.

nicht, will, mich stärkt die Pflicht der treu - en Gat - - - -  
I fol - low still Where wife - ly love

Str. *f* *cresc.* Horn II. *f*

L.

- ten - lie - bel  
may call me!

*ad lib.* (exit to garden) *f*

H.I. Strings Horns

H. III. & Bass. Bass.

Str. *sf* Bass.

(Marcelline kommt aus dem Hause. Jaquino folgt ihr.)

Jaquino. Aber Marcelline -

Marcelline. Kein Wort, keine Silbe! Ich will nichts mehr von deinen albernen Liebesseufzern hören, dabei bleibt es.

(Enter Marcelline from house, followed by Jaquino.)

Jaquino. But Marcelline -

Marcelline. Not a word, not a syllable! I'll hear no more of your silly love-whinings - that settles it!

**Jaquino.** Wer das gesagt hätte, als ich mir vornahm, mich recht ordentlich in dich zu verlieben! Da war ich der gute, liebe Jaquino an allen Orten und Ecken. Aber seit dieser Fidelio —

**Marzeline** (rasch einfallend.) Ich leugne nicht, ich war dir gut, aber sieh', ich bin offenherzig, das war keine Liebe. Fidelio zieht mich weit mehr an, zwischen ihm und mir fühle ich eine weit größere Übereinstimmung.

**Jaquino.** Eine Übereinstimmung mit einem solchen hergelaufenen Jungen, den der Vater aus blossem Mitleid am Thor dort aufgelesen hat, der — der —

**Marzeline** (ärgerlich.) Der arm und verlassen ist — und den ich doch heirathe.

**Jaquino.** Dass es ja nicht in meiner Gegenwart geschieht, ich möchte euch einen gewaltigen Streich spielen!

*Rocco, Leonore (kommen aus dem Garten.)*

**Rocco.** Was habt ihr beide denn wieder zu zanken?

**Marzeline.** Ach, Vater, er verfolgt mich immer.

**Rocco.** Warum denn?

**Marzeline.** Er will, dass ich ihn lieben, dass ich ihn heirathen soll.

**Jaquino.** Wenn sie mich nicht liebt, so soll sie mich wenigstens heirathen.

**Rocco.** Still! (Er blickt lachend auf Jaquino.) Nein, Jaquino, von deiner Heirath ist jetzt keine Rede, mich beschäftigen andere, klügere Absichten.

**Marzeline.** Ich verstehe, Vater. (zärtlich leise) Fidelio!

**Leonore.** Brechen wir davon ab. — Rocco, ich ersuchte Euch schon einige Male, die armen Gefangenen, die hier über der Erde wohnen, in unsern Festungsgarten zu lassen. Ihr verspricht und verschobt es immer. Heute ist das Wetter so schön, der Gouverneur kommt um diese Zeit nicht hierher.

**Marzeline.** O ja! ich bitte mit ihm!

**Rocco.** Kinder, ohne Erlaubniss des Gouverneurs!

**Marzeline.** Aber er sprach so lange mit dir. Vielleicht sollst du ihm einen Gefallen thun und dann wird er es so genau nicht nehmen.

**Rocco.** Einen Gefallen! Du hast Recht, Marzeline. Auf diese Gefahr hin kann ich es wagen. Wohl denn, Jaquino und Fidelio, öffnet die leichteren Gefängnisse. Ich aber gehe zu Pizarro und halte ihn zurück, indem ich (zu Marzeline) für dein Bestes rede.

**Marzeline** (küsst ihm die Hand.) So recht, Vater!

*Rocco (ab durch den Schlosseingang.) Jaquino (holt aus seinem Stübchen die Schlüssel) Leonore (öffnet mit Jaquino die Gefängnisthüren und geht dann in Rocco's Wohnung ab) Jaquino, Marzeline (ab durch den Schlosseingang.)*

**Jaquino.** Who would have thought it, when I made up my mind to fall downright in love with you! Then I was "dear, good Jaquino" here, there and everywhere! But since this Fidelio —

**Marcelline** (hastily interrupting). I won't deny that I liked you; but see, to be open with you, that was not love! Fidelio attracts me far more; between him and me I feel a much greater congeniality.

**Jaquino.** Congeniality — with such a young vagabond, that your father picked up by the gate from pure pity, that — that —

**Marcelline** (vexed). That is poor and forsaken — and that I shall marry for all that!

**Jaquino.** Don't let it happen in my presence — I might do something you'd be eternally sorry for! (Enter Rocco and Leonora from garden.)

**Rocco.** What are you two quarreling about again?

**Marcelline.** Oh, Father, he is after me all the time!

**Rocco.** What for?

**Marcelline.** He wants me to love him — to marry him.

**Jaquino.** If she doesn't love me, at least she might marry me!

**Rocco.** Hush! (Looking at Jaquino with a smile.) No, Jaquino, we shall waste no more words about your marriage; I am occupied with other and more sensible projects.

**Marcelline.** I understand, Father. (Low and fondly.) Fidelio!

**Leonora.** Let us change the subject. — Rocco, I have already begged you several times to allow the poor prisoners, who dwell here above-ground, to walk in our garden. You have always promised, and put it off. To-day the weather is so lovely, and the Overseer does not come to us at this hour.

**Marcelline.** O yes! I beg you, too!

**Rocco.** Children! without the Overseer's permission!

**Marcelline.** But he was talking with you so long: perhaps he wants you to do him a favor, and then he would not be so very particular.

**Rocco.** A favor! You are right, Marcelline; now I think of that, I can take the risk. Good; Jaquino and Fidelio, open the cells above-ground. Meantime I shall go to Pizarro and keep him away, while persuading him for your benefit (to Marcelline).

**Marcelline** (kissing his hand). That is right, Father!

(Exit Rocco through the castle gate. Jaquino fetches the keys from his room. Leonora helps him unlock the prison-doors, then exit into Rocco's house. Exeunt Jaquino and Marcelline through the castle gate.)

No 10. Finale.-Chorus: -„O welche Lust!“

Allegro ma non troppo.

Strings

(The Prisoners issue gradually from the prison-doors.)

Horns

Strings

Bass.

Ten. I.

Ten. II.

Chorus of Prisoners.

Bass I.

Bass II.

O wel - che  
Oh, what a

O wel - che  
Oh, what a

Lust!  
joy!

O wel - che  
Oh, what a

Lust!  
joy!

Clar.

cresc.

w.w.

fl.

O wel - che Lust! in frei - er Luft den  
Oh, what a joy! releas'd from gloom To breathe the air re - viv - ing,

A - them leicht zu he - ben,  
To breathe the air re - viv - ing,

Lust!  
joy!

in frei - er Luft  
releas'd from gloom

A - them leicht zu he - ben,  
To breathe the air re - viv - ing,

frei - er Luft, in frei - er Luft den  
leas'd from gloom, releas'd from gloom To breathe the air re - viv - ing,

A - them leicht zu he - ben,  
To breathe the air re - viv - ing,

frei - er Luft, in frei - er Luft den  
leas'd from gloom, releas'd from gloom To breathe the air re - viv - ing,

A - them leicht zu he - ben,  
To breathe the air re - viv - ing,

Tutti

Viol.

Bass.



o wel-che Lust! — nur hier, nur hier ist Le - - -  
 Oh what a joy! — O joy! O joy of liv - - -

o wel-che Lust! — nur hier, nur hier, nur hier ist Le - - ben,  
 Oh what a joy! — O life! O life, O joy of liv - - ing,

o wel-che Lust! nur hier, nur hier, nur hier ist Le - ben, ist  
 Oh what a joy! O life! O life, O joy of liv - ing, of

o wel-che Lust! joy! — nur hier, nur hier ist Le - ben,  
 Oh what a joy! O joy! O joy of liv - ing,

*cresc.*

- ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. —  
 ing! Our cells are like a tomb, like a tomb.

Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. —  
 liv-ing! Our cells are like a tomb, like a tomb.

Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. — O wel-che  
 liv-ing! Our cells are like a tomb, like a tomb. — Oh, what a

Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. — O wel-che  
 liv-ing! Our cells are like a tomb, like a tomb. — *Basn. & Clar.* Oh, what a

*Str.* *p* *f* *p*

O welche Lust! in frei- - - er Luft den  
 Oh, what a joy! re - leas'd from gloom To

O welche Lust! in freier Luft, in frei- - - er Luft den  
 Oh, what a joy! Oh, what a joy! re - leas'd from gloom To

Lust! — in freier Luft, in frei- - - er Luft den  
 joy! — Oh, what a joy! re - leas'd from gloom To

Lust! — in freier Luft, o welche Lust! o welche Lust! in freier  
 joy! — Oh, what a joy! Oh, what a joy! Oh, what a joy! Oh, what a joy! re - leas'd from

*vi.* *Tutti* *cresc.*

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O life! O

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O life! O

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O

Luft, in frei - er Luft, nur hier, nur hier ist Le - ben, nur hier, nur  
 gloom, releas'd from gloom, O life, O joy of liv - ing! O

Clar., Horns

*decresc.* *sfp*

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der  
 joy! O life, O joy of liv - ing, of liv - ing! Our

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der  
 joy! O life, O joy of liv - ing, of liv - ing! Our

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne  
 joy! O life, O joy of liv - ing, of liv - ing! Our cells are like a

nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne  
 O life, O joy of liv - ing, of liv - ing! Our cells are like a

Str. & Horns

*sfp* *Tutti cresc.* *f* *p*

Ker - ker ei - ne Gruft, nur hier, nur hier, nur  
 cells are like a tomb, O life! O joy! O

Ker - ker ei - ne Gruft, nur hier, nur  
 cells are like a tomb, O joy! O

Gruft, ei - ne Gruft, nur hier,  
 tomb, like a tomb, O joy!

Gruft, ei - ne Gruft, nur hier, nur hier,  
 tomb, like a tomb, O life! O joy!

*sfp* *cresc.* *sfp* *cresc.*

hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! Oh,  
 hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! Oh,  
 nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! Oh,  
 nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! Oh,  
 Tutti  
 decresc.  
 p  
 cresc.

wel - che Lust!  
 what a joy!  
 wel - che Lust!  
 what a joy!  
 wel - che Lust!  
 what a joy!  
 wel - che Lust!  
 what a joy!  
 p  
 Clar., Bass.  
 Fl., Viol.

**Tenor Solo** (sung by one or several).

Wir wol - len mit Ver - trauen auf Got - tes  
 Our trust - ful hearts per - suade us To bear till  
 p  
 Fl. & Ob.  
 Violas  
 Bass.

T. Hül - fe, auf Gottes Hül - fe bau - en, die Hoff - nung flü - stert sanft mir  
 God, to bear till God shall aid us, And Hope still whis - pers in my

T. zu, wir werden frei, wir finden Ruh', wir fin - den Ruh'.  
 breast: We shall be freed, we shall find rest, we shall find rest.

Tenor I. II.

Chorus.  
 Bass I. II.

Himmell  
 Heaven!

Himmell  
 Heaven!

str. *pp*

Ret - tung! welch ein Glück! o Frei - heit, o Frei -  
 Rescue! Bless - ed boon! O Free - dom, O Free -

Ret - tung! welch ein Glück! o Frei - heit, o Frei -  
 Rescue! Bless - ed boon! O Free - dom, O Free -

W. Wind. *cresc.* *f* tutti

- heit, kehrst du zu - rück, kehrst du zu -  
 - dom, wilt thou come soon, wilt thou come

- heit, kehrst du zu - rück, kehrst du zu -  
 - dom, wilt thou come soon, wilt thou come

*ff* *ff* *sf* *sf*

(A Guard appears on the wall; exit after brief observation.)

**Bass Solo.**

B. 

Sprecht lei-se, haltet euch zu-rück,  
Speak soft-ly, keep a-way from here,  
rück?  
soon?

*Str.*  
*sf* *pp*  
Basses

B. 

wir sind be-lauscht mit Ohr und Blick, wir sind be-lauscht mit  
They spy on us with eye and ear, they spy on us with

B. 

Ohr und Blick,  
eye and ear!

Tenor I.

Tenor II. Sprecht lei-se,  
Speak soft-ly,

Chorus.  
Bass I. Sprecht lei-se, haltet euch zu-  
Speak soft-ly, keep a-way from

Bass II. Sprecht lei-se, haltet euch zu-rück,  
Speak soft-ly, keep a-way from here,

Sprecht lei-se, hal-tet euch zu - rück,  
Speak soft-ly, keep a-way from here,

Strings & W. Wind.

haltet euch zu - rück, sprecht lei - se, hal - tet  
 keep a - way from here, speak soft - ly, keep a -  
 rück, here, sprecht lei - se, hal - tet euch zu -  
 speak soft - ly, speak soft - ly, keep a - way from  
 sprecht lei - se, hal - tet euch zu - rück,  
 speak soft - ly, speak soft - ly, keep a - way from here,  
 sprecht lei - se, hal - tet euch zu - rück,  
 speak soft - ly, speak soft - ly, keep a - way from here,

euch, haltet euch zu - rück, haltet euch, haltet euch, haltet  
 way, keep a - way from here, keep a - way, keep a - way, keep a -  
 rück, halt' euch zu - rück, haltet euch, haltet euch, haltet  
 here, keep well a - way, keep a - way, keep a - way, keep a -  
 halt' euch zu - rück, haltet euch, haltet euch, haltet euch,  
 keep well a - way, keep a - way, keep a - way, keep a - way,  
 haltet euch zu - rück, haltet euch, haltet euch, haltet  
 keep a - way from here, keep a - way, keep a - way, keep a -  
 w. w.  
 sfz str. sfz sfz

euch zu - rück, sprecht lei - se, hal - tet euch zu - rück,  
 way from here, speak soft - ly, keep a - way from here,  
 euch zu - rück, sprecht lei - se, hal - tet euch zu - rück,  
 way from here, speak soft - ly, keep a - way from here,  
 haltet, haltet euch zu - rück, wir sind be -  
 keep a - way, a - way from here, They spy on  
 euch zu - rück, here, wir sind be -  
 way from here, They spy on

#wir sind #be - lauscht mit Ohr und  
 They spy on us with eye and  
 lauscht mit Ohr und Blick, wir sind be - lauscht mit Ohr und  
 us with eye and ear, they spy on us with eye and

Blick, sprecht lei - se, lei - se!  
 ear, speak softly, soft - ly!  
 Blick, sprecht lei - se, ja lei - se, lei - se!  
 ear, speak softly, speak softly, soft - ly!  
 Blick, sprecht lei - se, ja lei - se, lei - se!  
 ear, speak softly, speak softly, soft - ly!  
 Horns  
 Basn.  
 Str. *pp*

*sempre p*  
 O wel - che Lust!  
 Oh, what a joy!  
*sempre p*  
 O wel - che Lust, o wel - che  
 Oh, what a joy! oh, what a  
 Clar.  
*sempre pp*

*sempre p*

*sempre p*

O wel - che Lust! in frei - er Luft den A - them leicht zu  
 Oh, what a joy! releas'd from gloom To breathe the air re -

O wel - che Lust! in frei - er Luft den A - them leicht zu  
 Oh, what a joy! releas'd from gloom To breathe the air re -

in frei - er Luft, in frei - er Luft den A - them leicht zu  
 re - leas'd from gloom, releas'd from gloom To breathe the air re -

Lust! in frei - er Luft, in frei - er Luft den A - them leicht zu  
 joy! re - leas'd from gloom, releas'd from gloom To breathe the air re -

*Viol.*

*En.*

he - ben, o wel - che Lust! nur hier, nur hier, nur  
 viv - ing! Oh, what a joy! O life! O joy, O

he - ben, o wel - che Lust! nur hier, nur  
 viv - ing! Oh, what a joy! O joy, O

he - ben, o wel - che Lust! nur hier,  
 viv - ing! Oh, what a joy! O life,

he - ben, o wel - che Lust! nur hier, nur hier,  
 viv - ing! Oh, what a joy! O joy, O life,

*Wind*

hier, nur hier ist Le - - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - - ing! Oh, what a joy! O

hier, nur hier ist Le - - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - - ing! Oh, what a joy! O

nur hier ist Le - - - - ben, o wel - che Lust! o  
 O joy of liv - - - - ing! Oh, what a joy! O

nur hier ist Le - - - - ben, o wel - che Lust! o  
 O joy of liv - - - - ing! Oh, what a joy! O

*Tutti* *decresc. p* *cresc.*



wel - che Lust! Sprecht lei - se, hal - tet euch zu - rück,  
 what a joy! Speak soft - ly, keep a - way from here,

wel - che Lust! Sprecht lei - se, haltet euch zu -  
 what a joy! Speak soft - ly, keep a - way from

wel - che Lust! Sprecht lei - se, haltet euch zu -  
 what a joy! Speak soft - ly, keep a - way from

wel - che Lust! Sprech lei - se, haltet euch zu -  
 what a joy! Speak soft - ly, keep a - way from

*p* *pp* *Str.*

wir sind be - lauscht mit Ohr und Blick,  
 They spy on us with eye and ear,

rück, here, haltet euch, haltet euch zu -  
 here, keep a - way, keep a - way from

rück, here, haltet euch, haltet euch zu -  
 here, keep a - way, keep a - way from

rück, here, wir sind be - lauscht mit Ohr und  
 here, They spy on us with eye and

sprecht lei - se, haltet euch, haltet euch, haltet euch zu -  
 speak soft - ly, keep a - way, keep a - way, keep a - way from

rück, here, haltet euch zu -  
 here, keep a - way from

rück, sprecht lei - se, haltet euch, haltet euch, haltet euch zu -  
 here, speak soft - ly, keep a - way, keep a - way, keep a - way from

Blick, sprecht lei - se, haltet euch, haltet euch, haltet euch zu -  
 ear, speak soft - ly, keep a - way, keep a - way, keep a - way from

*w. Wind.* *sfp* *Str.* *Str.* *Bn.*

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr und Blick.  
 here, they spy on us with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

Viol. (Exeunt)

*decresc.* *pp*

**Allegro vivace.** (Enter Rocco, just before end of Chorus, through the castle gate; Leonora advances to meet him.) **Recit. Leonora.**

Nun sprecht, wie ging's?  
 Tell me, what luck? Rocco.

**Allegro vivace.** **Recht gut, recht All right, all**

Str. & W. Wind

gut! Zusammen rafft' ich mei-nen Muth, und trug ihm al - les vor - und sollt'st du's  
 right! I put my fool-ish fears to flight, And told him all I'd have: You'd nev - er

Str.

glauben, was er zur Antwort mir gab?  
 hit it, What he re-plied there-up - on!

w.w. Viol. *cresc.* *f*

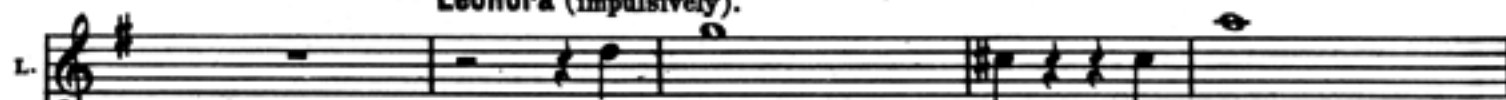
*sfp*

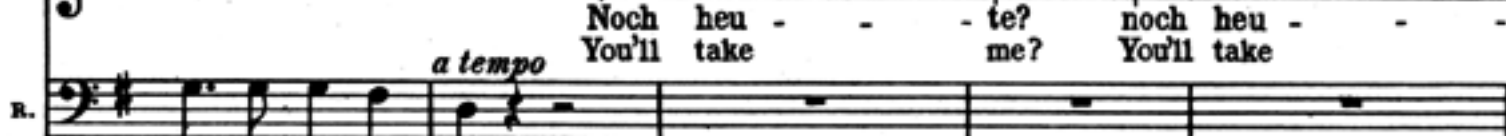
R.  <sup>\*)</sup>  
 Die Heirath, und dass du mir hilfst, will er er - lauben, noch heu - te führ' ich in den  
 The wedding, and you for my aid, he will per - mit it: To - day in - to the lowest



**Allegro molto.**

Leonora (impulsively).

L.   
 Noch heu - - - te? noch heu - - -  
 You'll take me? You'll take

R. 

Ker - ker dich hin - ab.  
cell I'll take you down.**Allegro molto.**



L.   
 te? O, welch ein Glück! o, wel - che  
 me? Oh, what a joy! How glad you

R. 


Wonne!  
make me!


Rocco.

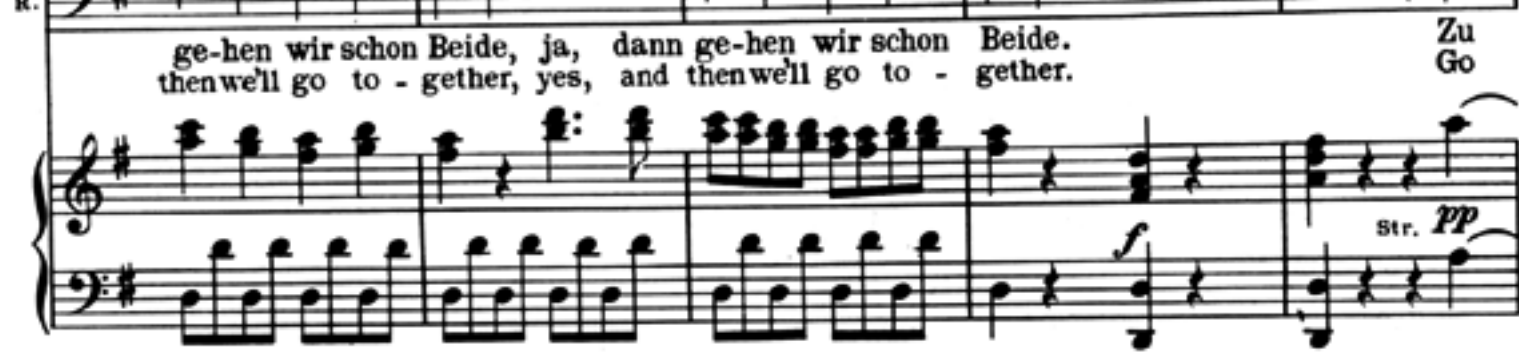
R.   
 Ich se - he dei - ne Freude, nur noch ein Au - genblick, dann  
 As glad as sum - mer weather! Just wait a bit, my boy, And



\*) Other Editions:  etc.  
 führ' ich in den Ker - ker

L.    
 Wo-hin? wo - hin?   
 Go where? go where?

R.    
 ge-hen wir schon Beide, ja, dann ge-hen wir schon Beide. Zu   
 then we'll go to - gether, yes, and then we'll go to - gether. Go

   
 Str. *pp*

R.    
 je-nem Mann hin - ab, dem ich seit vielen Wo - chen stets we - ni-ger zu   
 down to him be - low, Who, ev-'ry day I greet him, Is get - ting less and

   
 Ob.   
 Bssa. *cresc.*

**Leonora.**

L.    
 Ha! wird er los-ge - sprochen? So sprich, so   
 Ha! will they now ac - quit him? What will they

R.    
 es - sen gab. O nein!   
 less to eat. Oh no!

   
 Viol.   
*sf*

L.    
 sprich!   
 do?

R.    
 (mysteriously)   
 O nein! o nein! Wir müs - sen ihn, doch wie? be -   
 Oh no! oh no! We have to set him free - but

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

*pp*

R. *frei'n, - er muss in ei - ner Stun - de den Finger auf dem Munde - von uns be -*  
*how! He must be bur - ied - hark you, No word to an - y, mark you! - Within an*

Leonora. *(shrinking back)*

L. *So ist er todt? Ist, ihn zu*  
*Then he is dead? But are you*

R. *gra - ben sein. Noch nicht, noch nicht!*  
*hour from now. Not yet, not yet!*

*Str. & W. Wind*

L. *töd - ten, dei - ne Pflicht, ihn zu töd - ten, dei - ne Pflicht?*  
*bound to kill the man? are you bound to kill the man?*

R. *Rocco. *q.**

*Nein, No!*

*cresc.* *sfp* *sfp*

*gu - ter Jun - ge, zittre nicht! zum Morden, zum Mor - den dingt sich*  
*my dear fel - low, never fret! No murder, no mur - der I will*

*sfp* *sfp* *sfp* *sfp*

R. Roc-co nicht, nein, nein, nein, nein, nein! Der Gouverneur, — der Gouverneur,  
do, nor can! No, no, no, no, no, no! The Overseer — him-self will

*Viol.*

R. neur kommt selbst hin - ab, wir bei - de gra - ben nur das  
meet us in the cave, We two must on - ly dig the

*Str. & Tromb.*

*Leonora (aside).*

L. Vielleicht das Grab des Gat - - ten graben,  
May - be the grave of him — I cherish,

R. Grab. Ich darf ihn nicht mit Spei - se la - ben,  
grave. For him 'tis bet - ter so to per - ish,

*W. Wind.* *cresc.* *p*

L. was kann fürch - - ter - li - - cher sein, was kann  
What a dread - - ful deed is there! what a

R. ihm wird im Gra - be besser sein, ihm wird im  
To give him food I do not dare, to give him

*cresc.* *decresc.* *p*

Andante con moto. *Nicht schleppend.*  
*Non strascinando.*

L. fürch - ter - li - cher sein! Was?  
dread - ful deed is there! Ah!

R. Gra - be bes - ser sein. Wir müssen  
food I do not dare. We have no

Stringa *f* Wind *f* Wind *f* Str. *p* Clar. *Andante con moto.* *Str. p* *Been.*

R. gleich zum Wer - ke schreiten, du musst mir hel - fen, mich be - gleiten; hart,  
time for how or whether, We must go down and work to - geth - er; Hard,

Str.

L. Leonora.  
Ich fol - ge dir, wär's in den  
Wher - er we go, I feel no

R. hart ist des Ker - kermeisters Brot.  
hard is the pris - on - keeper's bread!

Clar. Str. Wind Str. *cresc.* *Been.*

L. Tod, ich fol - ge dir, wär's in den Tod!  
dread, where'er we go, - I feel no dread!

R. Rocco.  
In der zer - fal - le - nen Ci -  
In the old well, half - fall - en

Wind Str. Clar. *p* W. Wind & Str.

R. 

ster-ne be-reiten wir die Gru-be leicht; ich thu' es, glaube mir, nicht  
 in there, We'll dig the grave without a - do: Be-lieve me, 'tis no pleas - ant

L. 

Leonora.  
 Ich bin es nur noch nicht ge -  
 'Tis on - ly all so strange and

R. 

gerne, auch dir ist schau-rig, wie mich deucht?  
 du-ty, It makes me shud-der - what say you?

*Fl.* *p* *Clar.*  
*Ob.* *cresc.*  
*Bn.*

L. 

wohnt, — ich bin es nur noch nicht ge - wohnt.  
 new, — 'tis on - ly so strange and new!

R. 

Ich hätte ger - ne dich ver -  
 I wish, I could have spard you,

*cresc.* *dim.* *p*

R. 

schont, doch wird es mir al-lein zu schwer, und gar so streng ist un - ser  
 too, But 'tis too much for me, I fear, And he's so strict, our O - ver -

*Viol.*



L. *O* welch ein Schmerz! (aside)  
*O* woe-ful day!

R. Herr, so streng ist unser Herr. Mir scheint, er  
 seer! He's strict, our O-ver-seer! I think he's

*cresc.* *p* *Str.* *w.w.*

L. *o*—welch ein Schmerz!  
*O*—woe-ful day!

R. weine, mir scheint, mir scheint, er weine. Nein, nein, du bleibst hier, ich geh' al-  
 crying, I do be-lieve he's crying! No, no, stay you here, I'll go a-

(aloud)

*sfp* *Str.* *w.w.* *f* *Str.* *f* *p*

L. *O* nein, *O*  
*O* no, *O*

R. lei-ne, ich geh' allein, du bleibst hier, nein, ich geh' al-lei-ne, ich geh' al-  
 lone, I will go a-lone, stay you here! no, I'll go a-lone, I will go a-

Leonora (laying

*cresc.* *sfp* *cresc.* *f*

hold on him, with fond persuasion).

L. nein, ich muss ihn sehn, den Ar-men se-hen, und müsst' ich selbst zu Grun-de  
 no! tho' I should lose, should lose my rea-son, Yet I must see him there in

R. lein, nein, nein, du bleibst  
 lone! lone! No, no, stay you

*p* *cresc.*

L. ge - hen, ich muss ihn seh'n, den Ar - men se - hen, und müsst' ich selbst zu  
 pris - on! Tho' I should lose, should lose my rea - son, Yet I must see him

R. hier, here, nein, no, nein, no,

L. Grun - de geh'n! So säu - men wir nun  
 there in pris'n! No long - er let us

R. nein, du bleibst hier! So säu - men wir nun  
 no, stay you here! No long - er let us

L. län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,  
 now de - lay, Our du - - ty calls, - we must o - bey!

R. län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,  
 now de - lay, Our du - - ty calls, - we must o - bey! Clar. & Bass.

L. so säu - men wir nun län - ger nicht, wir fol - gen uns - rer  
 No long - er let us now de - lay, Our du - ty calls, we

R. so säu - men wir nun län - ger nicht, wir fol - gen uns - rer  
 No long - er let us now de - lay, Our du - ty calls, we

18108

L. stren - gen Pflicht, wir fol - - gen uns - rer stren - gen  
 must o - bey, our du - - ty calls, - we must o - -

R. stren - gen Pflicht, wir fol - - gen uns - rer stren - gen  
 must o - bey, our du - - ty calls, - we must o - -

*cresc. poco a poco*

L. Pflicht, uns - rer stren - gen Pflicht, ja, unsrer stren - gen,  
 bey, let us not de - - lay, our du - ty calls, - we

R. Pflicht, unsrer stren - gen Pflicht, unsrer stren - gen,  
 bey, let us not de - - lay, du - ty calls, - we

**Allegro molto.**

**Marcelline.**

M. (Enter Jaquino and Marcelline in breathless haste.) Ach,  
 O

L. stren - gen Pflicht!  
 must o - - bey!

R. stren - gen Pflicht!  
 must o - - bey!

**Allegro molto.**

*fp Str. cresc.*

M. Va - - - ter, Vater, eilt!  
Fa - - - ther, Father, run!

J. Jaquino.  
Nicht länger weilt!  
You are un - done!

R. Rocco.  
Was hast du denn?  
What do you mean? Was ist ge -  
What have you

*f* *dim.* *pp*

M. Marcelline.  
Völl Zorn folgt mir Pi - zar - ro nach, er dro - het, er dro - het  
Pi - zar - ro comes in an - gry haste, He's threat - 'ning, he's threat'ning

J. Jaquino.  
Nicht län - ger  
You are un -

R. scheh'n?  
seen?

*cresc.* *f*

M. dir!  
you!

L. Leonora.  
So ei - let fort!  
Oh go, do go!

J. weilt!  
done!

R. Rocco.  
Gemach! ge - mach!  
Not quite so fast! Nur noch dies Wort: sprich,  
But tell me now, does

*p*

Marcelline.

M. Der Of - fi - cier sagt' ihm, was wir jetzt den Ge -  
 The man on guard Has sent him word, How well the

J. Jaquino.  
 Ja, er weiss es schon.  
 Yes, he knows it all.

R. weiss er schon?  
 he know all?

(Exit Jaquino)

M. fan - ge - nen ge - wahren. Rocco. Ihr  
 pris - 'ners have been treated. You

R. Lasst al - les schnell zu - rü - cke keh - - ren!  
 Have each one to his cell com - mit - - ted!

M. wisst ja, wie er to - - bet, und ken - - - net sei - ne  
 know, when he's in pas - sion, How wild - - - ly he can

M. Wuth.  
 rage!

L. Leonora (aside).  
 Wie mir's heart im In - nern to - - bet! Em - -  
 My heart is torn by pas - - sion, And

L. *pö - ret ist mein Blut!*  
boils - my blood with rage!

R. *Rocco (aside).*  
Mein Herz hat mich ge -  
My heart felt pure com -

M. *Marcelline.*  
*Leonora.* Ihr wisst ja, wie er  
You know, when he's in

L. Wie mir's im In - nern  
My heart is torn by

R. lo - - bet, sei der Ty - rann in Wuth, mein  
pas - - sion, I do not fear his rage! My

M. to - - bet, und ken - net sei - ne Wuth, Ihr wisst ja, wie er  
pas - - sion, How wild - ly he can rage, You know, when he's in

L. to - - bet! Em - pö - ret ist mein Blut, em -  
pas - - sion, And boils my blood with rage! and

R. Herz hat mich ge - lo - - bet, sei der Ty - rann in  
heart felt pure com - pas - - sion, I do not fear his

(She hastens after Jaquino.)

M.  
to - bet, und ken - net sei - - ne Wuth.  
pas - sion, How wild - ly he can rage!

L.  
pö - ret, ja, em - pö - ret ist mein Blut!  
boils my blood, and boils my blood with rage! (Enter Pizarro, with Officers, through the castle gate.)

R.  
Wuth, sei der Ty-rann in Wuth!  
rage, I do not fear his rage!

Pizarro.

Ver - weg' - - - - - ner  
You mad - - - - - old

P.  
Al - - ter! wel - che Rech - - - - te legst du dir  
fel - - low! who en - gag - - - - es You for a

P.  
fre - velnd sel - ber bei? und ziemt es dem ge - dung' - nen Knechte, zu geben  
place you can - not fill? What right has one who serves for wag - es To let the

R. *die Gefangnen pris'ners out at frei? will? Wohl- an! Wohl- an! Speak out! speak out!*

Rocco (abashed).  
O Herr! My lord— O Herr! my lord!

*f p cresc. f*

R. *Des Früh- lings Kom- men, das hei- tre, war- me This spring- tide sea- son- The sun- ny day, so*

Rocco (seeking an excuse).

*p*

R. *Son- nen- licht, ... dann ... habt Ihr wohl in Acht ge- nommen, was sonst zu warm and clear- Then- You must know the oth- er rea- son That tells to*

(growing bolder)

*p Str.*

R. *mei- nem Vor- theil spricht? Des Kö- nigs Na- mens- my ad- van- tage here! This days our King's, for*

(doffing his cap)

*ff tutti Str. f*



(aside to

fest ist heu-te, das fei-ern wir auf sol-che Art, auf sol-che Art. Der  
'tis his nameday, That is the day we hon-or so, we hon-or so. Down

Pizarro)

un - ten stirbt, doch lasst die an-dern jetzt fröh-lich hin und wie - der  
there, he'll die: so let his fel-lows Stroll where the sunshine cheers and

Pizarro (sotto voce).

So ei - le, ihm sein  
Be off, then, dig his

wan-dern; für Je - nen sei der Zorn ge-spart.  
mel-lows, And spare your rage for him be-low.

Grab zu graben, hier will ich stil - le Ru - he ha-ben; schliess' die Ge-fang'nen  
grave in haste! Here and to - day I will have rest! Now lock the prisners

P. wie-der ein, magst du nie mehr verwegen sein, nie, nie mehr ver - we - gen sein!  
 in their pen: Nev - er dare make so bold a - gain, no! ne'er make so bold a - gain!

**Chorus of Prisoners.** (Reënter Jaquino and Marcelline from the garden.)  
**Allegretto vivace.**

Tenor I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell  
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Bass I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell  
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

**Allegretto vivace.**

*f* *sv.* *p dolce*

**Marcelline** (gazing on the Prisoners).

M. Wie eil - ten sie zum Sonnenlicht,  
 How glad they were to hail the light,

**Leonora** (to the Prisoners).

L. Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

**Jaquino** (to the Prisoners).

J. Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

**Pizarro.**

P. Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

**Rocco.**

R. Nun, Roc - - co, zög - re län - ger  
 Now, Roc - - co, down to yon - der

**Chorus.**

schwindest du uns wie-der, leb' wohl, leb' wohl, du  
 soon art thou de - part-ed! Fare - well, fare - well, O

schwindest du uns wie-der, leb' wohl, leb' wohl, du  
 soon art thou de - part-ed! Fare - well, fare - well, O

Tutti

*f* *sv.* *p dolce*

Tpts & Kdr.

M. und schei - den trau - - - rig  
 L. And now so heav - - - y -  
 J. kehrt in den Ker - - - ker  
 R. Now for your cells be  
 R. kehrt in den Ker - ker  
 Now for your cells be wie - der, kehrt in den Ker - ker  
 nicht, wight, nun, Roc - co, nun,  
 now, Roc - co, now,  
 Herr, ich zög - re län - ger nicht,  
 lord, I'll work with all my might,  
 war - - - mes Son - nen - licht, leb'  
 sun - - - shine warm and bright, fare - - -  
 w.w.  
*p dolce*  
 Strings

M. wie - der, und  
 heart - ed, and  
 L. wie - der, kehrt  
 start - ed, now  
 J. wie - der, kehrt in den  
 start - ed, now for your  
 R. Roc - - co, zög - re län - ger nicht, steig' in den Ker - ker  
 Roc - - co, down to yon - der wight, High time that you had  
 nein, Herr, nein, Herr, ich zög - re län - ger nicht,  
 My lord, my lord, I'll work with all my might,  
 wohl, leb' wohl, du war - - - mes Son - nen - licht,  
 well, fare - well, O sun - - shine warm and bright,  
 w.w.  
*p dolce*  
 Horns  
 Strings

M. schei - den trau - - - rig wie - - - der, wie eil - ten sie zum  
now so heav - - - y - heart - ed! How glad they were to

L. in den Ker - - - ker wie - - - der, ihr hört das Wort, drum  
for your cells be start - ed! He or - ders you to

J. Ker - ker wie - der, ihr hört das Wort, das Wort, drum zö - gert,  
cells be start-ed! He or - ders you to leave the light, to

P. nie - der, zög - - - re nicht, nun, Roc - co, zög - re län - ger,  
start-ed! down to yon - der wight, now, Rocco, down to

R. ich stei - ge ei - lend nie - der, nein, Herr, ich zög - re län - ger,  
I know 'tis time I start-ed, my lord, I'll work with all my

schnell schwindest du uns wie - - - der, du war - mes Son - - - nen - -  
Too soon art thou de - part - ed, O sun - shine warm and

*Tutti cresc.*

M. Son - nen - licht, wie eil - ten sie zum Son - nen - licht, und  
hail the light, how glad they were to hail the light, And

L. zö - - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt  
leave the light, he or - ders you to leave the light, Now

J. zö - - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt  
leave the light, he or - ders you to leave the light, Now

P. zög - re nicht, zög - re, zög - re län - ger, län - ger nicht, steig'  
yon - der wight, down to, yon - der wight, to yon - der wight, High

R. län - ger nicht, nein, Herr, ich zög - re län - ger nicht, ich  
might, my lord, I'll work, with all, with all my might, I

licht, du war - - - mes Son - nen - licht, schnell  
bright, O sun - - - shine warm and bright, too

M. schei - den trau - rig wie - der!  
now so heav - y - heart-ed!

L. in den Ker - ker wie - der!  
for your cells be start-ed!

J. in den Ker - ker wie - der!  
for your cells be start-ed!

P. in den Ker - ker nie - der!  
time that you had start-ed!

R. (aside)  
stei - ge ei - lend, ei - lend nie - der!  
know 'tis time, 'tis time I start-ed!  
Mir be - ben mei - ne  
Trembling and heav - y -

schwin - dest du uns wie - der!  
soon art thou de - - part-ed!

Typis.  
Kdr.  
pp Basses

M. (aside)  
Die An - dern, die An - dern murmeln  
They're murmur, they're murmur down, well -

L. (aside)  
Angst rinnt durch mei - ne Gli - der, er - eilt den  
Dread to my soul has dart - ed! Shall Heav'n this

J. (aside, looking at Rocco and Leonora) Sie sin - nen  
Their words are

P. Nicht e - herkehrst du wie - der, bis ich voll - zo - gen das Ge - -  
You two will not be part - ed Till he has felt my pow'r to

R. Gli - der, o un - - glück - se - lig har - te Pflicht,  
heart - ed, This du - - ty fills my soul with fright!

Schon sinkt die Nacht her - nie - - der,  
Day soon will be de - part - - ed,

Viol.

M. *nie - der, hier wohnt die Lust, die Freu-de nicht, hier wohnt die*  
*guard-ed: Here is no joy, is no de-light, here is no*

L. *Frev - ler, den Frev - ler kein Ge - richt, er - eilt den*  
*wan - ton, this wan - ton wretch not - smite, shall Heav'n this*

J. *auf und nie - der, könnt' ich ver - stehn, was Je - der*  
*low and guard - ed, Could I but catch them in their*

R. *richt, bis ich voll - zo - - gen das Ge - richt, nicht*  
*smite, till he has felt my pow'r to smite! You*

R. *o un - glück - se - lig har - te Pflicht!*  
*this du - ty fills my soul with fright!*

*aus der so bald kein Mor - gen*  
*How long 'twill be ere morn - - - ing*

*pp cresc. sp*

M. *Lust, die Freu-de, die Freu - de nicht,*  
*joy, no joy, here is no de-light!*

L. *Frev - ler kein Ge - richt, den*  
*wan - ton wretch not smite, not*

J. *spricht!*  
*flight!*

R. *e - her kehrt du wie - der, bis ich vollzo - - gen das Ge -*  
*two will not be part-ed Till be has felt my pow'r to*

R. *O un - glück - se - lig har - te*  
*this du - ty fills my soul with*

*bricht, aus der so bald kein Mor - gen*  
*light! how long 'twill be ere morn - ing*

*pp w.w. cresc.*

M. die An - - - dern mur - - - meln, mur - - - meln  
They're mur - - - m'ring, mur - - - m'ring down, well -

L. Frev - ler! Angst rinnt durch mei - - - ne  
smite him! Dread to my soul has

J. Sie sin - nen auf und nie - der, könnt' ich ver - stehn, was  
Their words are low and guard - ed, Could I but catch them

P. richt, smite! nicht e - her kehrst du  
smite! You two will not be

R. Pflicht! Pflicht! Mir be - ben mei - - - ne  
fright! Trem - - - bling and heav - - - y -

licht!  
light!

Str.  
p.

M. nie - der. Wie eil - - - ten sie zum  
guard - ed, How glad - they were to

L. Glied - er. Ihr hört das Wort, drum  
dart - ed. He or - - - ders you to

J. Je - der, Je - der, Je - der, Je - der spricht! Ihr hört das Wort, drum  
catch them, catch them, catch them in their flight! He or - - - ders you to

P. wie - der! Nun, Roc - - - co, zög - re  
part - ed! Now, Roc - - - co, down to

R. Glied - er! Ihr hört das Wort, drum  
heart - ed! He or - - - ders you to

Leb' wohl, leb' wohl, du war - mes Son - nen - licht, schnell  
Fare - - well, fare - - - well, O sun - shine warm and bright!  
w. Wind Str.

M. Son-nen-licht, zum Son-nen-licht, und schei-den trau-  
 hail the light, to hail the light, And now so heav-  
 L. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-  
 leave the light, to leave the light, Now for your cells be  
 J. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-  
 leave the light, to leave the light, Now for your cells be  
 P. län-ger nicht, 'nun län-ger nicht, steig' in den Ker-  
 yon-der wight, to yon-der wight, 'Tis time that you had  
 R. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-  
 leave the light, to leave the light, Now for your cells be  
 schwin-dest du uns wie-der, schnell schwin-dest du uns  
 soon art thou de-part-ed, too soon art thou de-  
 schnell schwindest thou de-part-ed, too soon art thou de-  
 Tutti

M. wie-der.  
 heart-ed!

L. wie-der!  
 start-ed!

J. wie-der!  
 start-ed!

P. nie-der!  
 start-ed! Nicht e-her kehrst du  
 You two will not be

R. wie-der!  
 start-ed! Mir be-ben mei-ne Gli-e-der,  
 Trembling and heav-y-heart-ed, o This

Schon  
 Day

part-ed!

18108



M. Die An - dern, die An - demmurmeln nie - der, hier wohnt die  
 They're murmur'ng, they're murmur'ng down, well-guarded: Here is no

L. Angst rinnt durch mei - ne Glie - der, er - eilt den Frev - ler, den  
 Dread to my soul has dart - ed, Shall Heav'n this wan - ton, den this

J. Sie sin - - nen are auf und nie - der,  
 Their words are low and guard - ed:

P. wie - der, bis ich voll - zo - - gen das Ge - - richt, bis ich voll -  
 part - ed, Till he has felt - my pow'r to - smite, till he has

R. un - - glück - se - lig har - - te Pflicht, o un - glück -  
 du - - ty fills my soul with fright, this du - ty

sinkt die Nacht her - nie - - der, aus  
 soon will be de - part - - ed, How

*Viol.* *fp* *cresc.*

M. Lust, die Freu - de nicht, hier wohnt die Lust, die Freu - de, die  
 joy, is no de - light, here is no joy, no joy, here is

L. Frev - - ler kein Ge - - richt, er - eilt den Frev - ler kein Ge -  
 wan - - ton wretch not smite, shall Heav'n this wan - ton wretch not

J. köhnt' ich ver - - stehn, was je - der spricht!  
 Could I but catch them in their flight!

P. zo - - gen das Ge - - richt, nicht e - her kehrst du  
 felt - my pow'r to smite! You two will not be

R. se - lig har - - te Pflicht!  
 fills my soul with fright!

der so bald kein Mor - - - - gen bricht,  
 long 'twill be ere morn - - - - ing light,

*Str.* *W. Wind* *fp* *p*

Horns

M. *pp*  
 Freu - de nicht, die  
 no de: light! They're

L. *pp*  
 richt, den Frev - ler! Angst  
 smite, not smite him! Dread

J.  
 Sie sin - nen auf und  
 Their words are low and

P. *pp*  
 wie - der, bis ich voll - zo - gen das Ge - richt, nicht  
 part - ed Till he has felt my pow'r to smite! You

R. *pp*  
 o un - glück - se - lig har - te Pflicht, mir  
 this du - ty fills my soul with fright! I'm

aus der so bald kein Mor - gen bricht.  
 how long 'twill be ere morn - ing light!

*cresc.* *p.* *str.*

M.  
 An - dern mur - meln nie - der,  
 mur - m'ring down, well - guarded:

L.  
 rinnt durch mei - ne Glieder,  
 to my soul has dart - ed,

J.  
 nie - der, auf und nie - der, auf und nie - der, könnt' ich ver - stell'n, was Jeder spricht, was Je - der  
 guarded, low and guarded, low and guarded: Could I but catch, could I but catch them in their

P.  
 e - her kehrest du wie - der!  
 two will not be part - ed!

R.  
 be - ben mei - ne Glieder!  
 trem - bling, heav - y - hearted!

*p*  
 Leb' wohl, leb'  
 Fare - well, fare -

*pp* *Clar.* *Str.*

hier wohnt die Lust, die Freu - de nicht, die  
 Here is no joy, is no de-light, no  
 er - eilt den Frev - - ler, den  
 Shall Heavh this wan - - ton, this  
 spricht!  
 flight!  
 Nun, Roc-co, zög-re län-ger nicht, steig'in den Ker-ker nie-der,  
 Now, Roc-co, down to yon-der wight, High time that you had start-ed!  
 Ich stei-ge ei-lend  
 I know'tis time I  
 wohl, leb' wohl, leb' wohl, du war - - mes, war - mes  
 well, fare - - well, O sun - - shine, sun - shine  
 Tpt. Tutti  
*p cresc.*  
 Kdr.

Lust, die Freu - - de  
 joy, and no - - de -  
 Frev - - ler kein Ge -  
 wan - - ton wretch not  
 Roc - co, zög - re län - ger, län - ger nicht, steig' in den Ker - ker nie - der,  
 Roc - co, down, go down to yon - der wight, High time that you had start-ed!  
 nie - der, nein, Herr, ich zög - re län - ger, län - ger nicht,  
 start - ed! My lord, my lord, I'll work with all my might,  
 Son - nen - licht, schnell schwin - - dest du uns  
 warm and bright, Too soon art thou de -  
*p cresc.*

M. nicht, die Lust, die Freu - de, die  
light, no joy, joy, - here is

L. richt, den Frev - - - - - ler kein Ge -  
smite, this wan - - - - - ton wretch not

J. Sie sin - nen auf und  
Their words are low and

E. zög - re, Roc - co, zög - re län - ger nicht, steig' in den Ker - ker nie - -  
Roc - co, now go down to yon - der wight, High time that you - had start - - -

R. nein, Herr, ich zög - re län - ger, län - ger nicht, ich  
my lord, my lord, I'll work with all my might, I

wie - - - der, ja, schnell schwin - - - dest du uns  
part - - ed, ay, too soon art thou de - -

*p* *cresc.*

M. Freu - - - - - de - - - nicht.  
no de - - - light. Die an - dern  
They're mur - m'ring

L. richt!  
smite! Angst rinnt durch  
Dread to my

J. nie - - - der, sie sin - nen  
guard - - - ed, their words are

E. - - - - - der!  
- - - - - ed! Nicht e - her  
You two will

R. stei - ge ei - lend nie - der, ei - lend nie - der.  
know 'tis time I start - ed, time I start - ed! Mir be - ben  
I'm trem - bling,

wie - - - - - der! Schon sinkt die Nacht her -  
part - - - - - ed! Day soon will be de -

w.w. *p*

Str.

M. *mur - mehn nie - der, hier wohnt die Lust, die Freu - de nicht,*  
*down, well - guard - ed: Here is no joy, is no de - light,*

L. *mei - ne Glie - der, er - eilt den Frev - ler kein Ge - richt,*  
*soul has dart - ed: Shall Heav'n this wan - - ton wretch not smite,*

J. *auf und nie - der, könnt' ich ver - stehn, was Je - der*  
*low and guard - ed: Could I but catch them in their*

P. *kehrst du wie - der, bis ich voll - zo - gen das Ge - richt,*  
*not be part - ed, Till he has felt my pow'r to smite,*

R. *mei - ne Glie - der, o un - glück - se - lig har - te Pflicht,*  
*heav - y - heart - ed: This du - ty fills my soul with fright,*

*nie - der, aus der so bald, so bald kein*  
*part - ed, How long 'twill be, how long, till*

Horn

M. *die Freu - de nicht, die*  
*is no de - light, no*

L. *den Frev - ler kein Ge - richt,*  
*this wan - - ton wretch not smite,*

J. *spricht, könnt' ich verstein, was Je - der spricht, was Je - der, Je - der spricht, könnt' ich verstein,*  
*flight, could I but catch them in their flight, could I but catch them, catch them in their flight,*

P. *bis ich voll - zo - gen das Ge - richt,*  
*till he has felt my pow'r to smite,*

R. *o un - glück - se - lig har - te Pflicht,*  
*this du - ty fills my soul with fright,*

*Mor - gen bricht, so*  
*morn - - - - - ing light, dim. so dim.*

*how*

*pp*  
 Lust, die Freu-de, die Freu - - - - - de nicht.  
 joy, no joy, here is no de - - - light.

*dim.* *pp*  
 kein Ge - - richt, den Frev - ler!  
 Heavh not smite, not smite him!

*pp*  
 was Je-der spricht, was Je-der spricht, was Je-der spricht!  
 could I but catch, could I but catch them in their flight!

*dim.* *pp*  
 das Ge - - richt, bis ich voll-zo - gen das Ge - richt.  
 pow'r to smite, till he has felt my pow'r to smite!

*dim.* *pp*  
 har - - te, har - - - - - te Pflicht!  
 fills my soul with fright!

*pp*  
 bald kein Mor - - - - - gen bricht. (The Prisoners return  
 long till morn - - - - - ing light! to their cells, which Leo-  
 nora and Jaquino lock  
 up.)

*pp*  
 bald kein Mor - - - - - gen bricht.  
 long till morn - - - - - ing light!

*dim.* *pp*

Ob. Clar. Bass. Clar.  
 Basses

Horns Wind  
*PPP*

End of Act I.

# Leonore.

## Overture No. 3.

(Composed 1808.)

Adagio.

*ff* *p dim.* *cresc. sf* *pp dolce* *sfz* *pp sempre* *pp* *pp*

First system of musical notation. Treble and bass staves. The key signature has two flats. The music features a melodic line in the treble and a more rhythmic line in the bass. A *cresc.* marking is present above the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff contains a complex, rapid melodic passage with many beamed notes. The bass staff features a steady eighth-note accompaniment with triplets. A *rit.* marking is present below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has a series of chords with a melodic line. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with some grace notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *p*, *dolce*, and *pp*. A *rit.* marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with some grace notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *pp*. A *rit.* marking is present below the bass staff.

Sixth system of musical notation. Treble and bass staves. The tempo marking *Allegro.* is at the beginning. The treble staff has a melodic line. The bass staff has a steady eighth-note accompaniment. Dynamics include *pp*.

Seventh system of musical notation. Treble and bass staves. The treble staff has a melodic line. The bass staff has a steady eighth-note accompaniment. Dynamics include *cresc. poco a poco*.



First system of musical notation, measures 1-8. The music is written for piano in a two-staff format (treble and bass clefs). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 9-16. The treble clef continues with a melodic line, and the bass clef maintains the accompaniment. A dotted line above the treble staff indicates a first ending or a specific phrasing.

Third system of musical notation, measures 17-24. The treble clef features a melodic line with some chromaticism. The bass clef accompaniment includes a dynamic marking of *ff* (fortissimo) and a *sempre ff* instruction. A double asterisk *\*\** is placed below the bass staff at the end of the system.

Fourth system of musical notation, measures 25-32. The treble clef has a more active melodic line with sixteenth notes. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation, measures 33-40. The treble clef features a melodic line with some chromaticism. The bass clef accompaniment continues with eighth notes.

Sixth system of musical notation, measures 41-48. The treble clef has a melodic line with some chromaticism. The bass clef accompaniment continues with eighth notes.

Seventh system of musical notation, measures 49-56. The treble clef has a melodic line with some chromaticism. The bass clef accompaniment continues with eighth notes.

The musical score is arranged in eight systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a *sfz* (sforzando) marking. The third system includes a *p sfz* marking. The fourth system has a *sfz* marking. The fifth system features a *sfz* marking and includes the vocal-like syllable "ai" written below the bass staff. The sixth system includes a *dolce* (dolce) marking in the bass staff and a *cresc.* (crescendo) marking in the treble staff. The seventh system begins with a piano (*p*) dynamic and includes a *s* (sforzando) marking. The eighth system continues the piece with various musical notations.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a supporting accompaniment. A *cresc* marking is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. A *pp* marking is at the beginning, and a *sempre pp* marking is in the middle.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. A *pp* marking is in the middle.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. A *cresc.* marking is in the middle.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment.

Seventh system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. A *pdolce* marking is at the end.

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. A *dim.* marking is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, while the left hand has a more active accompaniment. Dynamics include *p dim.*, *pp*, and *ff*. A *b* symbol is located at the bottom right of the system.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords. Dynamics include *p*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords. Dynamics include *ff* and *p*. A *b* symbol is located at the bottom left of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords. Dynamics include *ff*. The tempo marking *allegro* is written below the system.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords. Dynamics include *p* and *ff*. The tempo marking *allegro* is written below the system.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment with chords. Dynamics include *p*.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *cresc.* and a section marked *al* (allegro) at the end.

Second system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *cresc.*

Fourth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *f* (forte).

Fifth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff* (fortissimo).

Sixth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff* (fortissimo).

Seventh system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *fp* (fortissimo piano) and a section marked *a piacere* for the Trumpet.

Tempo I.

*pp* *dolce*  
*con Ped.*

*a piacere*  
Trumpet  
*pp*

*cresc.*

Detailed description: This system contains two systems of music. The first system is a piano accompaniment with a treble and bass clef. The bass clef part features a complex, rhythmic accompaniment with many beamed notes. The treble clef part has a melodic line with some rests. The second system is a trumpet part, indicated by the 'Trumpet' label. It features a melodic line with some grace notes and rests. The piano accompaniment continues with the same complex bass line and melodic treble line.

Tempo I.

*pp* *dolce*  
*con Ped.*

*cresc.*

*p* *pp dim.*

*ppp* *cresc.*

Detailed description: This system contains two systems of music. The first system is a piano accompaniment with a treble and bass clef. The bass clef part continues with the complex, rhythmic accompaniment. The treble clef part has a melodic line. The second system is a piano accompaniment with a treble and bass clef. The bass clef part continues with the complex, rhythmic accompaniment. The treble clef part has a melodic line.

First system of musical notation, featuring a treble and bass clef. The treble clef part has a melodic line with a slur over the first few notes. The bass clef part has a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef part continues the melodic line with some grace notes. The bass clef part continues the rhythmic accompaniment.

Third system of musical notation. The treble clef part features a dense texture of sixteenth notes. The bass clef part continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a melodic line with a *pp* dynamic marking.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a melodic line with a *cresc. poco a poco* dynamic marking.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a melodic line with slurs.

Seventh system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a melodic line with slurs and a *sempre ff* dynamic marking.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. Dynamic markings *sf* are present.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. Dynamic markings *sf* and *allegro* are present.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. Dynamic markings *dolce* and *p* are present.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. Dynamic markings *cresc.* and *p* are present.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. Dynamic markings *pp* and *sempre pp* are present.

Seventh system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs.



pp

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and melodic lines. A dynamic marking of *pp* (pianissimo) is present in the bass staff.

cresc. sf

Second system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamic markings include *cresc.* (crescendo) and *sf* (sforzando).

sf

Third system of musical notation, characterized by a very dense texture of chords in both staves. A dynamic marking of *sf* (sforzando) is used.

fp cresc. f p

Fourth system of musical notation. The treble staff has a melodic line with a long slur. The bass staff has a more active accompaniment. Dynamic markings include *fp* (fortissimo piano), *cresc.*, *f* (forte), and *p* (piano).

cresc. sf p dim.

Fifth system of musical notation. Similar to the previous system, it features a melodic line in the treble and accompaniment in the bass. Dynamic markings include *cresc.*, *sf*, and *p dim.* (piano diminuendo).

sf sf

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamic markings include *sf* (sforzando).

sf p sf sf p

Seventh system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

*sempre pp*

**Presto.**  
*cresc. poco a poco*

*piu cresc.*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains complex chords and melodic lines, while the bass clef part has a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) repeated throughout the system.

Second system of musical notation. The treble clef part features block chords with some rests, while the bass clef part continues with a consistent eighth-note pattern.

Third system of musical notation. The treble clef part shows a sequence of chords with some melodic movement, and the bass clef part maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a more active melodic line with some accidentals. The bass clef part continues with the eighth-note accompaniment. A *p* (piano) marking appears in the final measure of the system.

Fifth system of musical notation. The treble clef part consists of block chords. The bass clef part features a more complex eighth-note accompaniment with some ties.

Sixth system of musical notation. The treble clef part has block chords. The bass clef part continues with the eighth-note accompaniment.

Seventh system of musical notation. The treble clef part has block chords. The bass clef part continues with the eighth-note accompaniment.

First system of musical notation, measures 1-8. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in measure 6.

Second system of musical notation, measures 9-16. The melodic line continues with eighth notes and quarter notes, showing some chromatic movement. The accompaniment remains consistent with eighth notes.

Third system of musical notation, measures 17-24. This system is marked with an 8-measure repeat sign at the beginning. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with eighth notes.

Fourth system of musical notation, measures 25-32. This system is also marked with an 8-measure repeat sign. The right hand features a complex texture with sixteenth notes and chords, while the left hand plays eighth notes.

Fifth system of musical notation, measures 33-40. This system is marked with an 8-measure repeat sign. The right hand has a melodic line with eighth notes, and the left hand plays eighth notes.

Sixth system of musical notation, measures 41-48. The right hand has a melodic line with eighth notes and quarter notes, and the left hand plays eighth notes.

Seventh system of musical notation, measures 49-56. The right hand has a melodic line with eighth notes and quarter notes, and the left hand plays eighth notes.