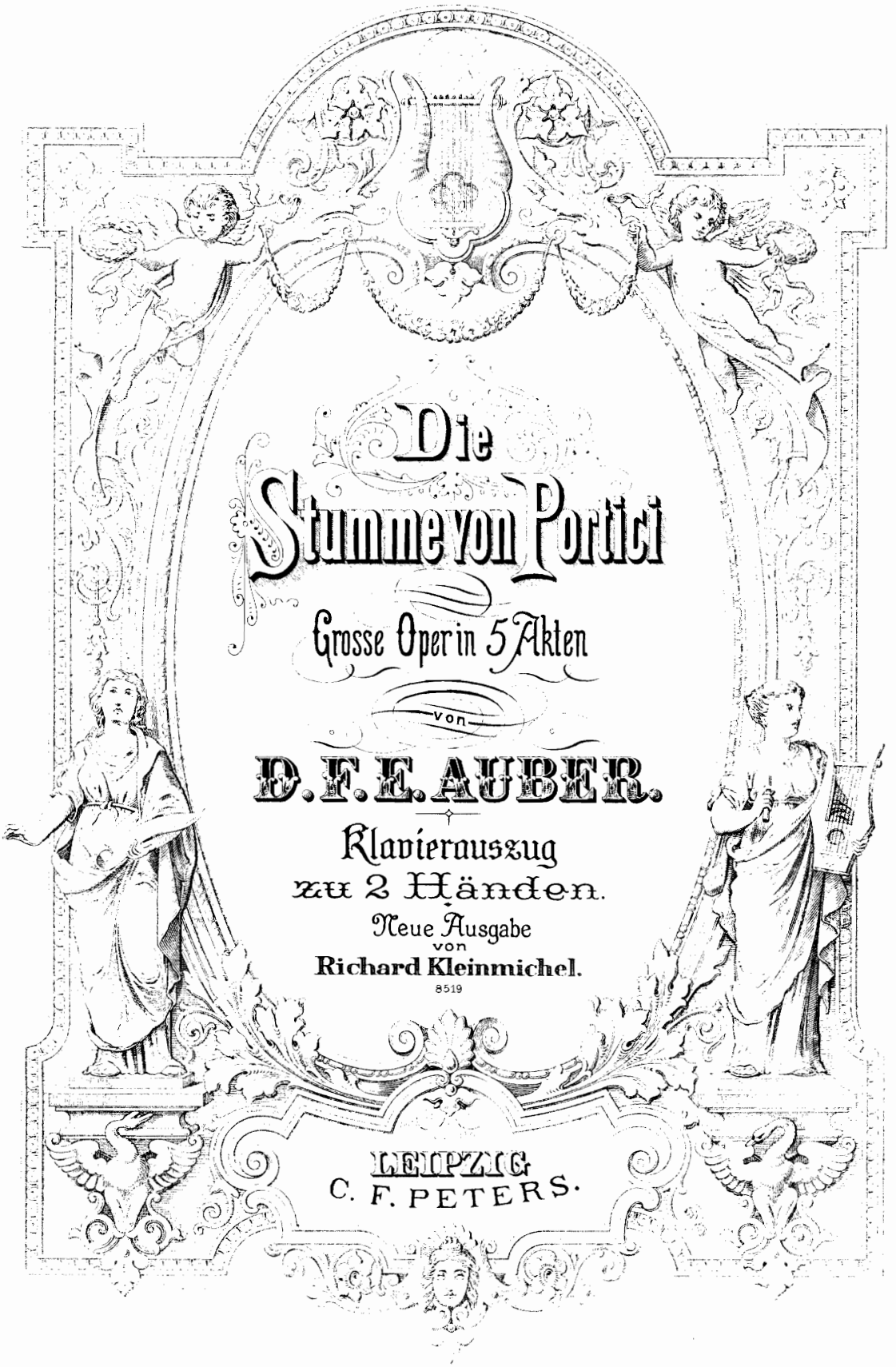

Die Stumme von Portici

Grosse Oper in 5 Akten

von

D. F. E. AUBER.

Klavierauszug
zu 2 Händen.

Neue Ausgabe
von
Richard Kleinmichel.

8519

LEIPZIG
C. F. PETERS.

INHALT.

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Mit Genehmigung des Eigenthümers Herrn Joh. André in Offenbach.

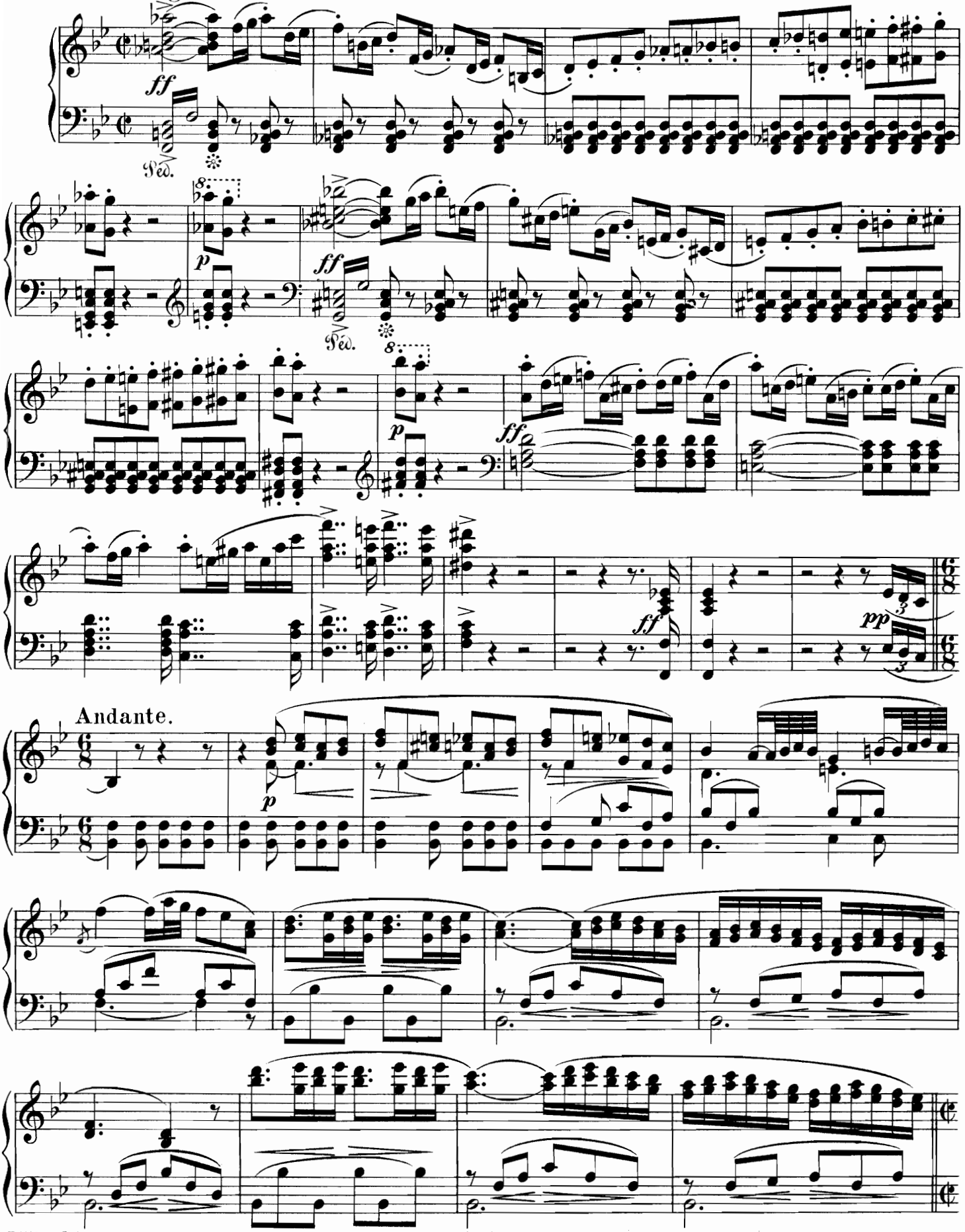
DIE STUMME VON PORTICI.

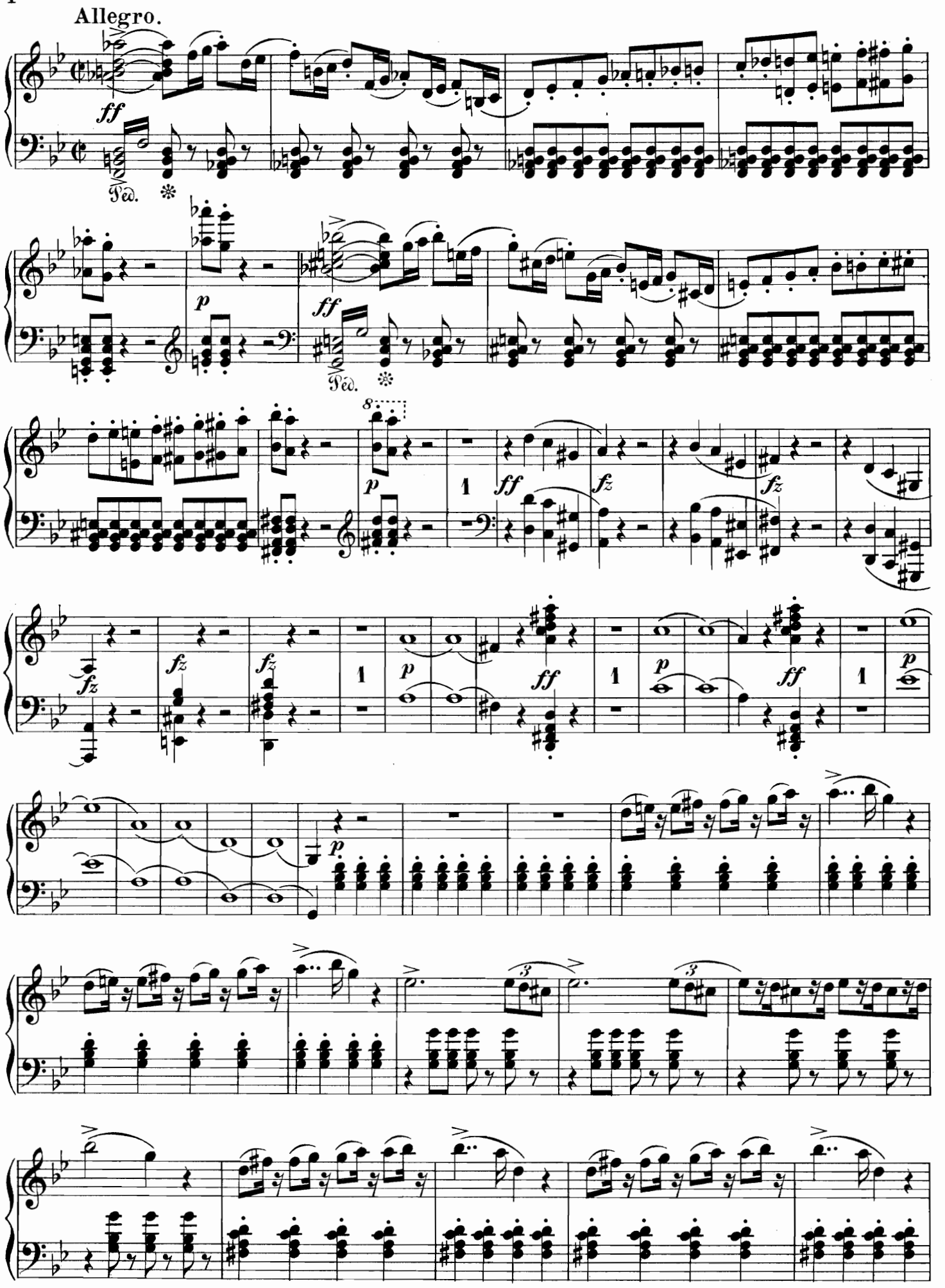
(Masaniello.)

OUVERTURE.

Allegro assai. ♩=100.

D. F. E. Auber.




Allegro.
ff
Ped.
p
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Ped.
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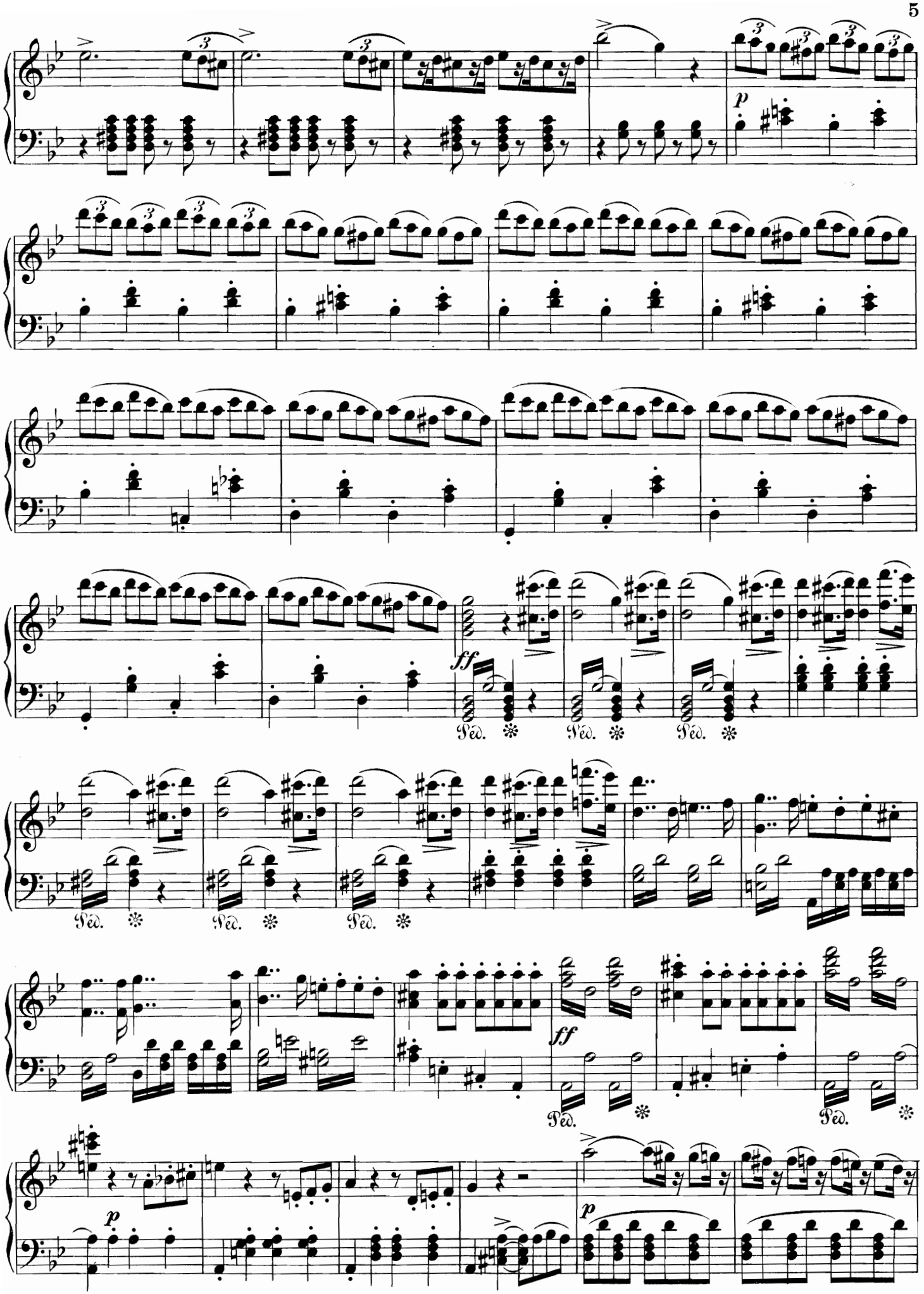
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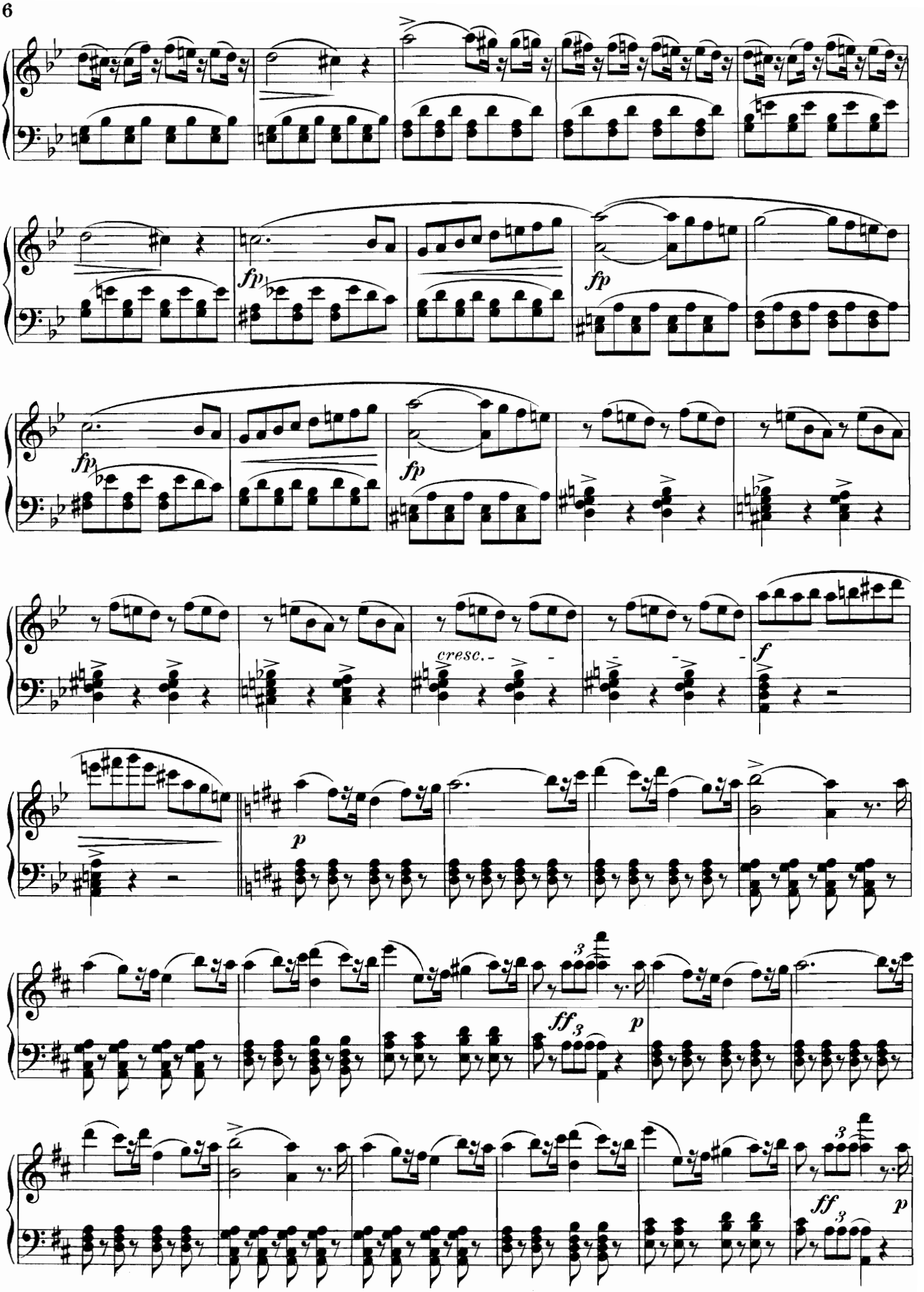
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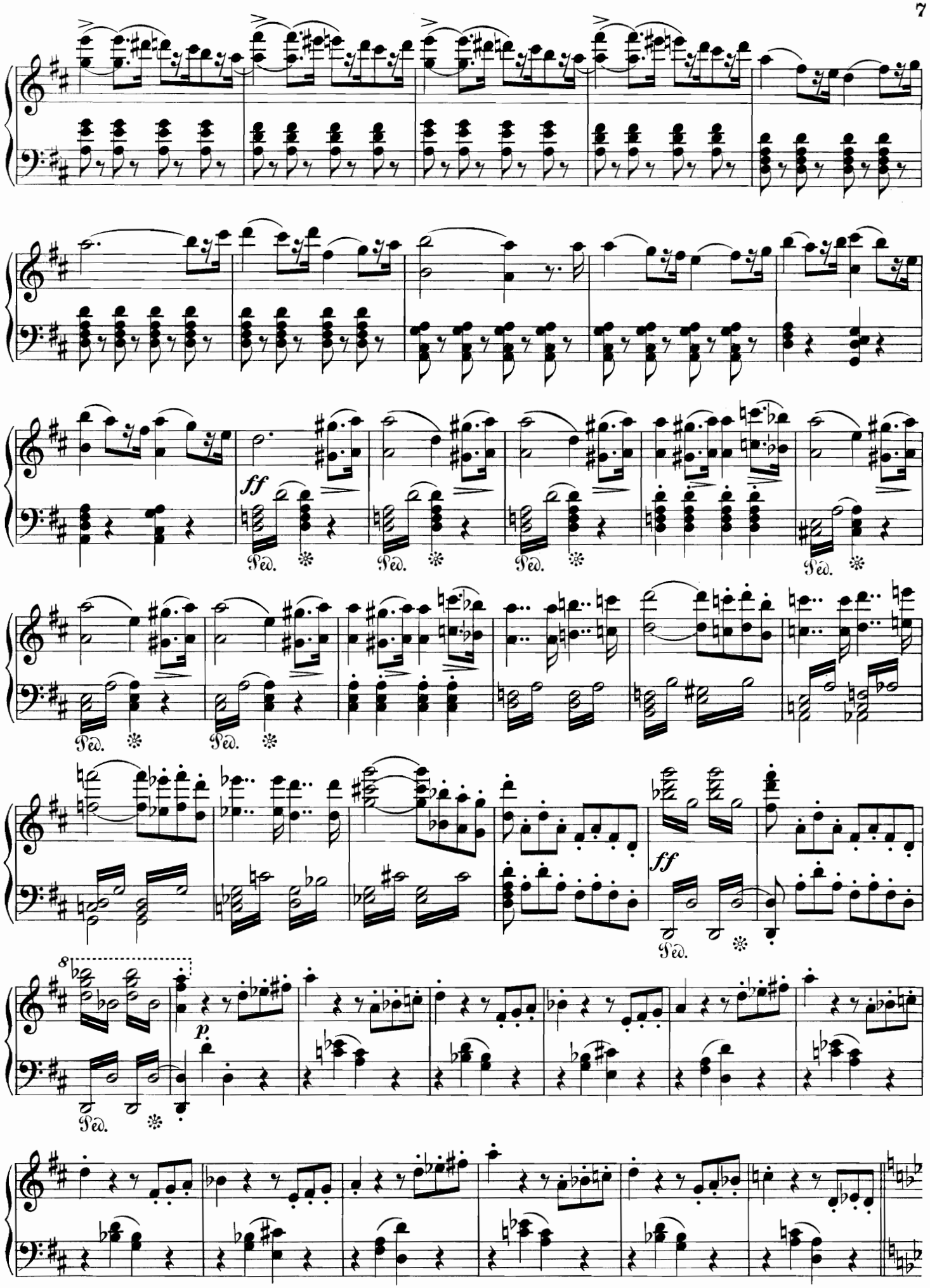
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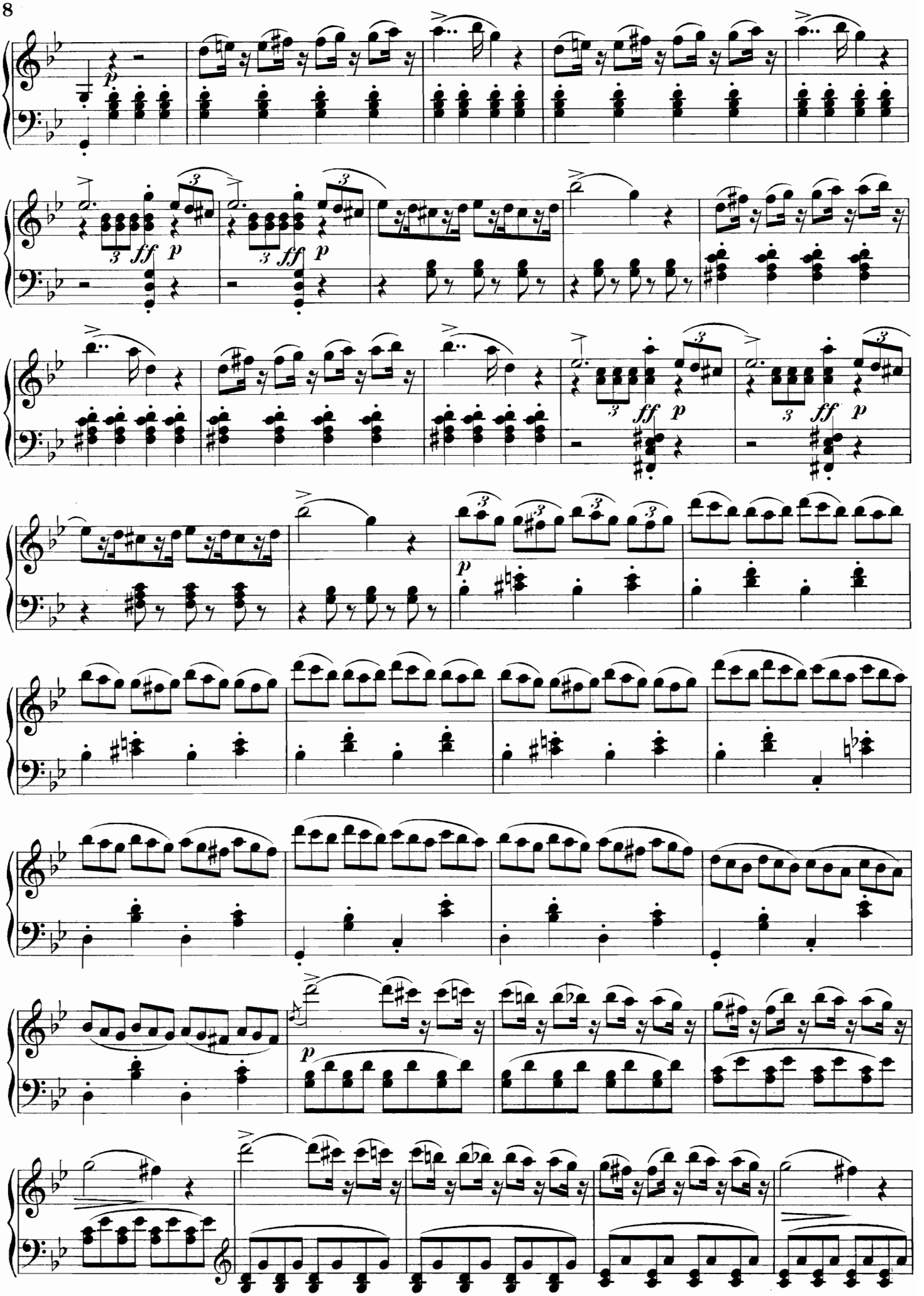
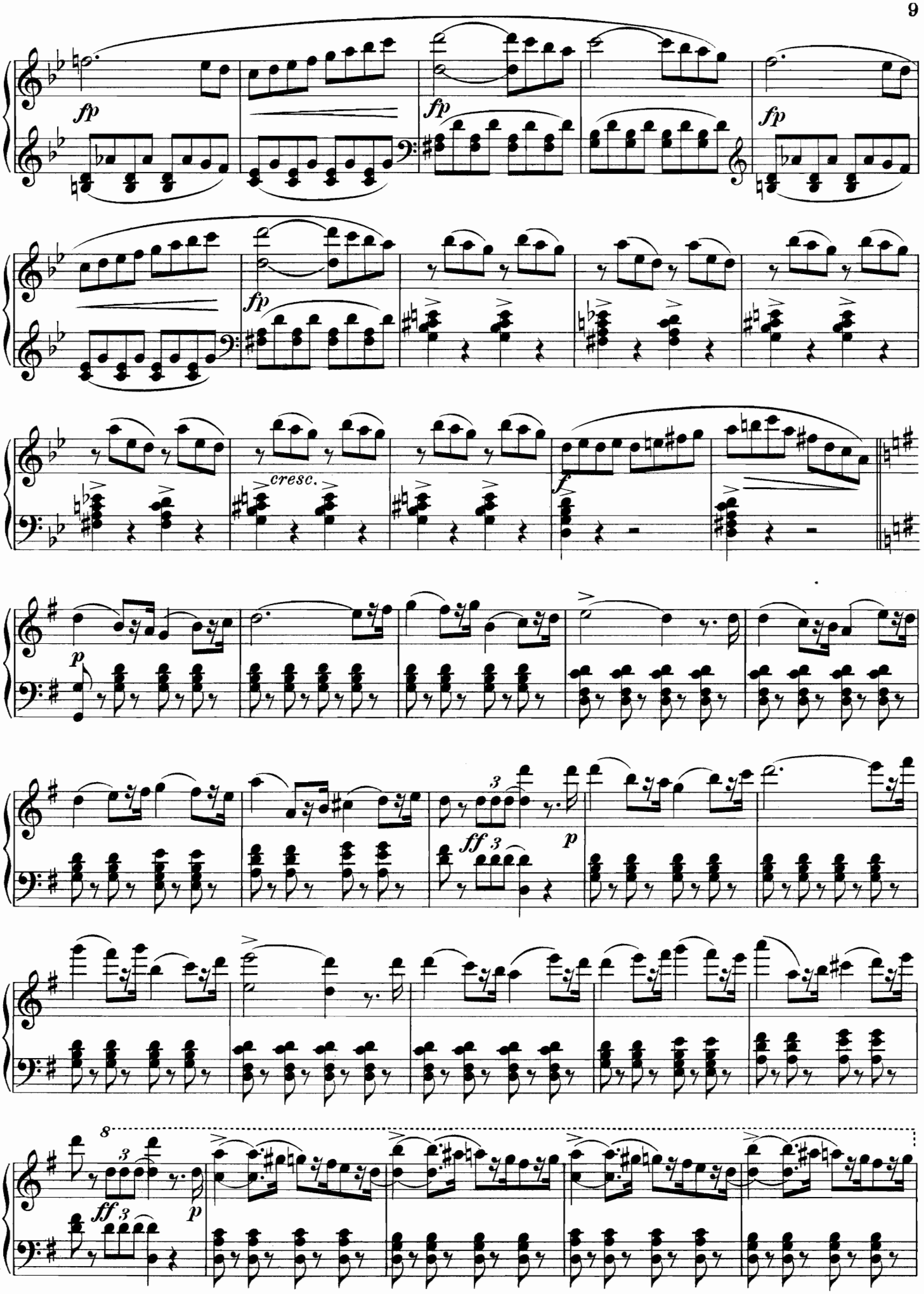
Ped.
ff
8
p

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fp
fp
cresc.
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p
8
ff 3
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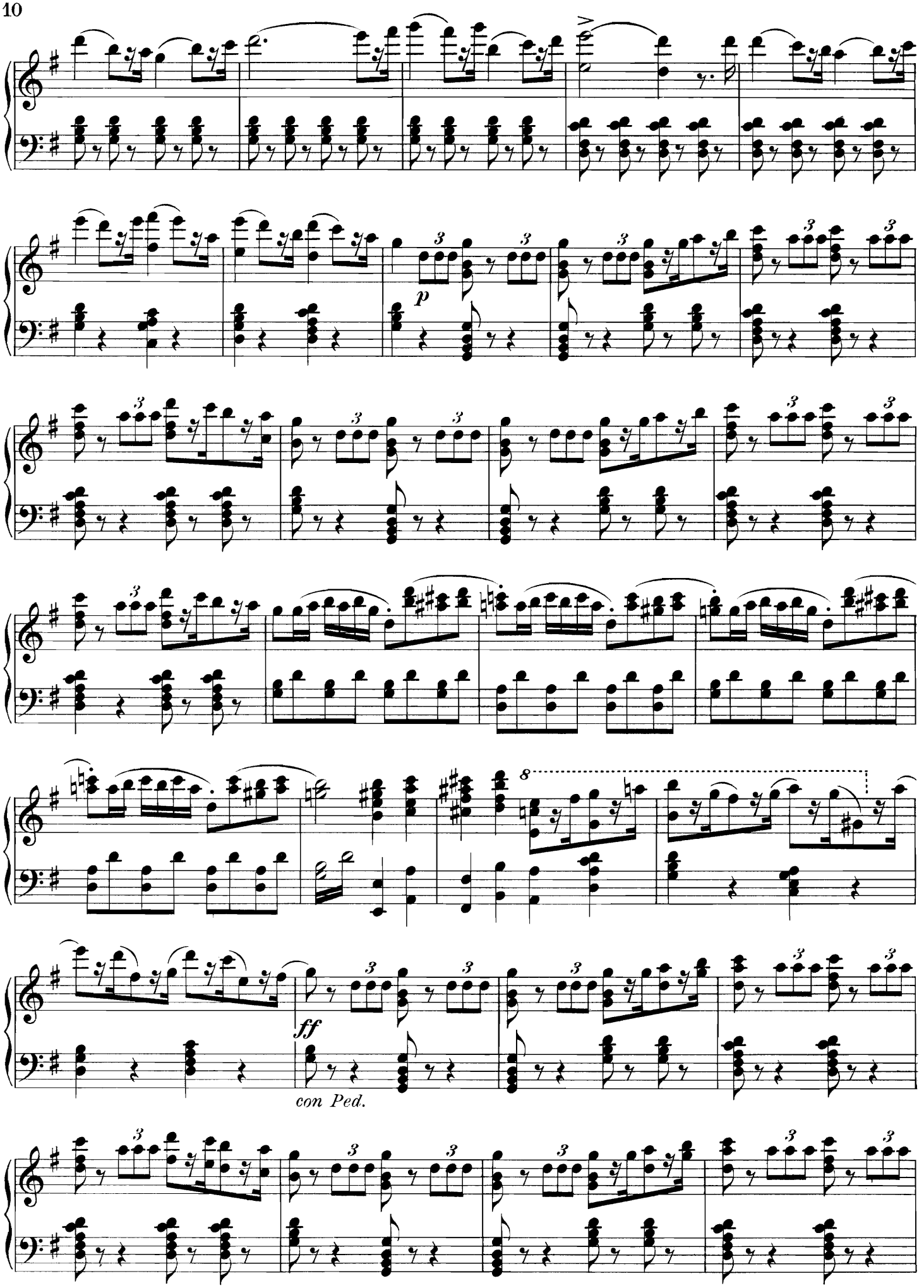
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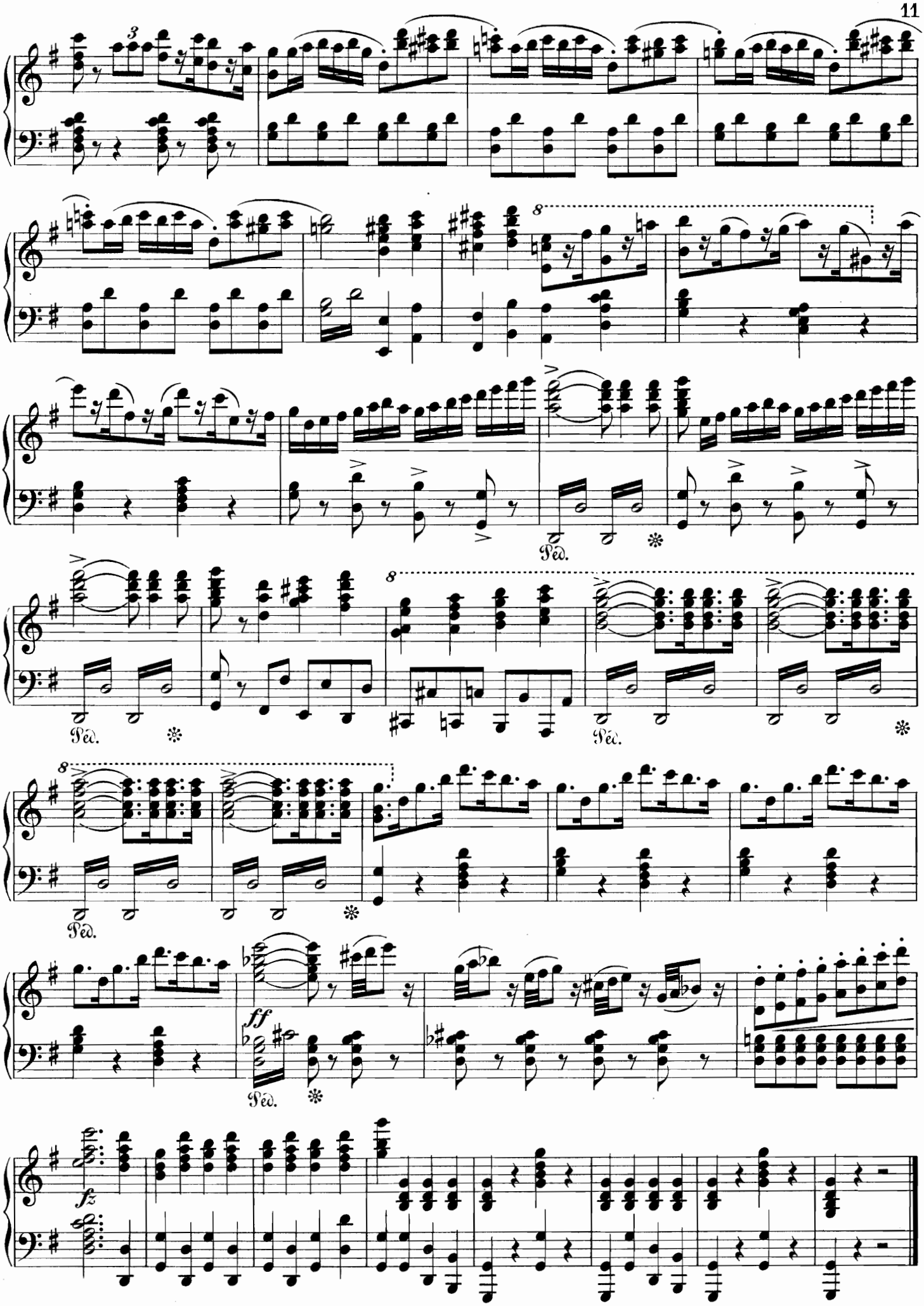
con Ped.

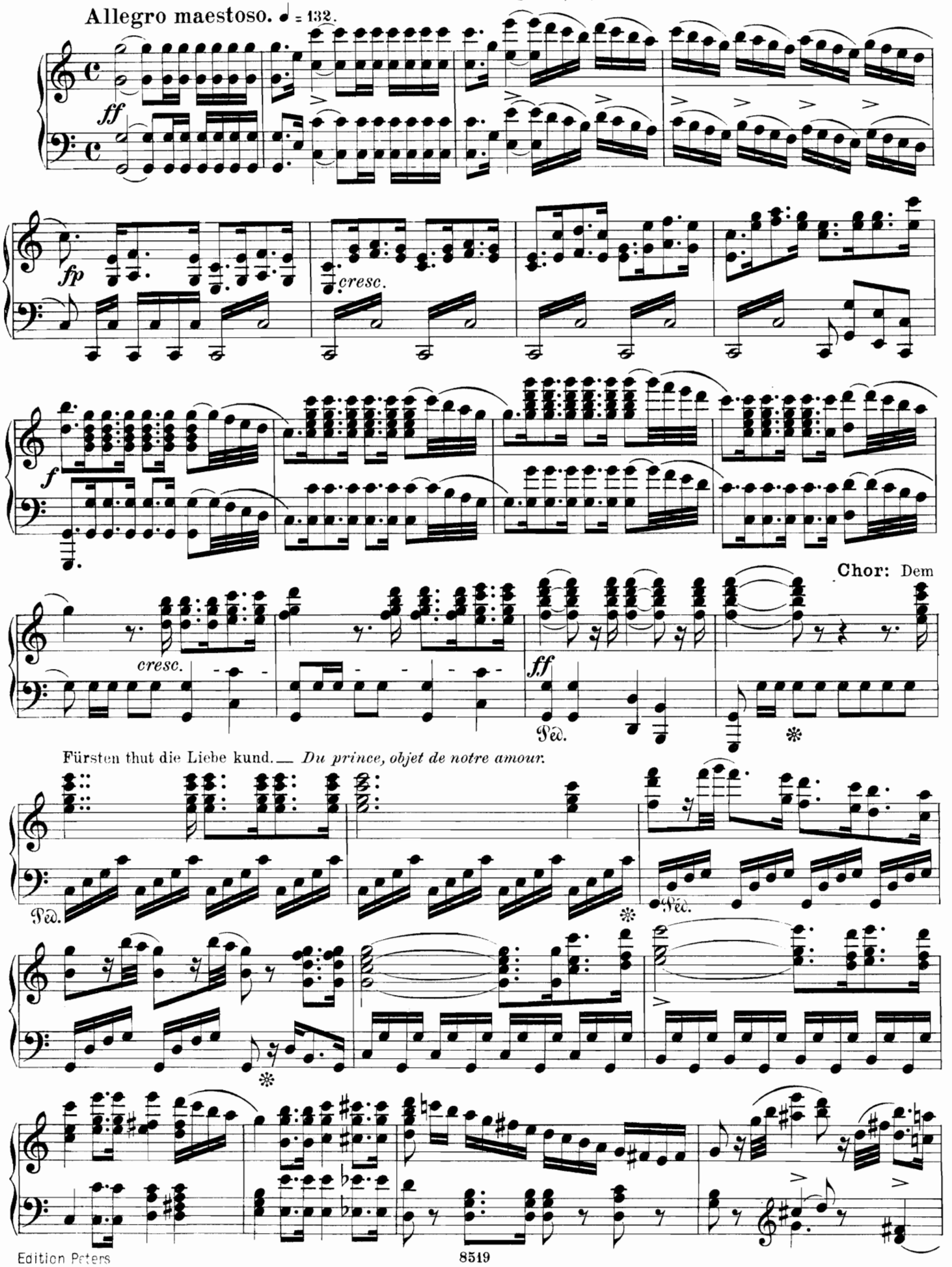

3
8
Ped.
8
Ped.
Ped.
8
Ped.
ff
Ped.
fz

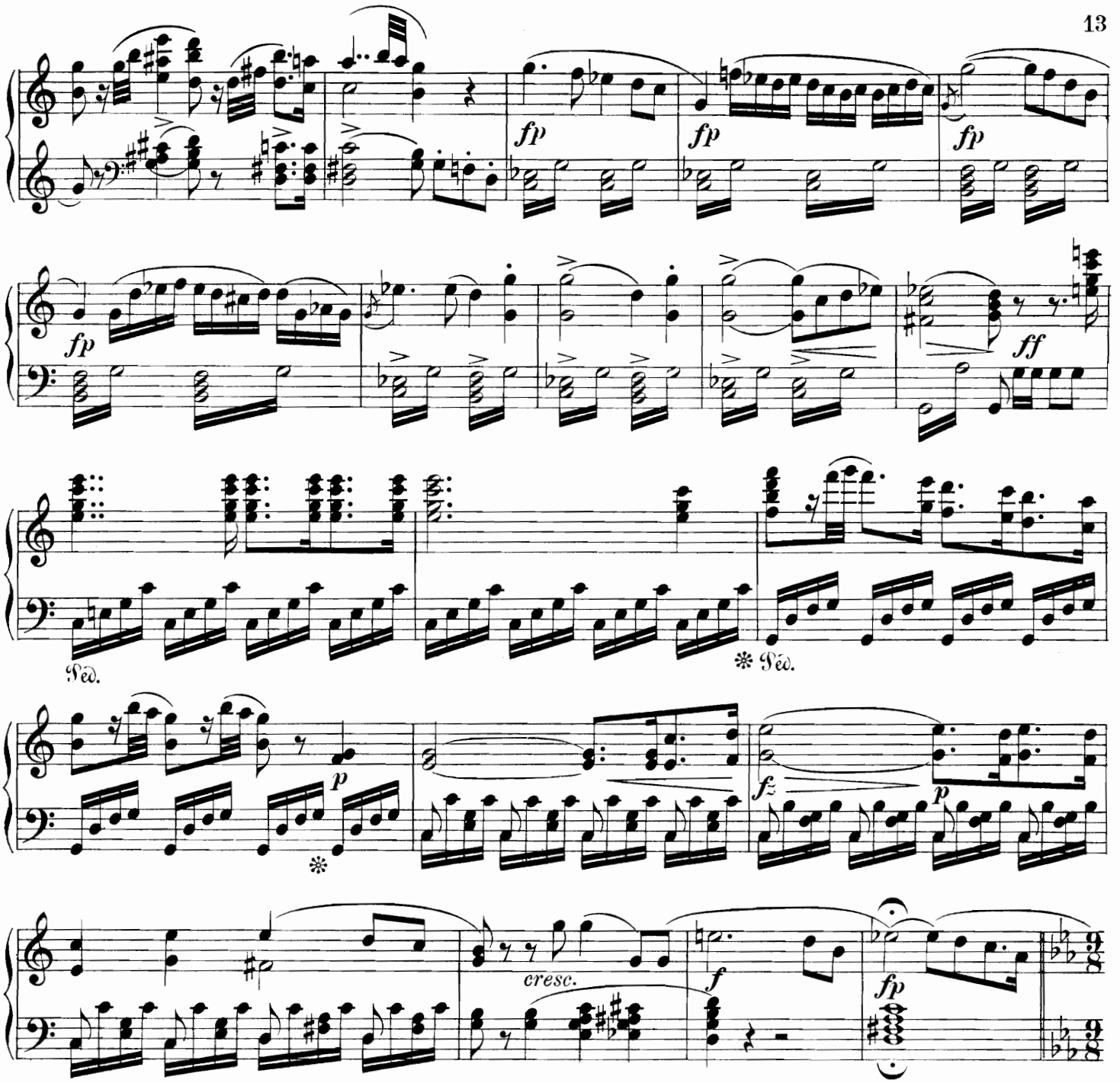
Erster Act.

Nº 1. INTRODUCTION.

Dem Fürsten thut die Liebe kund.— Du prince, objet de notre amour.

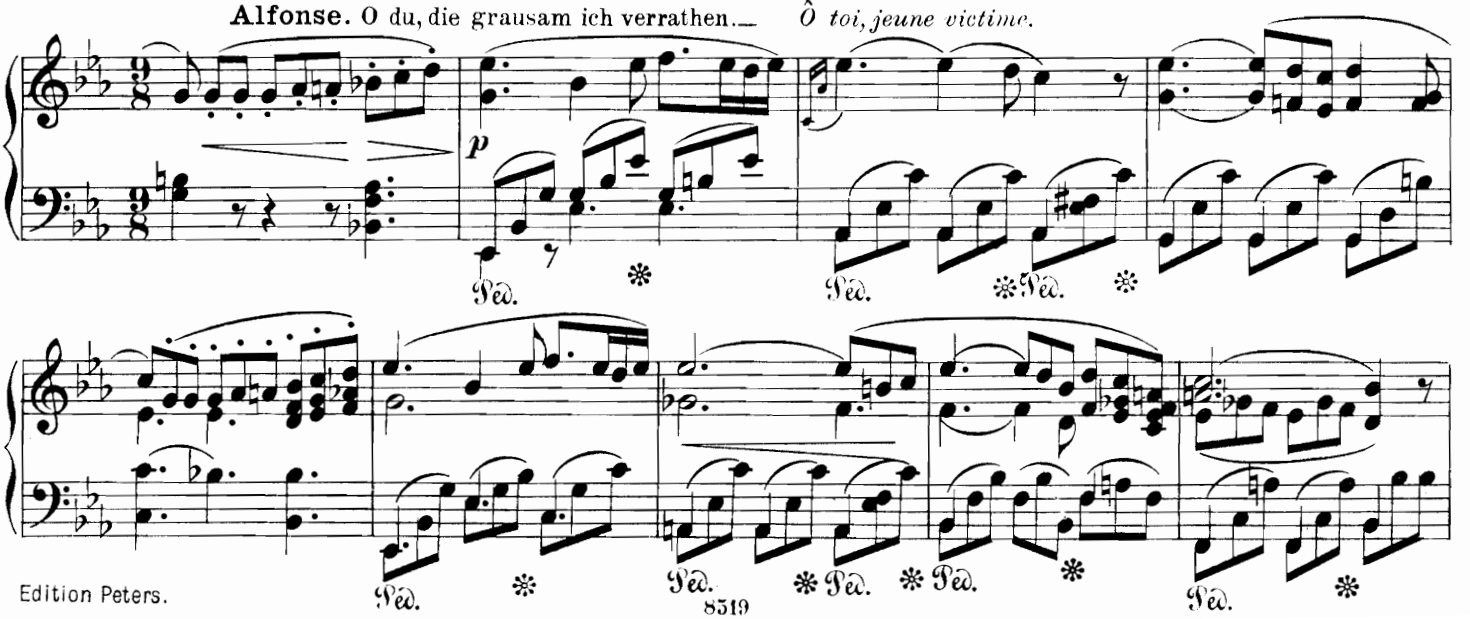
Allegro maestoso. ♩ = 132.

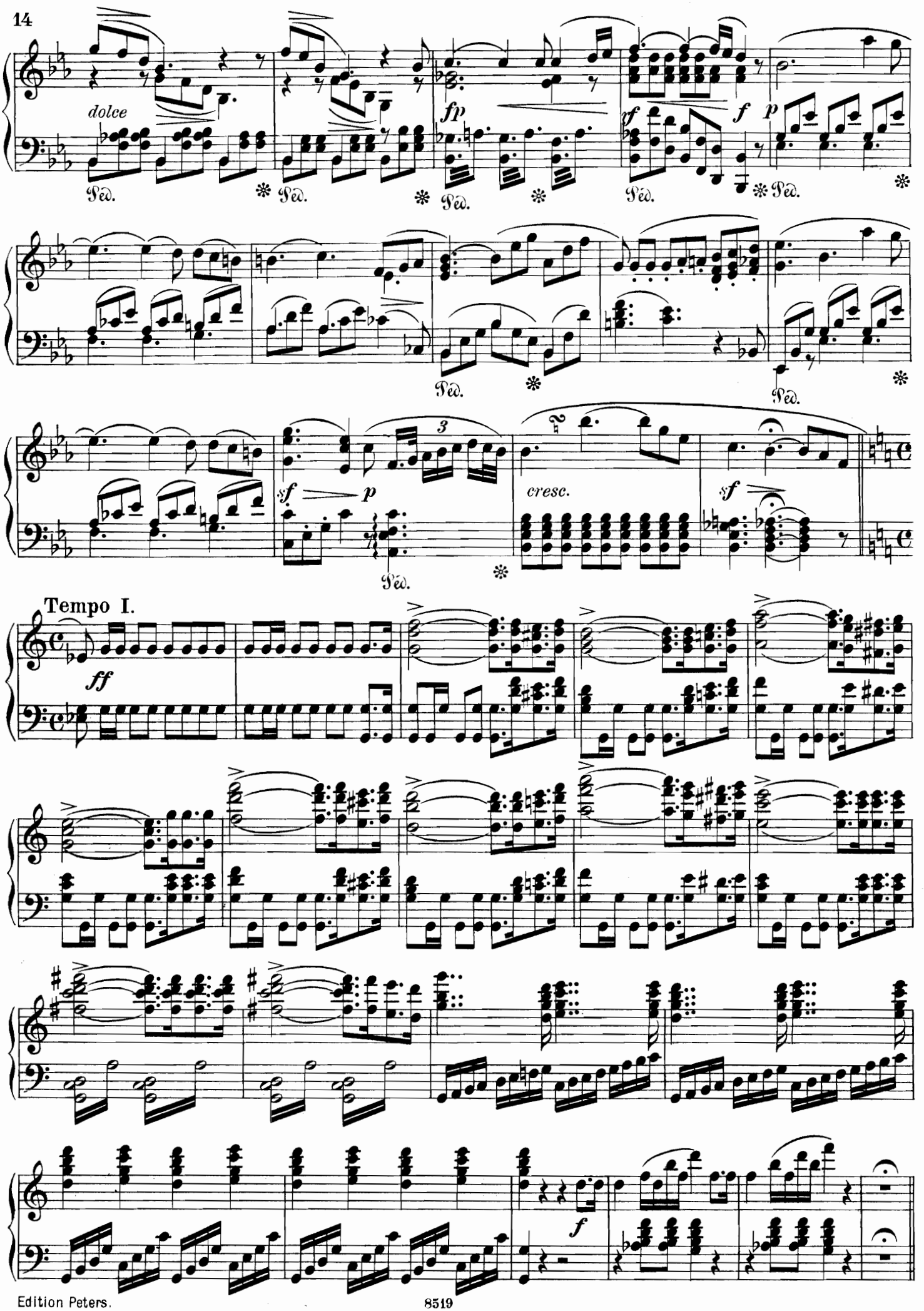


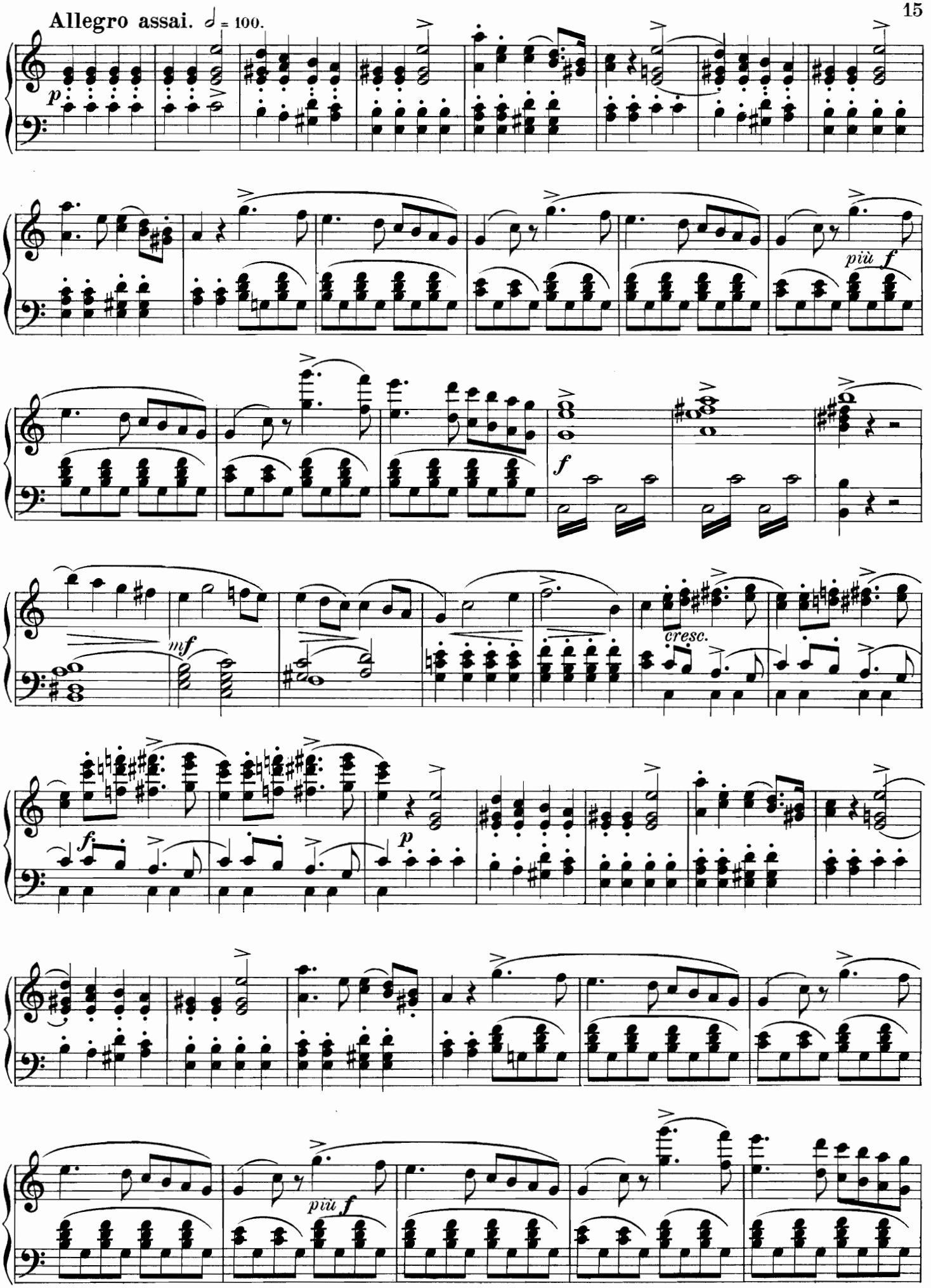


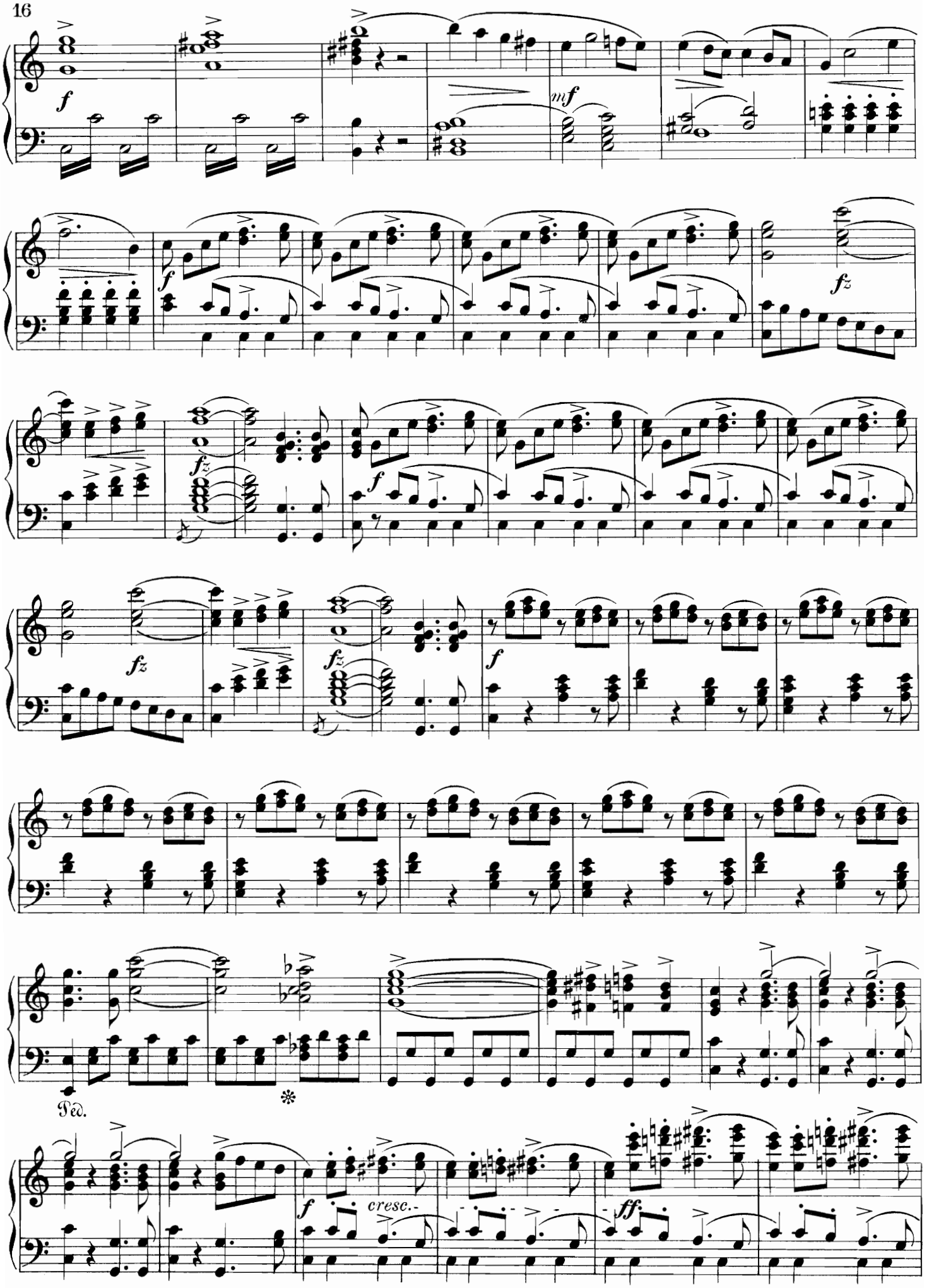
Andante. ♩.= 112.

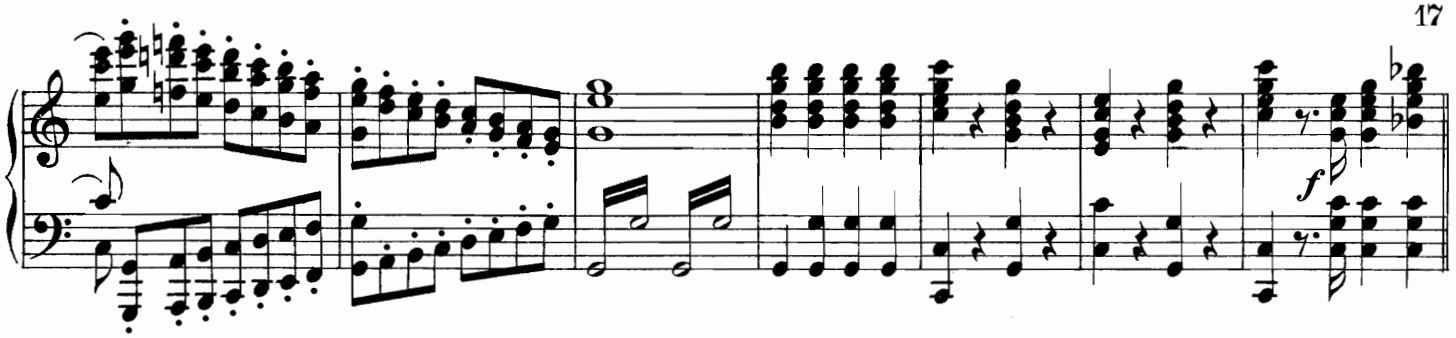
Alfonse. O du, die grausam ich verrathen.— *Ô toi, jeune victime.*



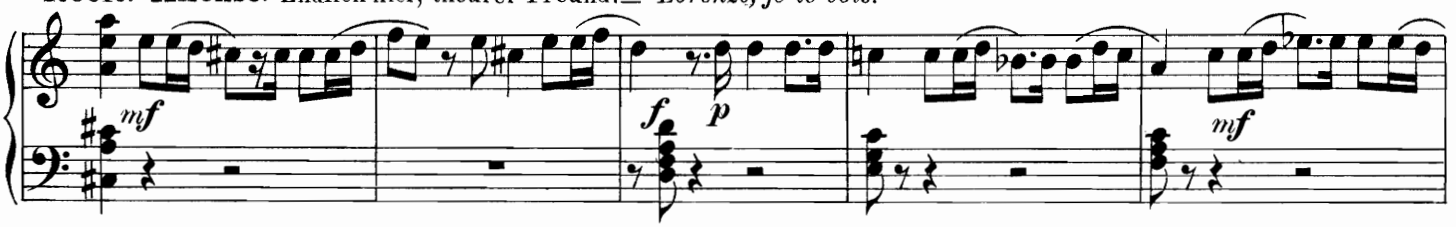

dolce
fp
f
p
sf
p
cresc.
sf
Tempo I.
ff
f

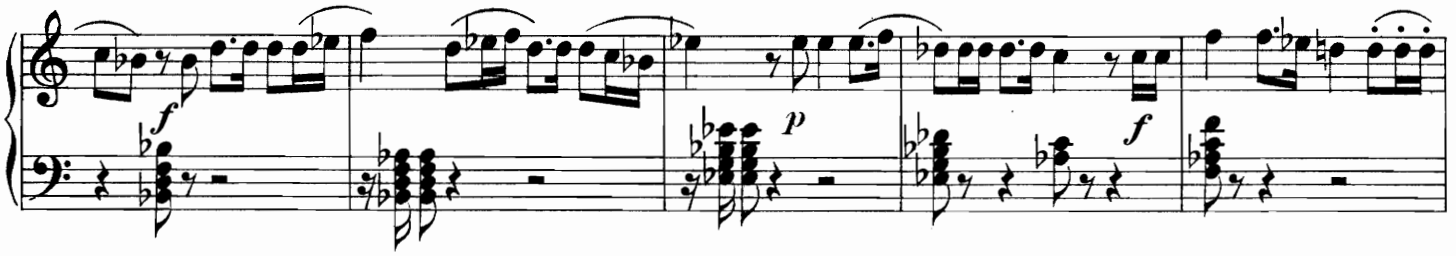

Allegro assai. ♩ = 100.
p
più f
f
mf
cresc.
f
p
più f


f
mf
f
fz
fz
fz
f
fz
f
Ped.
*
f
cresc.
ff

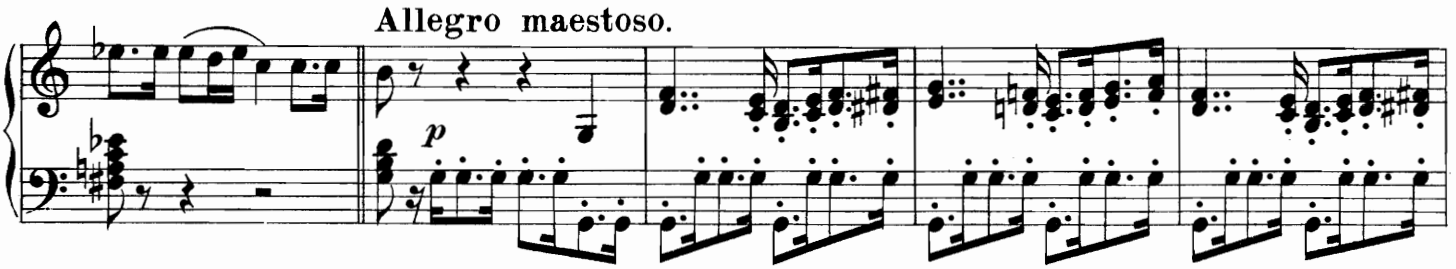


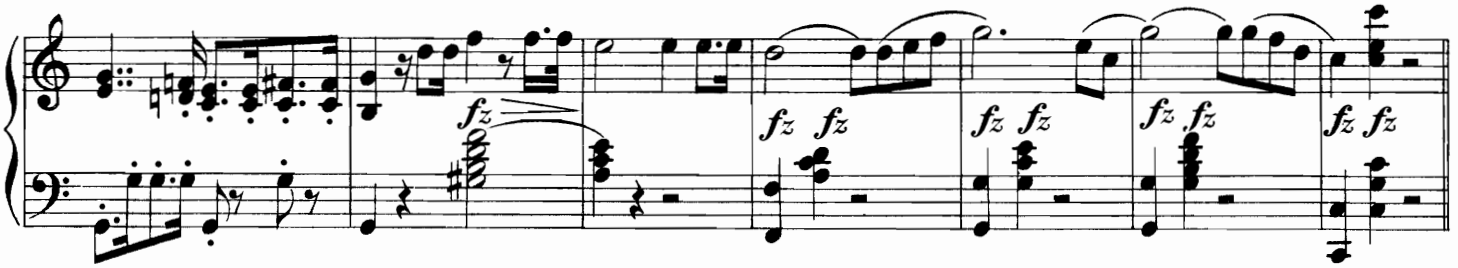
Recit. Alfonse. Endlich hier, theurer Freund?_ *Lorenzo, je te vois.*



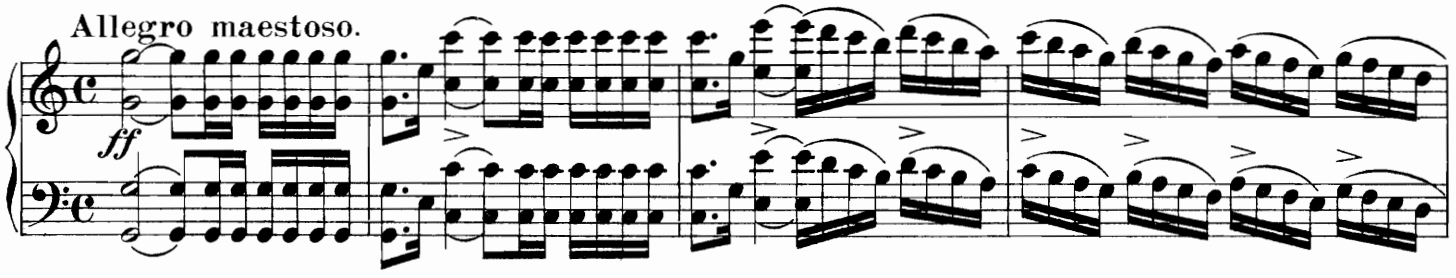


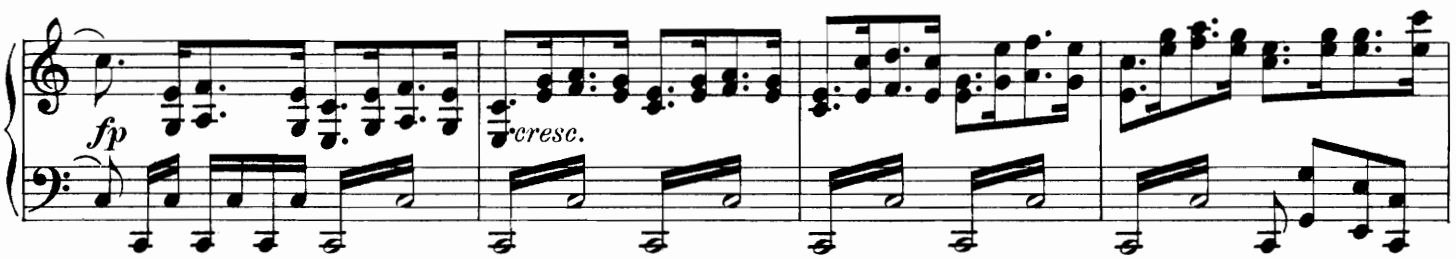
Allegro maestoso.

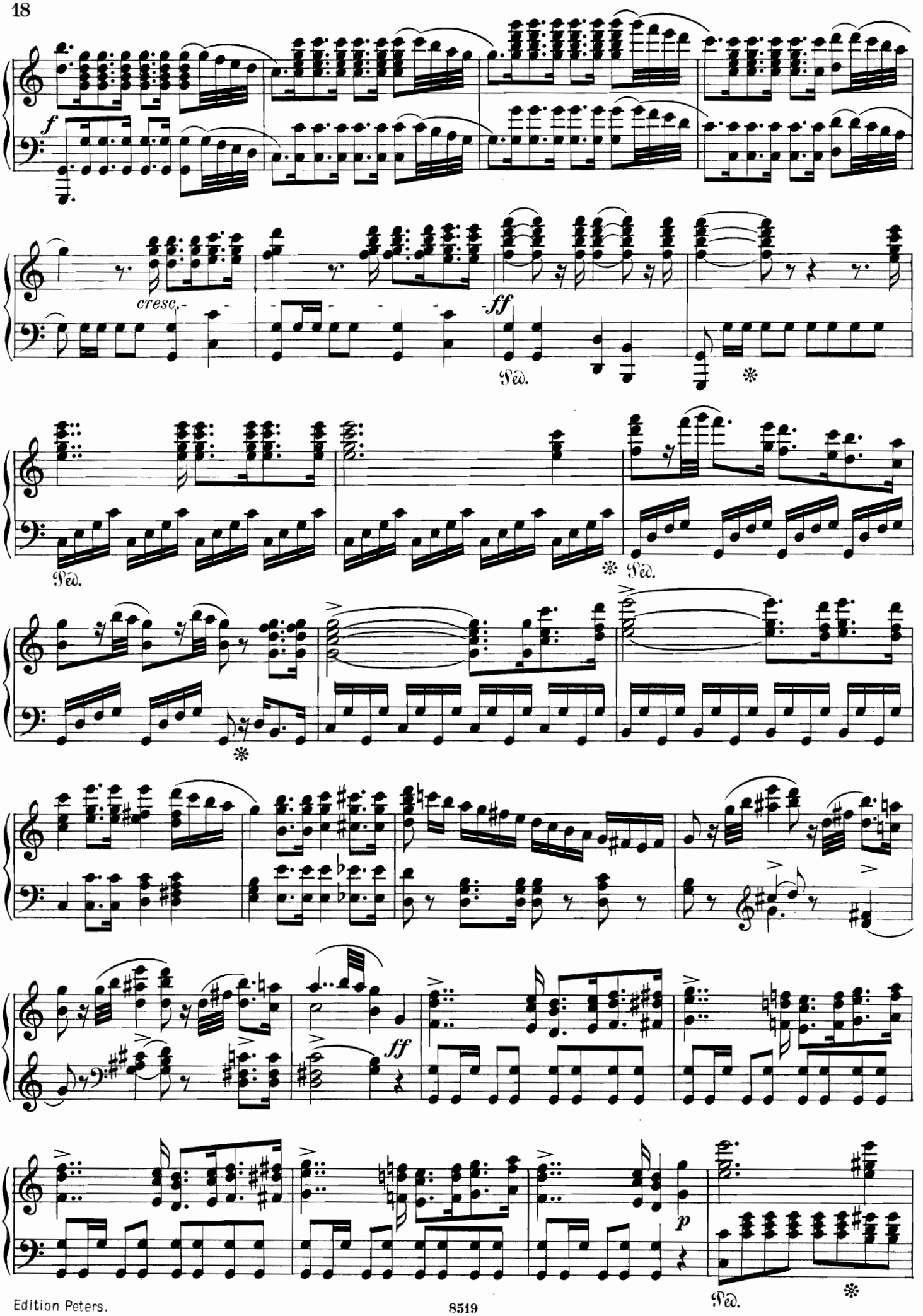


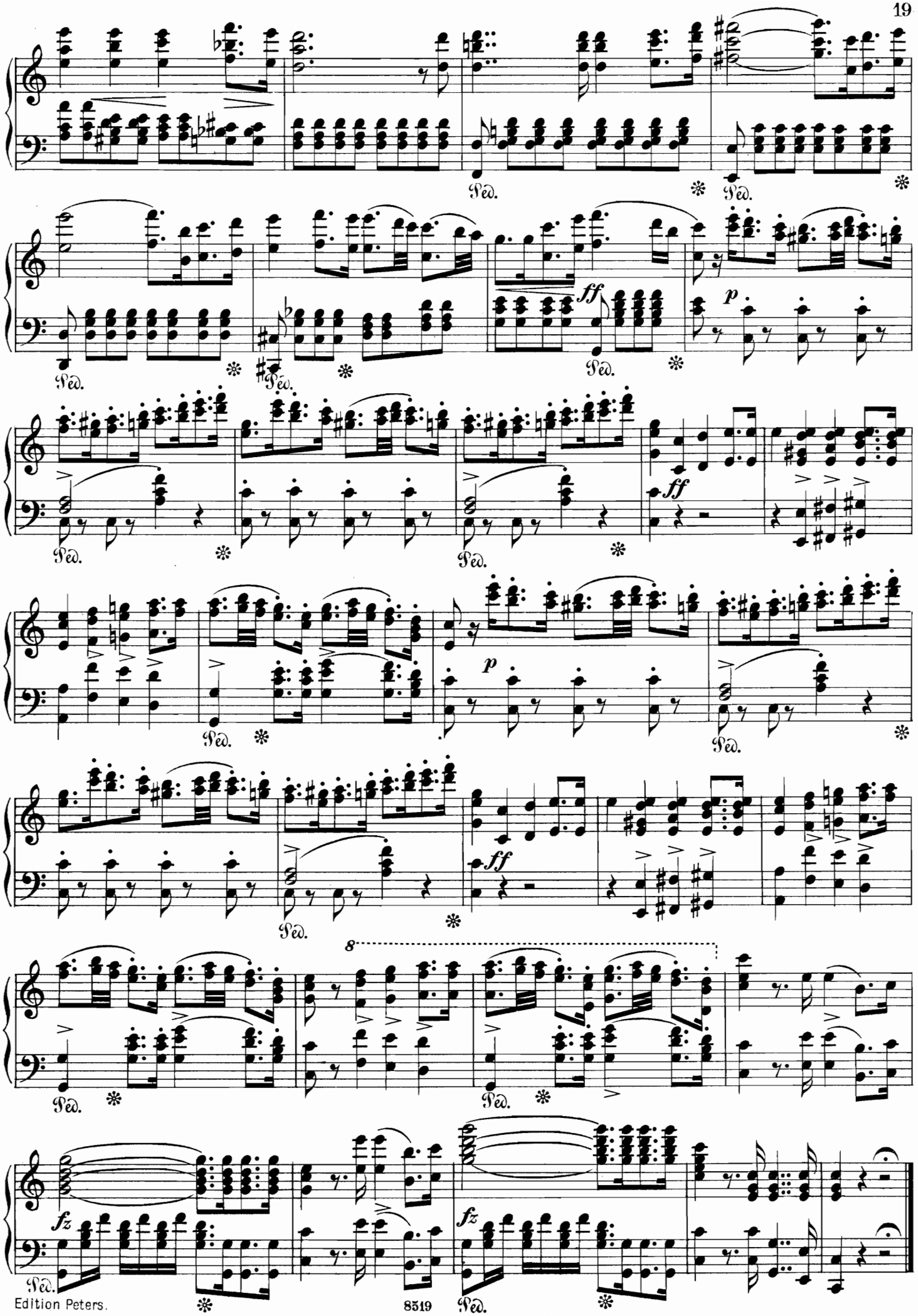


Allegro maestoso.



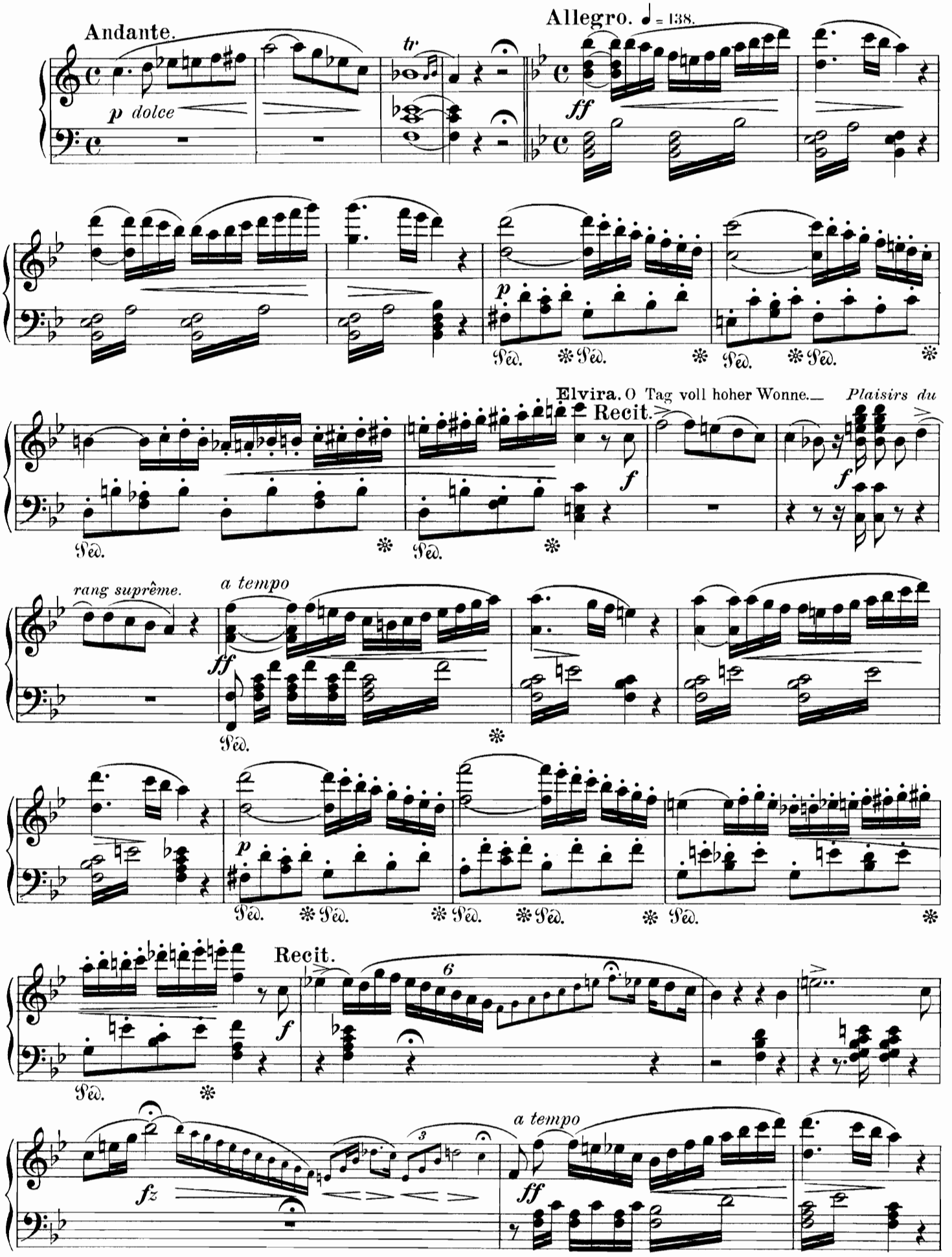


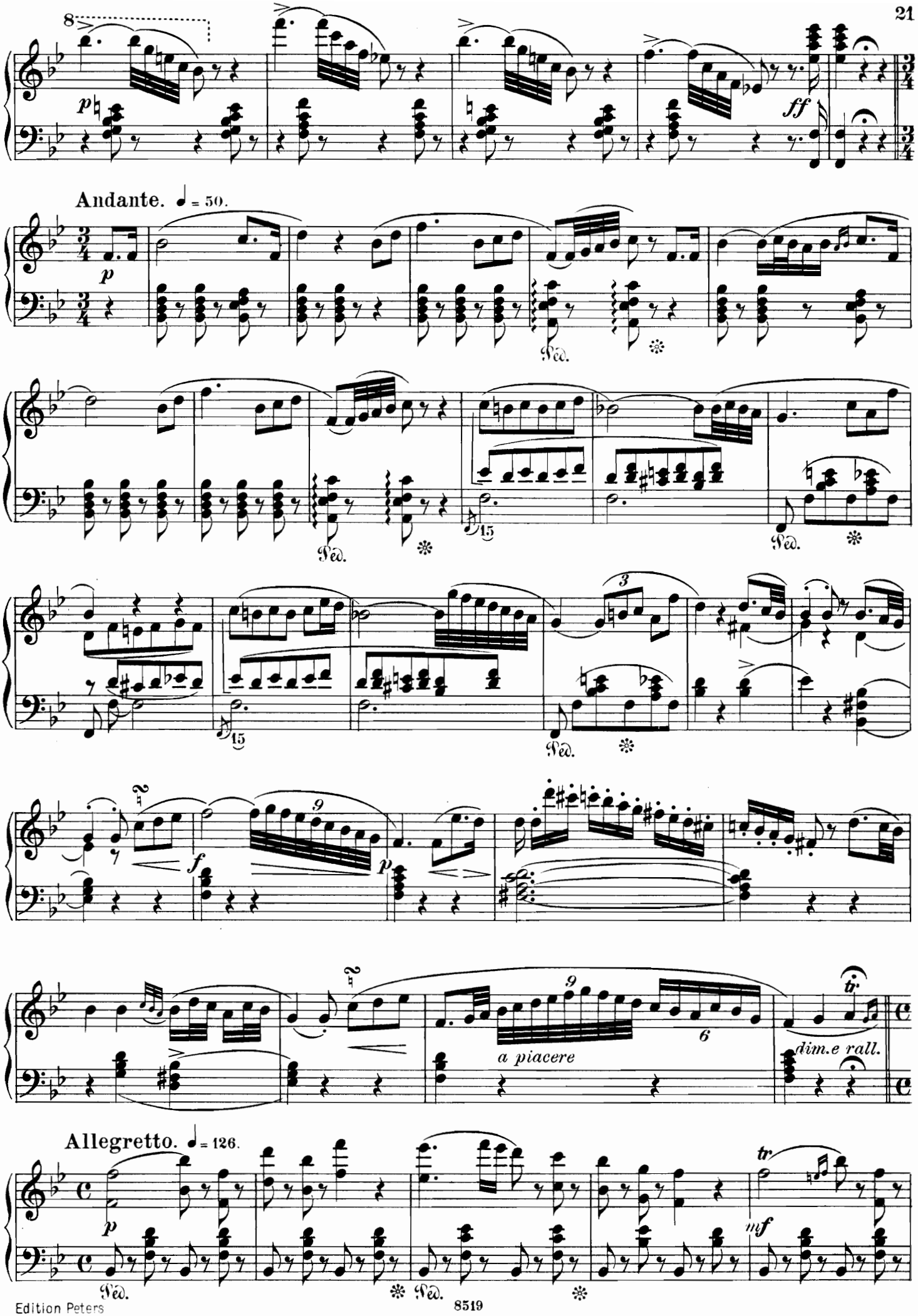

f
cresc.
ff
Ped.
ff
p

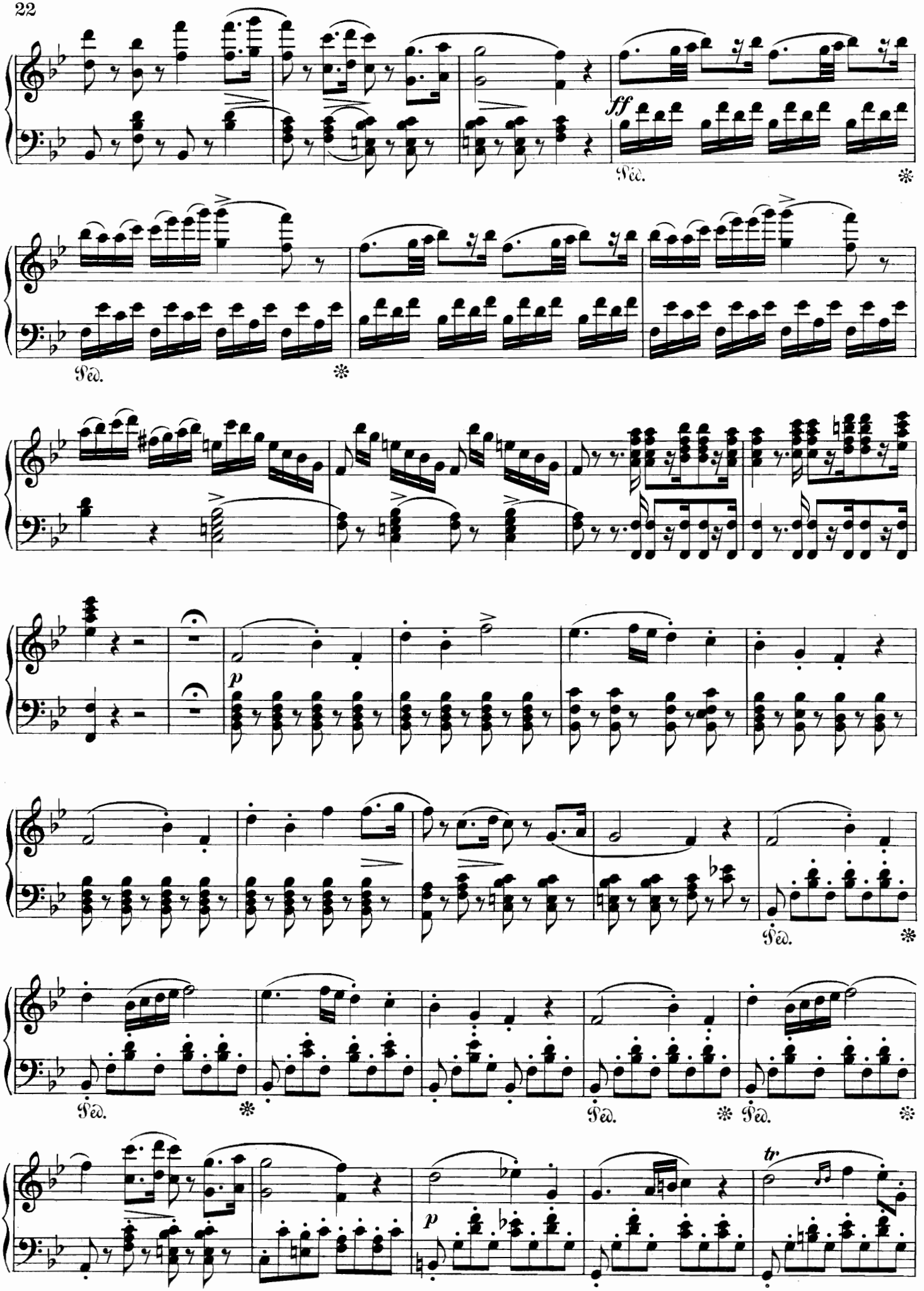

Ped.
ff
p
ff
p
ff
8
fz
fz

Nº 2. RECITATIV und ARIE.

O Tag voll hoher Wonne.— Plaisirs du rang suprême.




8
p
ff
Andante. ♩ = 50.
p
Ped.
15
Ped.
Ped.
3
15
Ped.
f
p
9
a piacere
9
6
tr
dim.e rall.
Allegretto. ♩ = 126.
p
tr
mf
Ped.
Ped.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Ped.
p
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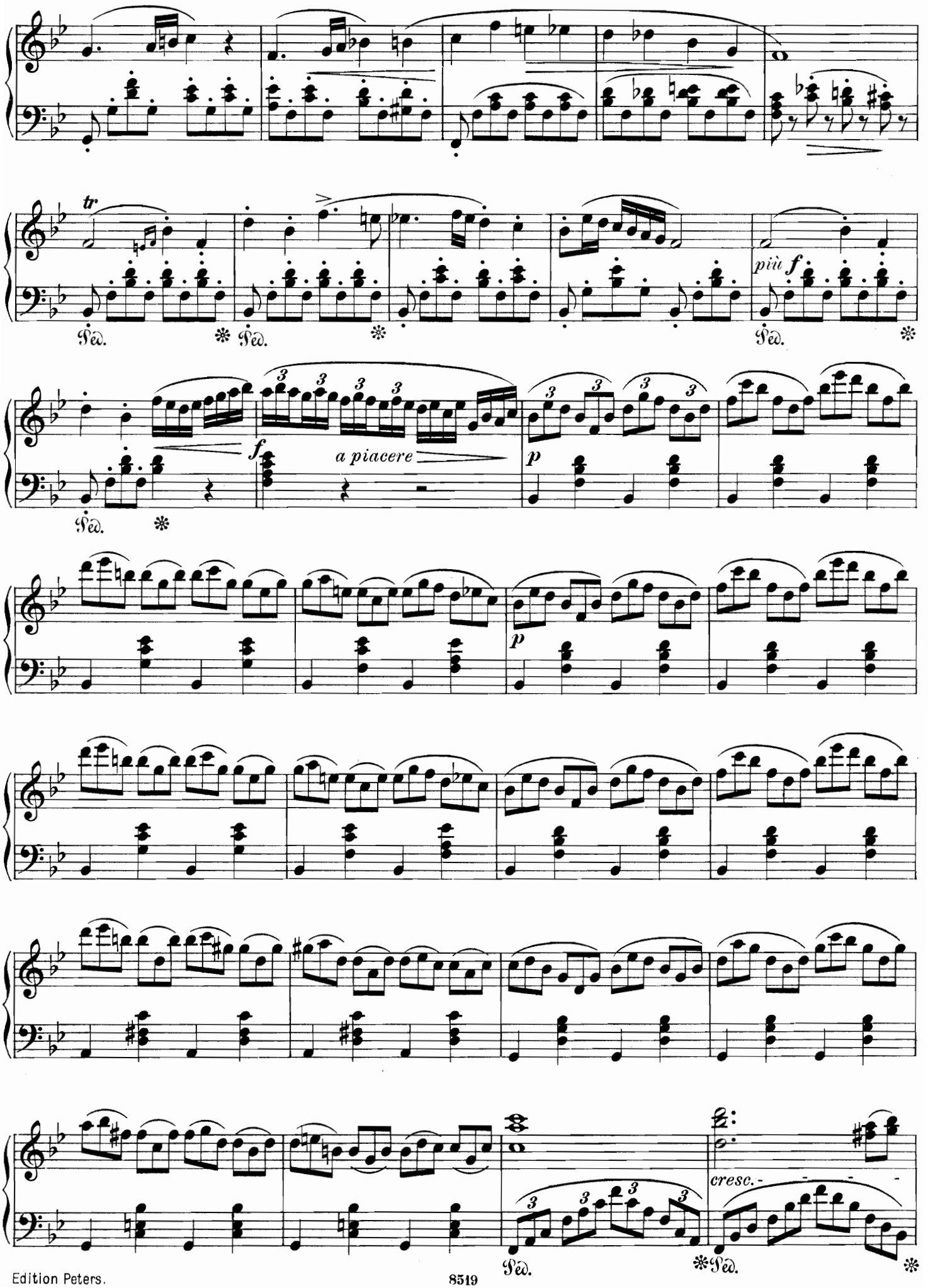
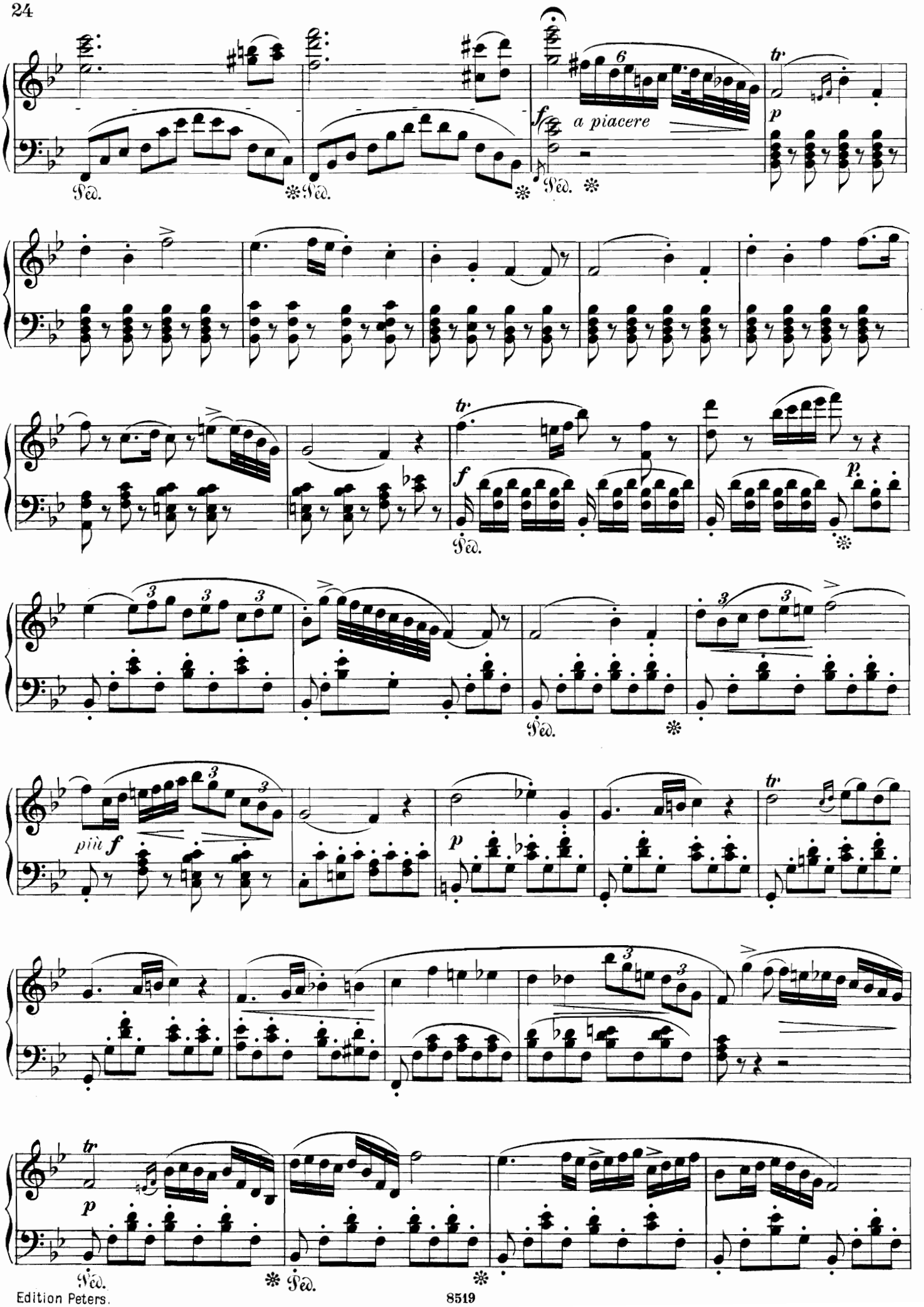

tr
più f
Ped.
f
a piacere
p
cresc.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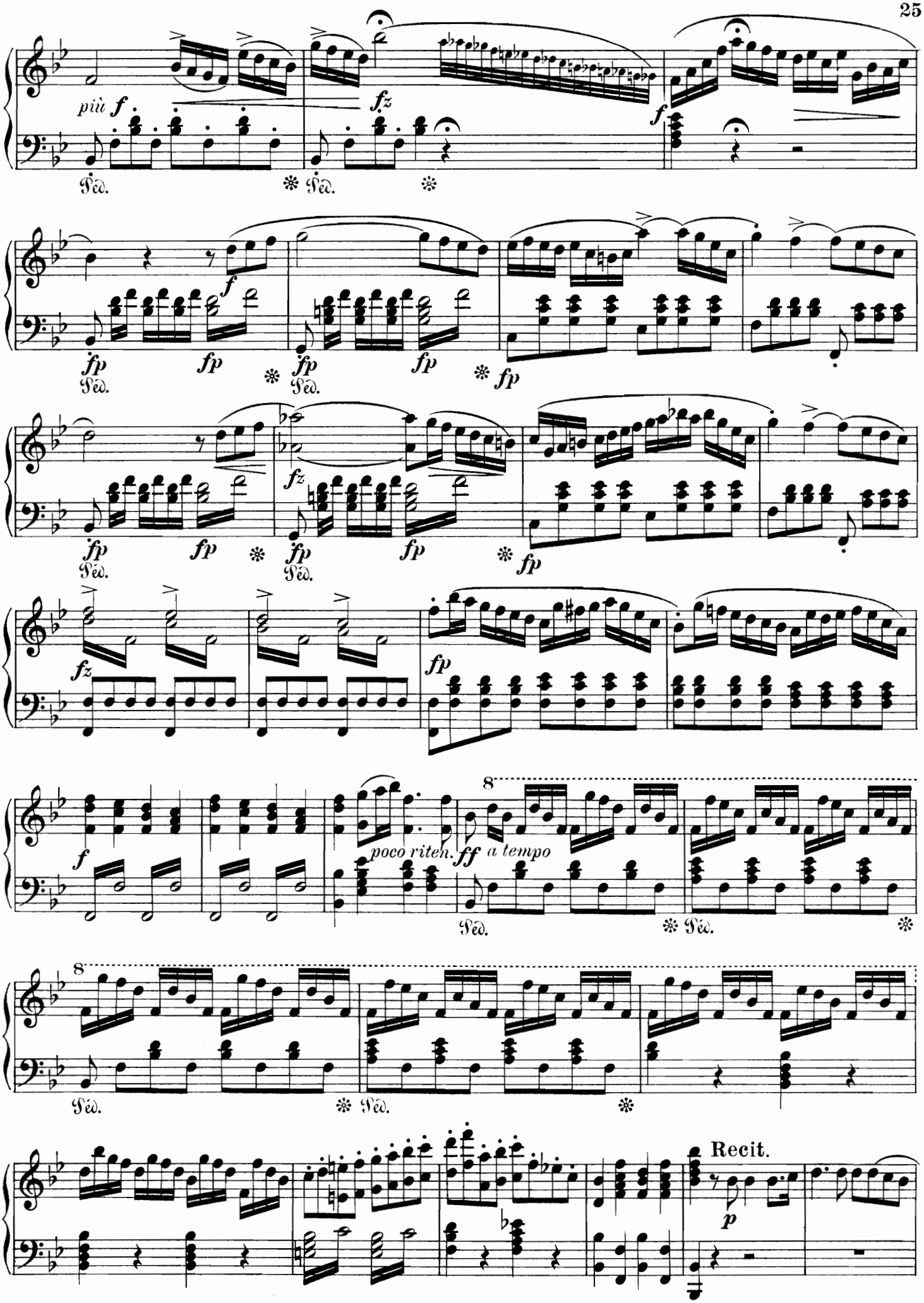
più f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fp
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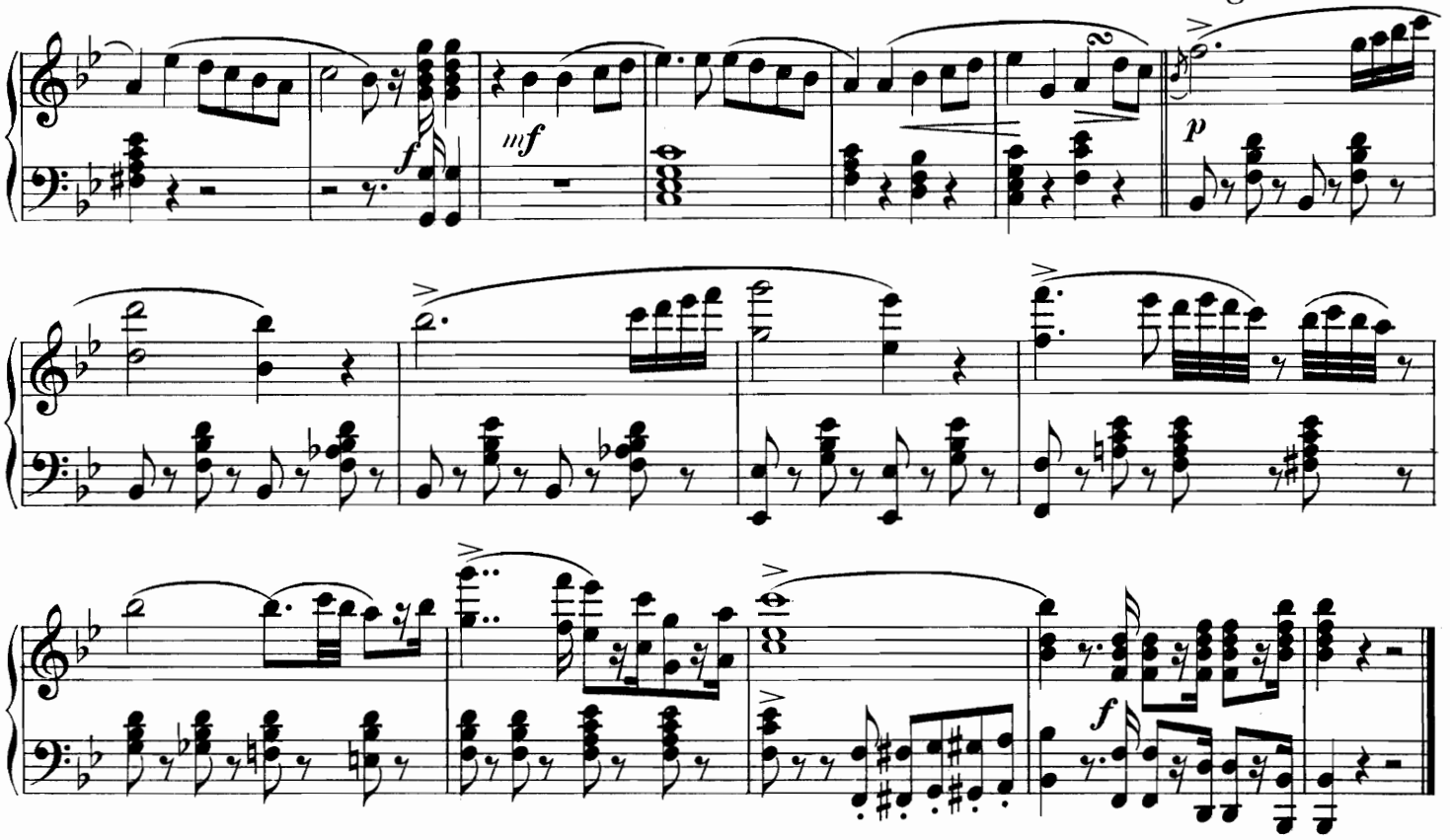
ff a tempo
8
Recit.
p



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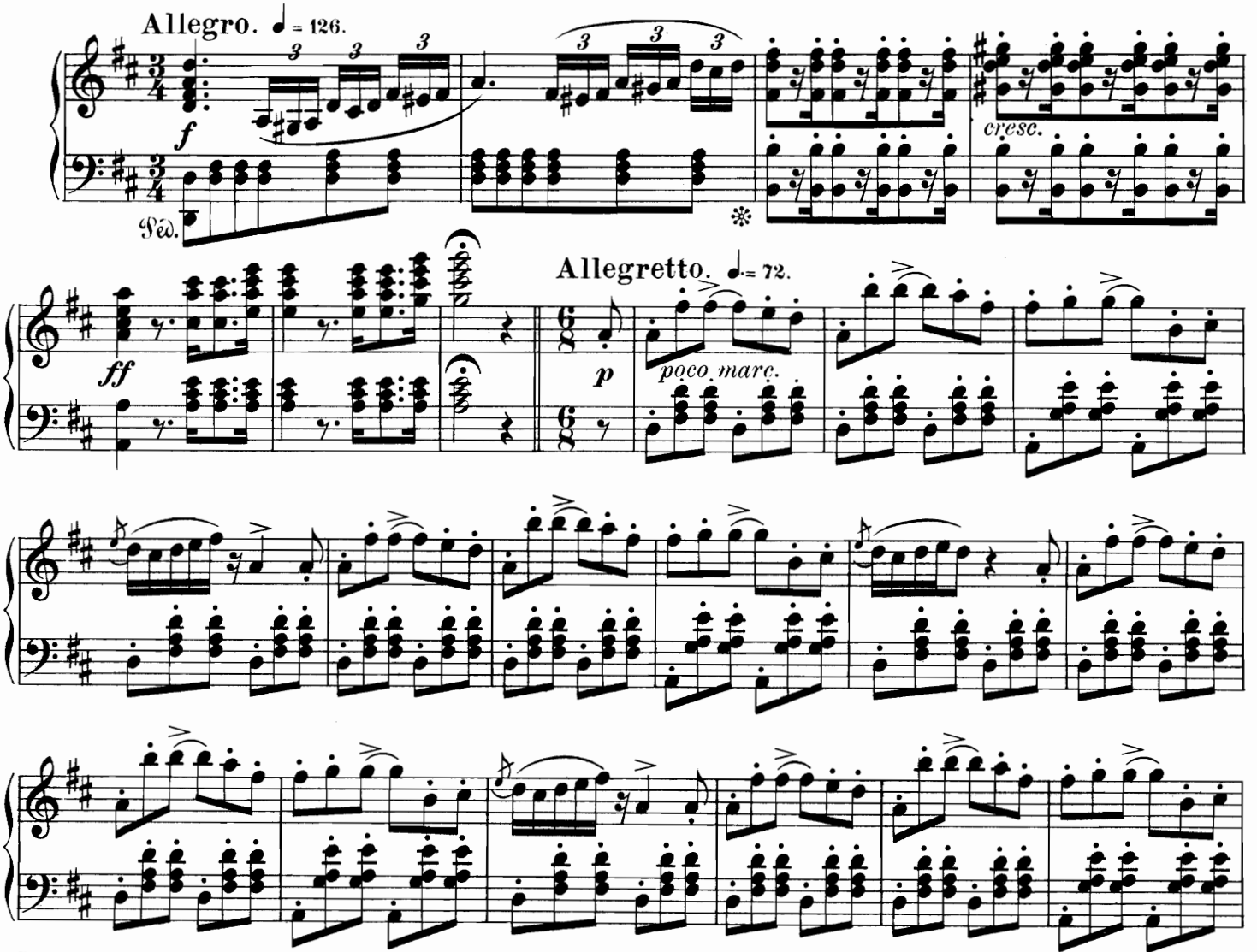
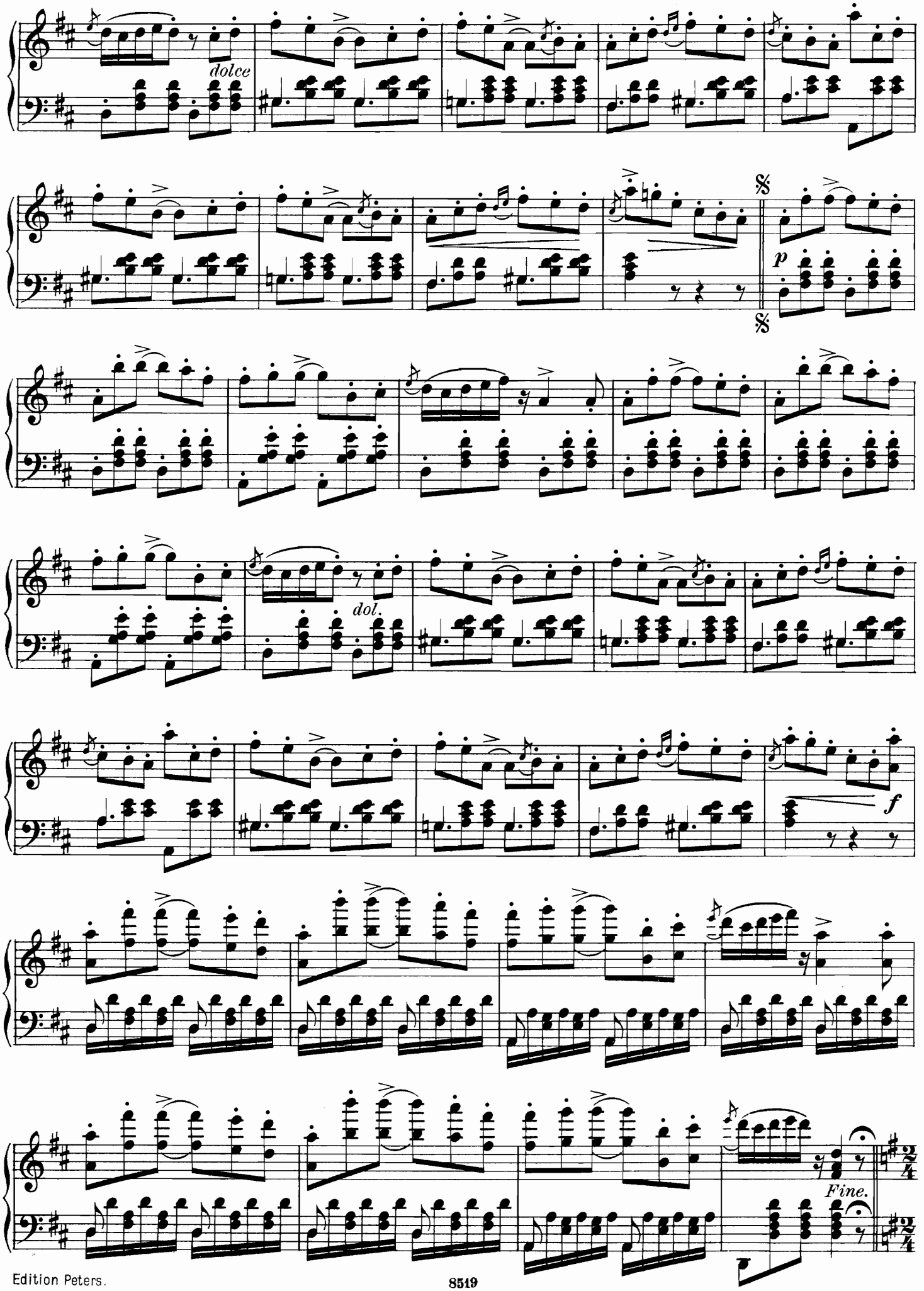
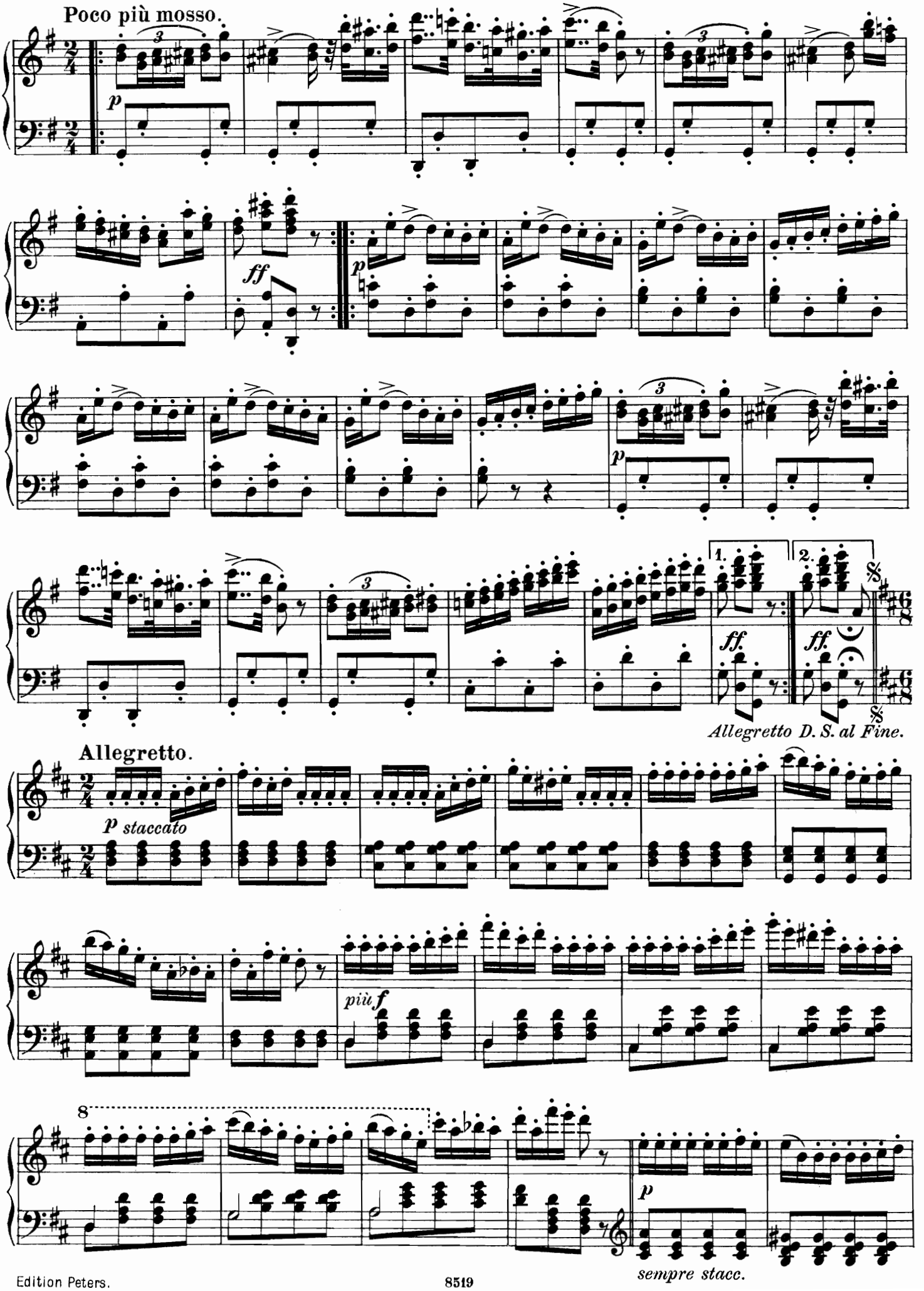
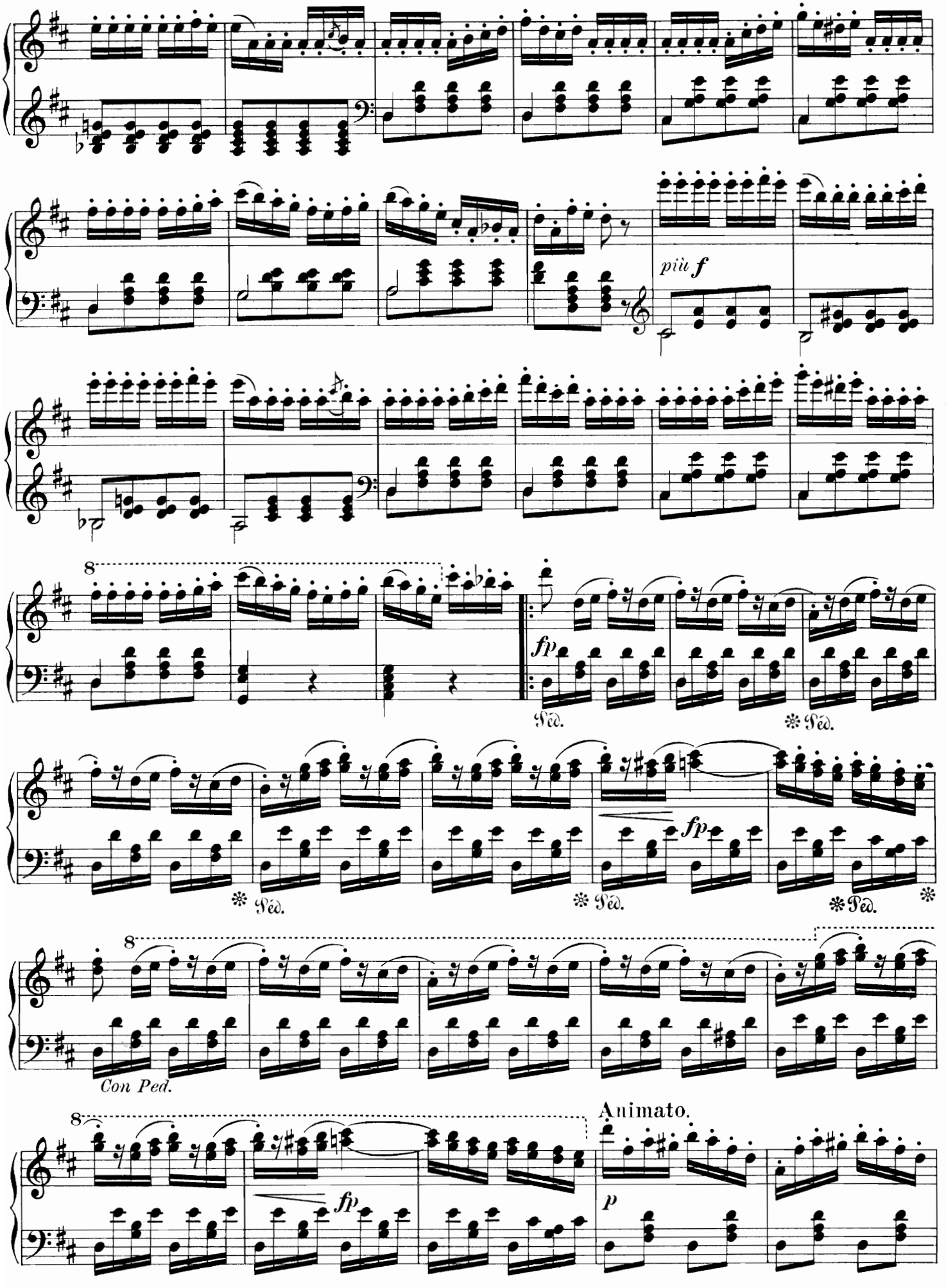
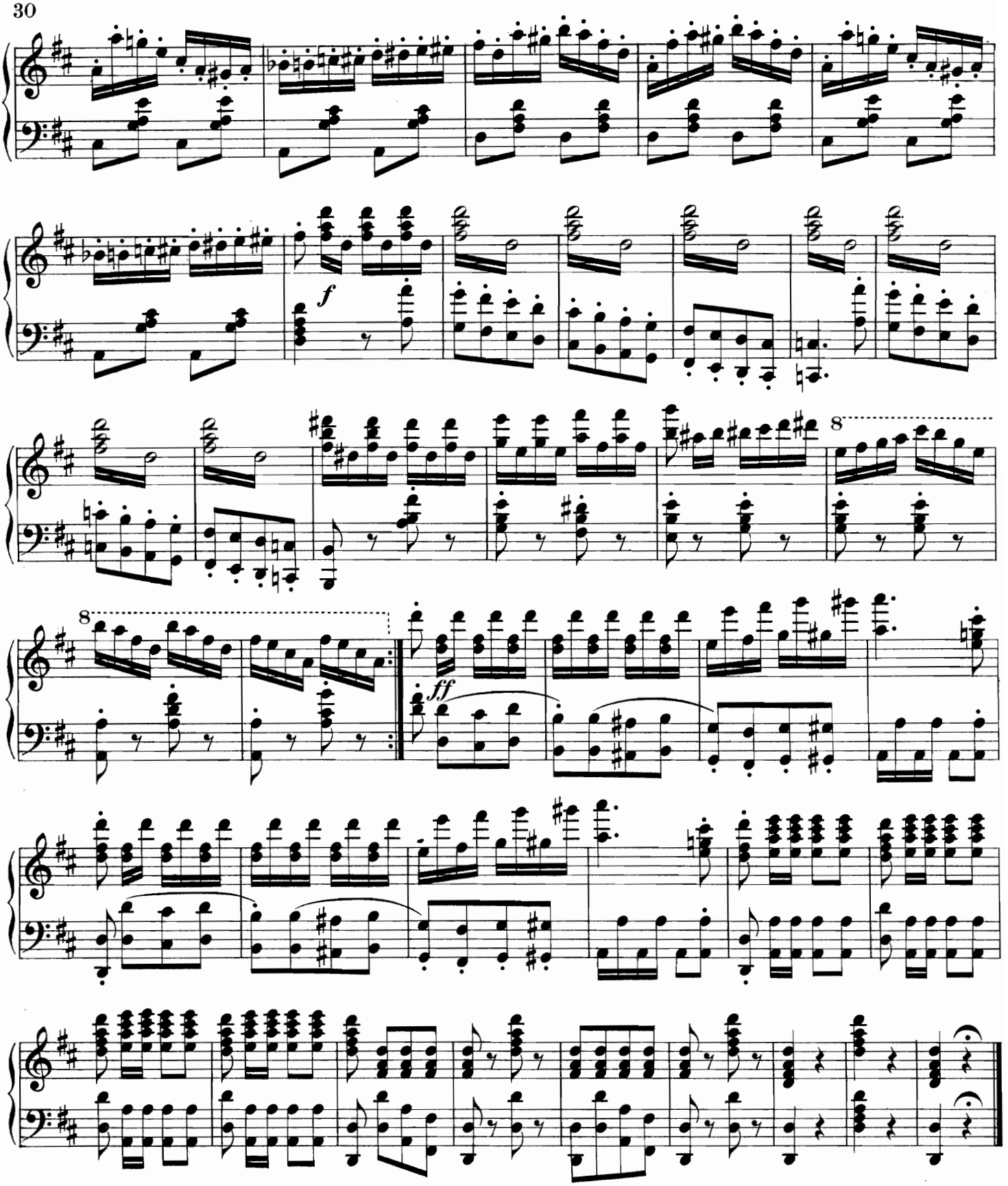



dolce
p
dol.
f
Fine.


Poco più mosso.
p
ff
p
p
1.
2.
ff.
ff.
Allegretto D. S. al Fine.
Allegretto.
p staccato
più f
8
p
sempre stacc.


più f
fp
Ped.
Con Ped.
Animato.
p



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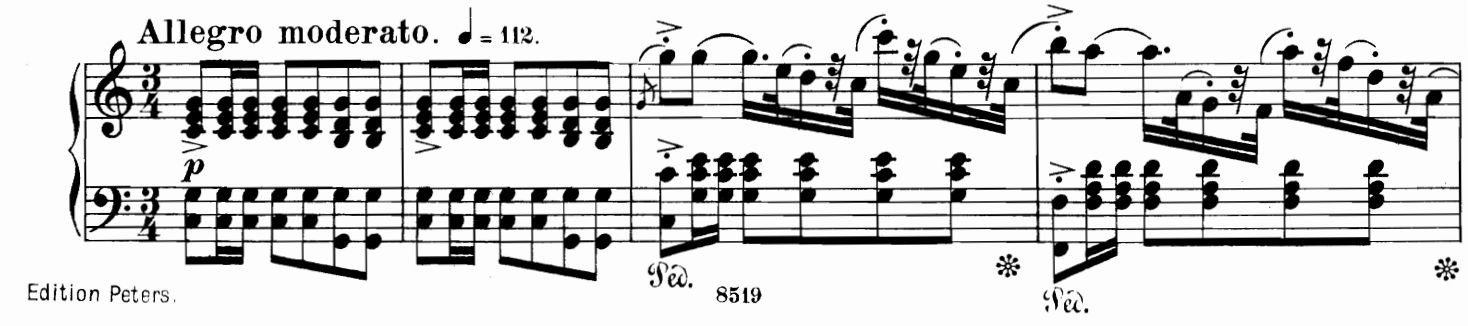
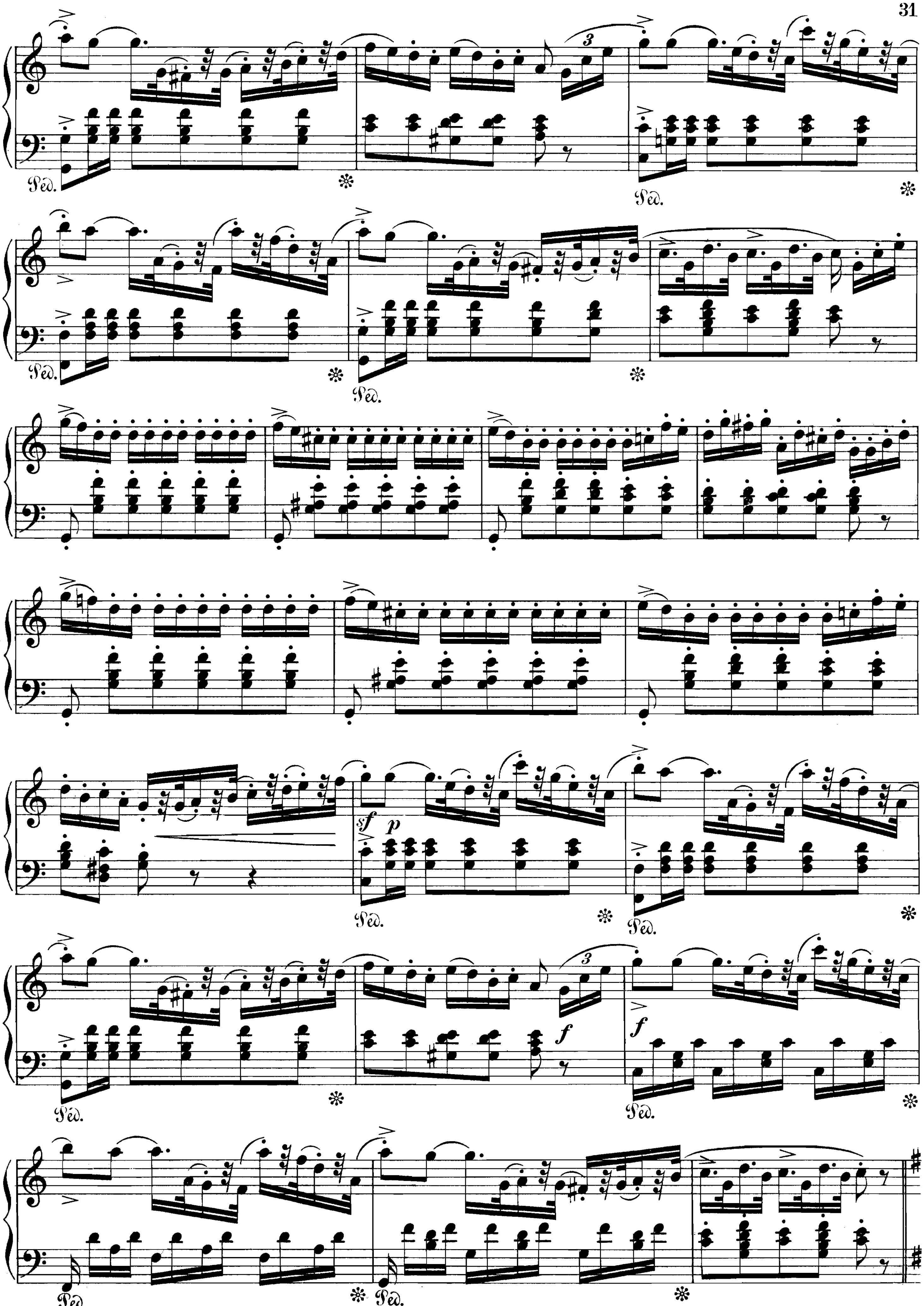
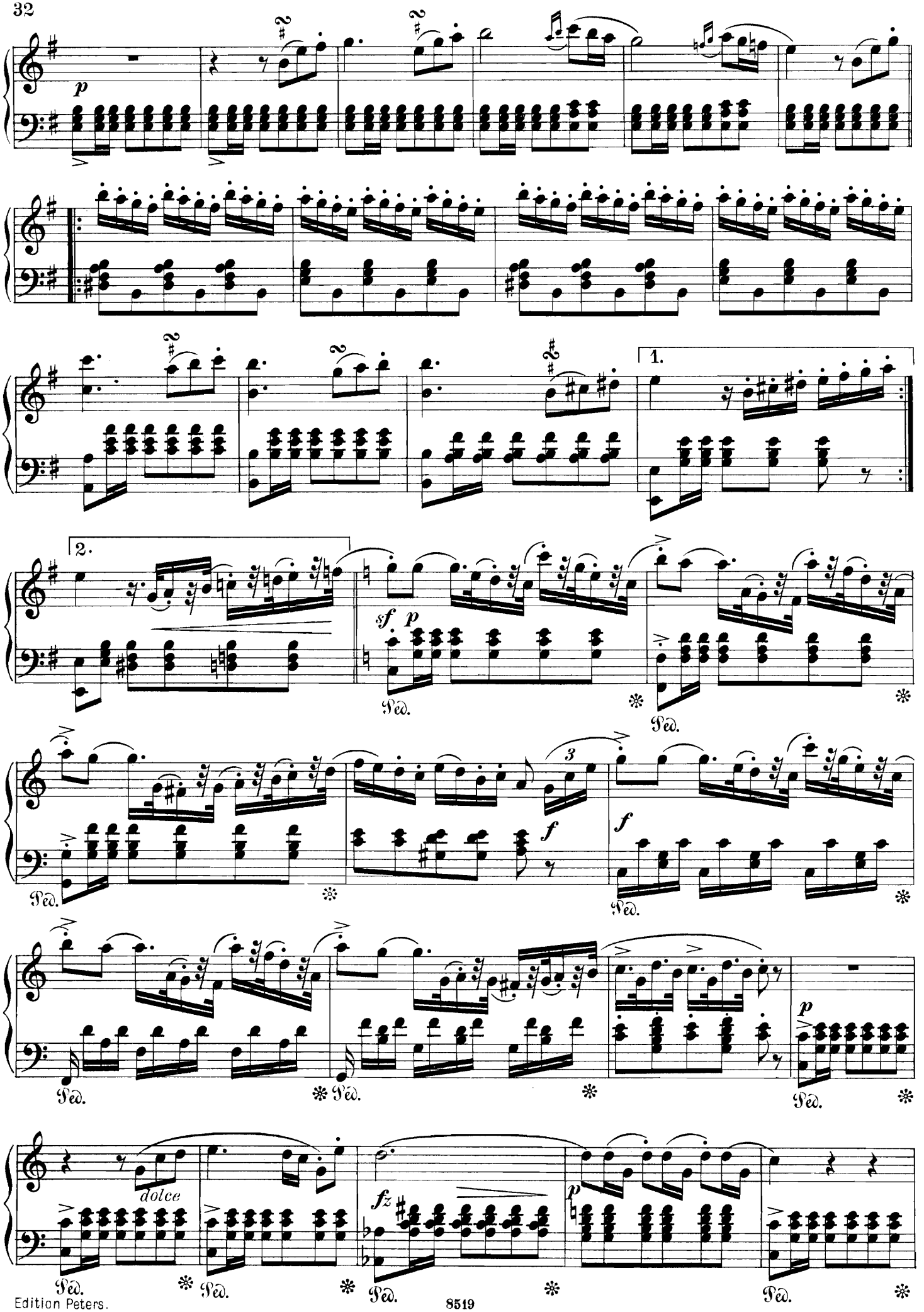
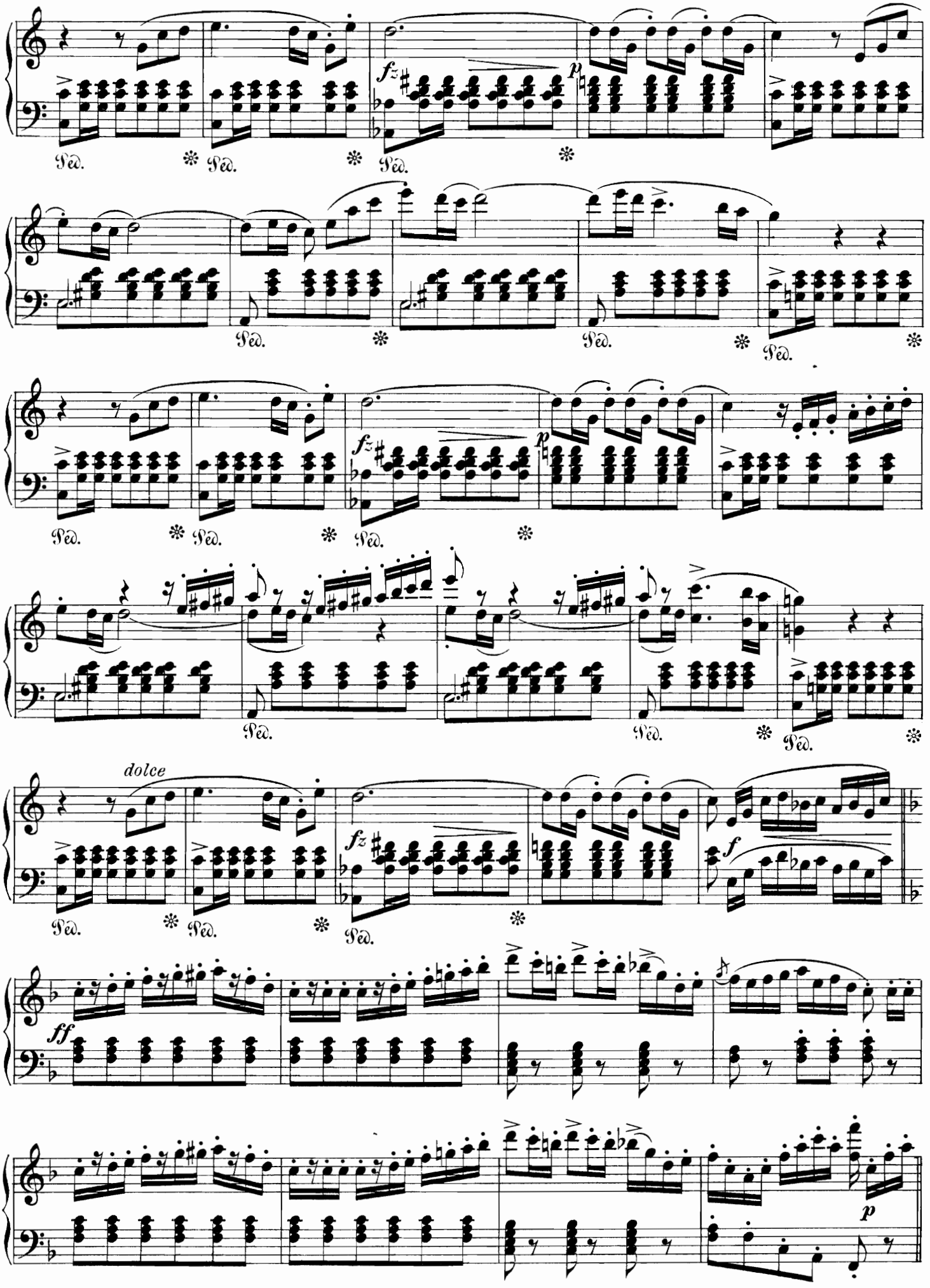



Ped.
sf
p
f


p
1.
2.
sf p
Ped.
f
dolce
fz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dolce
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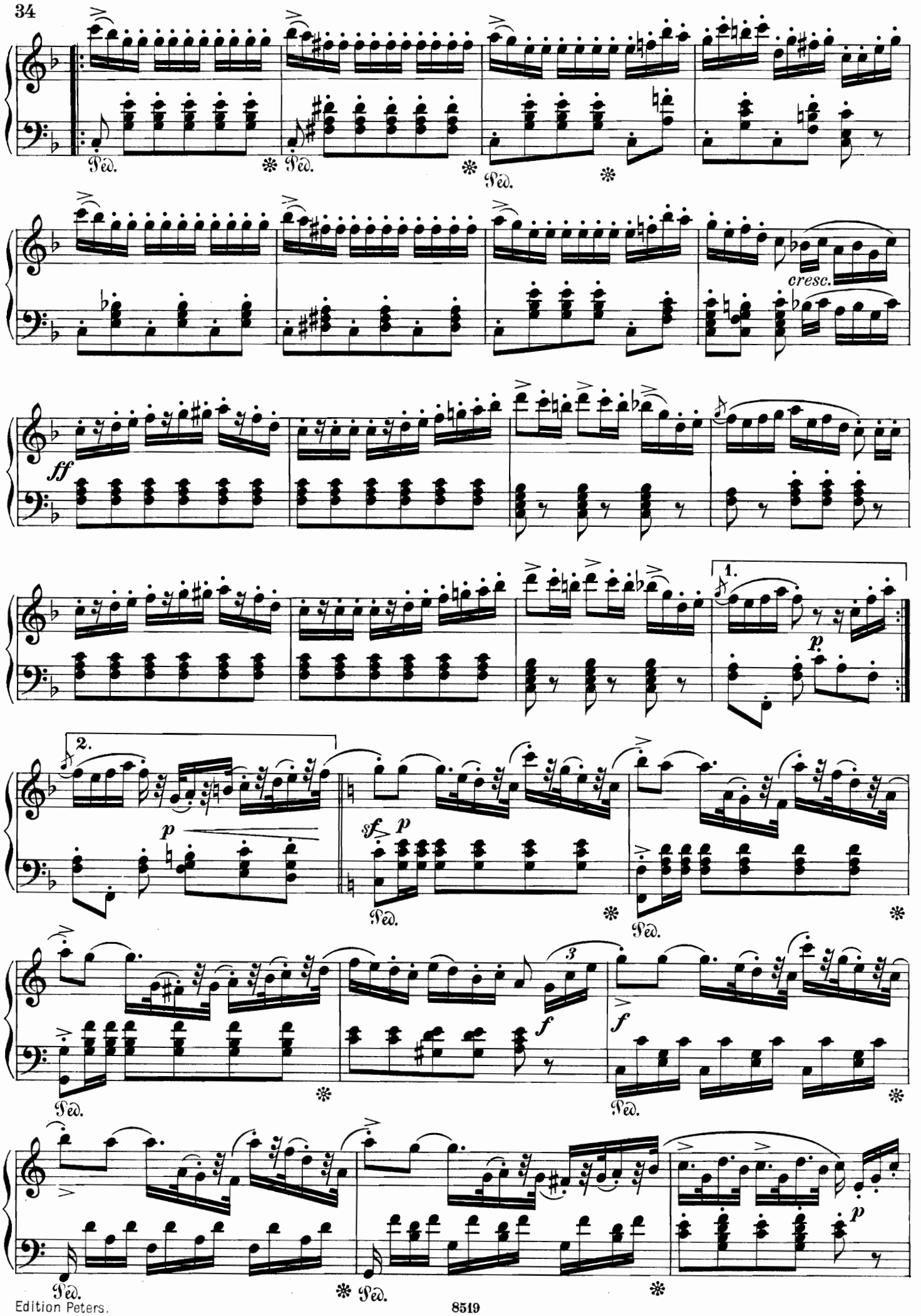
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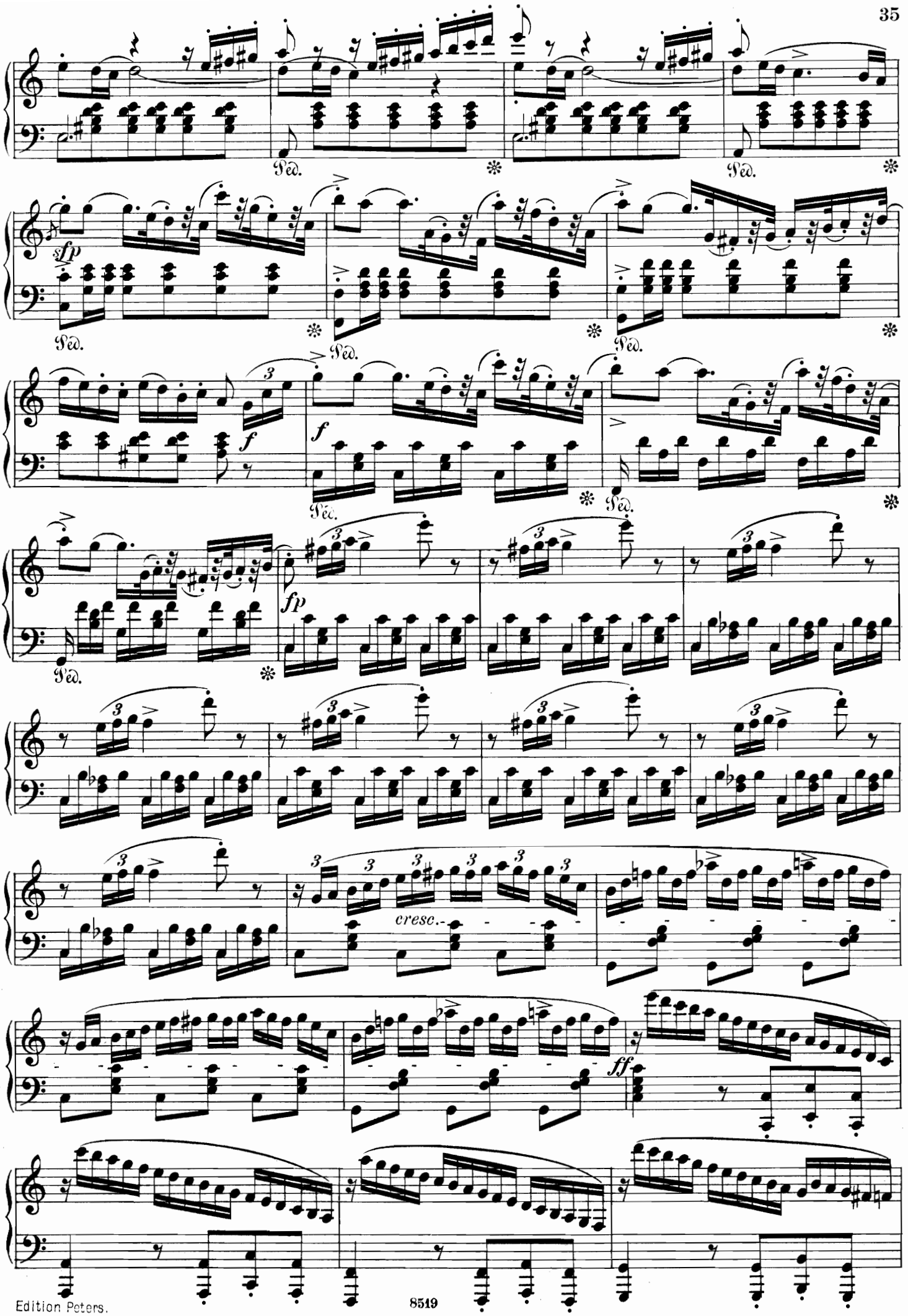
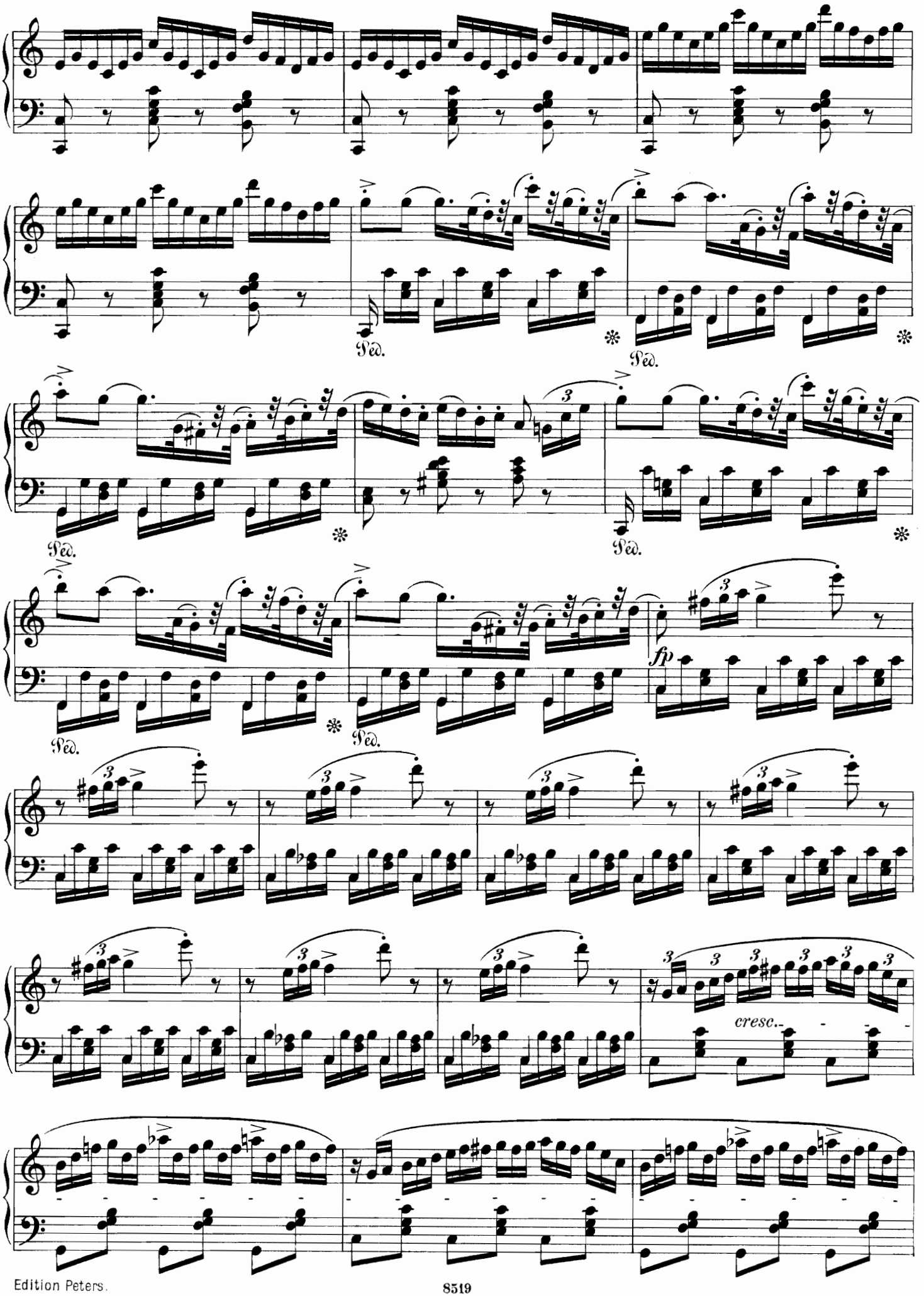
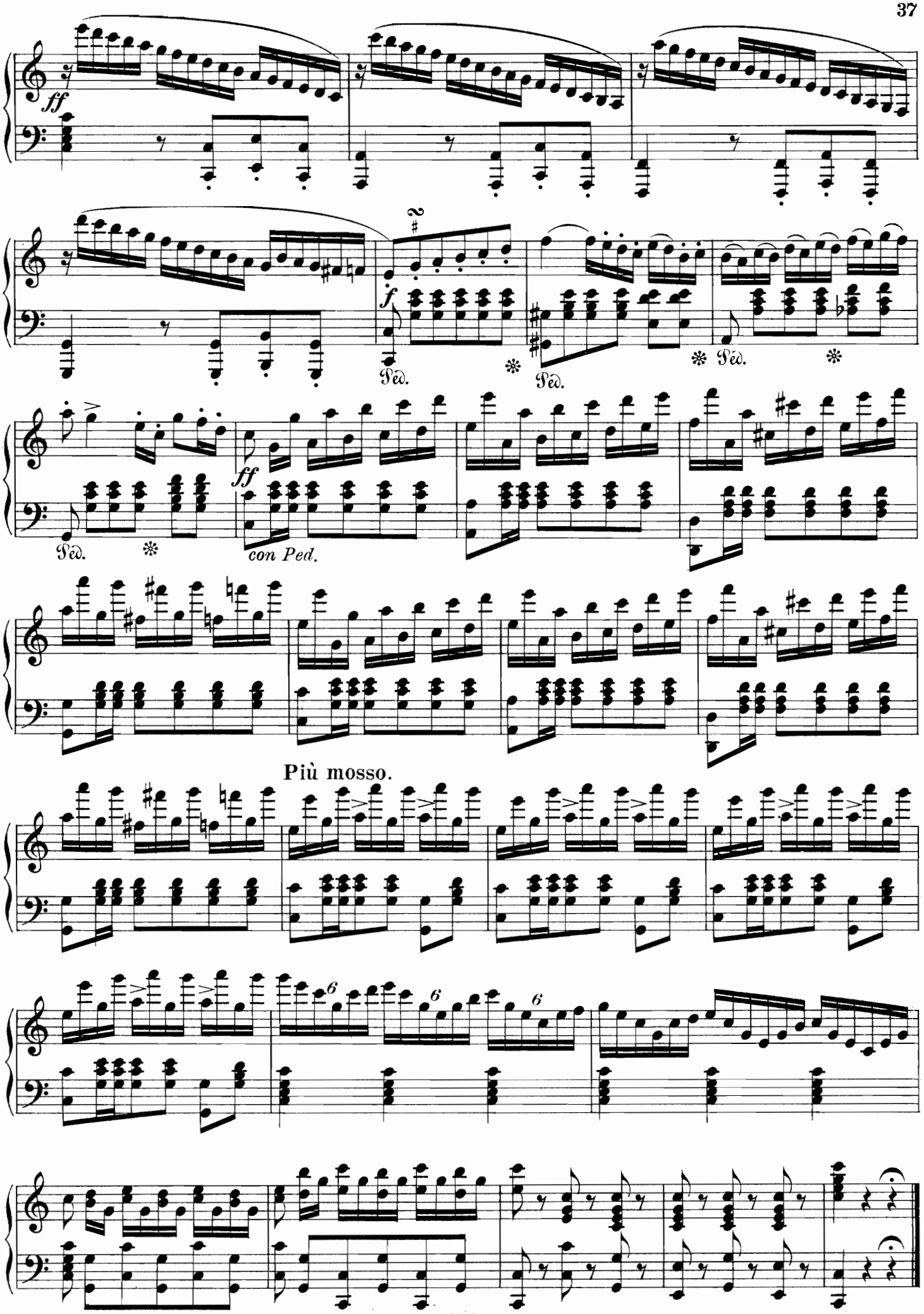
ff
1.
2.
p
sf
f
3

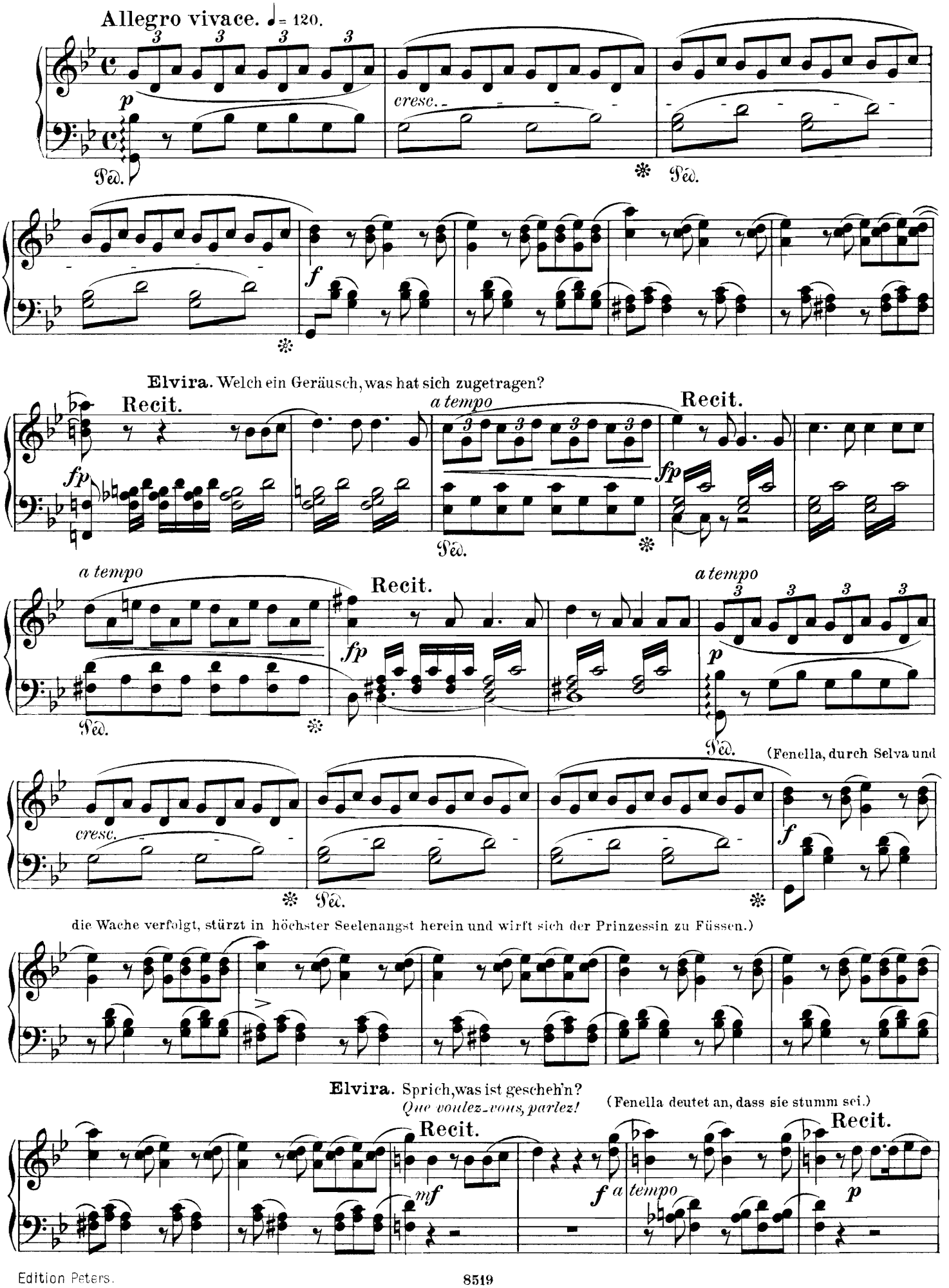

Ped.
sfp
f
fp
cresc.
ff

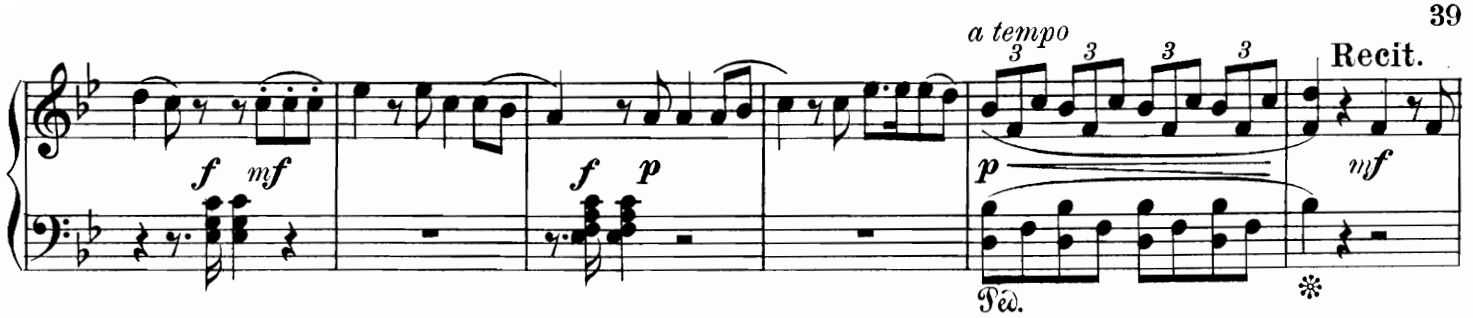

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
fp
cresc.

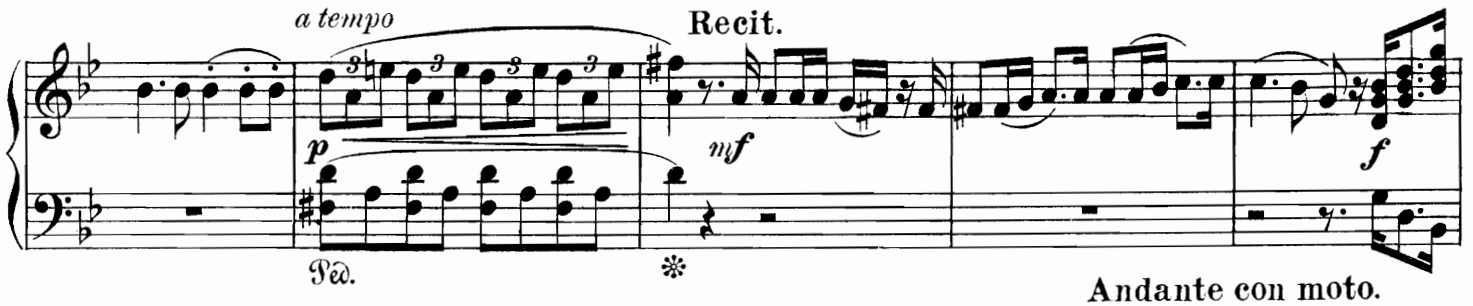

ff
f
Ped.
ff
con Ped.
Più mosso.

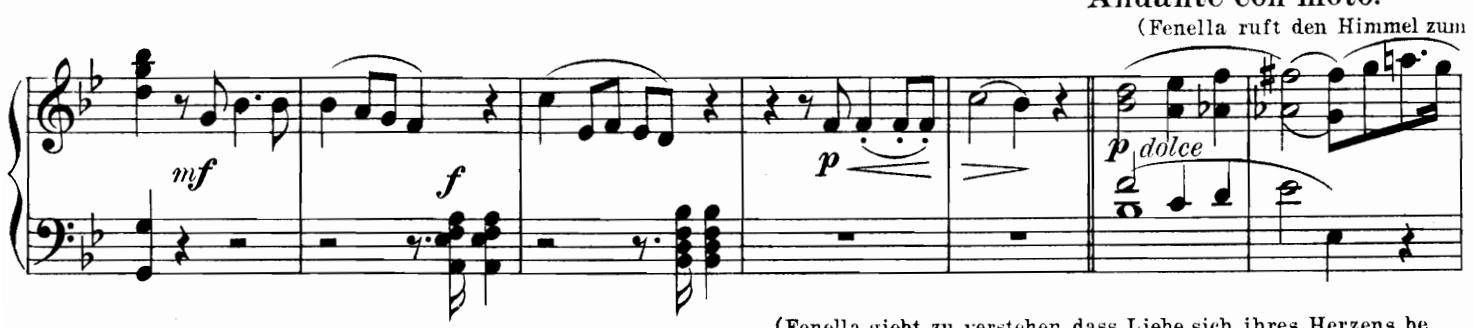
Nº 5. SCENE.

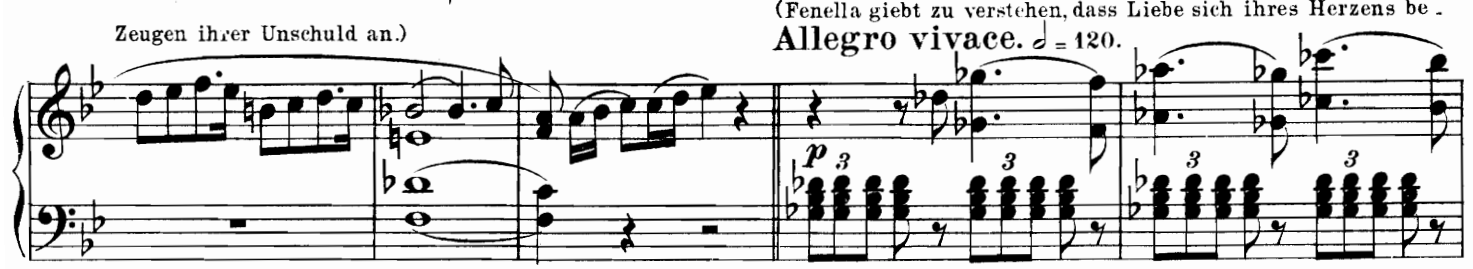
Welch ein Geräusch, was hat sich zugetragen?_ Dans ces jardins quel bruit!

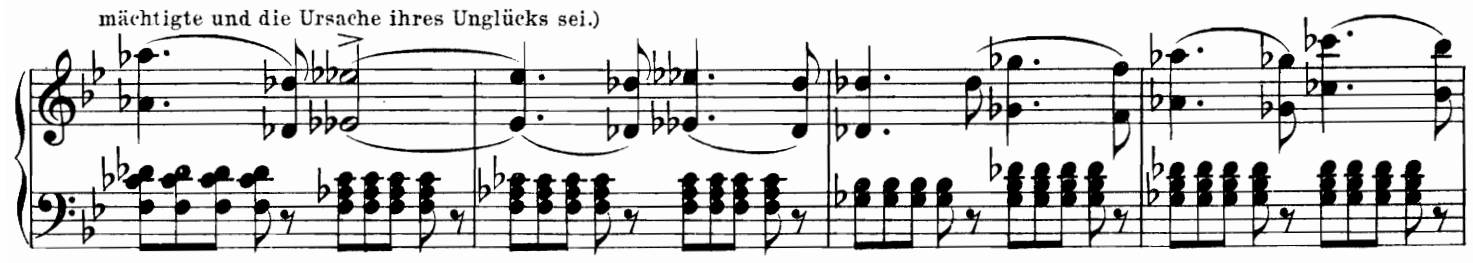


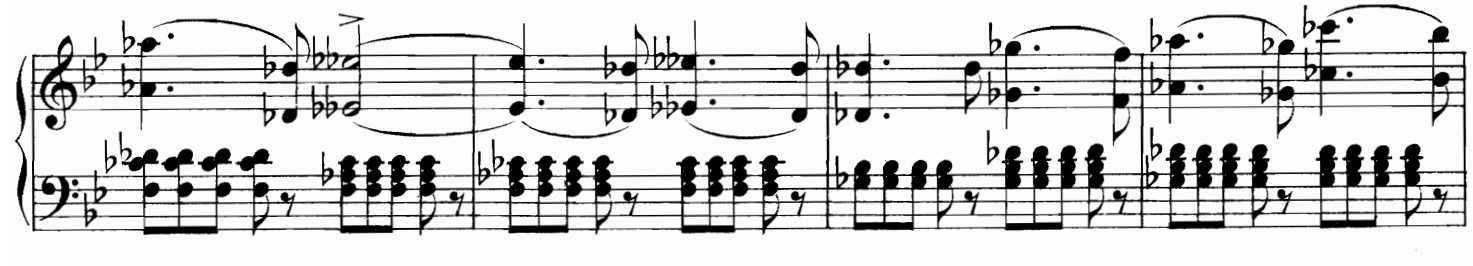

a tempo
Recit.
Ped.

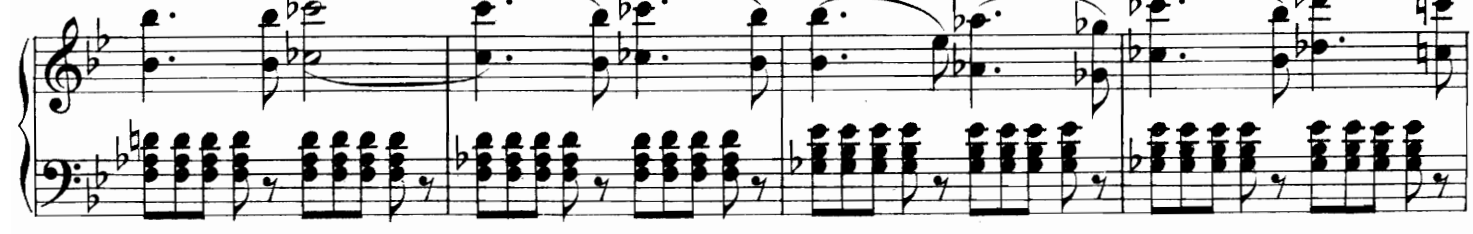

a tempo
Recit.
Ped.

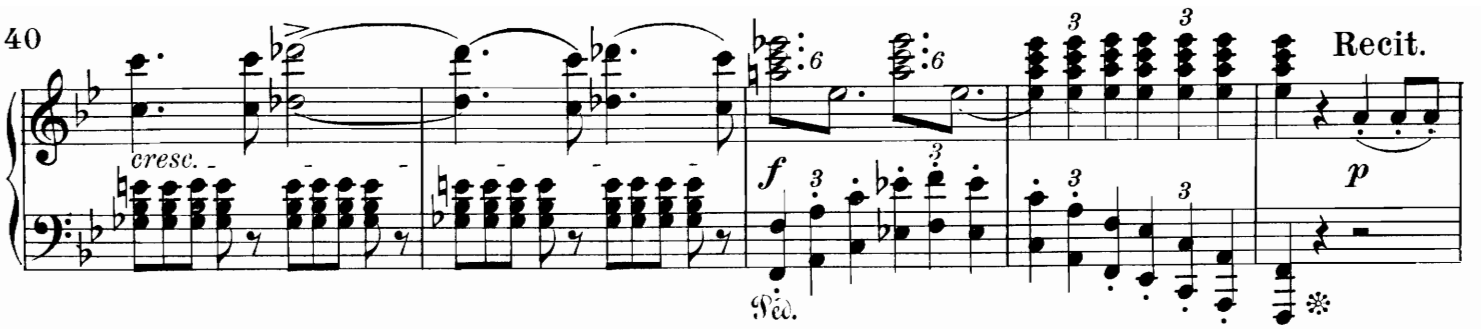

Andante con moto.
(Fenella ruft den Himmel zum
dolce


Zeugen ihrer Unschuld an.)
(Fenella giebt zu verstehen, dass Liebe sich ihres Herzens be-
Allegro vivace. 𝅗𝅥 = 120.

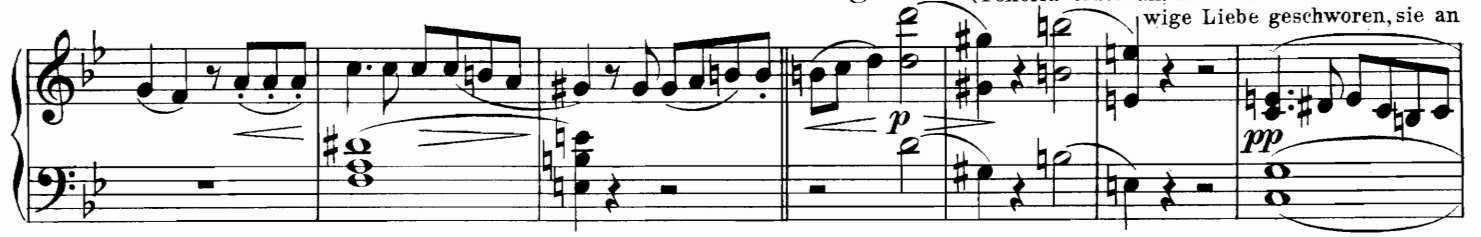

mächtigte und die Ursache ihres Unglücks sei.)





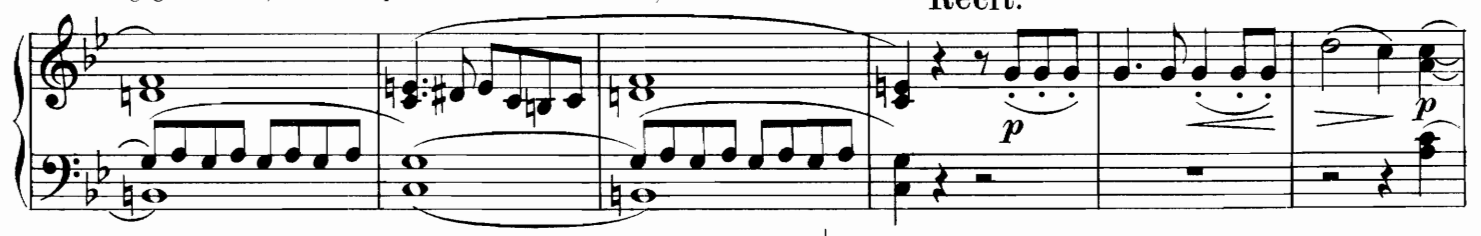


Allegro. (Fenella deutet an, dass ein Unbekannter ihr ewige Liebe geschworen, sie an



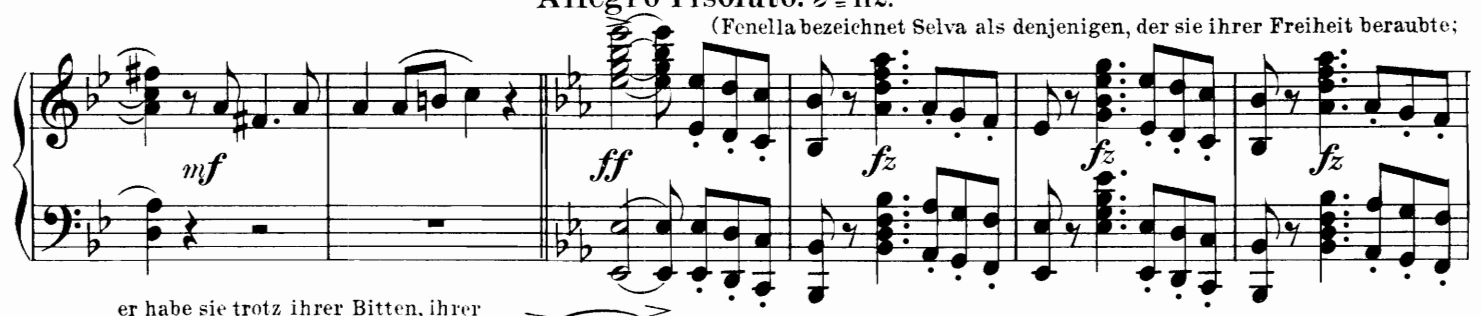
sein Herz gedrückt, ihr die Schärpe, die sie vorzeigt, zum Andenken gegeben habe, dann aber plötzlich verschwunden sei, ohne wiederzukehren.)

Recit.

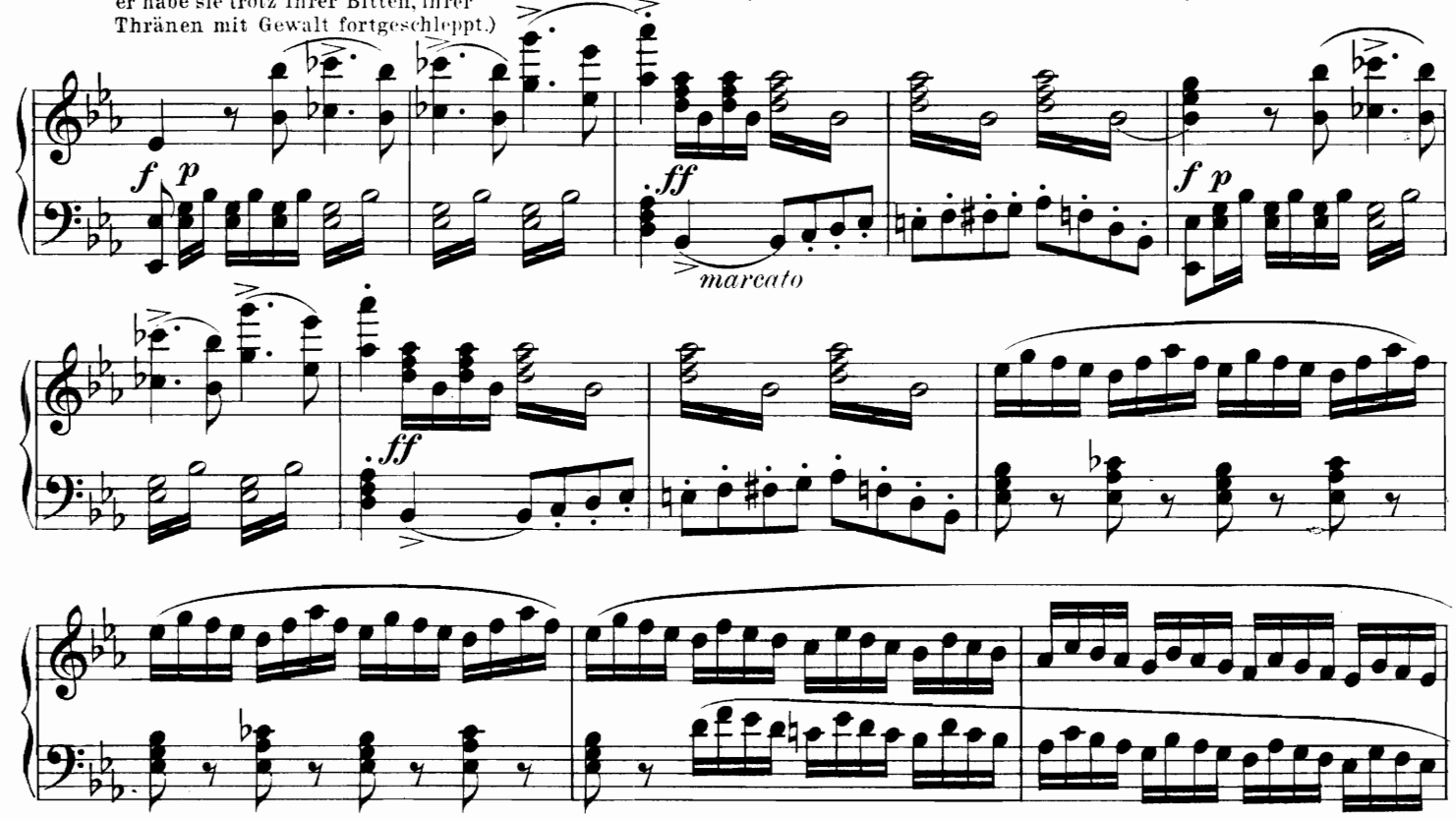


Allegro risoluto. ♩ = 112.

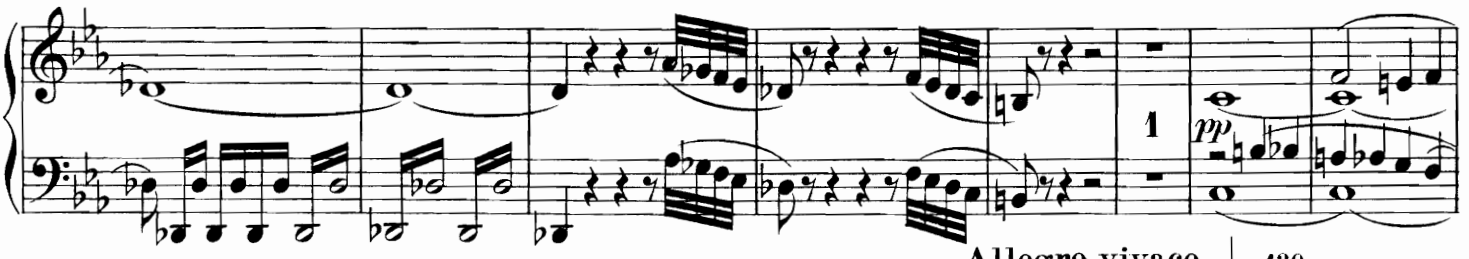
(Fenella bezeichnet Selva als denjenigen, der sie ihrer Freiheit beraubte;



er habe sie trotz ihrer Bitten, ihrer Thränen mit Gewalt fortgeschleppt.)

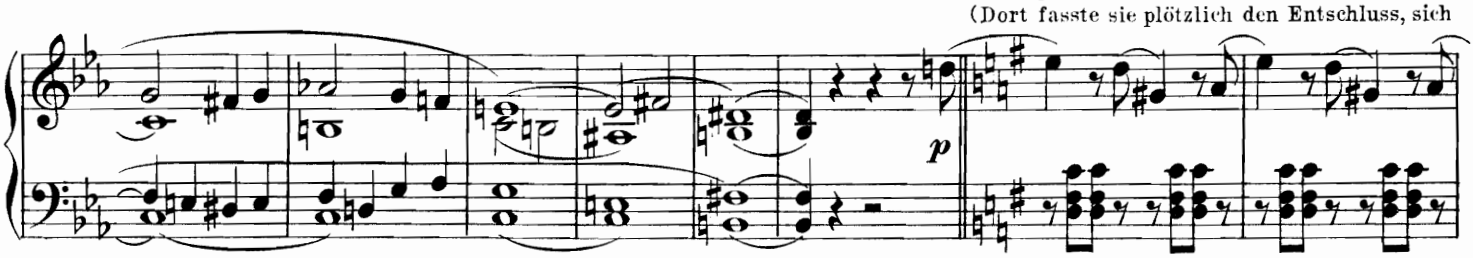


(Er drehte einen Schlüssel, verriegelte die Thür, und sie befand sich in einem Kerker, traurig und gedrückt vor Kummer.)

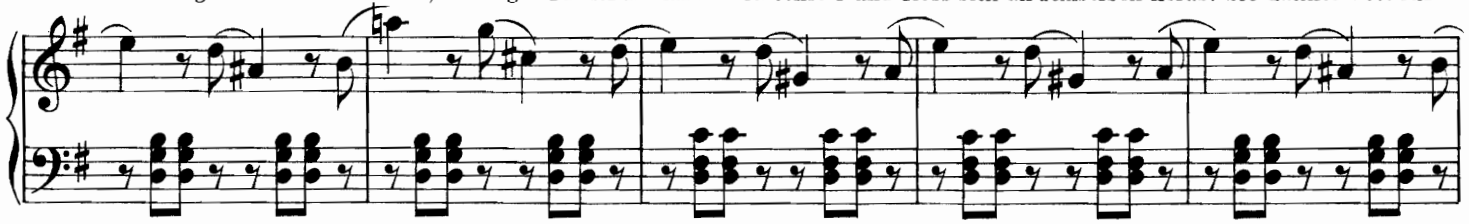


Allegro vivace. 𝅗𝅥 = 120.

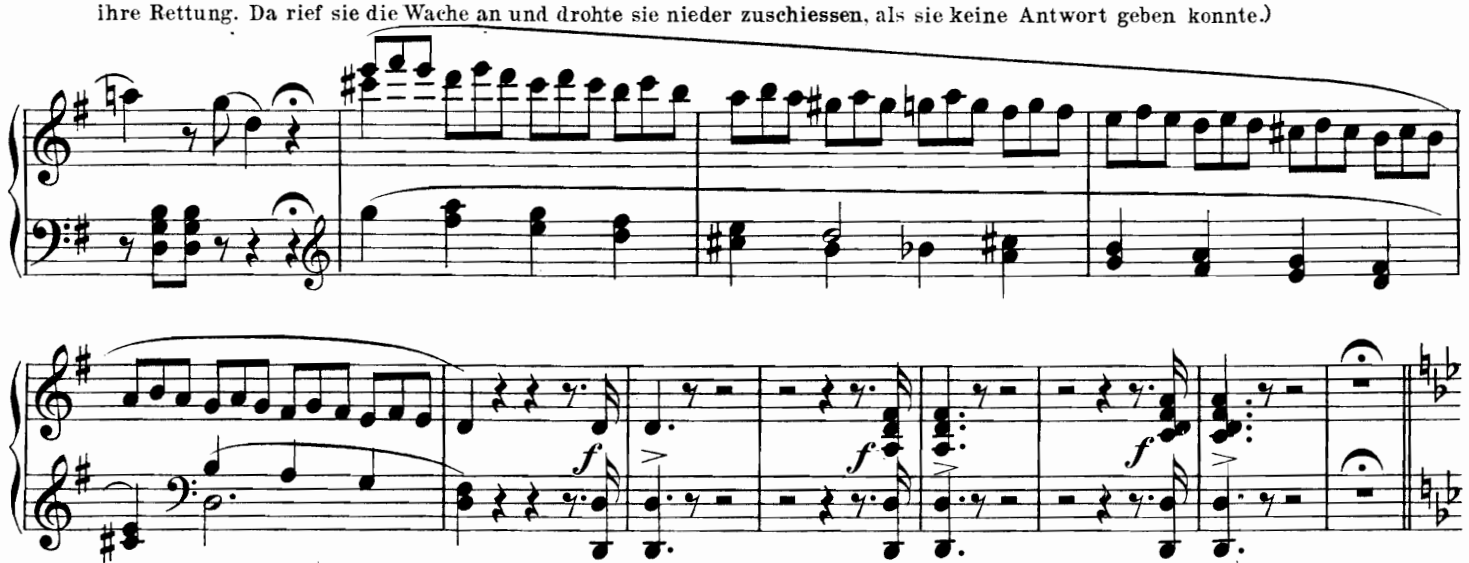
(Dort fasste sie plötzlich den Entschluss, sich



der Gefangenschaft zu entziehen, befestigte Tücher an das Kerkerfenster und liess sich an demselben herab. Sie dankte Gott für

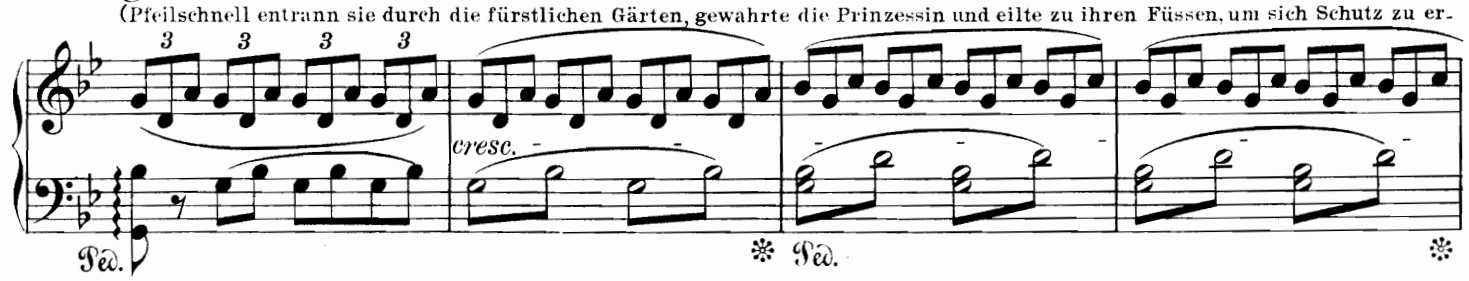


ihre Rettung. Da rief sie die Wache an und drohte sie nieder zuschiessen, als sie keine Antwort geben konnte.)

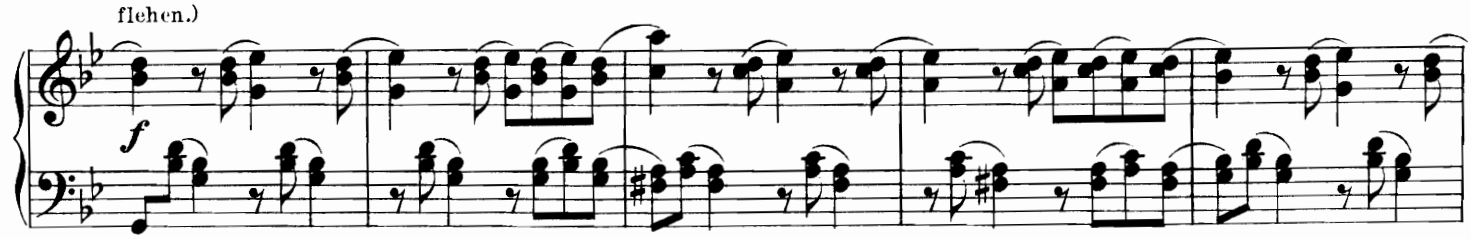


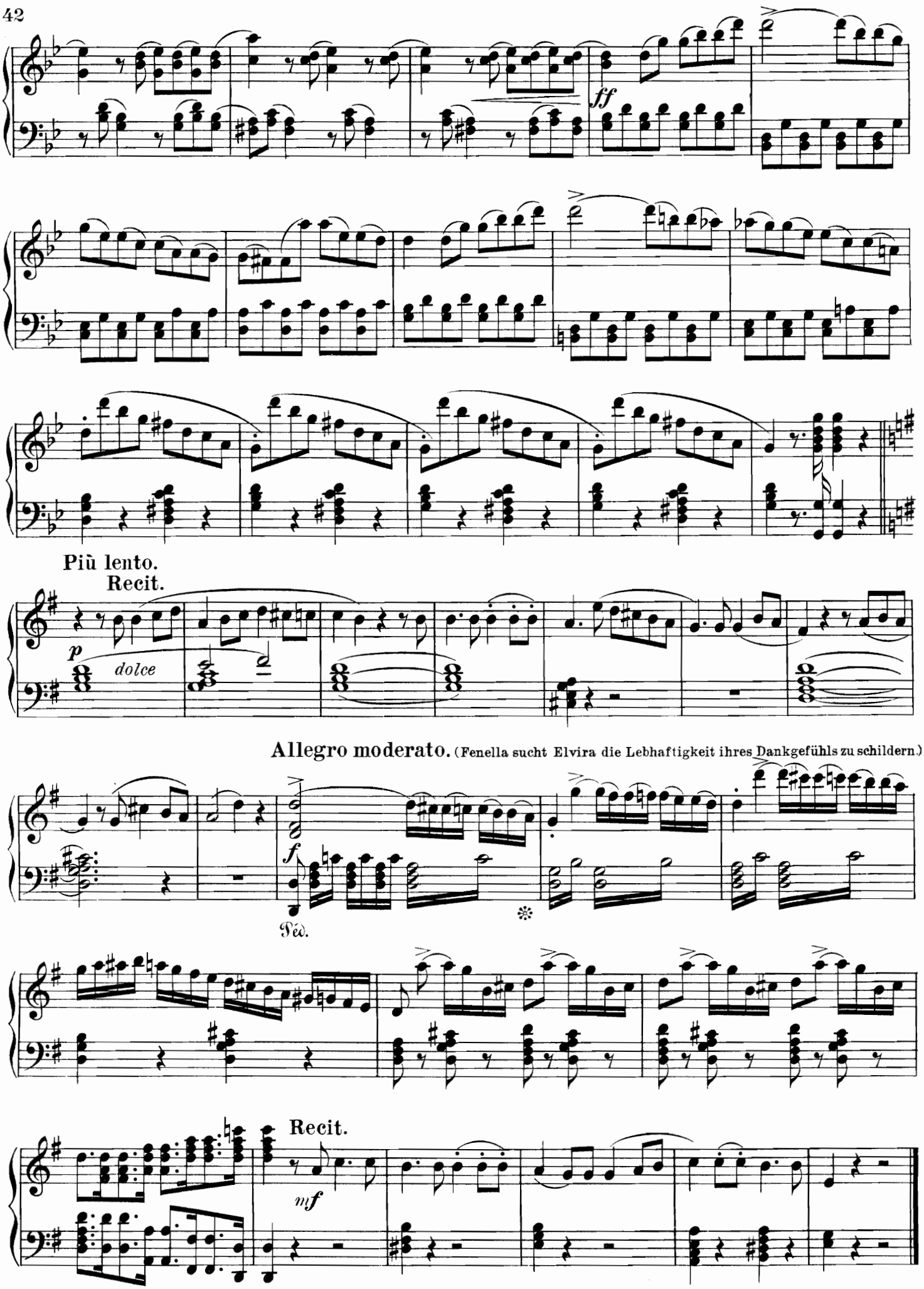
Allegro vivace. 𝅗𝅥 = 120.

(Pfeilschnell entrann sie durch die fürstlichen Gärten, gewahrte die Prinzessin und eilte zu ihren Füssen, um sich Schutz zu er-



flehen.)

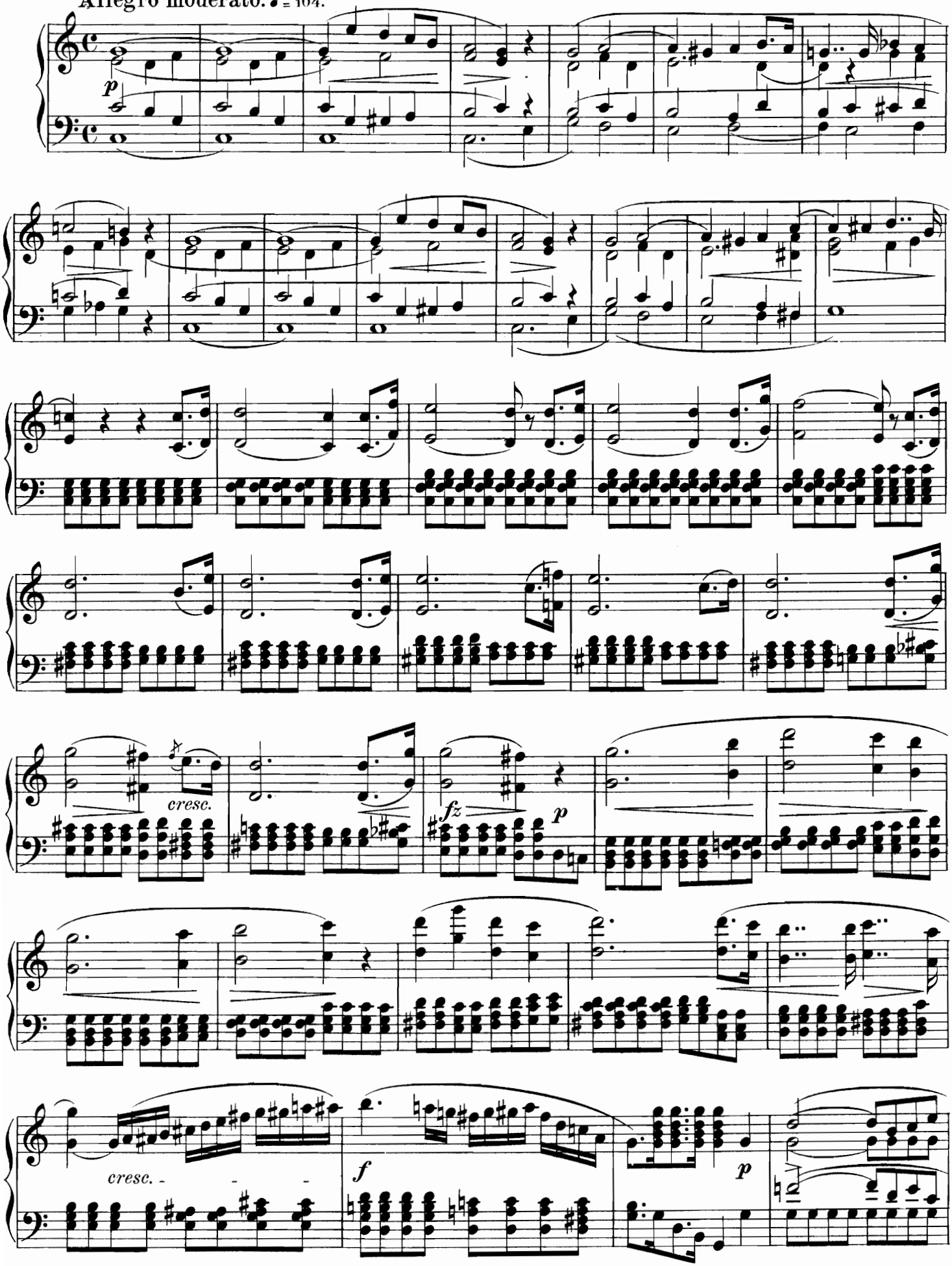



ff
Più lento.
Recit.
p
dolce
Allegro moderato. (Fenella sucht Elvira die Lebhaftigkeit ihres Dankgefühls zu schildern.)
f
Ped.
Recit.
mf

Nº 6. TRAUUNGSZUG und CHOR.

Gott unser Hort, Quell aller Liebe!_ Ô Dieu puissant, Dieu tutélaire!

Allegro moderato. ♩ = 104.



Chor. Gott unser Hort, Quell aller Liebe... *Ô Dieu puissant,*

dolce

Dieu tutélaire.

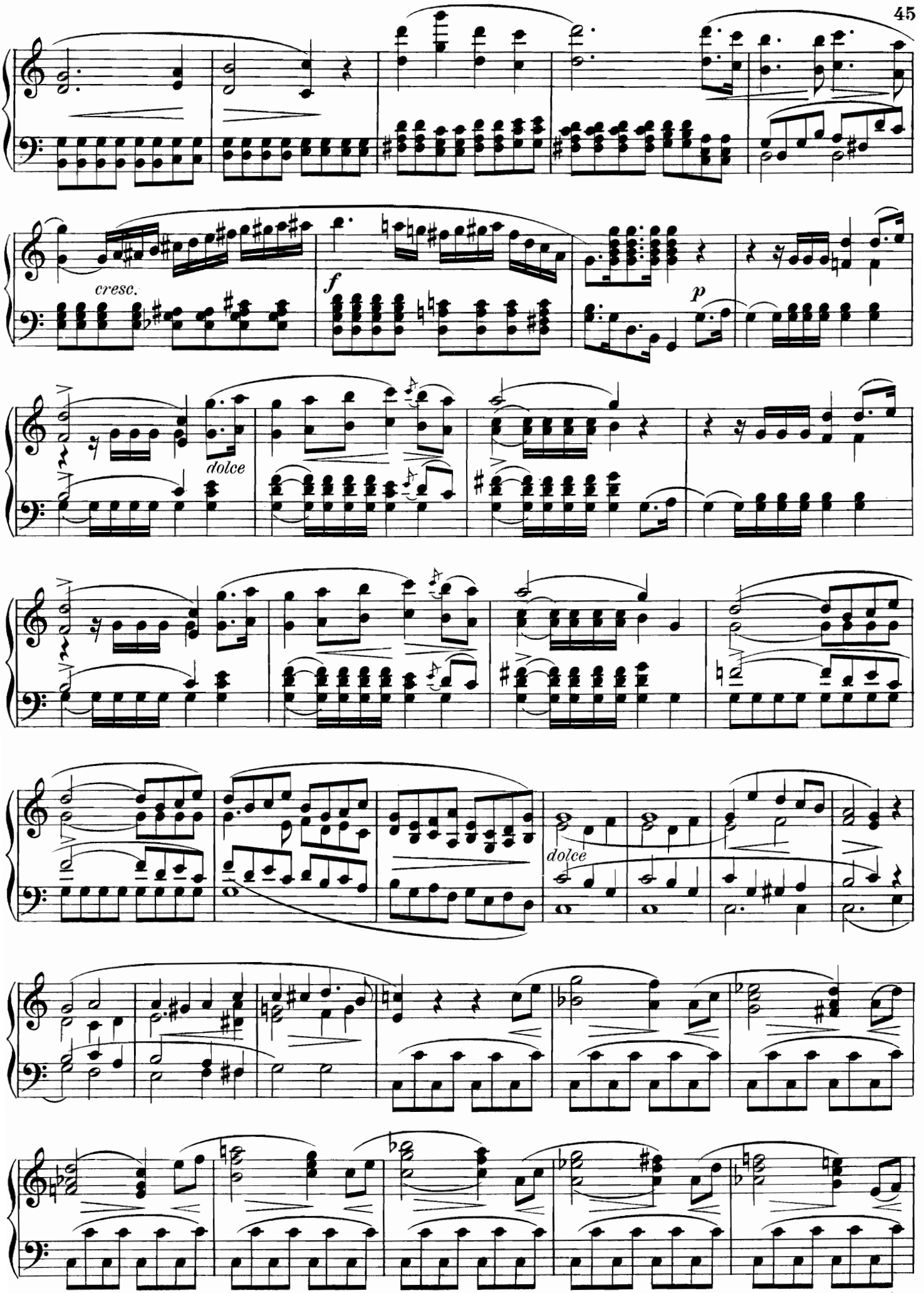
pp

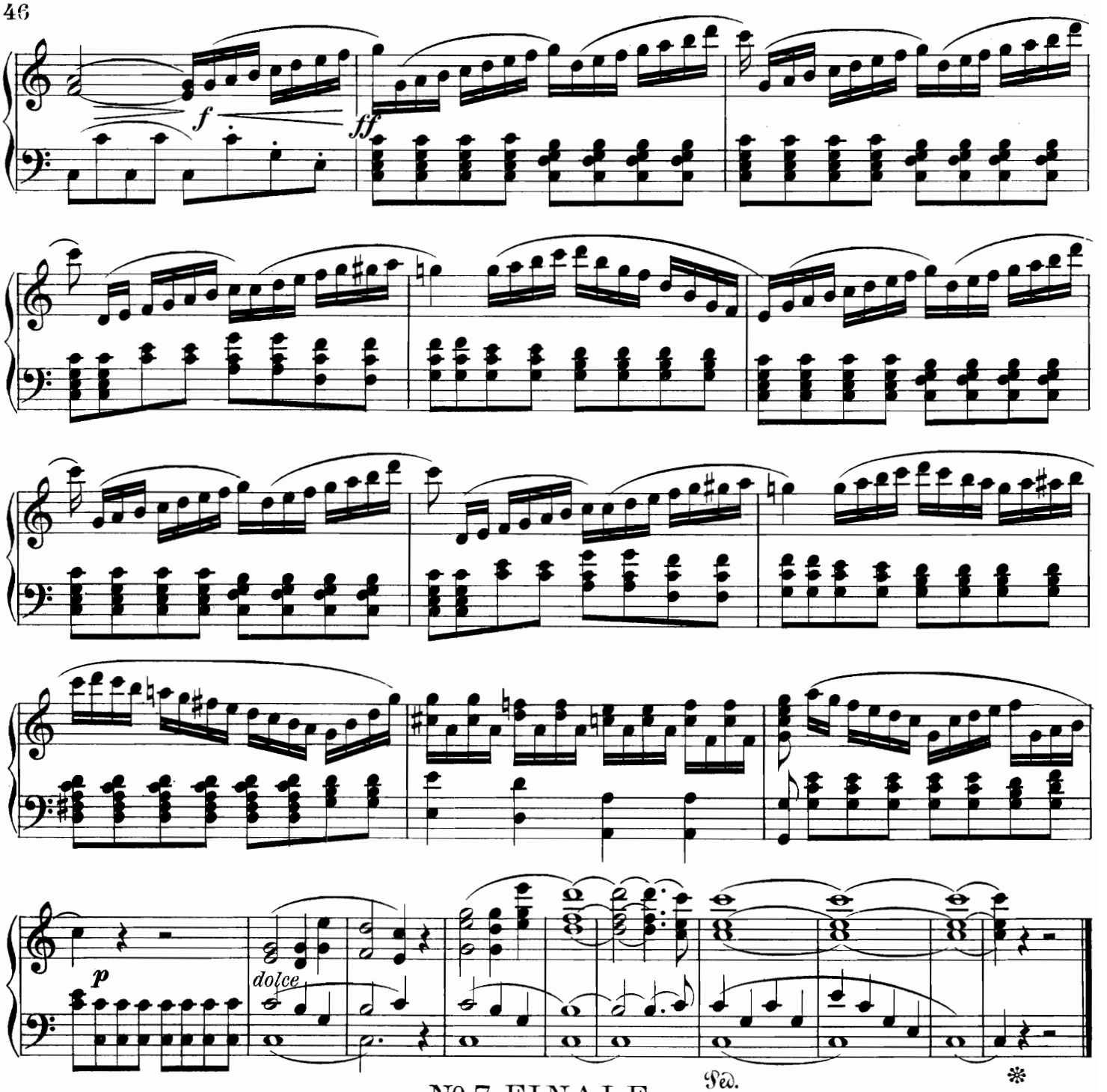
p

cresc.

fz

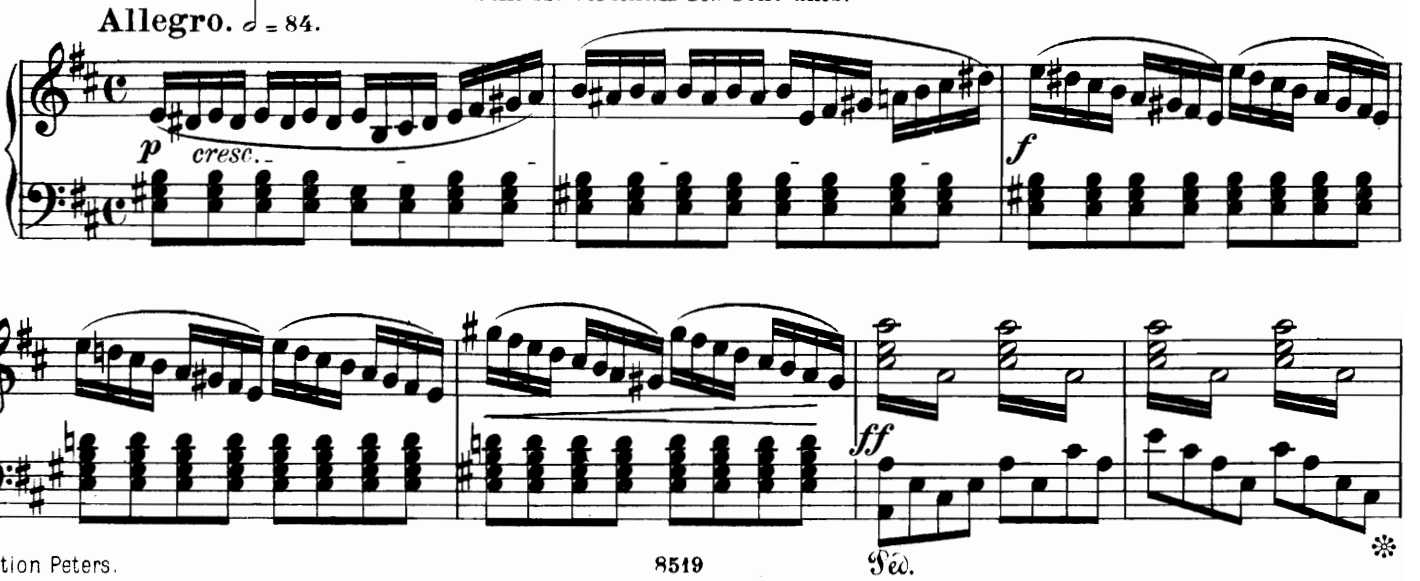
p

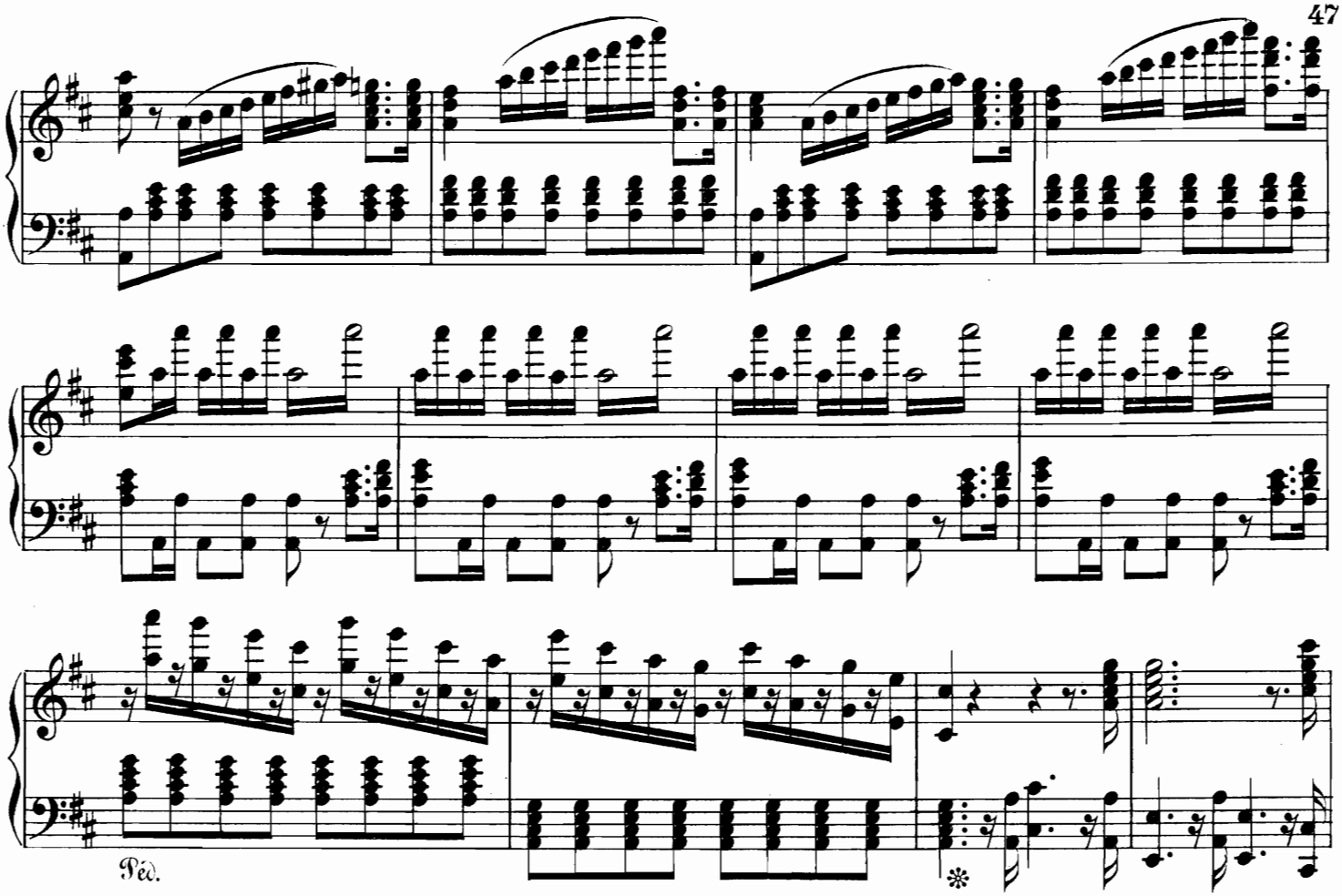

cresc.
f
p
dolce
dolce



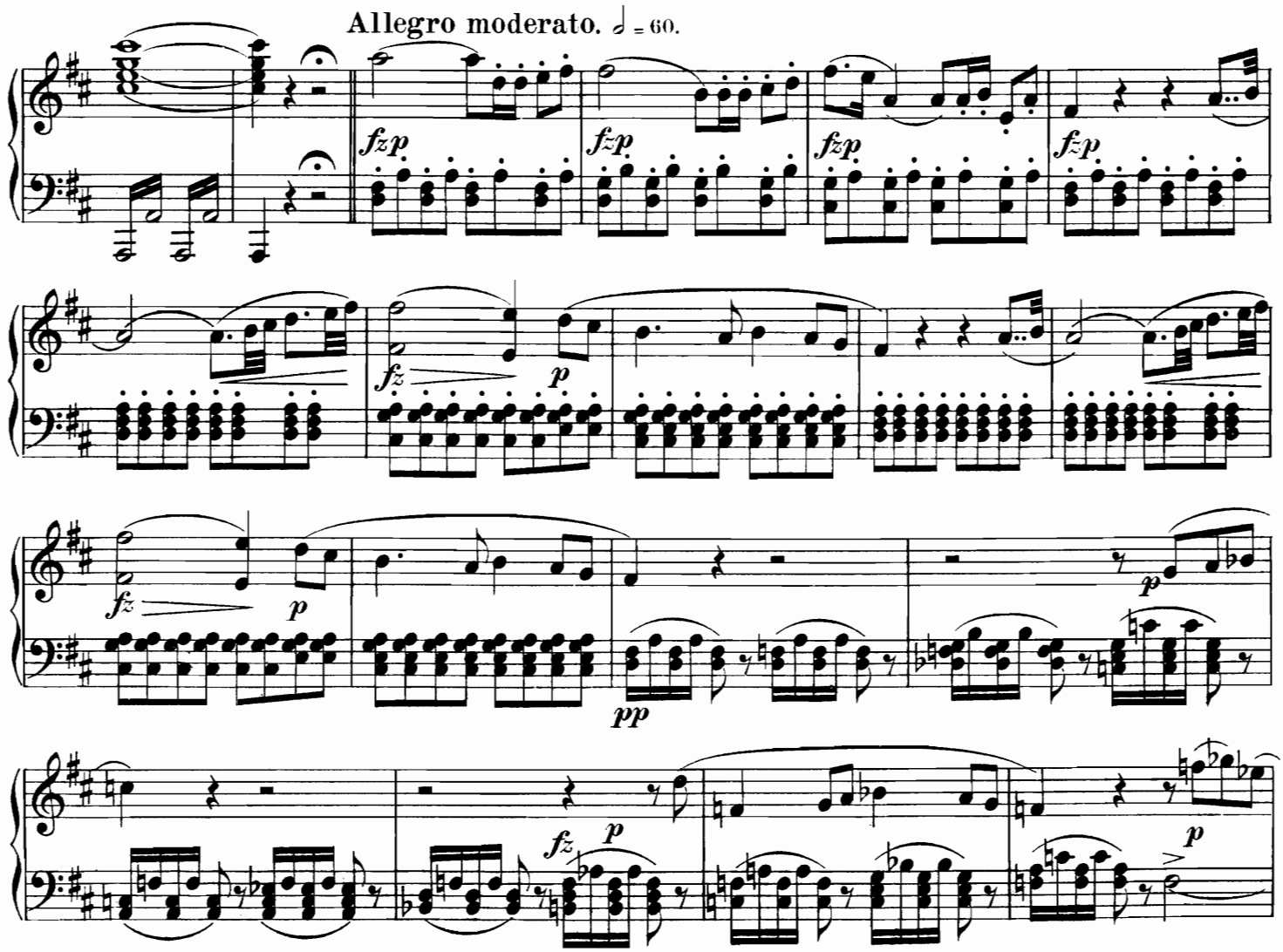
Nº 7. FINALE.

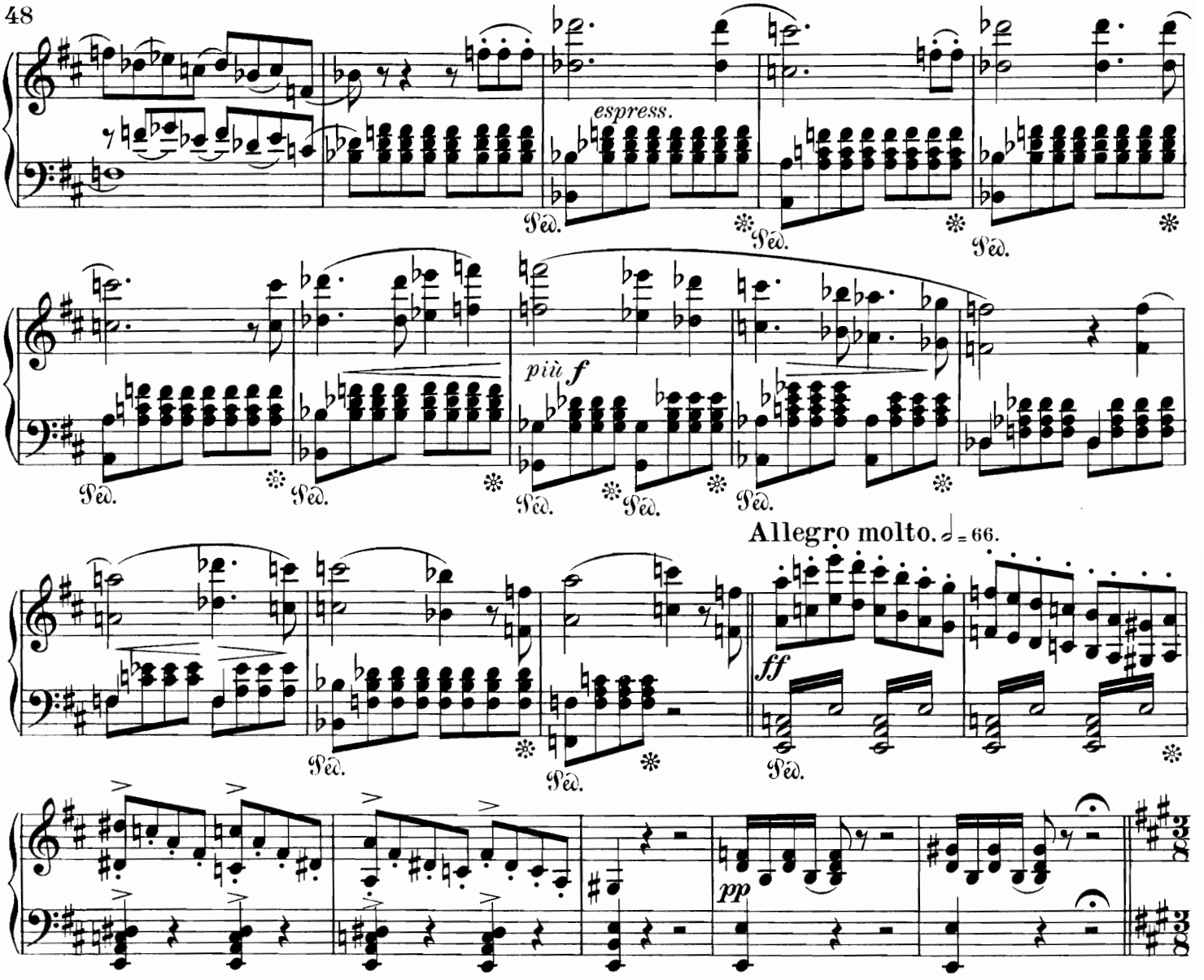
Seht sie vereint!_ Ils sont unis!



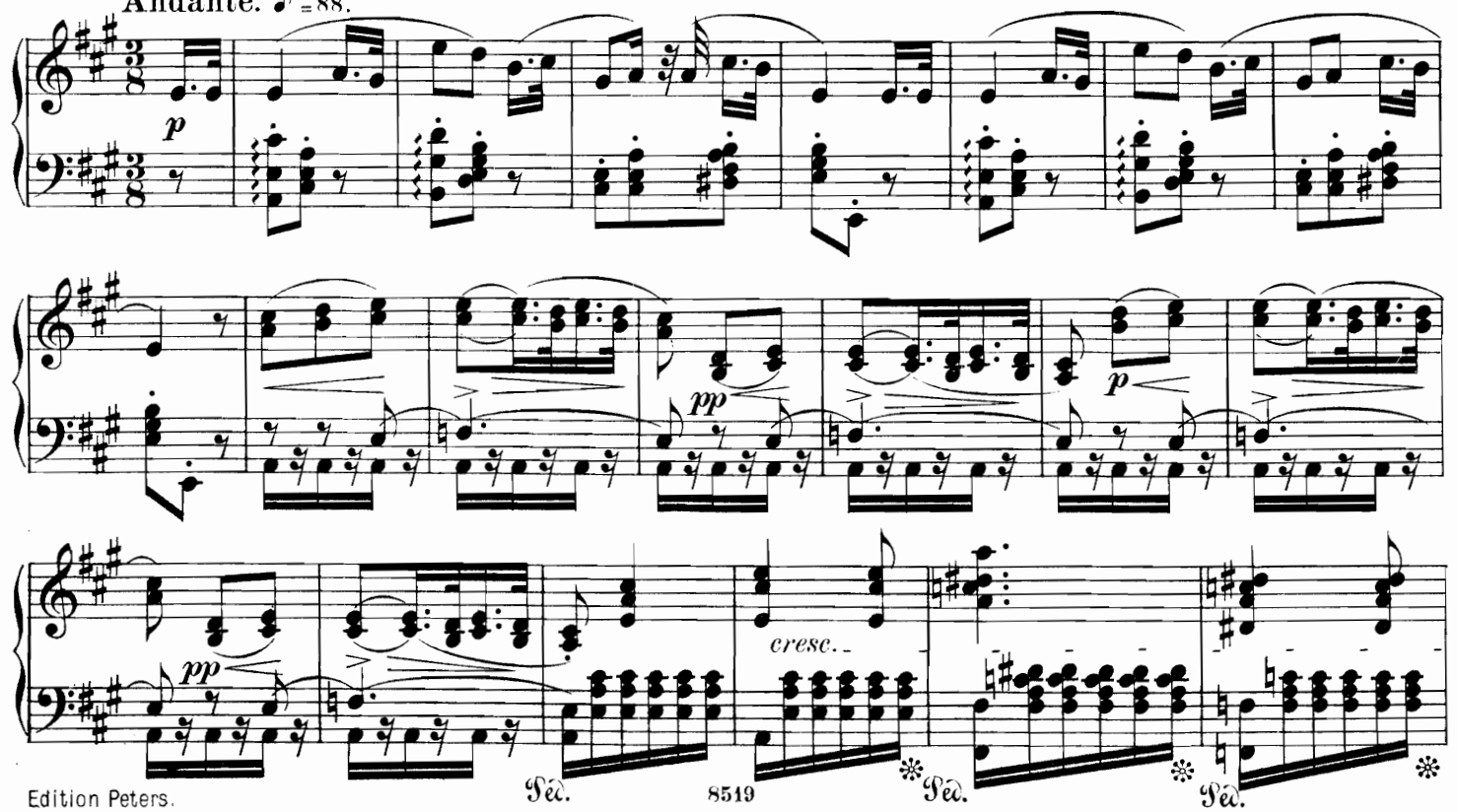


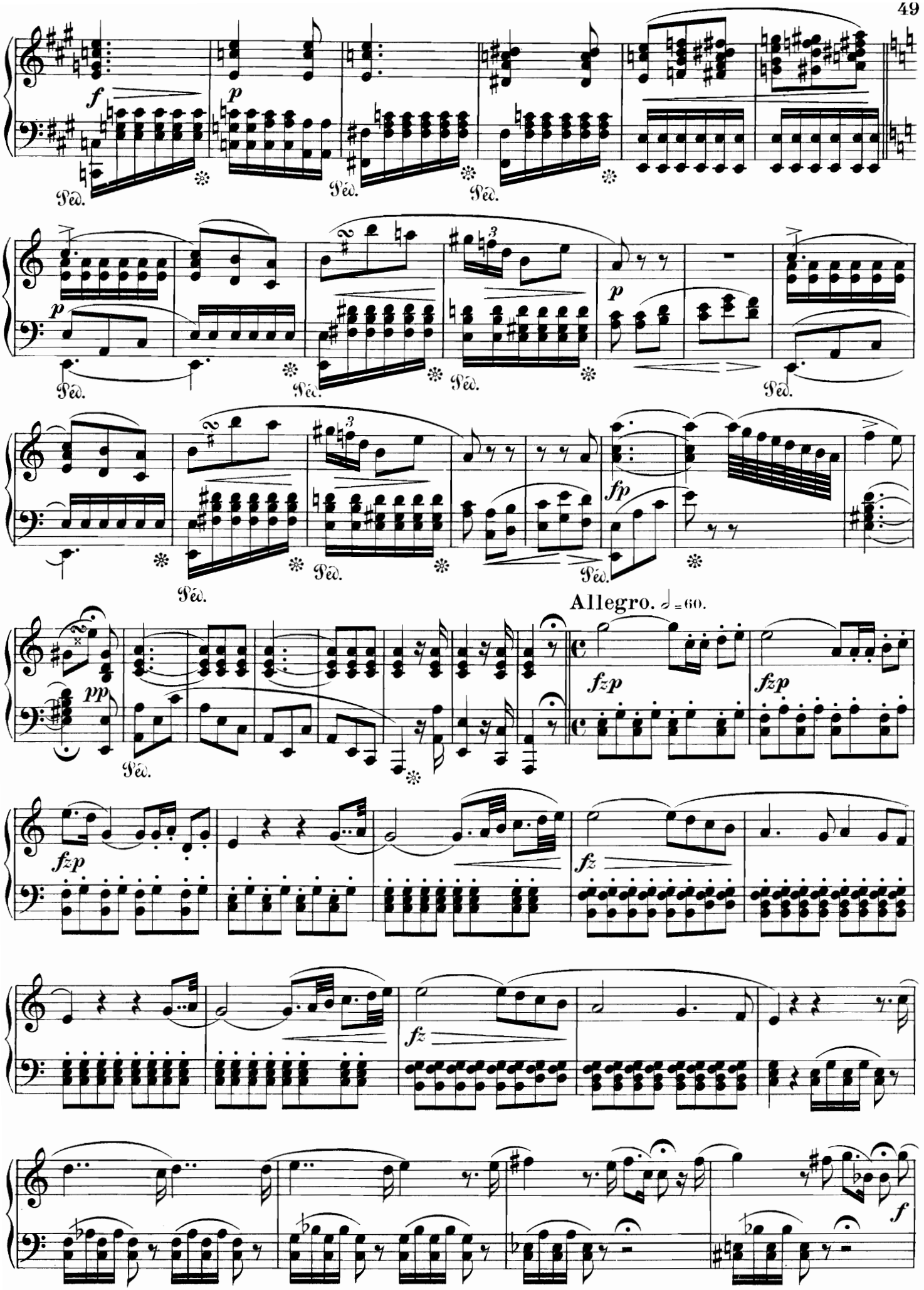
Allegro moderato. ♩ = 60.





Elvira. Wer vermag zu enthüllen des Zweifels bange Nacht? — *Quel est donc ce mystère.*




Allegro. ♩ = 60.

cresc.

ff

Ped.

ff

pp

Allegro. ♩ = 126. **Elvira.** Ha, so muss sich enthüllen. — *Voilà donc ce mystere.*

mf

Ped.

Ped.

Ped.

Ped.

f

mf

f

ff

fz

fz

fz

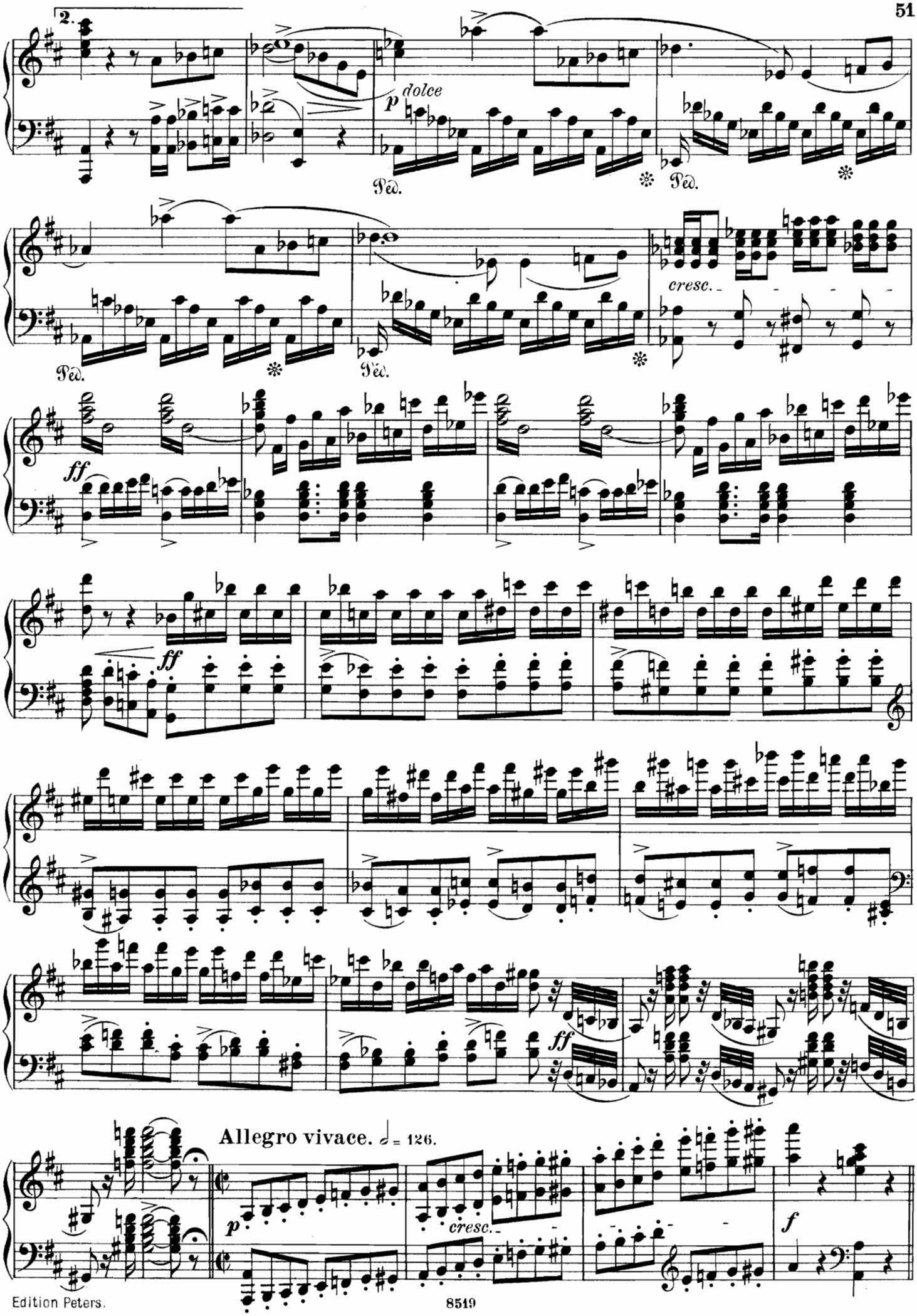
fz

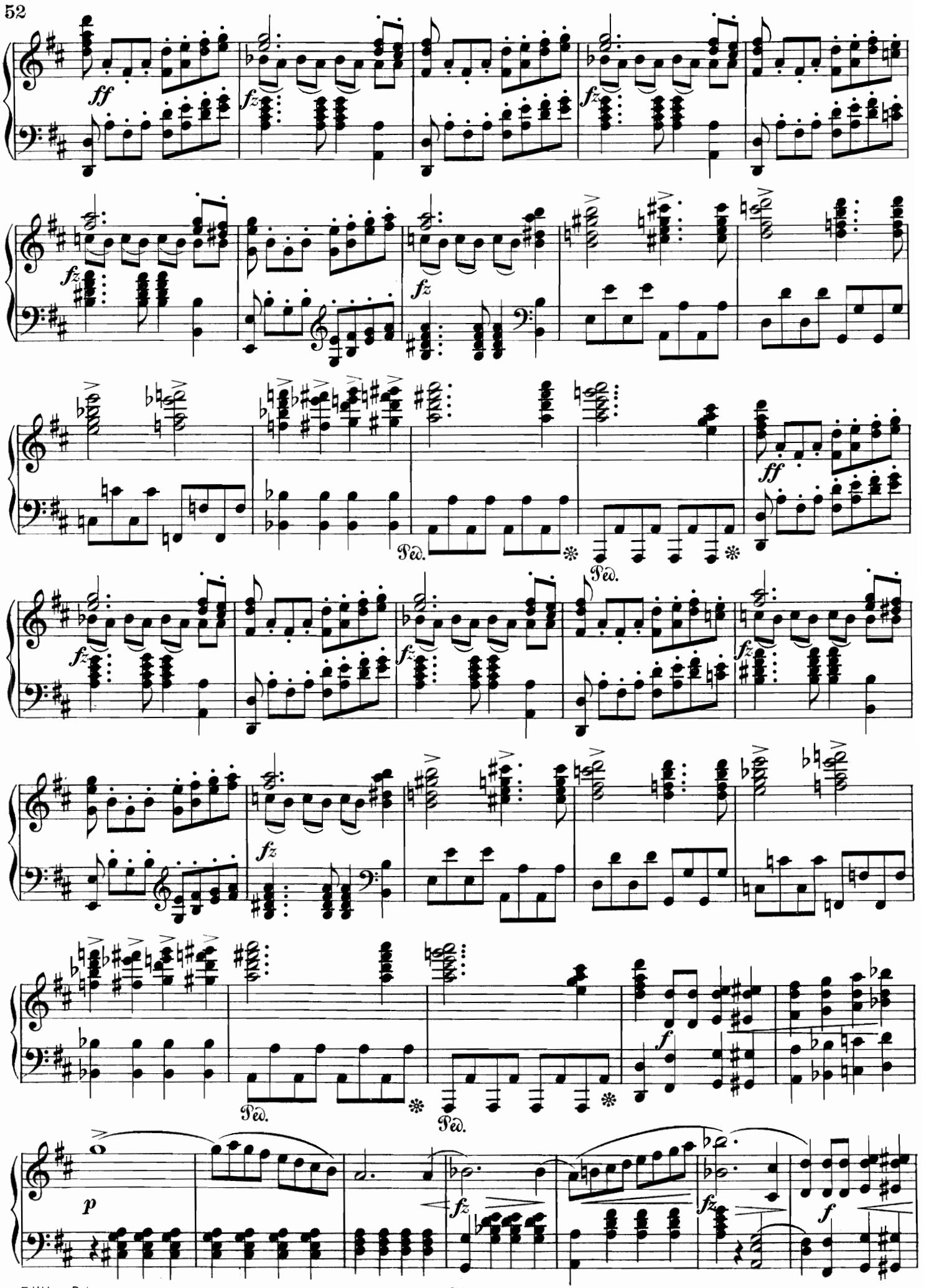
fz

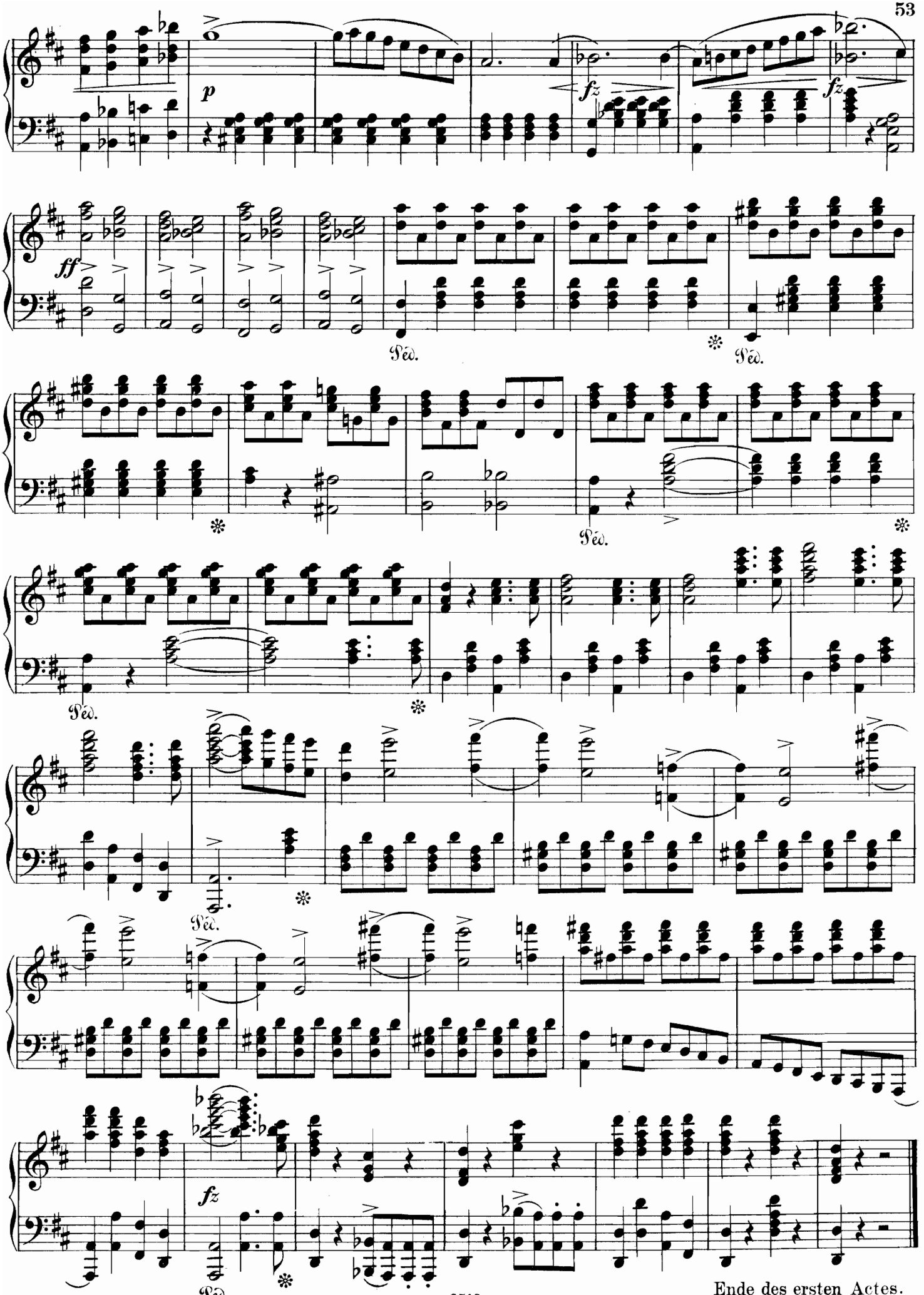
1.

p

mf


2.
dolce
Ped.
cresc.
ff
Allegro vivace. ♩= 126.
cresc.


ff
fz
Ped.
*
p
f

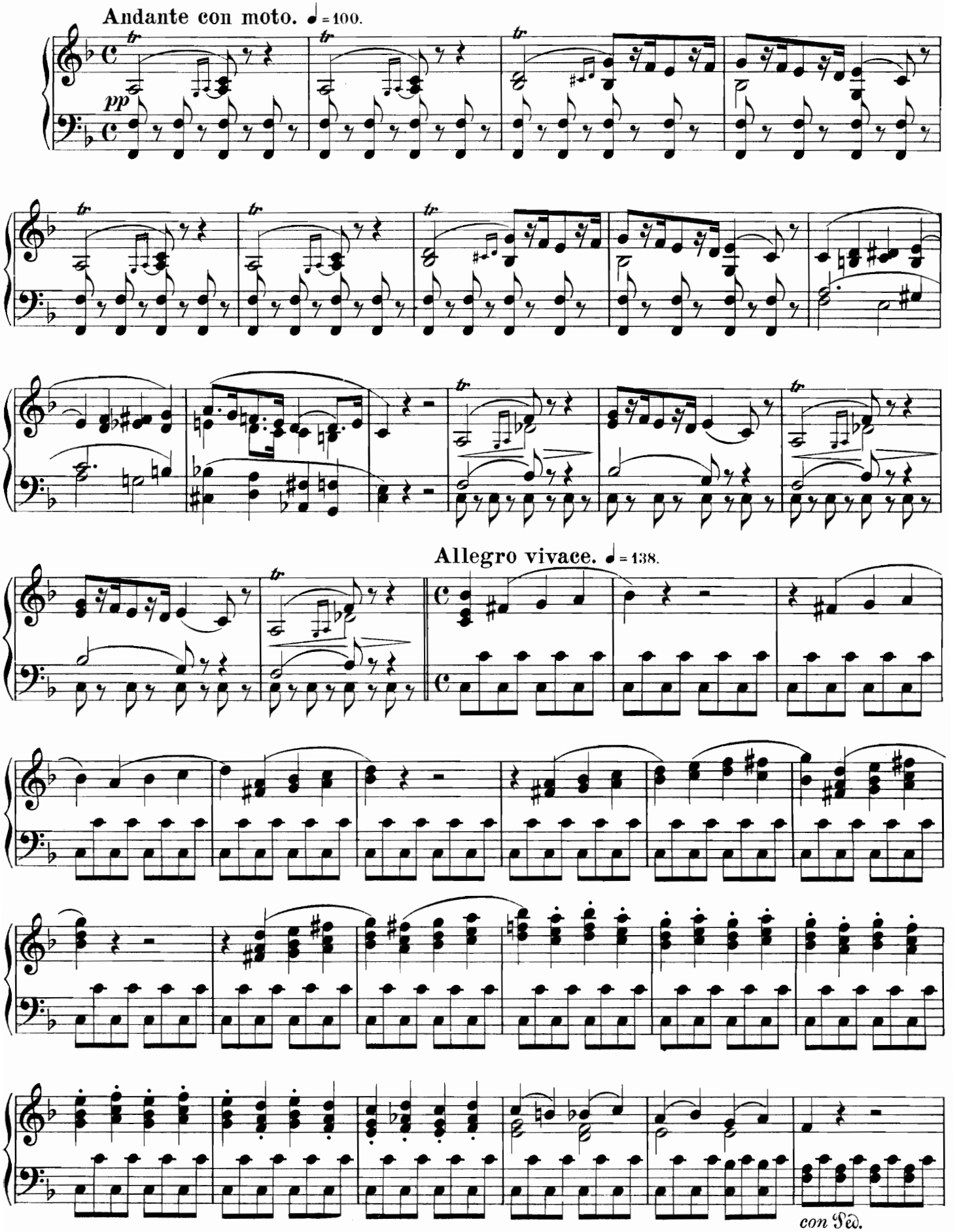


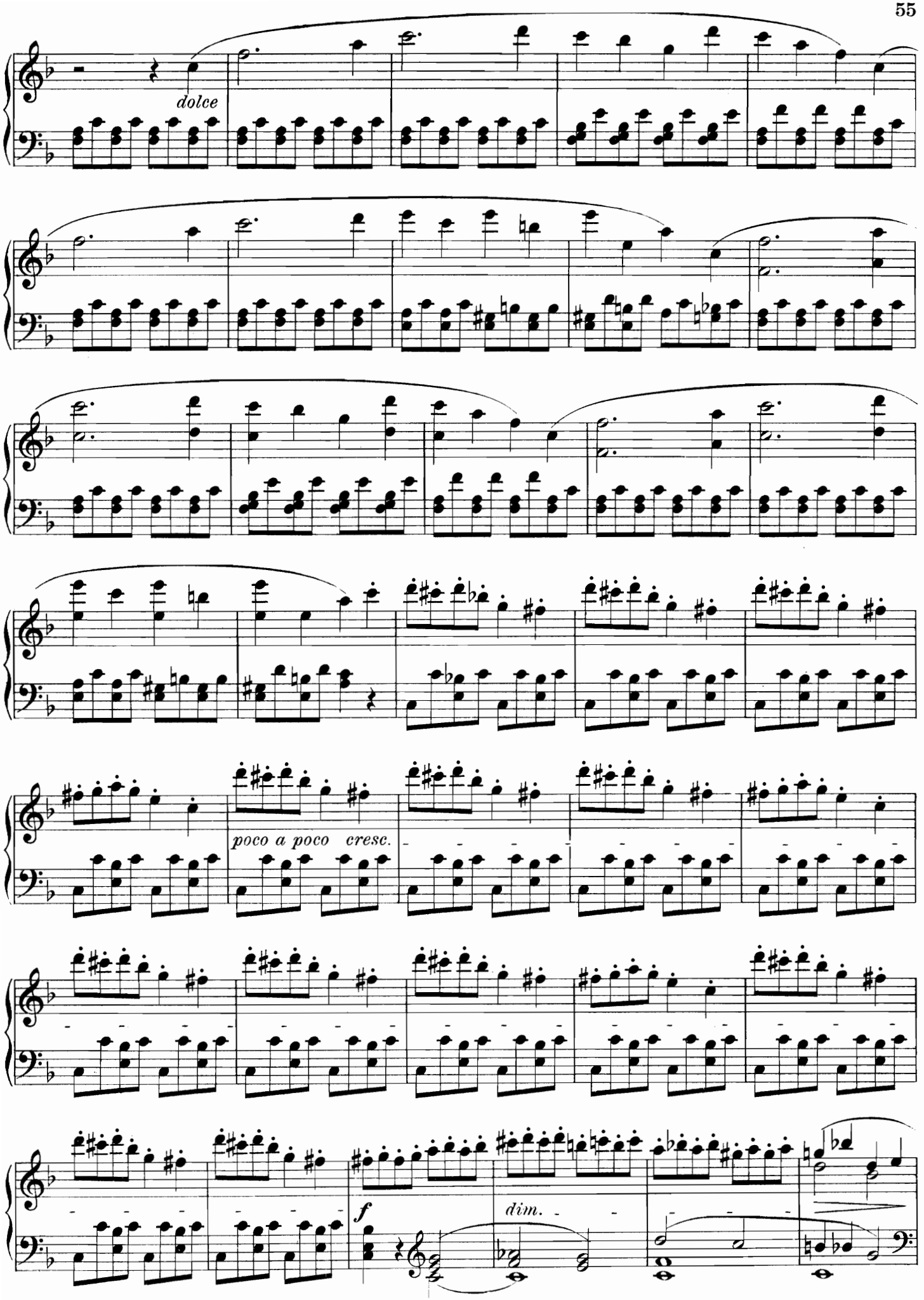
Ende des ersten Actes.

Zweiter Act.

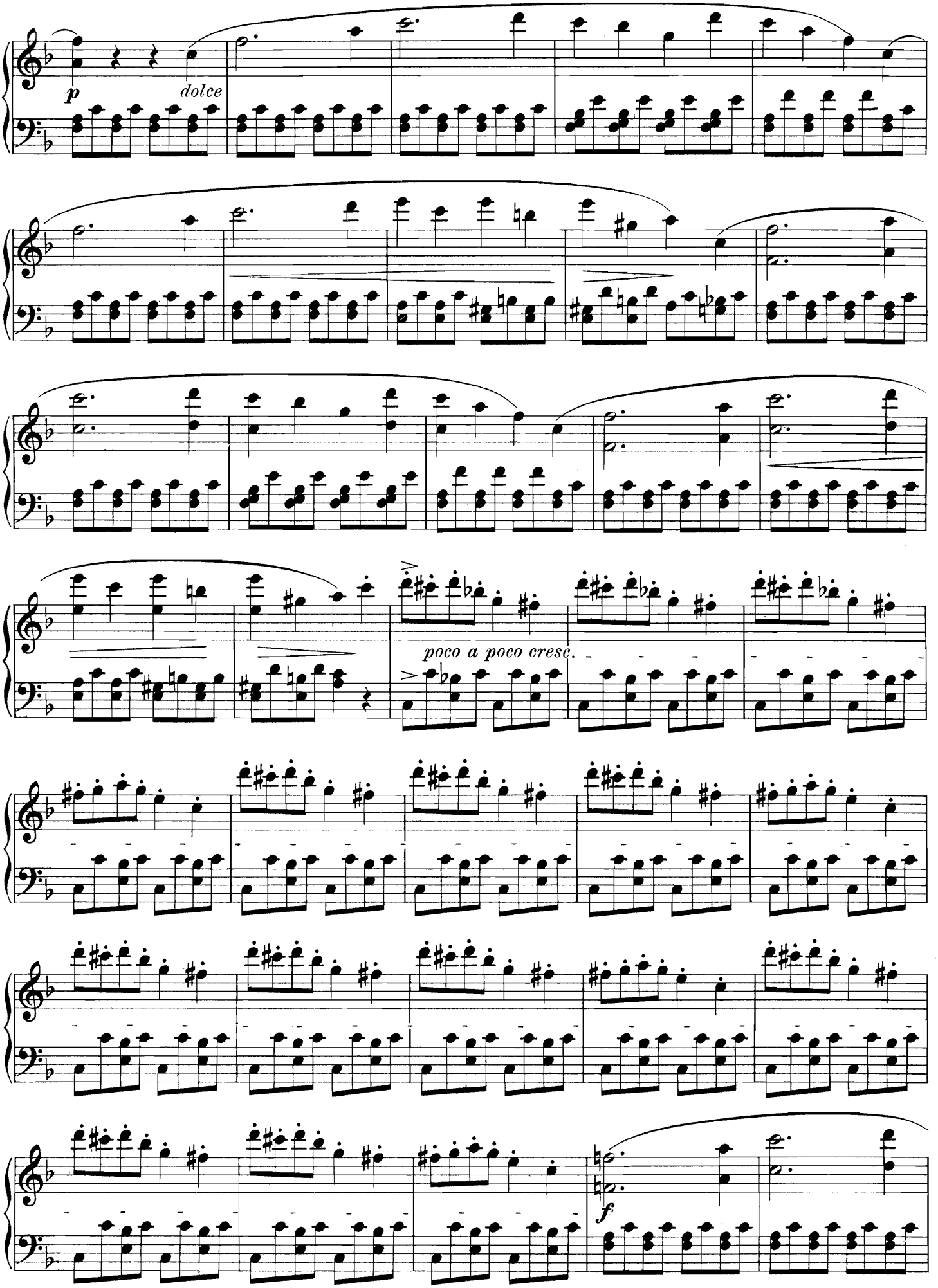
Nº 8. CHOR der FISCHER.

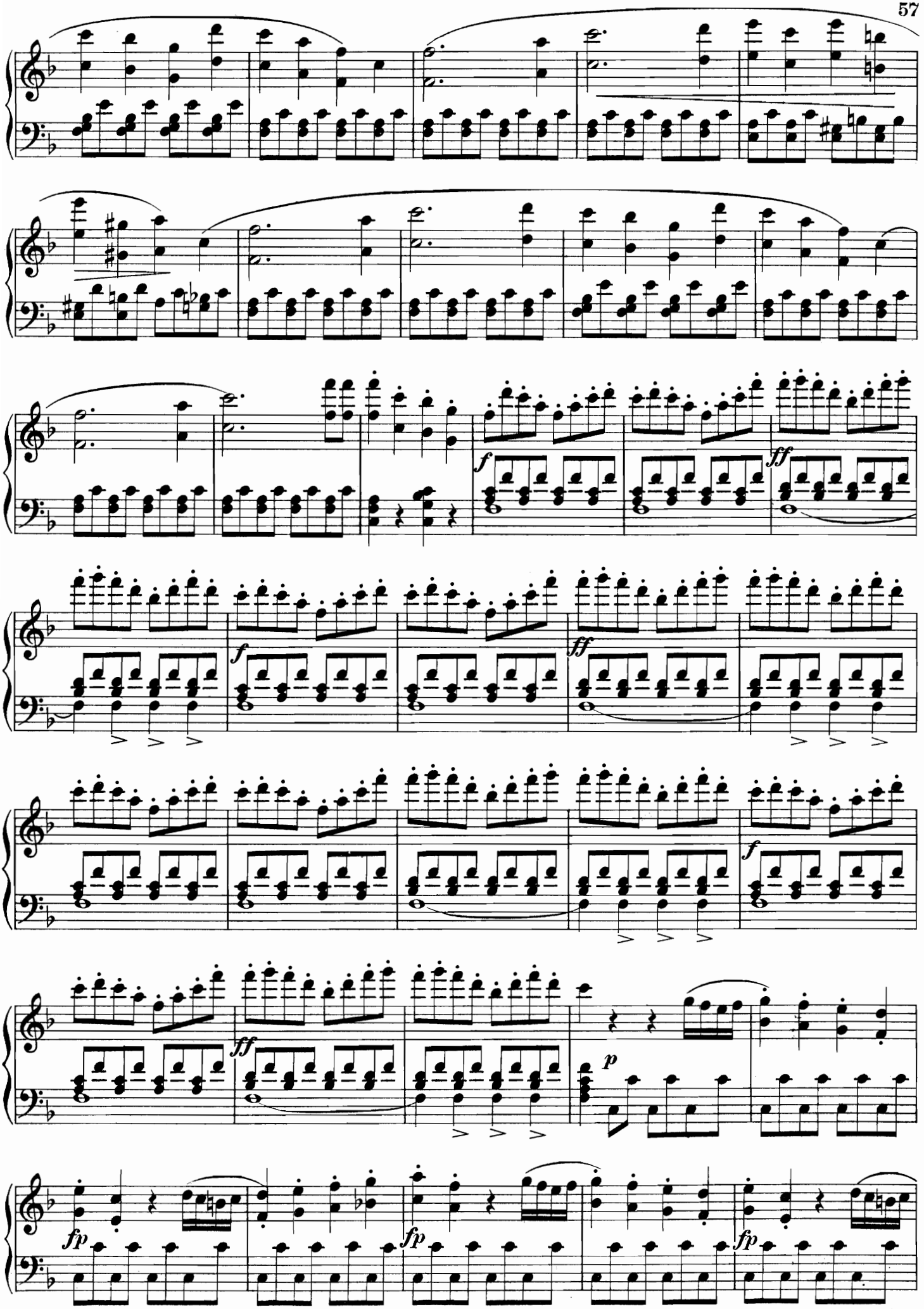
Auf, Freunde, auf! schon strahlt der junge Morgen.– Amis, amis, le soleil va paraitre.

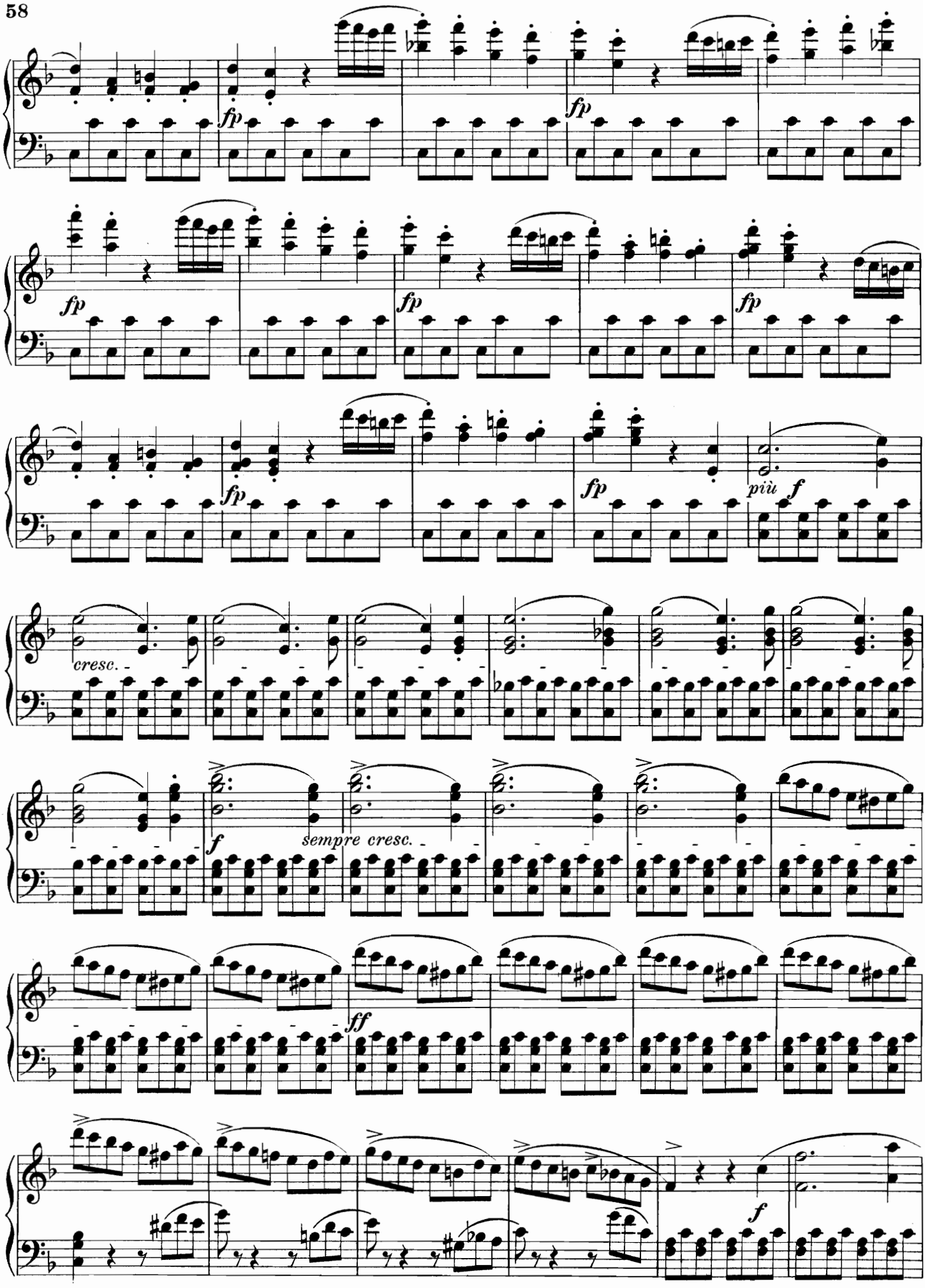


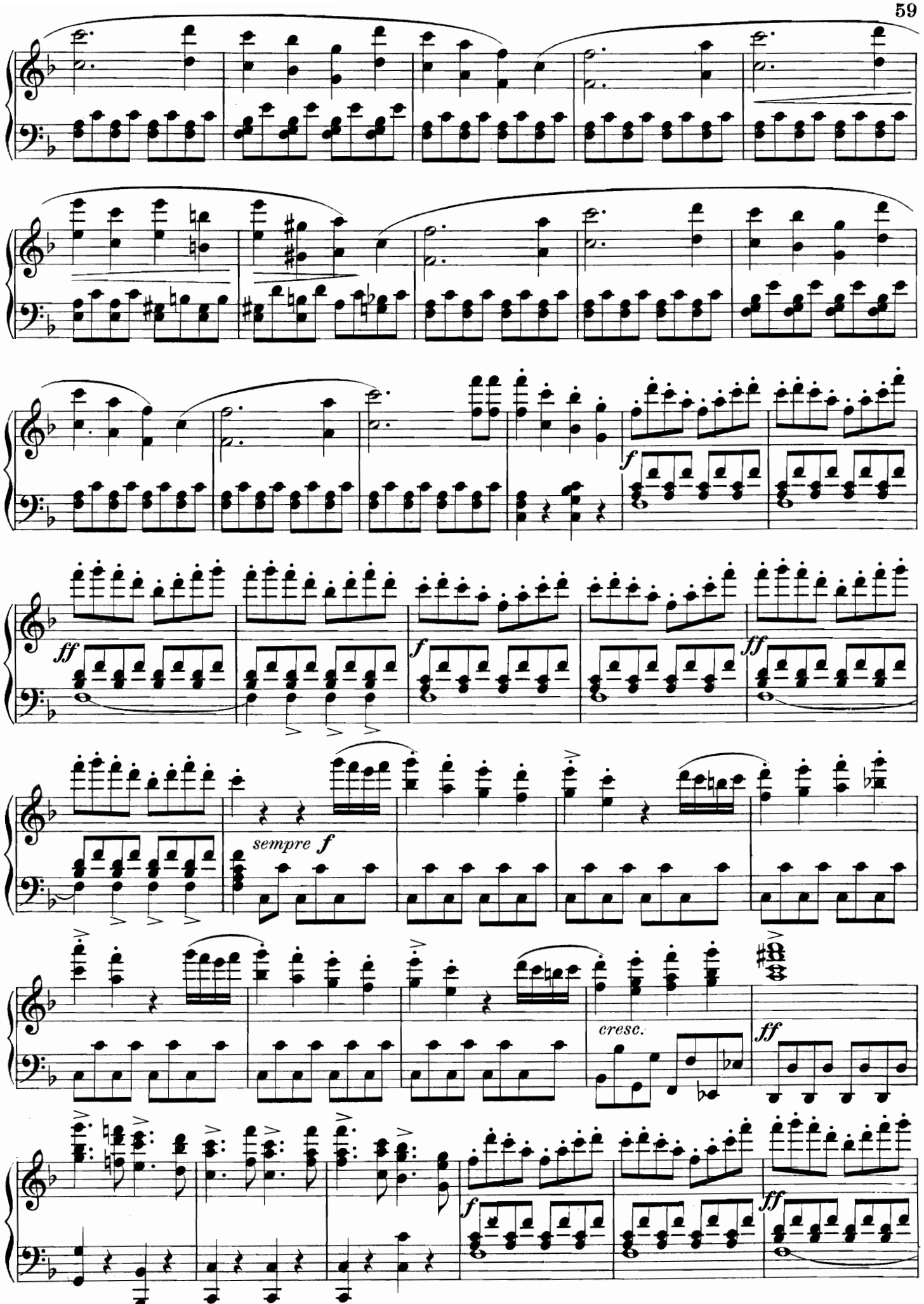

dolce
poco a poco cresc.
f
dim.

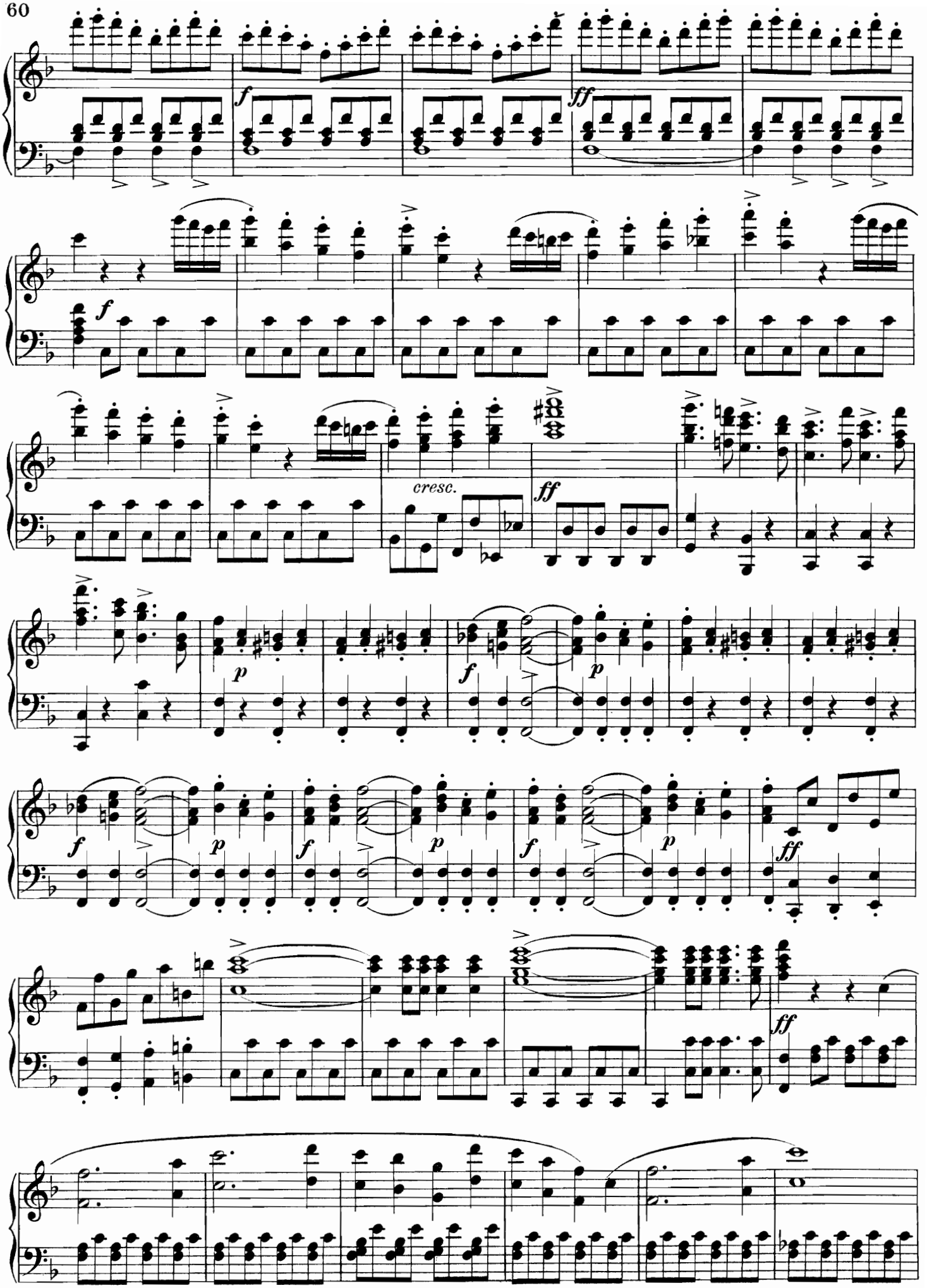
Chor. Auf, Freunde, auf! schon strahlt der junge Morgen.— *Amis, amis, le soleil va paraître.*

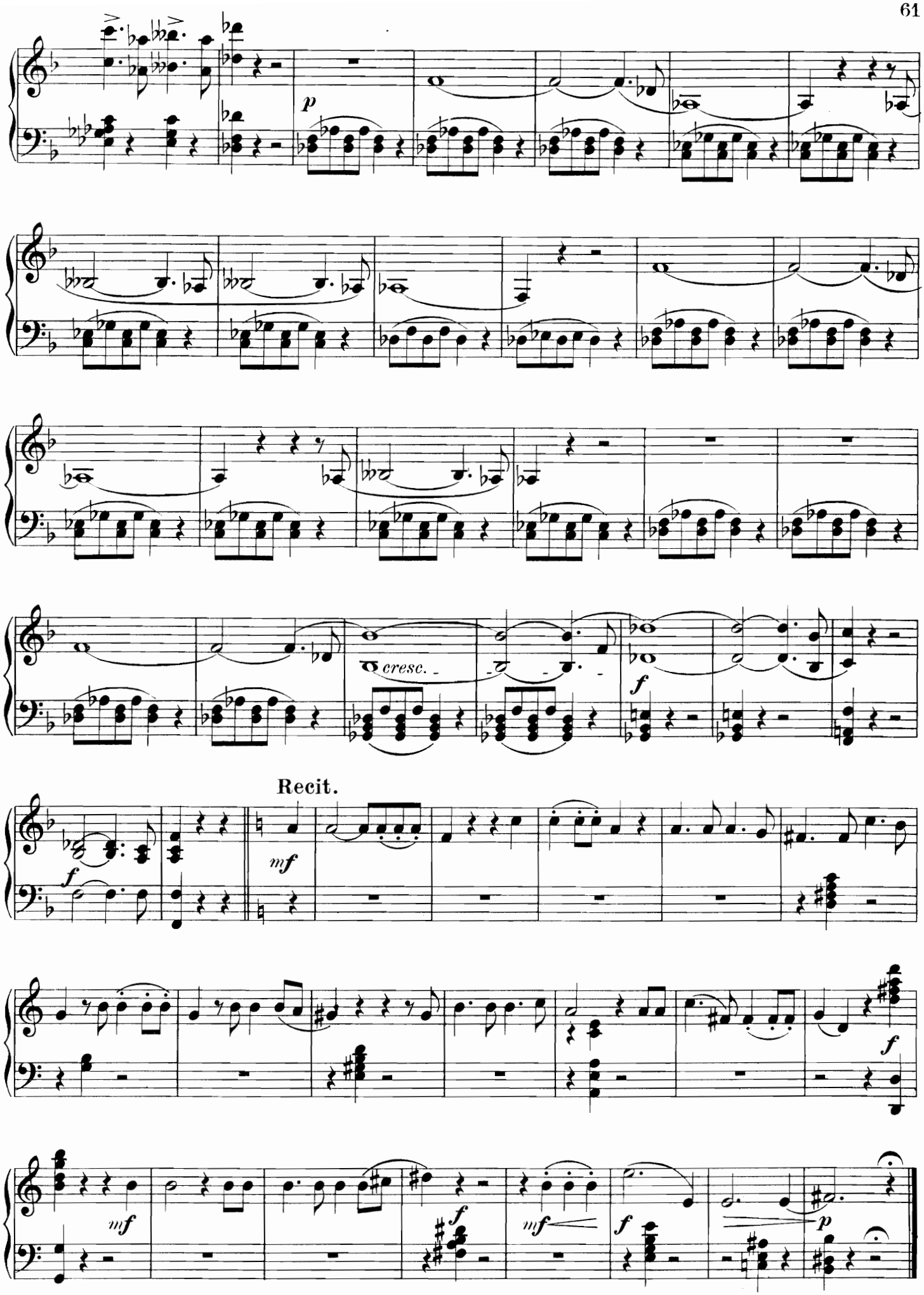



f
ff
f
ff
f
ff
p
fp
fp
fp


fp
fp
fp
fp
fp
fp
fp
più
f
cresc.
f
sempre cresc.
ff
f

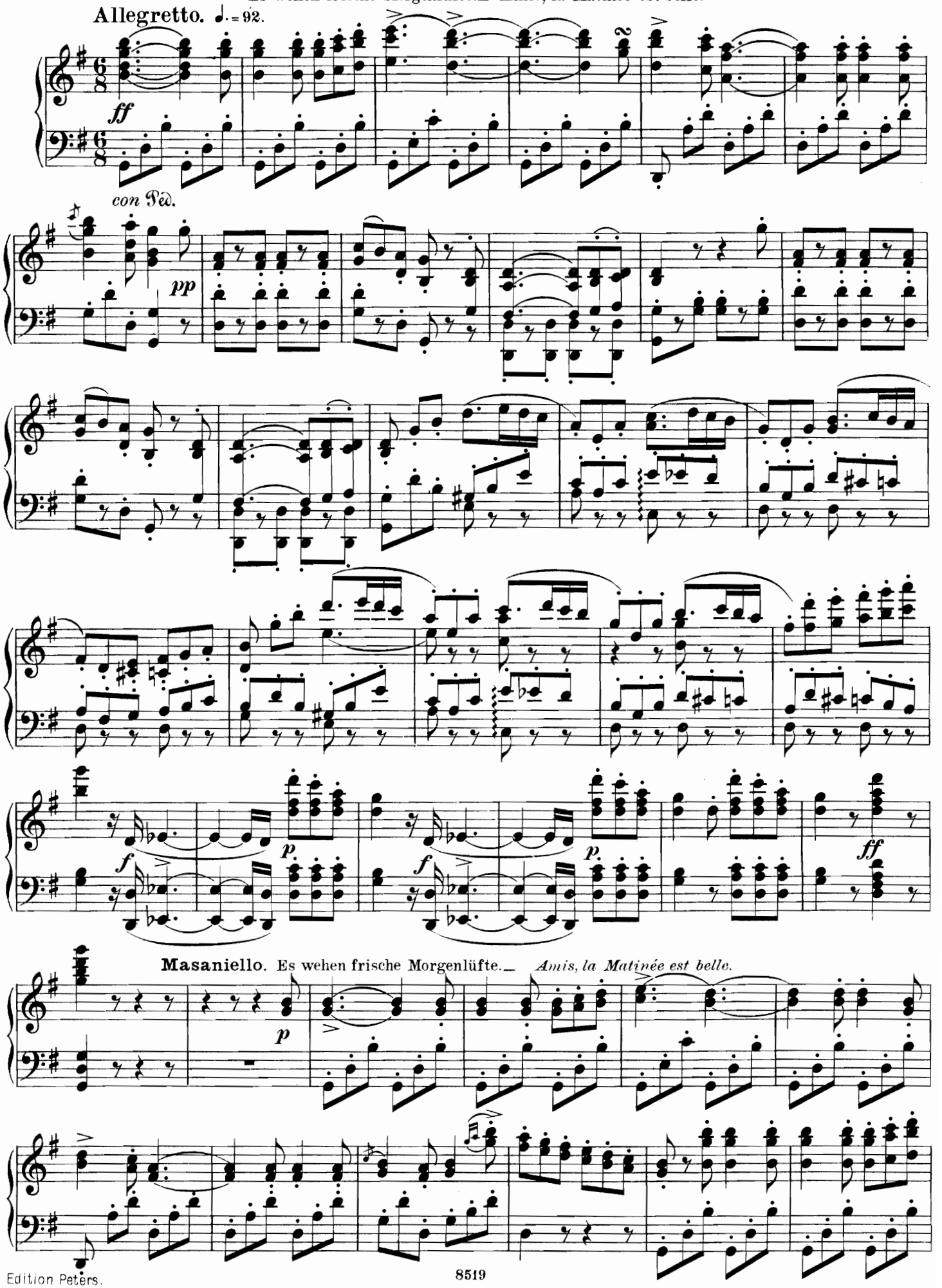

f
ff
f
ff
sempre f
cresc.
ff
f
ff

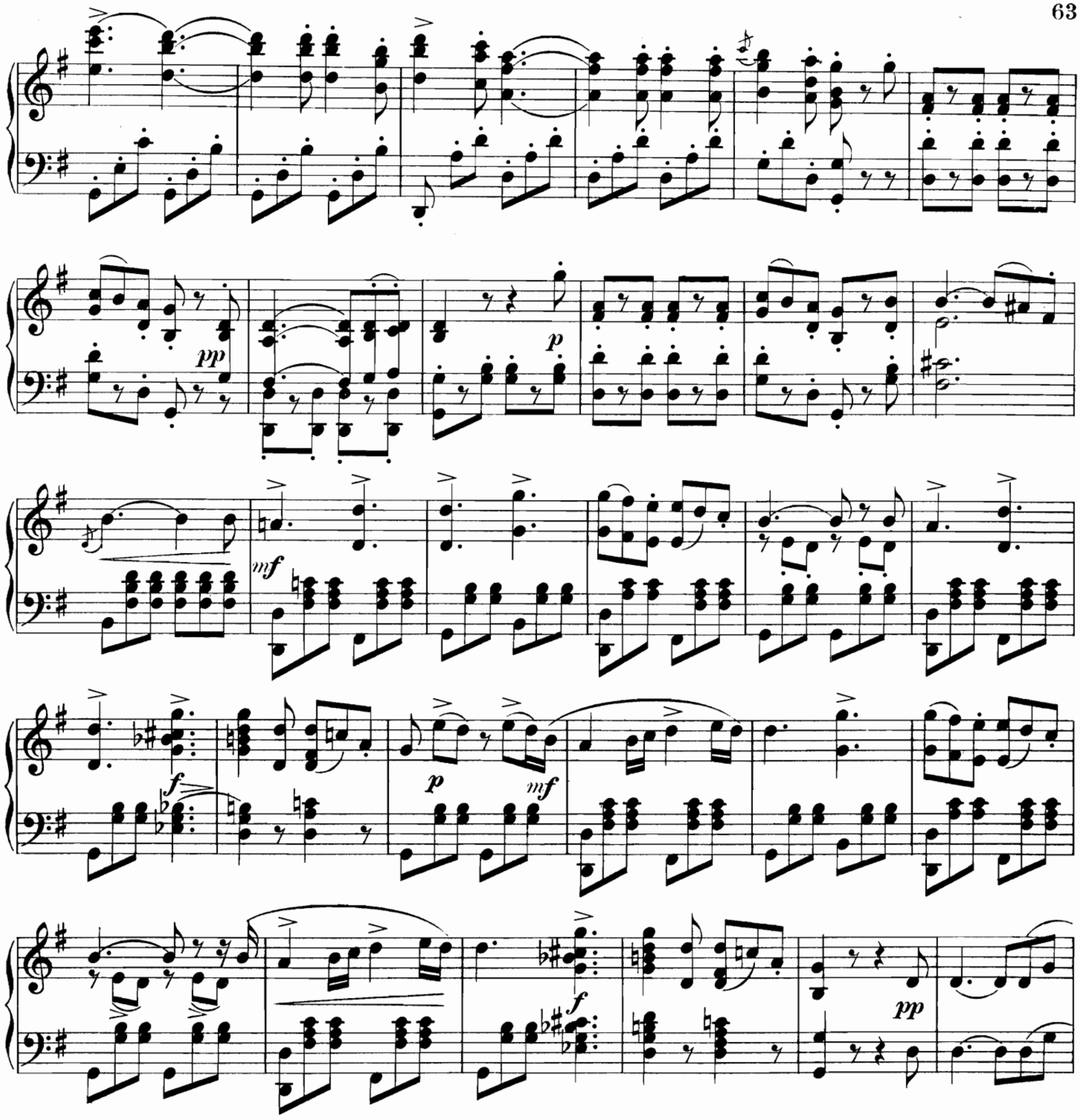

f
ff
f
cresc.
ff
p
f
p
f
p
f
p
f
p
ff
ff


p
cresc.
f
Recit.
mf
f
mf
f
mf
f
p

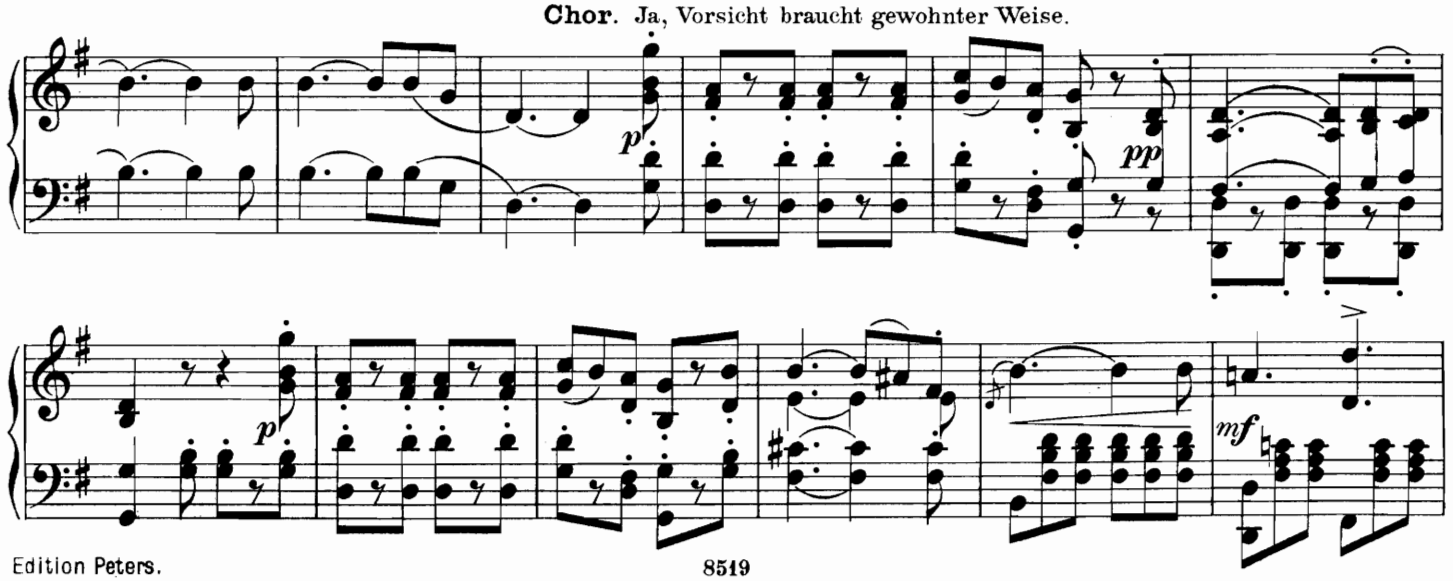
Nº 9. BARCAROLE.

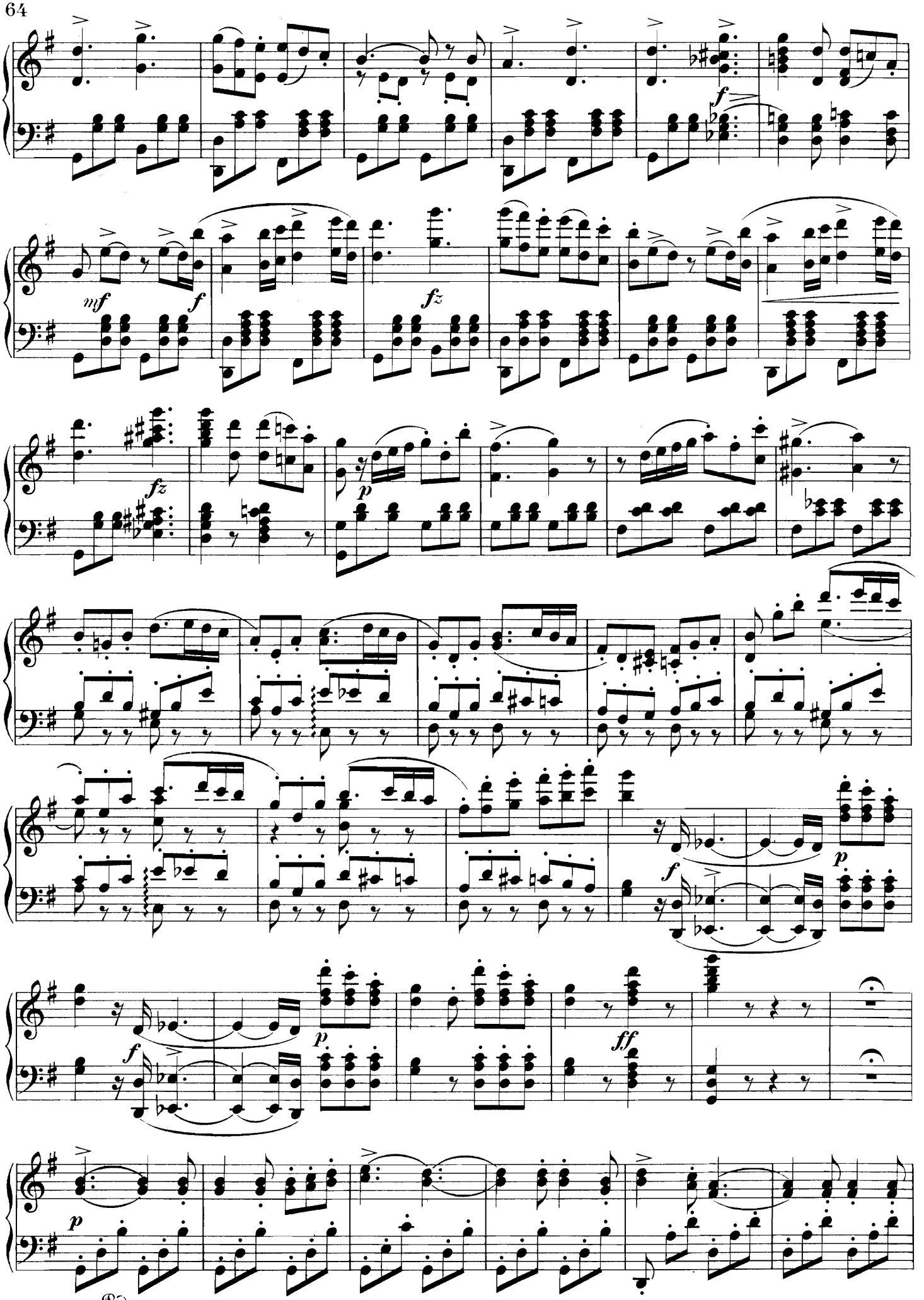
Es wehen frische Morgenlüfte._ Amis, la Matinée est belle.

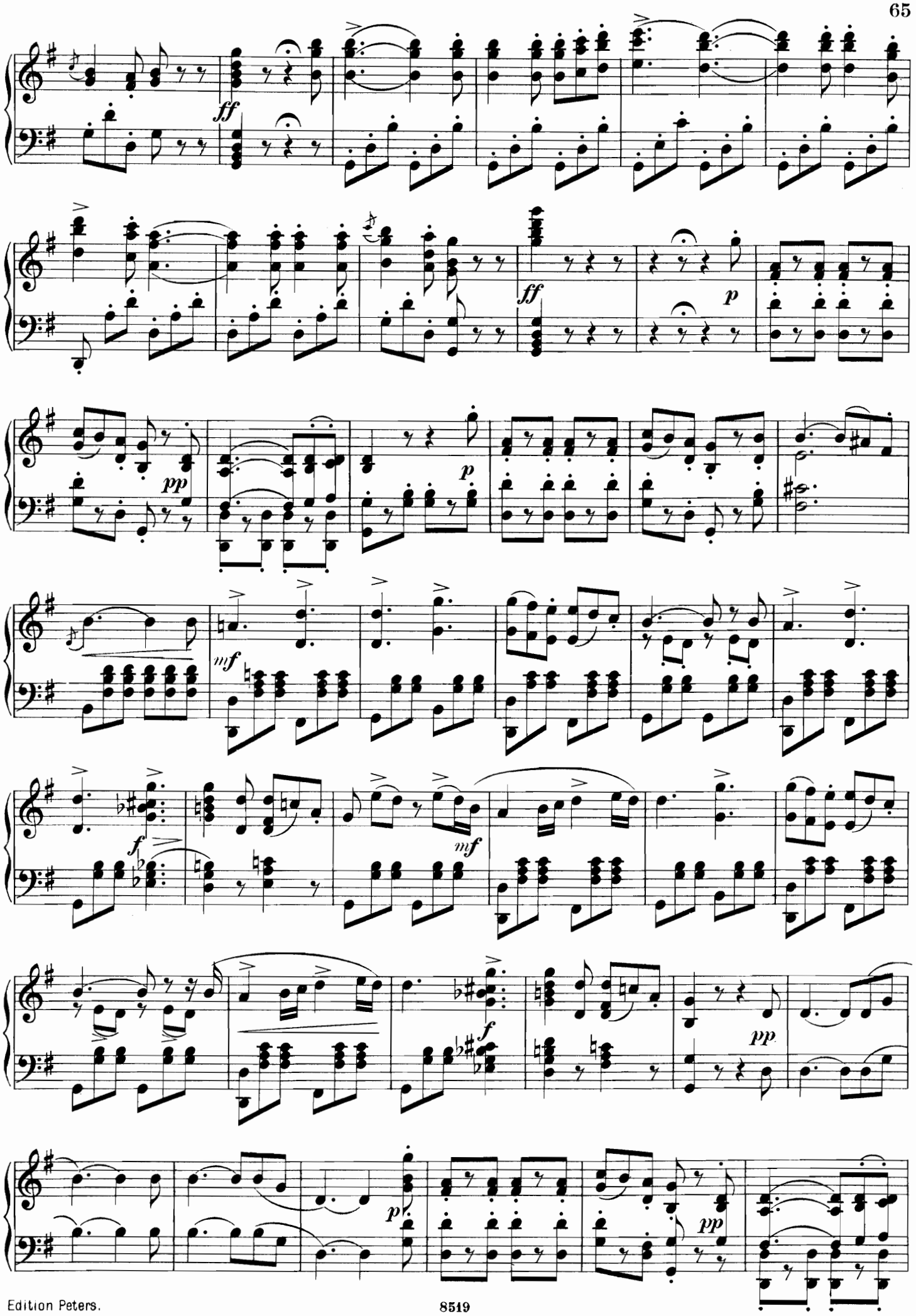


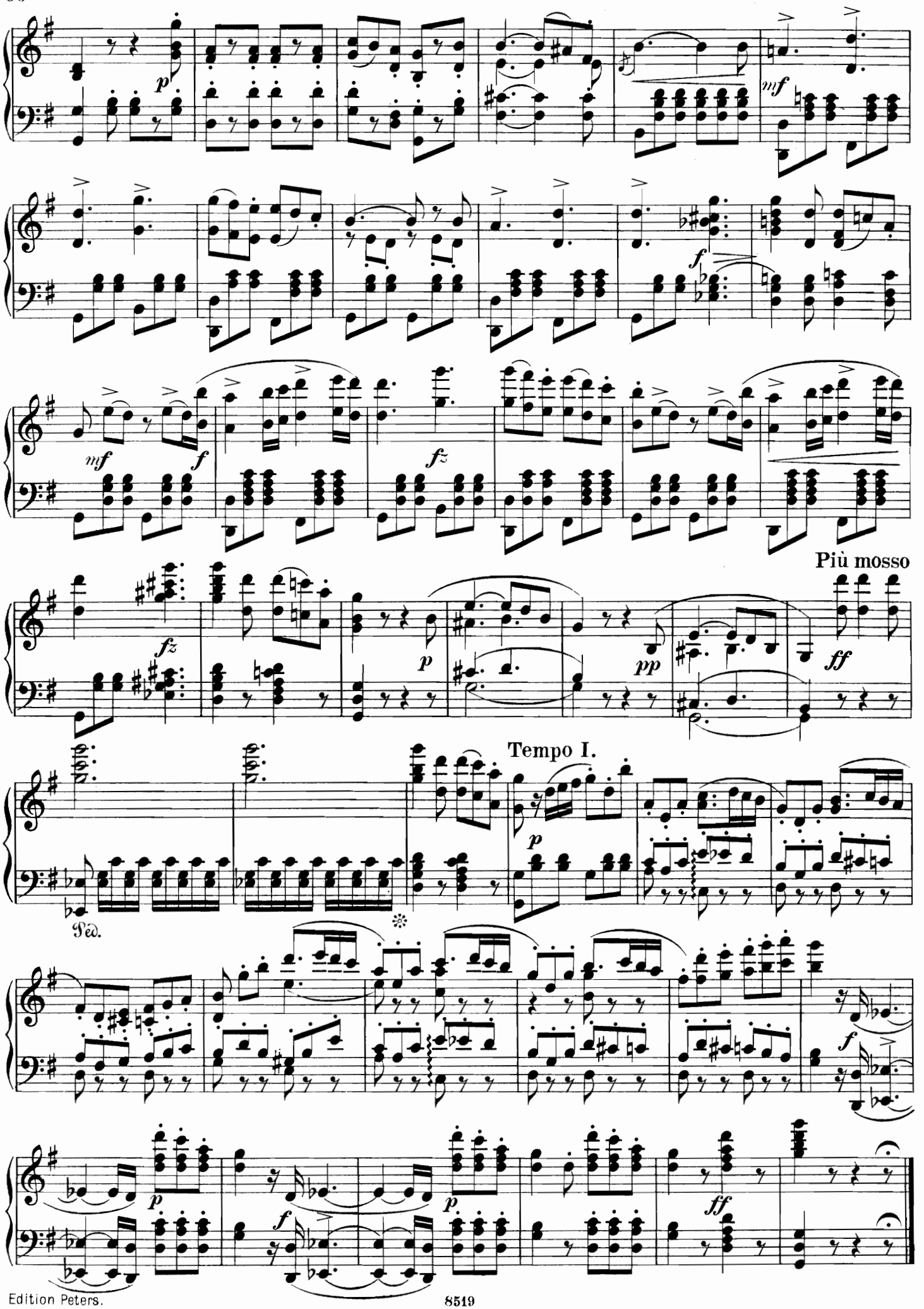


Chor. Ja, Vorsicht braucht gewohnter Weise.




f
mf
f
fz
fz
p
f
p
f
p
ff
p
con Ped.


ff
ff
p
pp
p
mf
f
mf
f
pp
p
pp


Più mosso
Tempo I.
Ped.

Nº 10. RECITATIV und DUETT.

Ha! Pietro kehrt zurück. – Mais j'aperçois Pietro.
Viel lieber den Tod, als ein schimpfliches Leben. – Mieux vaut mourir, que rester misérable.

Masaniello. Pietro.

Allegro vivace.

p cresc.

Masaniello.
Ha! Pietro kehrt zurück. – *Mais j'aperçois Pietro*

Recit.

a tempo

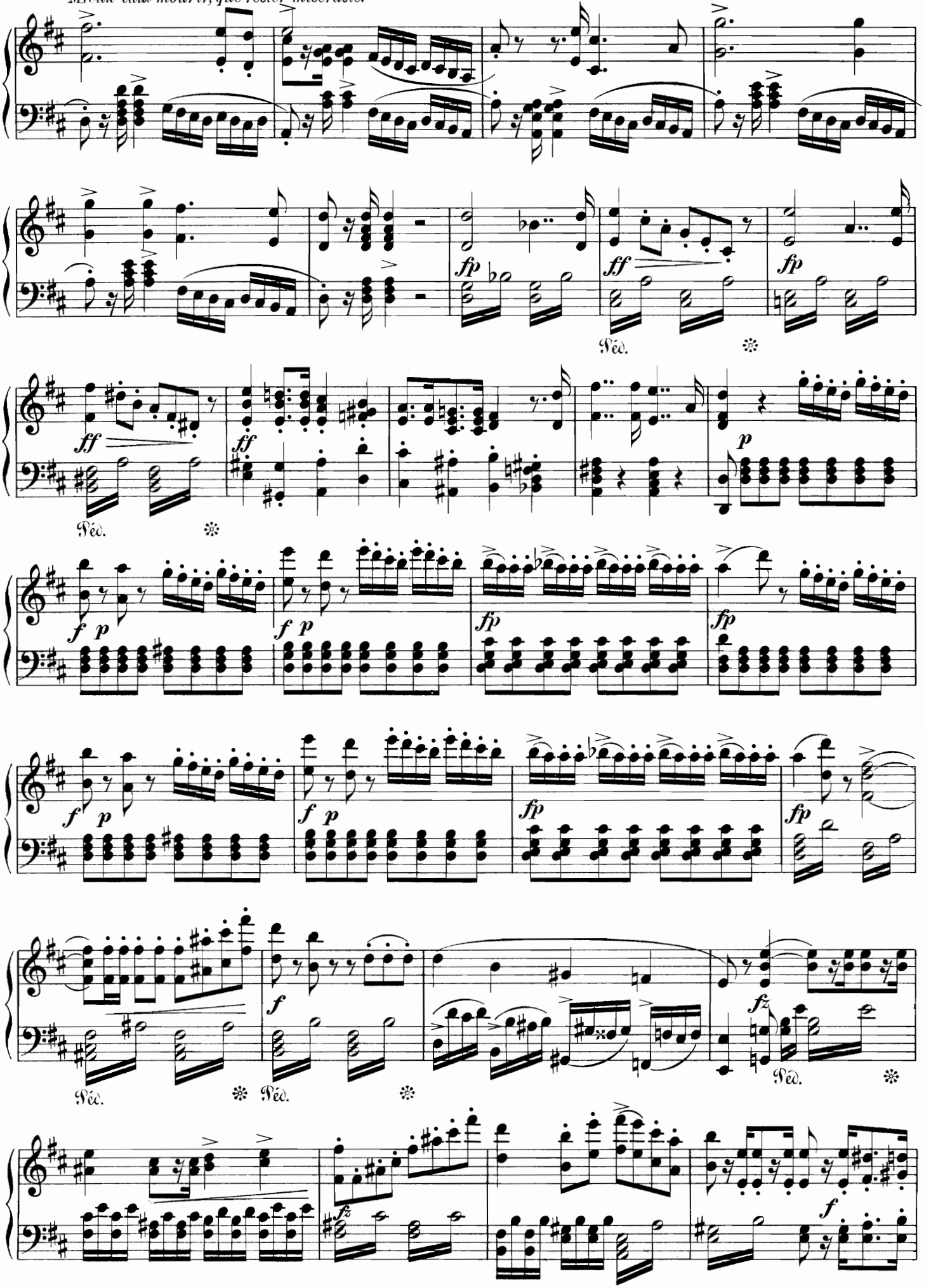
Recit.

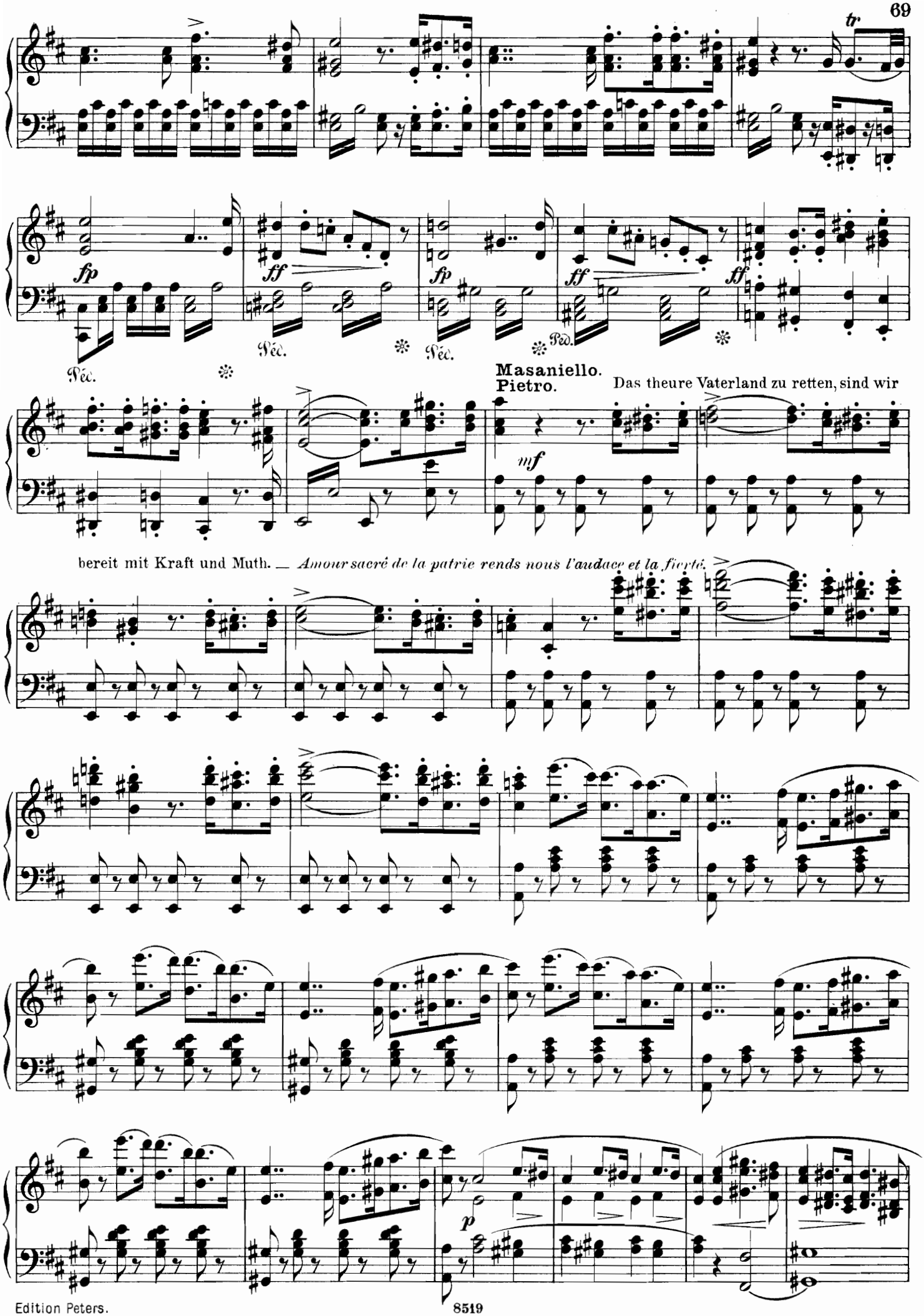
Allegro non troppo. ♩ = 132.

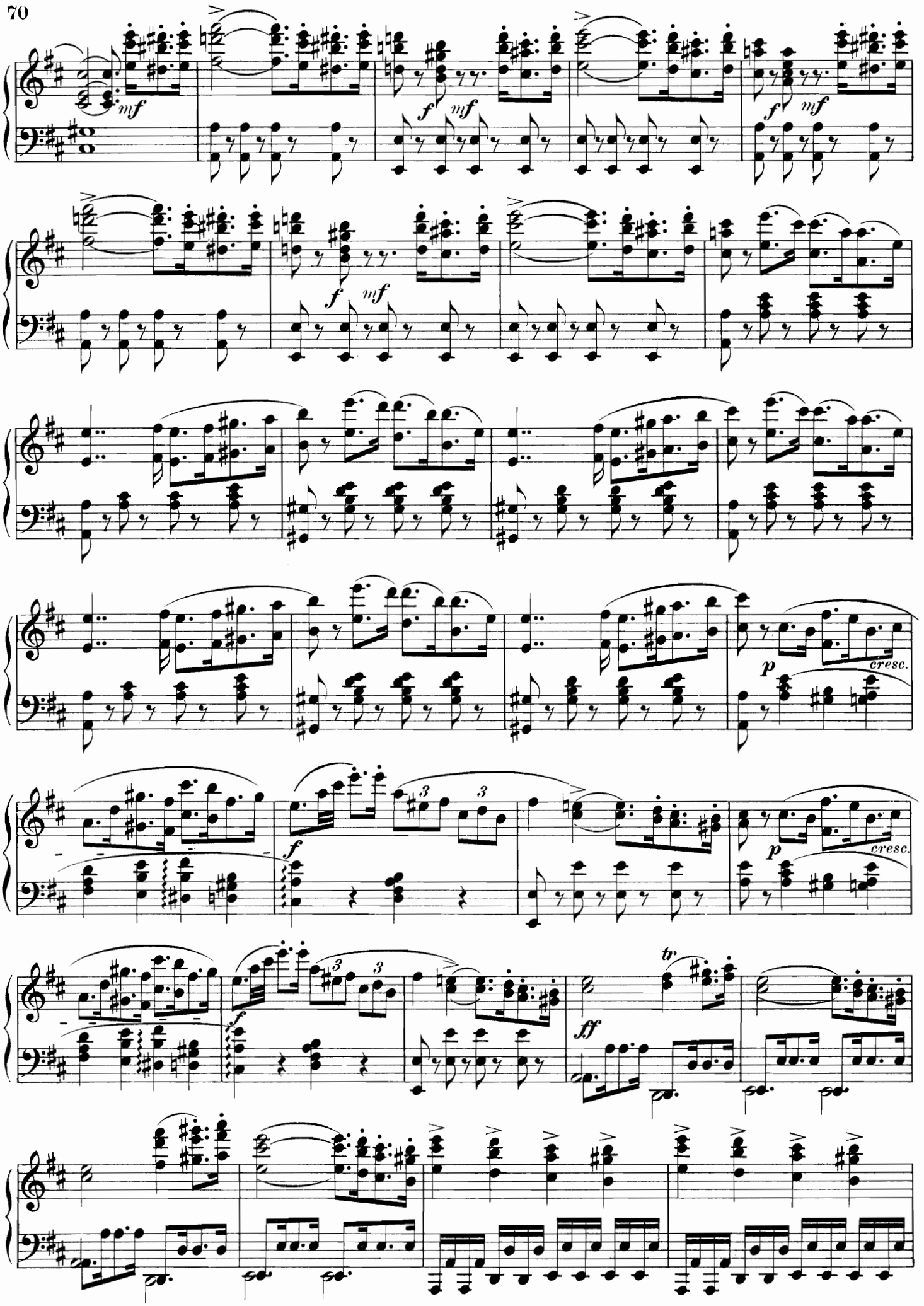
tr

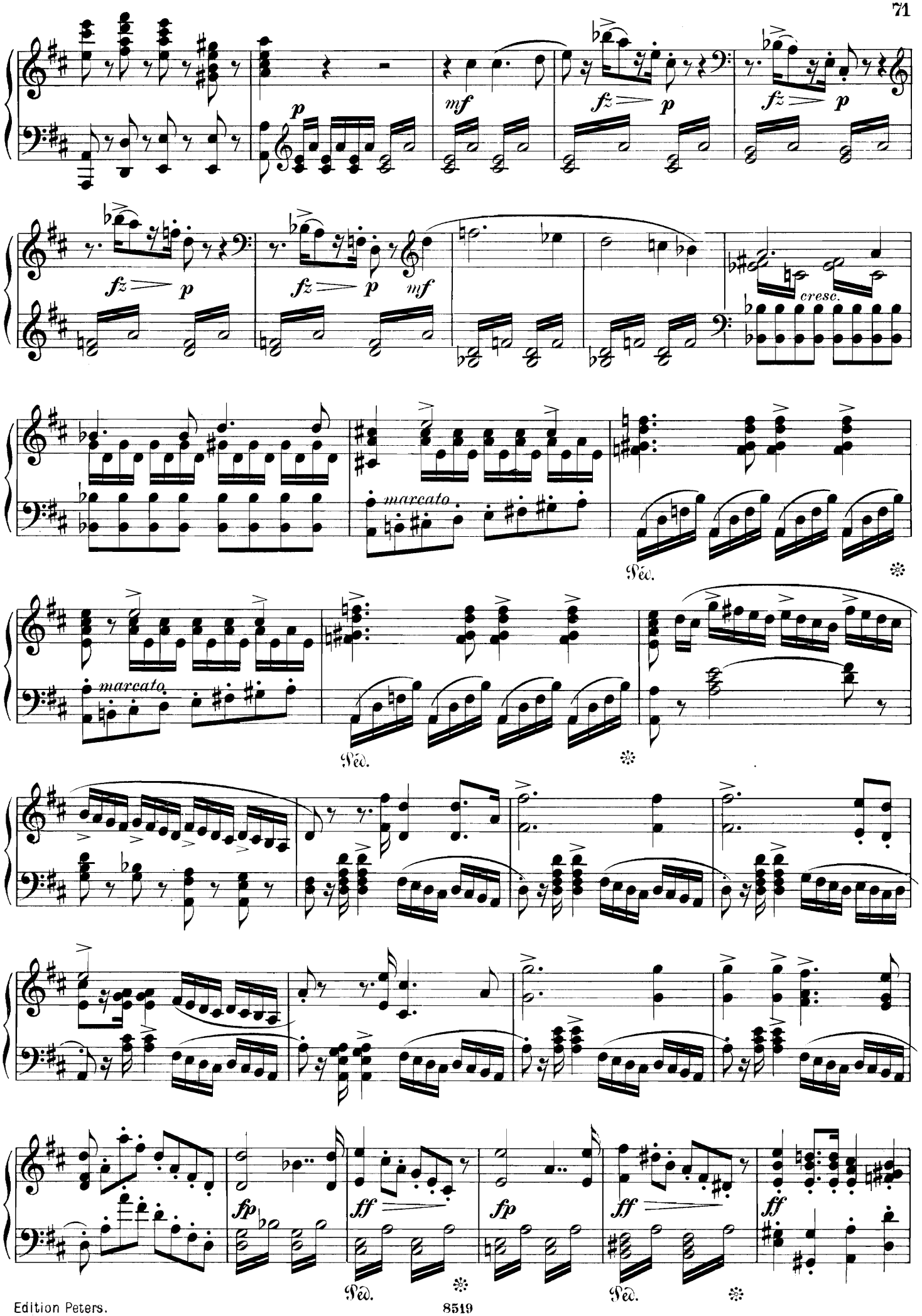
Masaniello. Viel lieber den Tod, als ein schimpfliches Leben. –

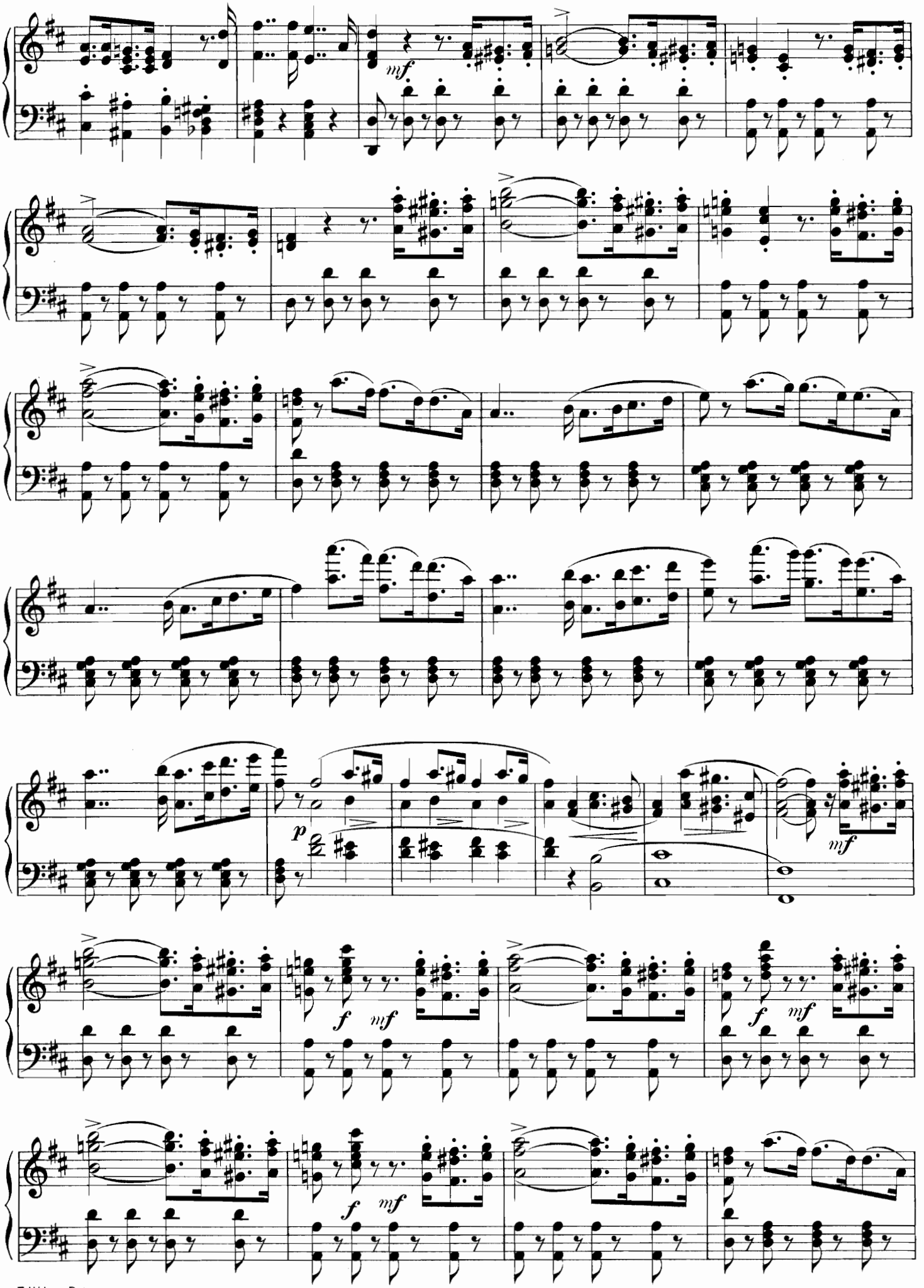
Mieux vaut mourir, que rester misérable.

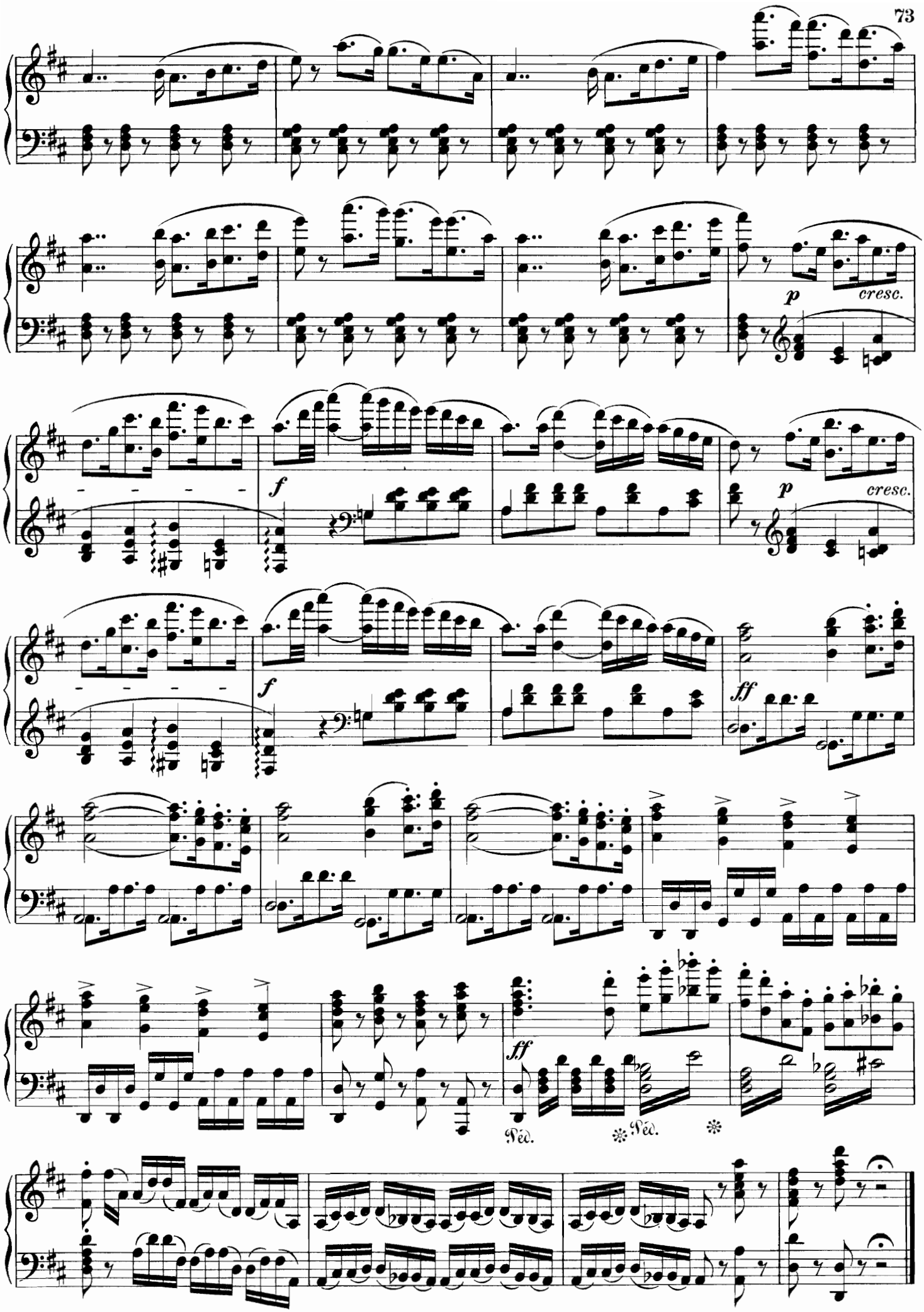



tr
fp
ff
fp
ff
ff
Péd.
Péd.
Péd.
Péd.
Masaniello.
Pietro.
Das theure Vaterland zu retten, sind wir
mf
bereit mit Kraft und Muth. — Amour sacré de la patrie rends nous l'audace et la fierté.
p


mf
f
mf
f
mf
f
mf
f
mf
p
cresc.
f
3
3
p
cresc.
f
3
3
tr
ff


p
mf
fz
p
fz
p
fz
p
fz
p
mf
cresc.
marcato
Ped.
marcato
Ped.
fp
ff
fp
ff
ff
Ped.
Ped.


mf
p
mf
f
mf
f
mf
f
mf


p
cresc.
f
p
cresc.
f
ff
ff
Ped.
Ped.

Nº 11. SCENE.

Was seh' ich! Fenella, die Vermisste hier?— Que vois-je! Fenella quoi ma soeur en ces lieux!

Allegro assai. ♩ = 76.

Recit.

Masaniello. *a tempo*

Was seh' ich! Fenella, die Vermisste hier?— *Que vois-je! Fenella*

quoi ma soeur en ces lieux!

cresc.

(Fenella ist vorgeeilt und wirft sich in Masaniello's Arme.)

Recit.

Allegro. ♩ = 66. (Fenella will ihm ihr Geschick nur ohne Zeugen entdecken.)

Allegro assai. ♩ = 76.

(Fenella drückt ihre Verzweiflung aus und gesteht, dass es ihre Absicht gewesen, in den Wellen ihr trauriges Dasein zu enden.)

ff

(Sie wollte nicht sterben, ohne den

fz *f*

geliebten Bruder noch einmal gesehen und seine Verzeihung erhalten zu haben.)

p

(Sie sei seiner Bruderliebe unwerth, schildert ihm ihre Gewissensbisse: sie gab

p *p*

sich einem Verräther hin.)

f

Allegro moderato. ♩ = 104.

(Sie macht ihm begreiflich, dass der Meineidige ihr Gatte werden wollte, dass er es ihr gelobt und sie seinen Schwüren getraut habe.)

p *mf*

Allegro assai. 𝅗𝅥 = 76. (Sie will den Schuldigen nicht näher bezeichnen, denn sie liebt ihn noch; um ihr Gatte zu werden, ist er

p

zu hohen Standes.)

f

Recit.

Allegro moderato.
(Fenella deutet an, dass es

p

♩ = 104. **Allegro.** 𝅗𝅥 = 100.

nichts fruchten würde, ihn zur Rechenschaft zu ziehen, da er mit einer Andern verbunden sei. Sie versucht umsonst, Masaniello's Zorn zu

f

beschwichtigen. Er stösst sie zurück, als sie ihn verhindern will, die sich wieder im Hintergrunde ansammelnden Fischer zusammen zu rufen.)

cresc.

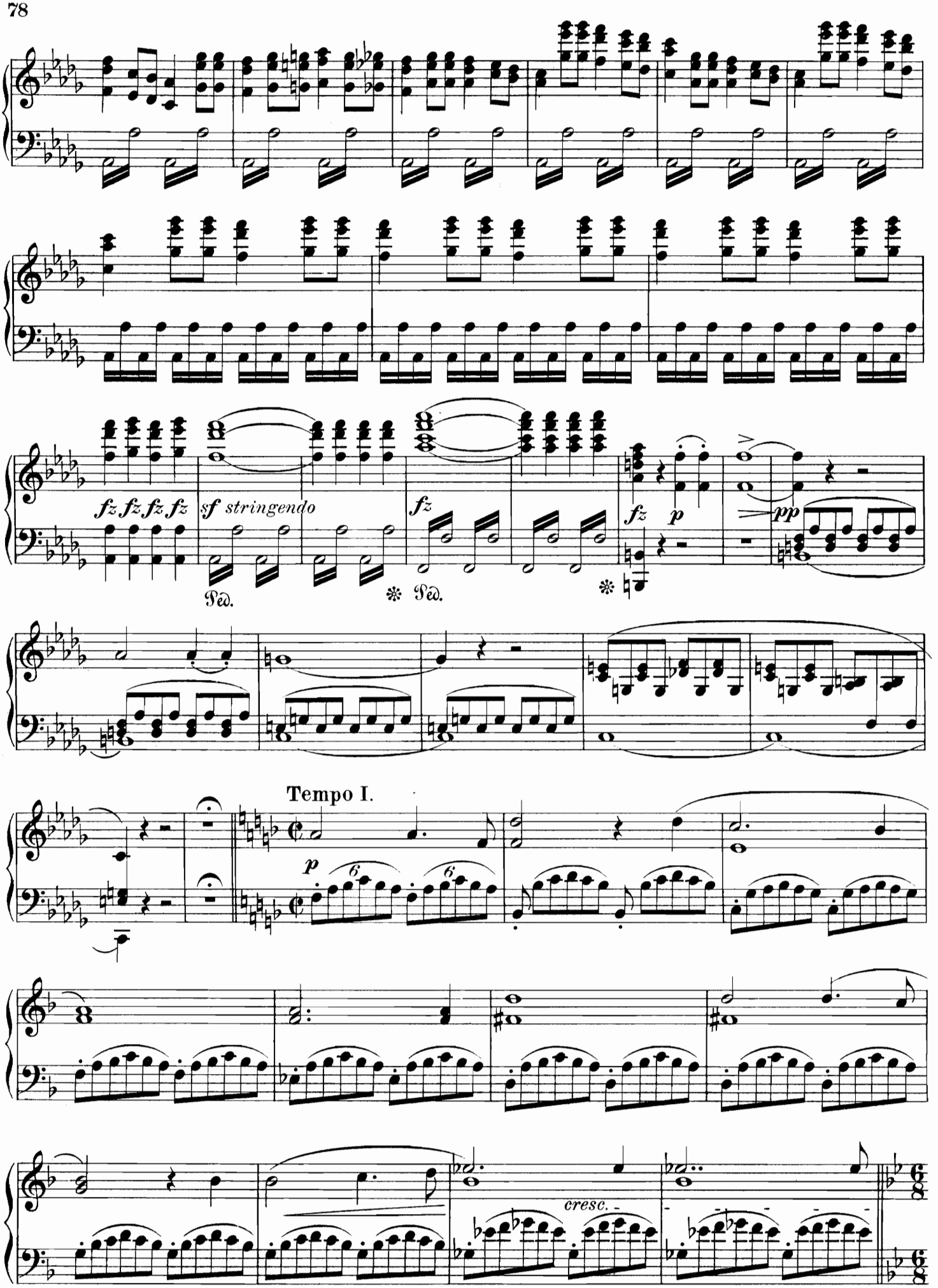
Nº 12. FINALE.

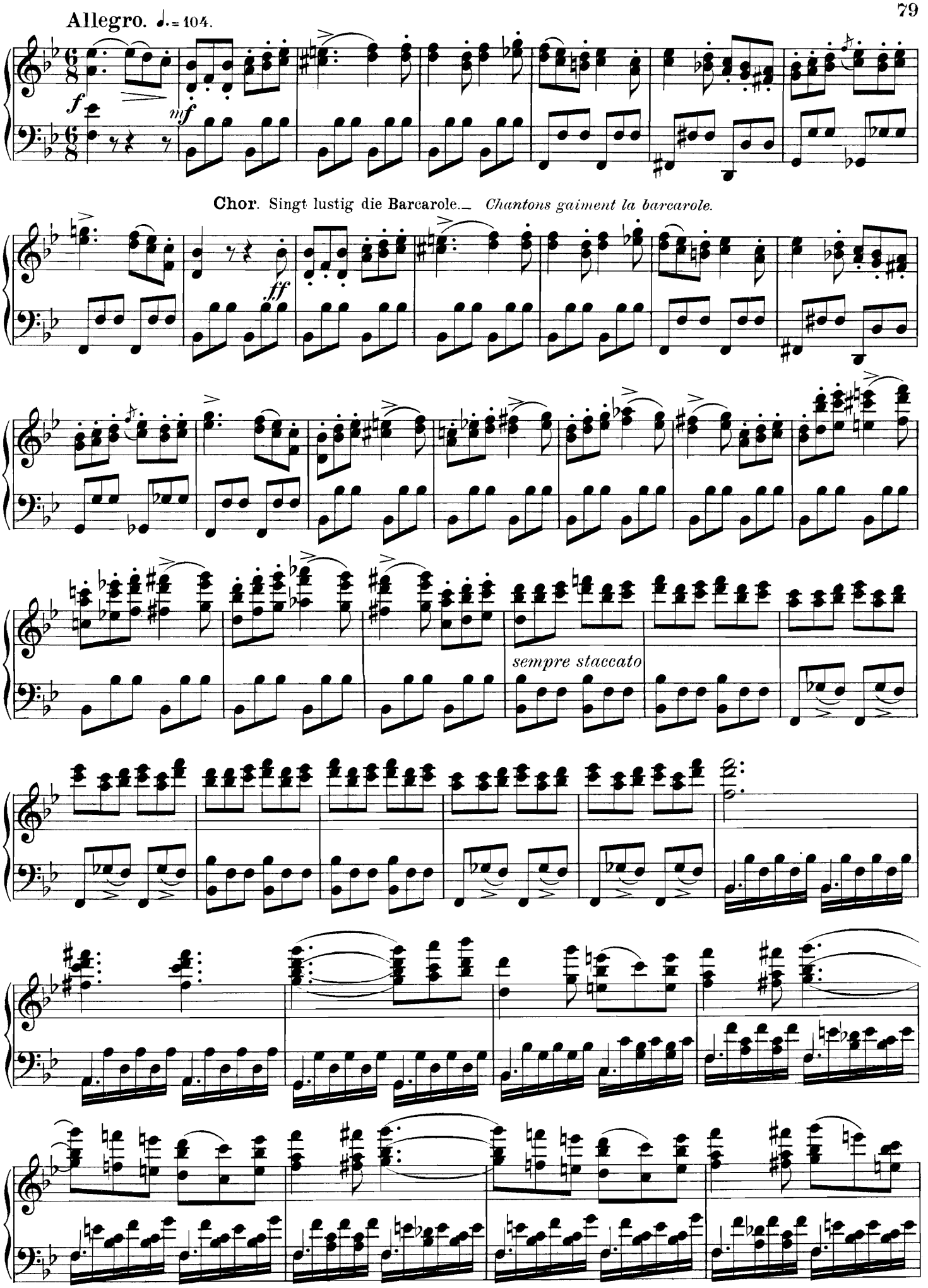
Ihr Freunde, eilt herbei!_ Venez, amis, venez!

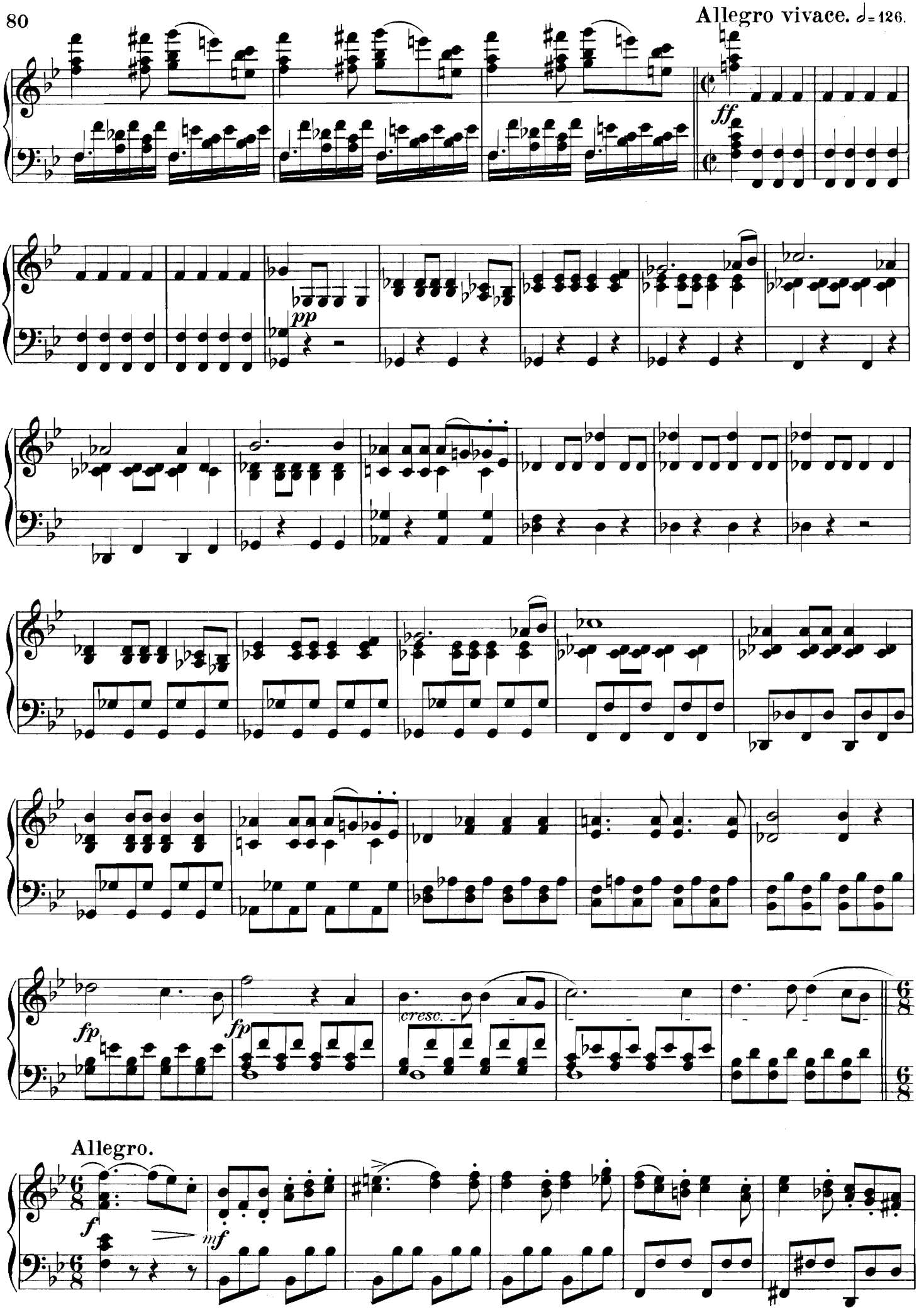
Allegro vivace. ♩=126.

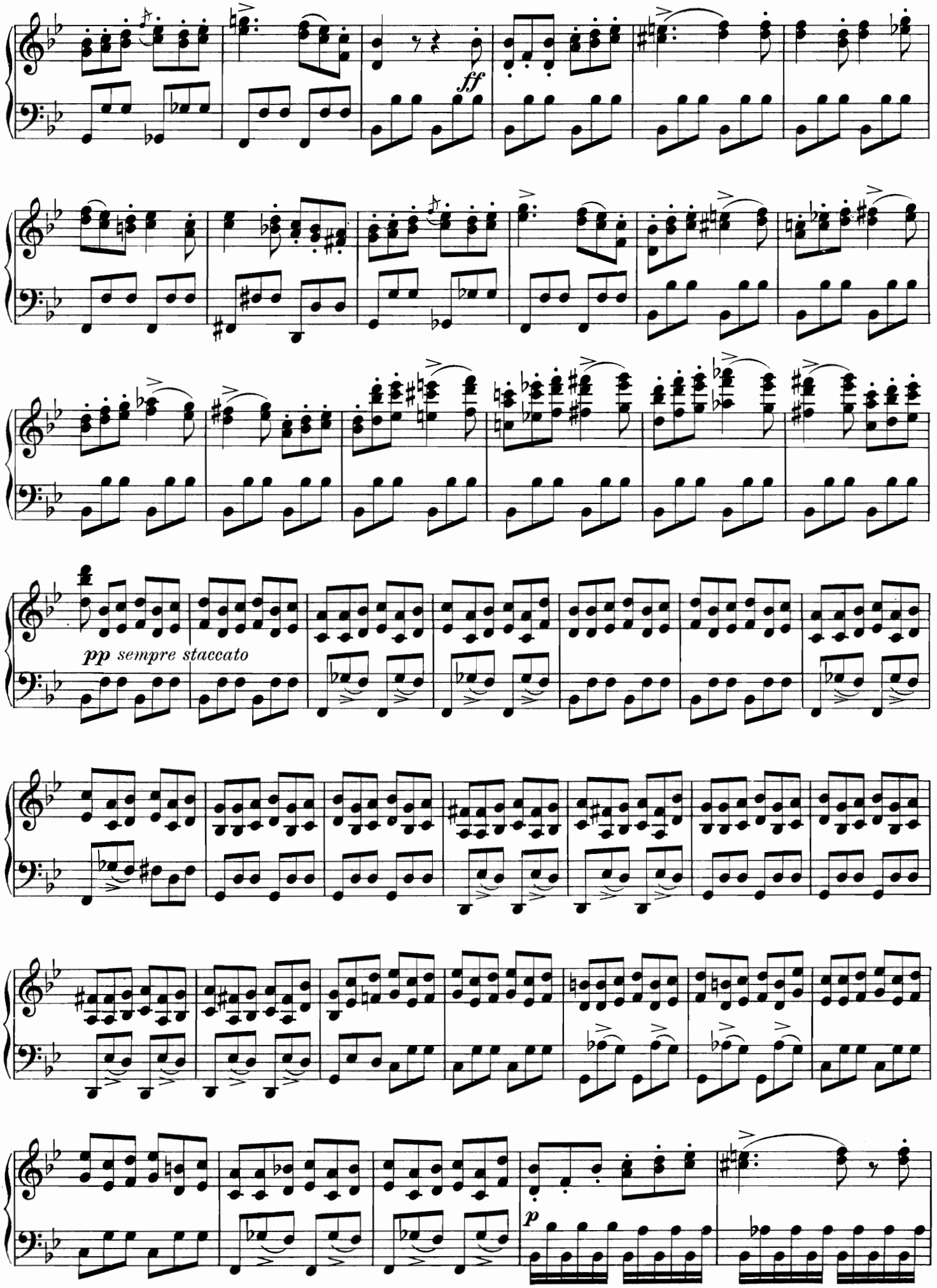
Masaniello.
Ihr

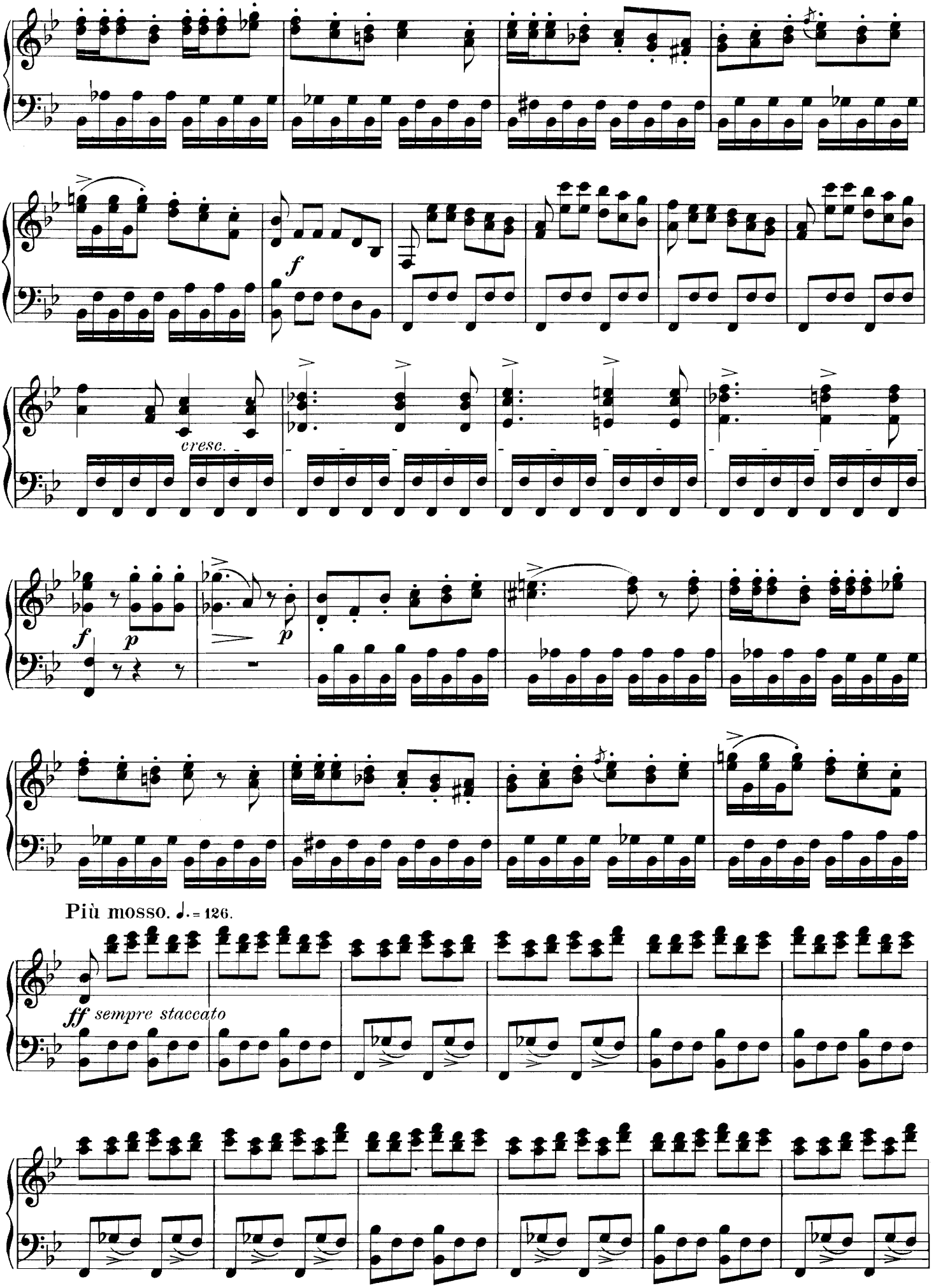
Freunde, eilt herbei!_ *Venez, amis, venez!*

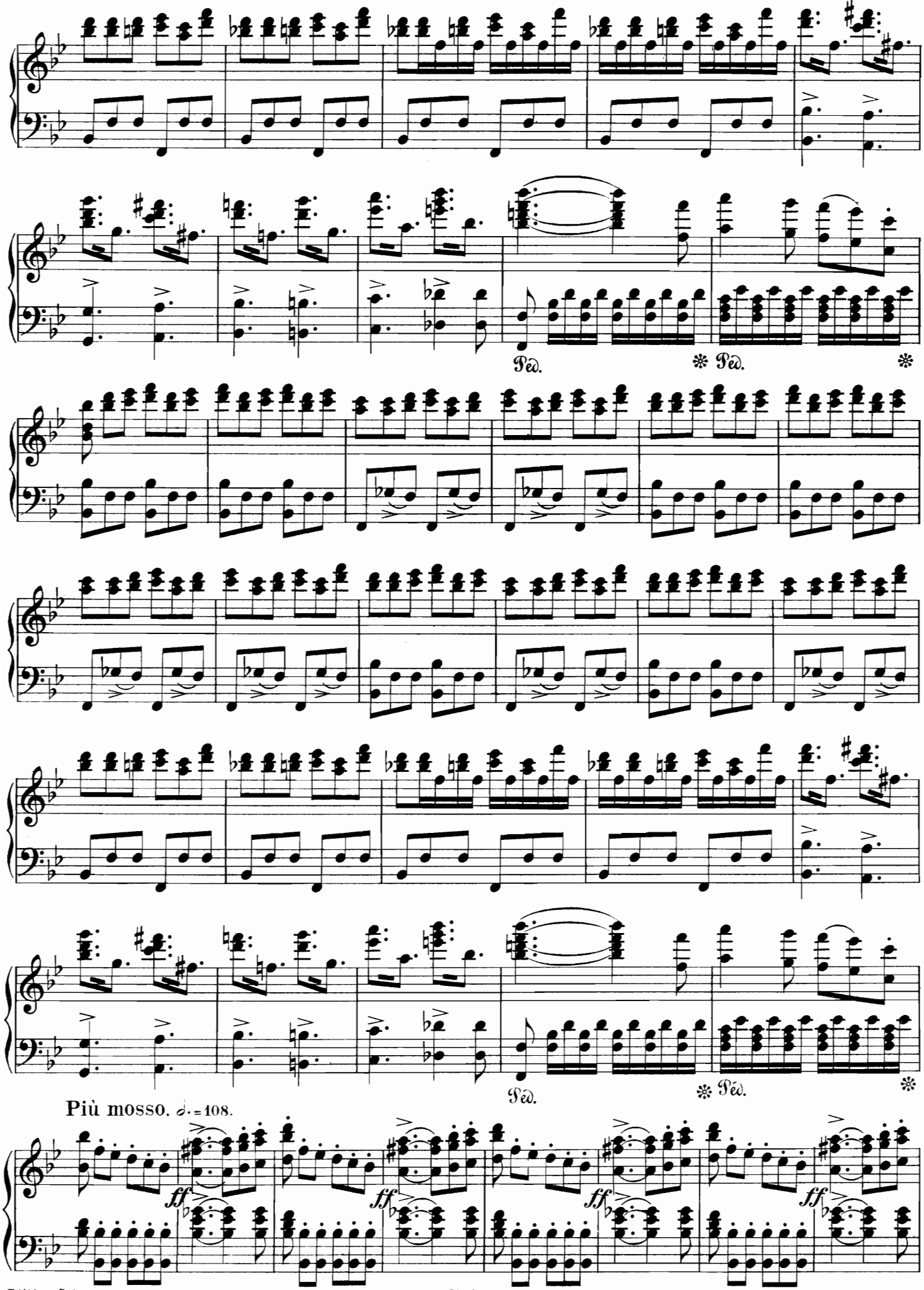

fz fz fz fz
sf stringendo
fz
fz
p
pp
Ped.
Ped.
Tempo I.
p
cresc.

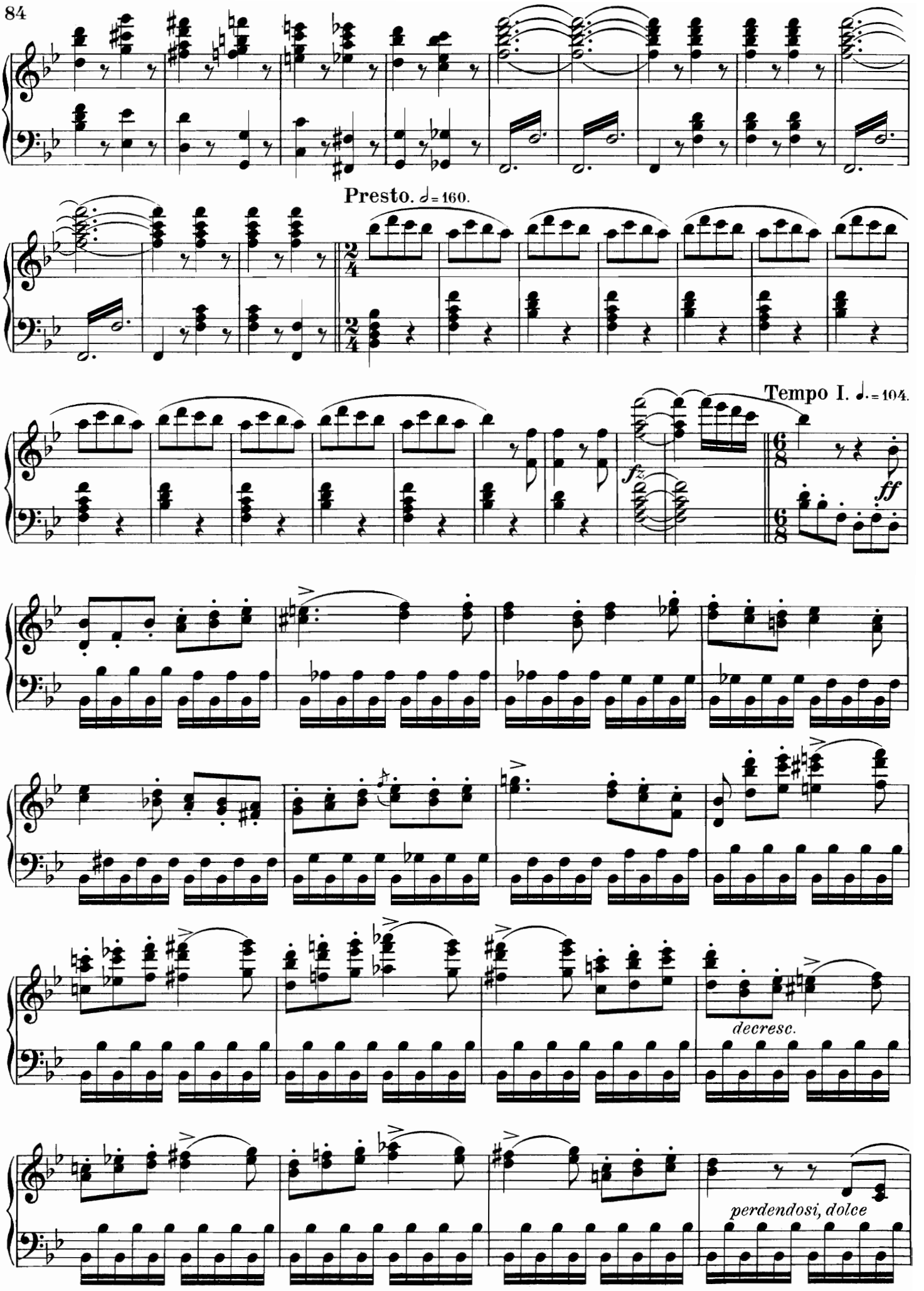

Allegro. ♩.= 104.
f
mf
Chor. Singt lustig die Barcarole. — Chantons gaiment la barcarole.
ff
sempre staccato

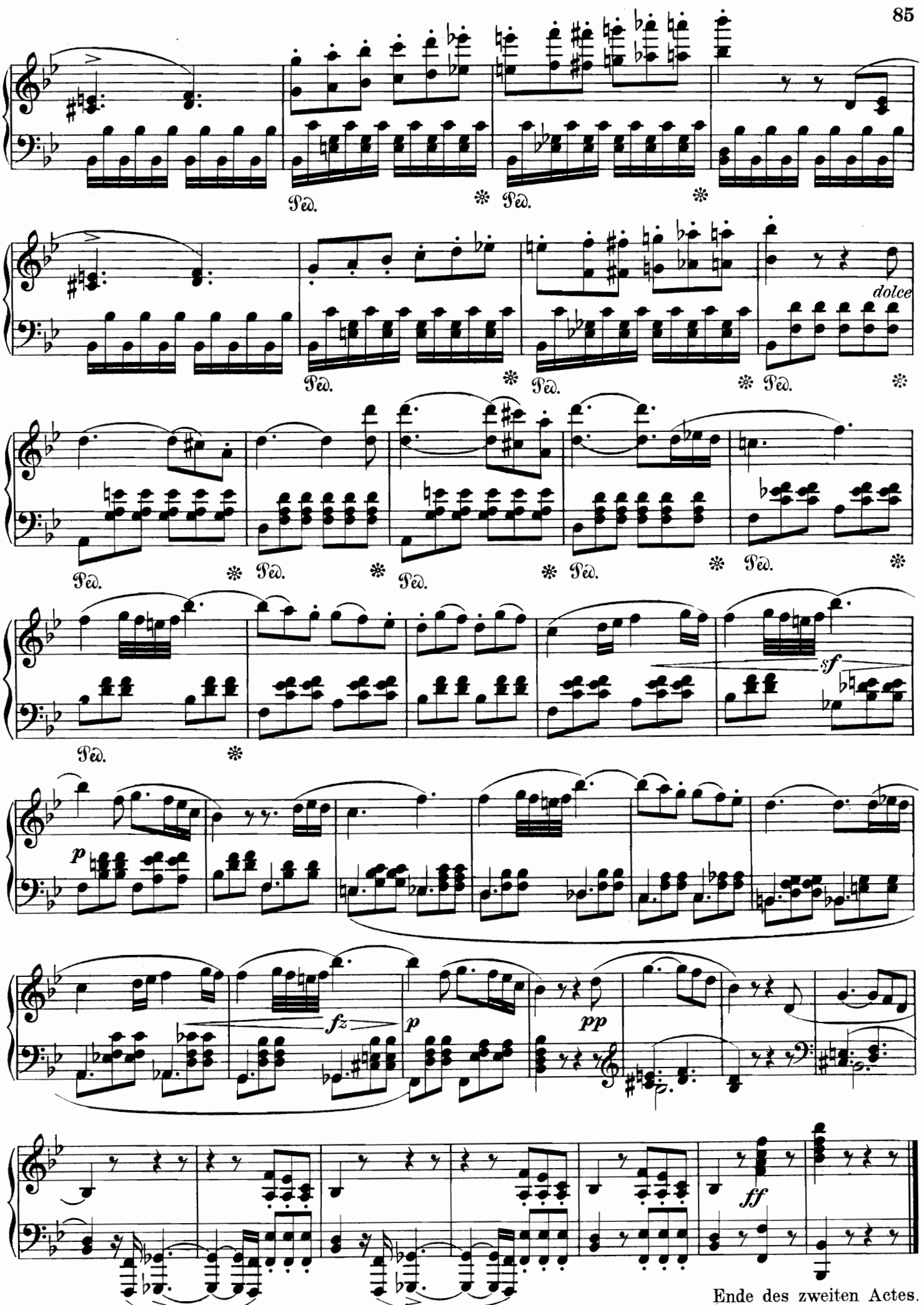

Allegro vivace. ♩= 126.
ff
pp
fp
fp
cresc.
Allegro.
f
mf


ff
pp sempre staccato
p


f
cresc.
f
p
p
Più mosso. ♩.= 126.
ff sempre staccato


Ped.
Ped.
Ped.
Più mosso. ♩.=108.
ff
ff
ff
ff


Presto. 𝅗𝅥 = 160.
Tempo I. ♩. = 104.
fz
ff
decresc.
perdendosi, dolce



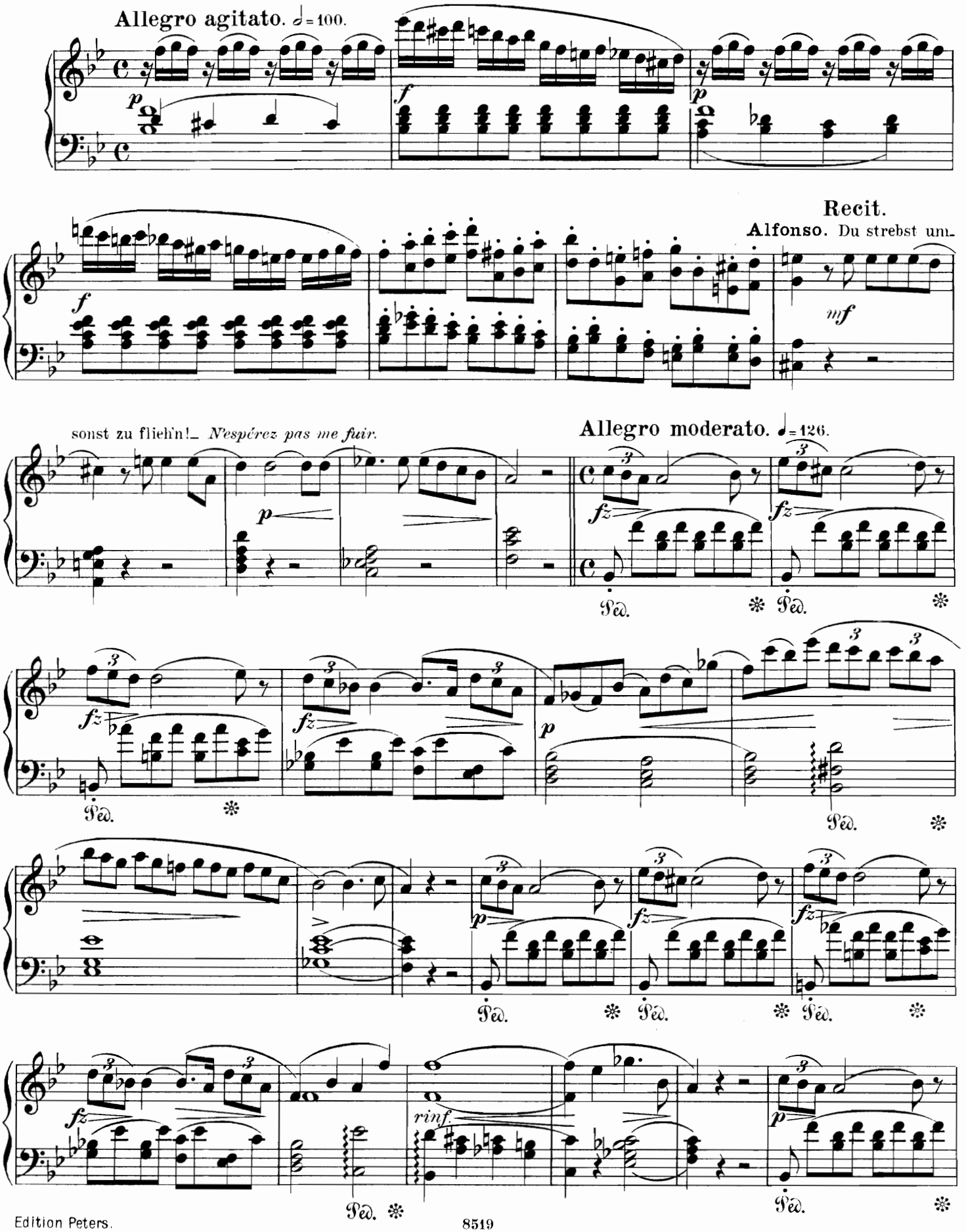
Ende des zweiten Actes.

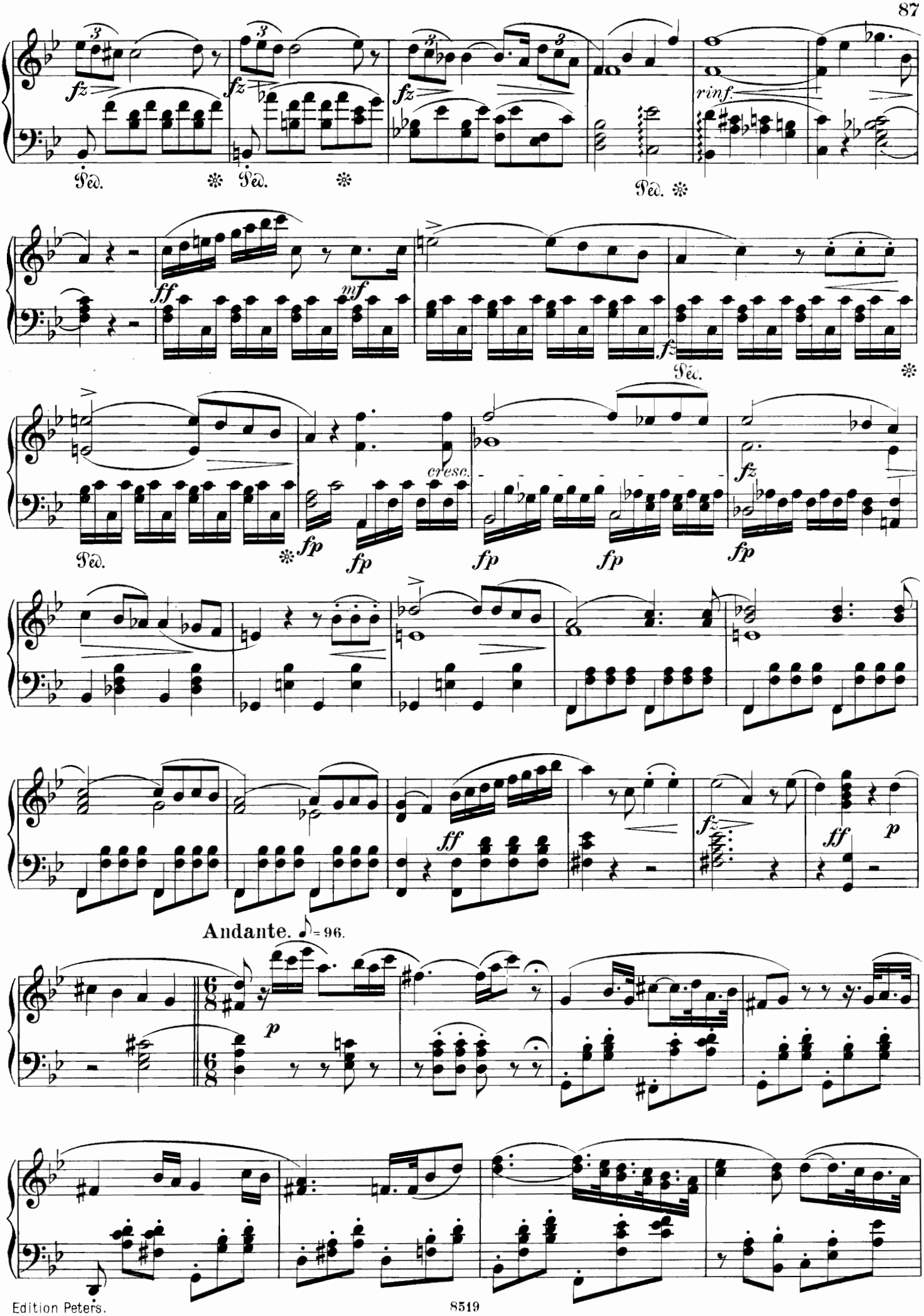
Dritter Act.

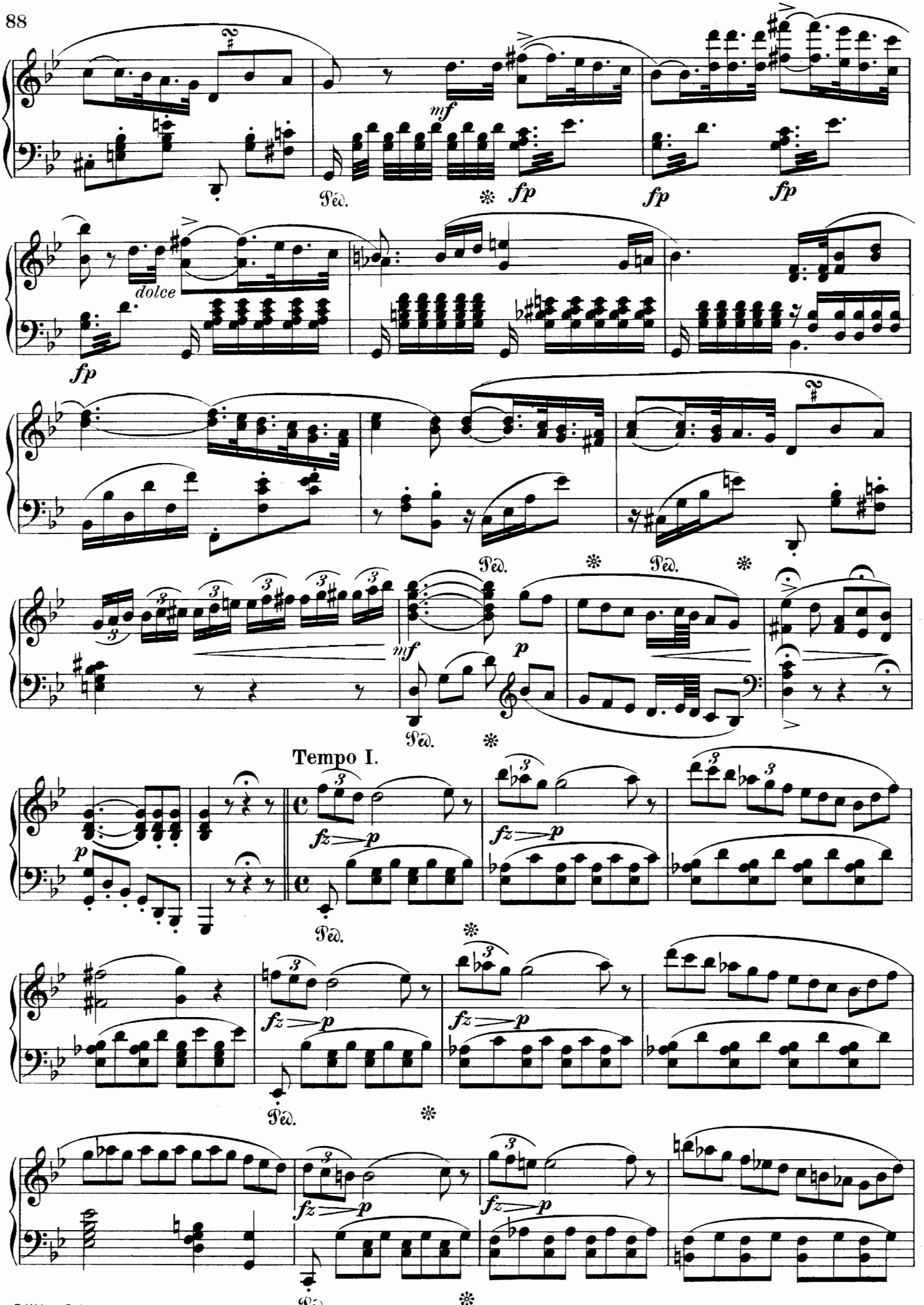
Nº 13. DUETT.

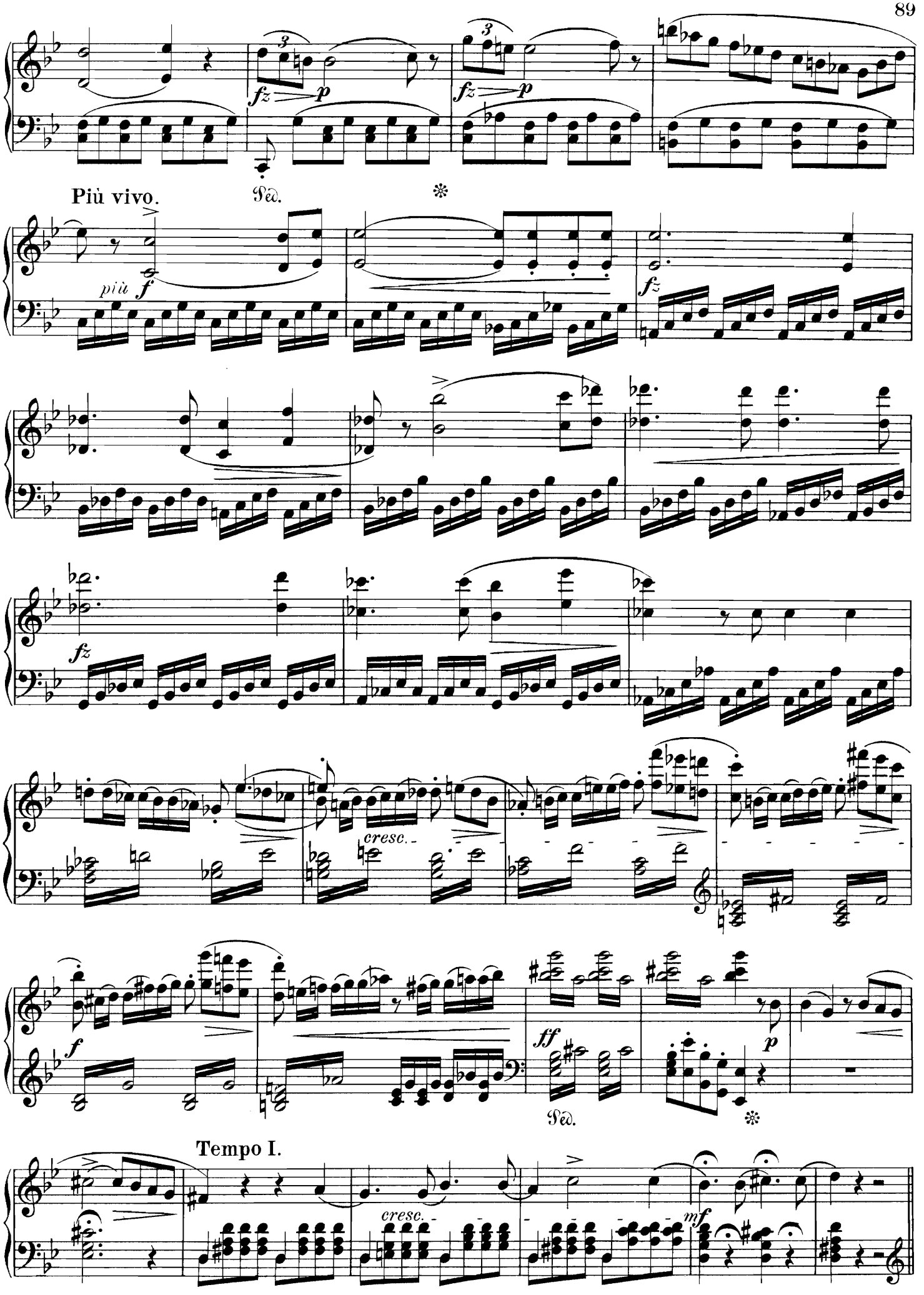
Du strebst umsonst zu flieh'n!_ Nespérez pas me fuir.

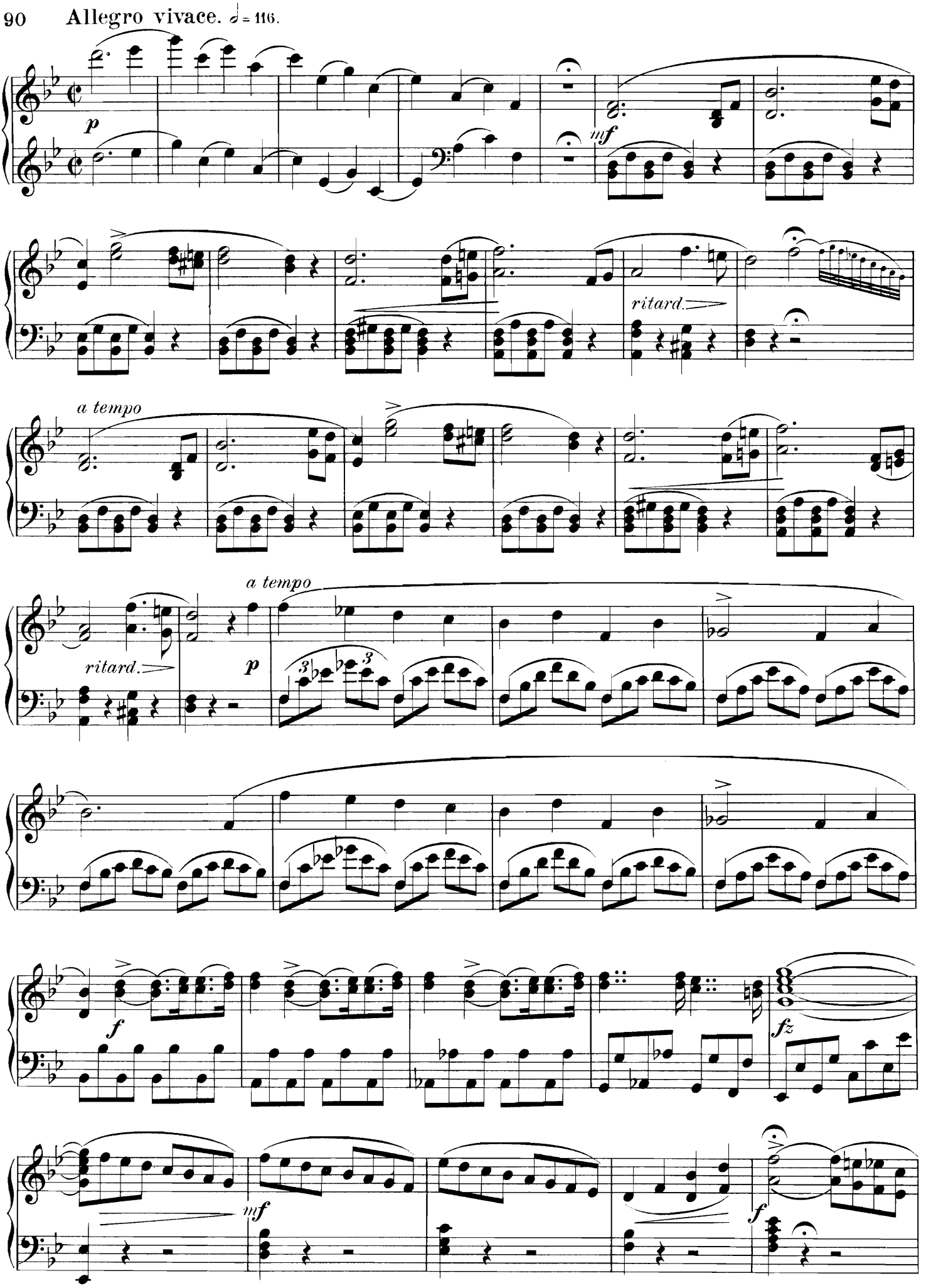
Elvira. Alfonso.

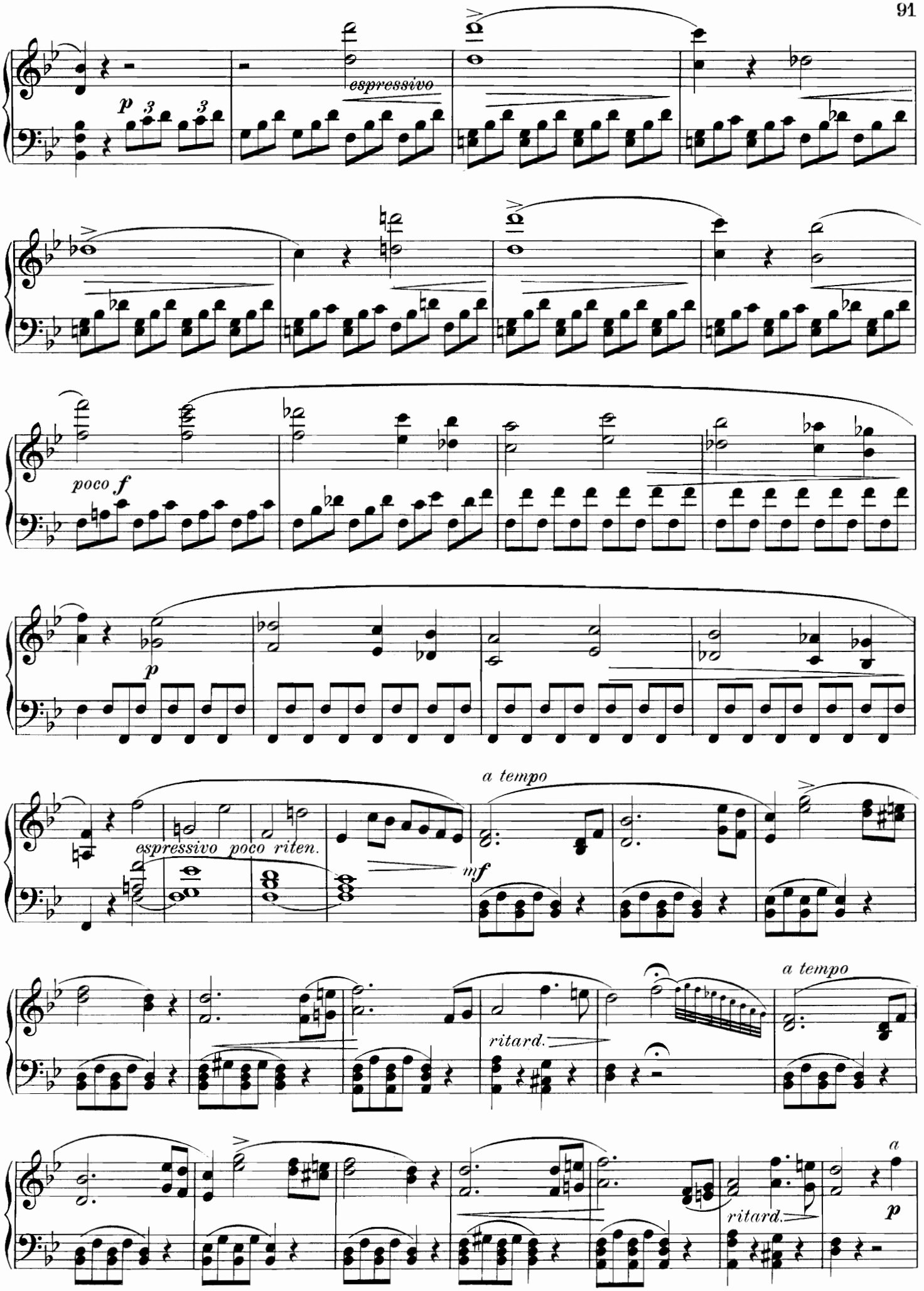


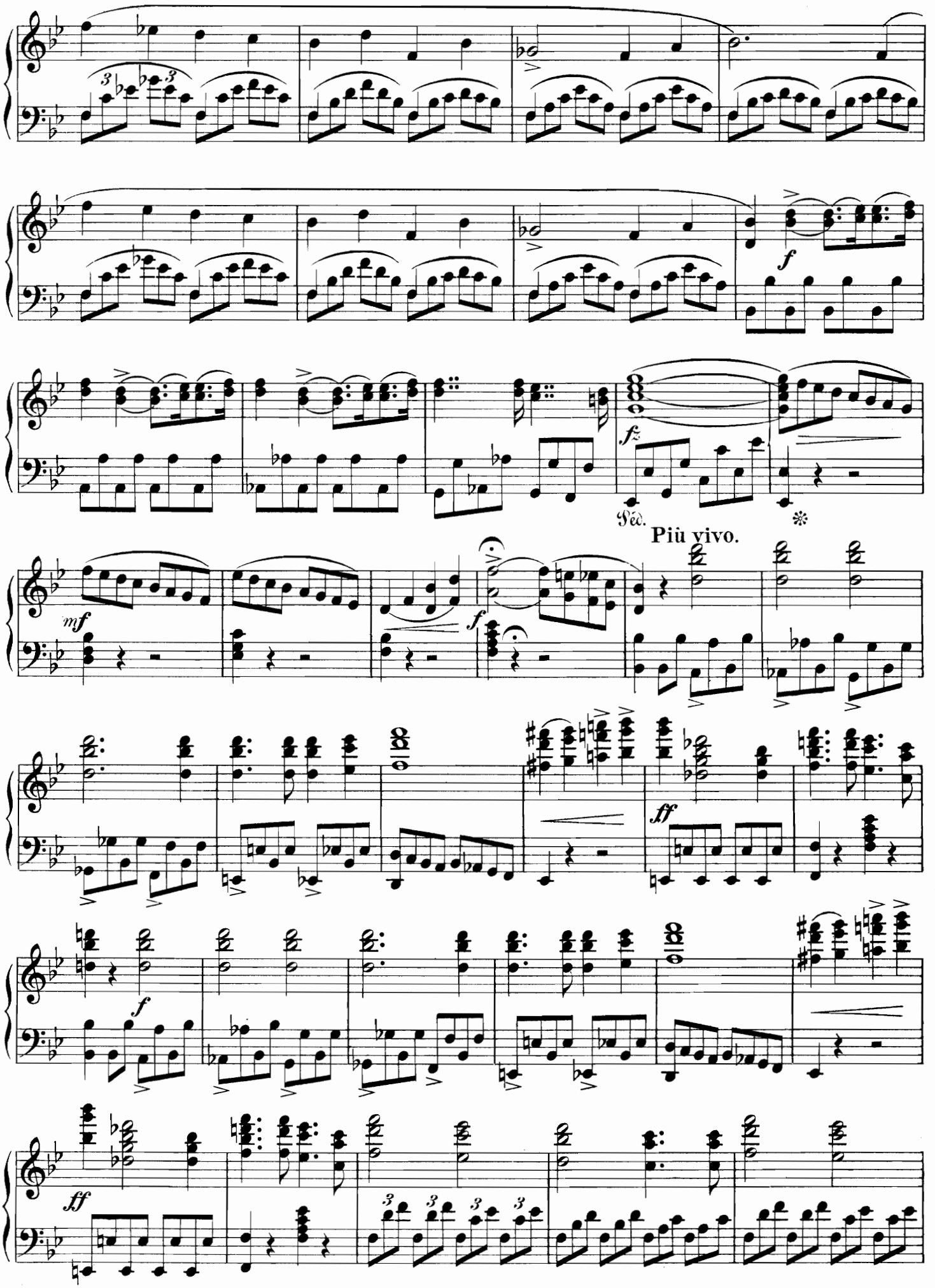

fz
Ped.
rinf.
ff
mf
cresc.
fp
Andante. ♪= 96.
p

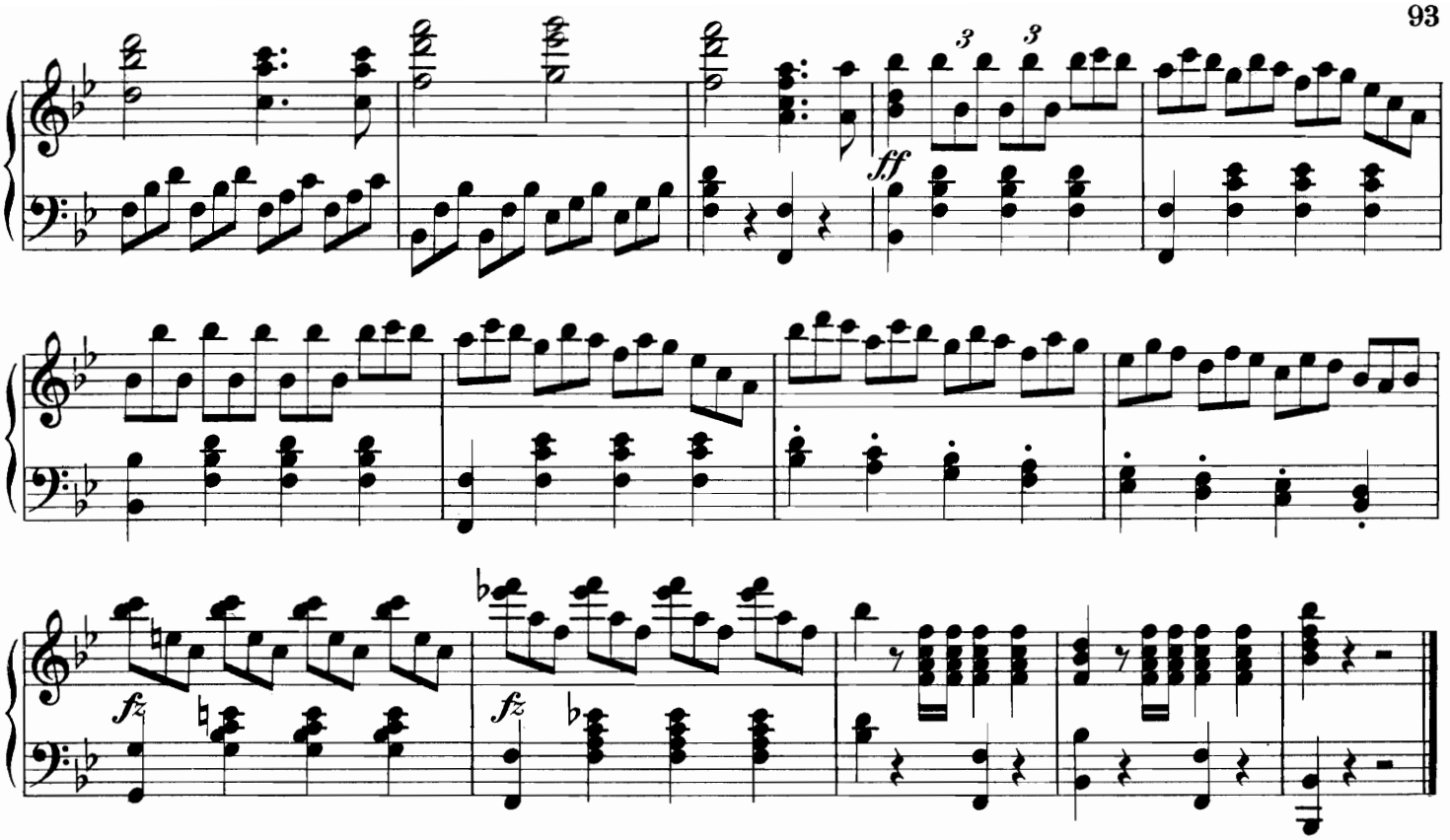

mf
fp
fp
fp
dolce
fp
Ped.
Ped.
mf
p
Ped.
Tempo I.
p
Ped.
fz p
fz p
Ped.
fz p
fz p
Ped.
fz p
fz p
Ped.


Più vivo.
Ped.
Tempo I.


Allegro vivace. ♩= 116.
p
mf
ritard.
a tempo
ritard.
p
a tempo
f
fz
mf
f

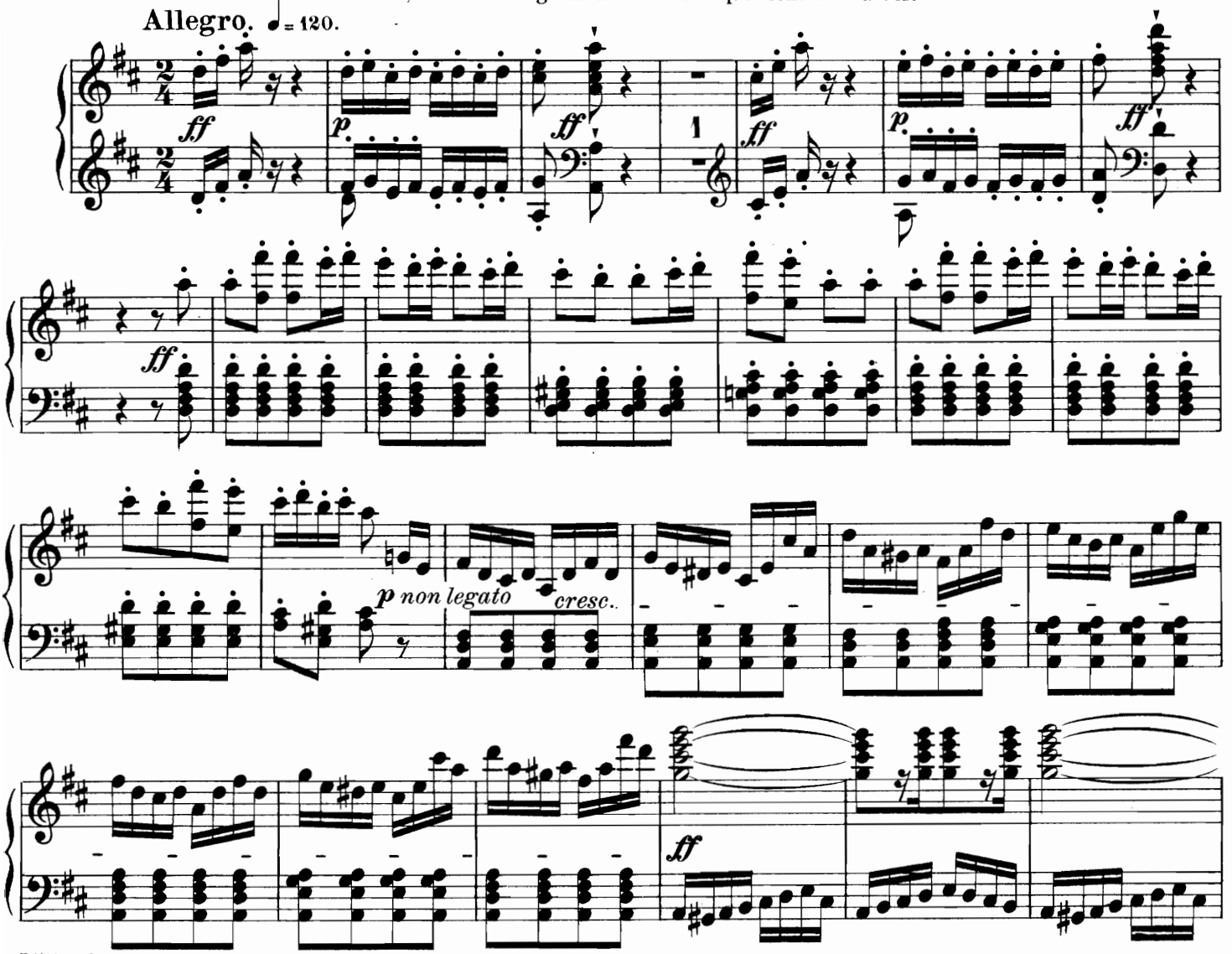

espressivo
poco f
espressivo poco riten.
a tempo
ritard.
a tempo
ritard.

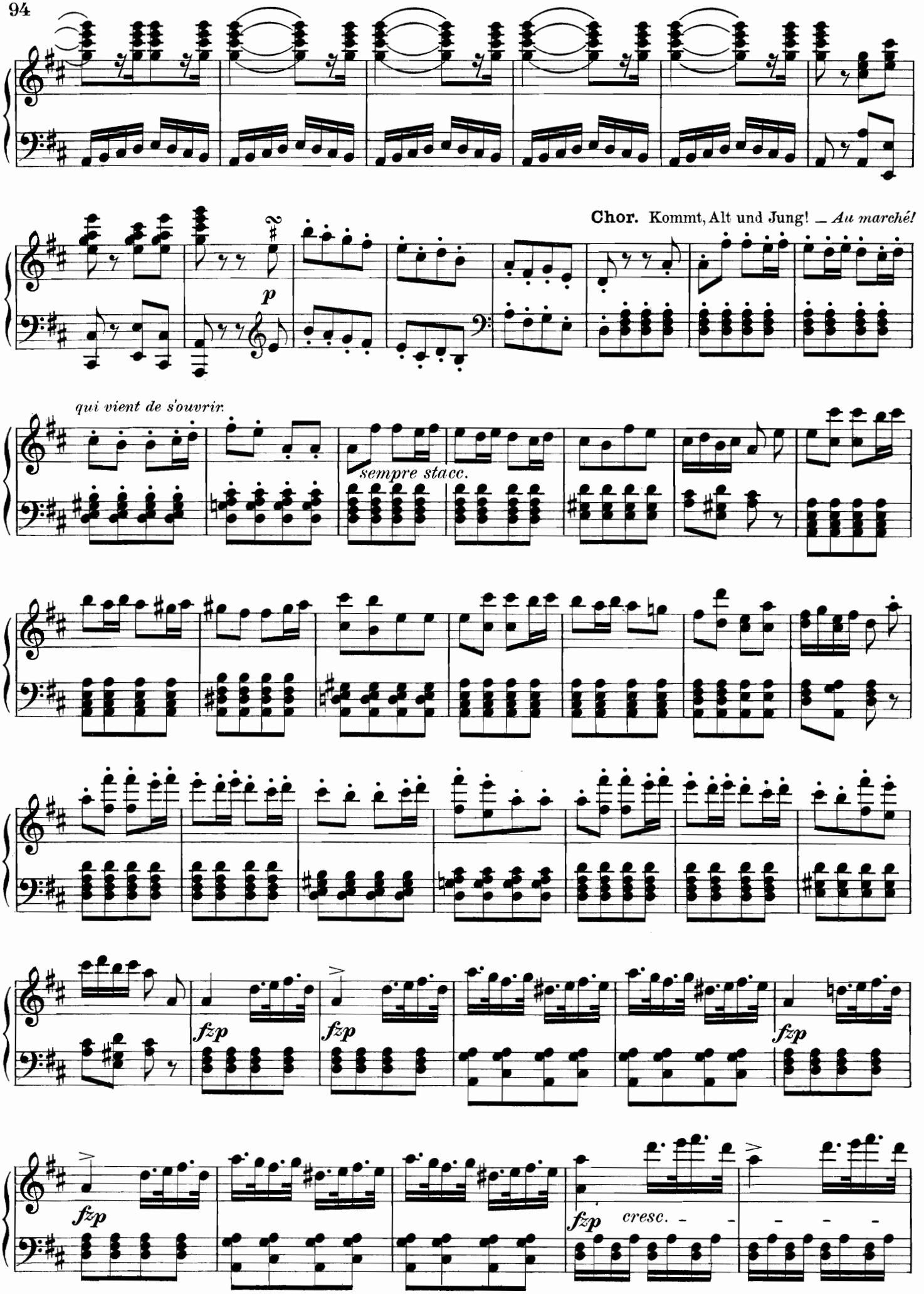

f
fz
Ped.
Più vivo.
mf
f
ff
f
ff

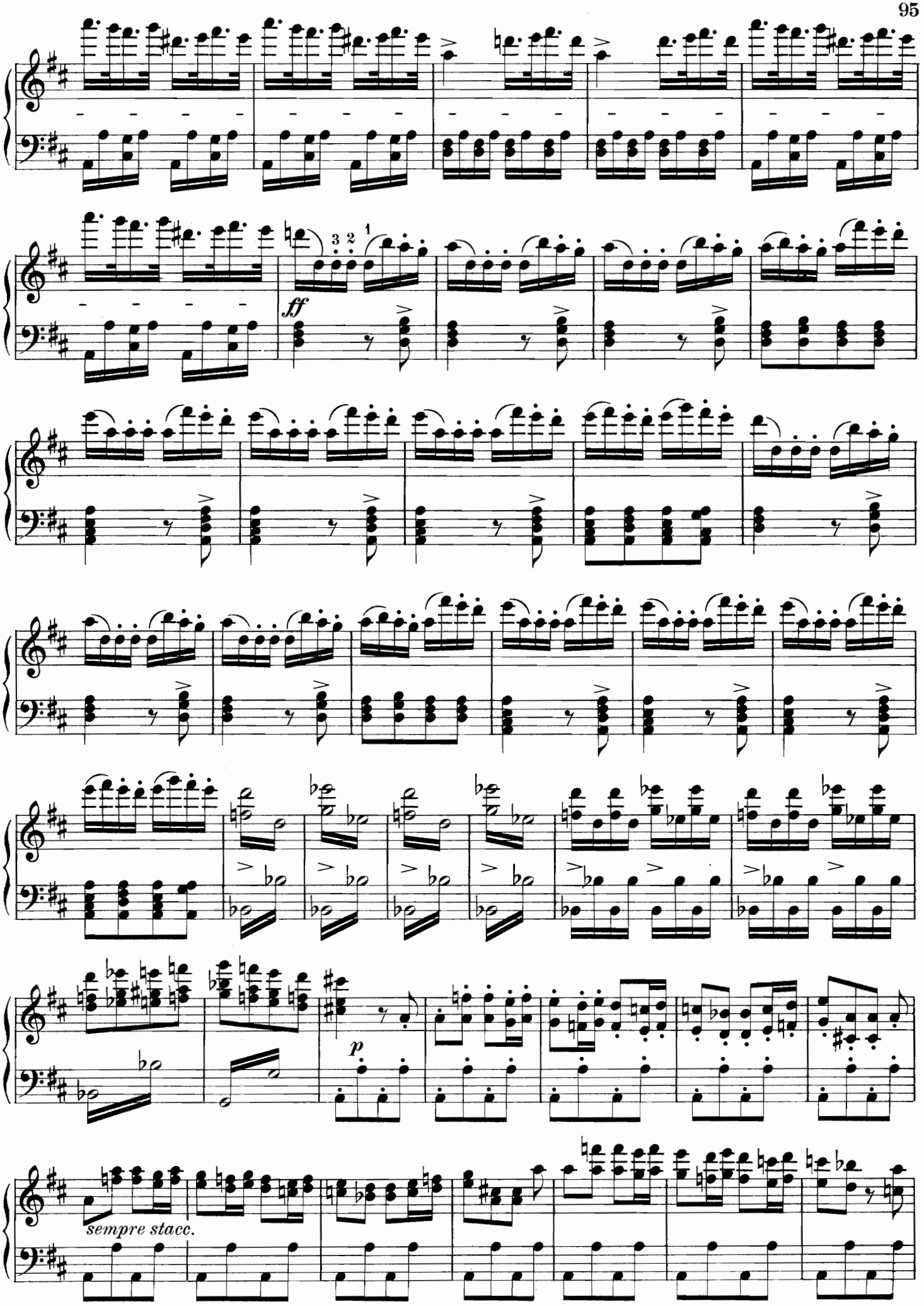


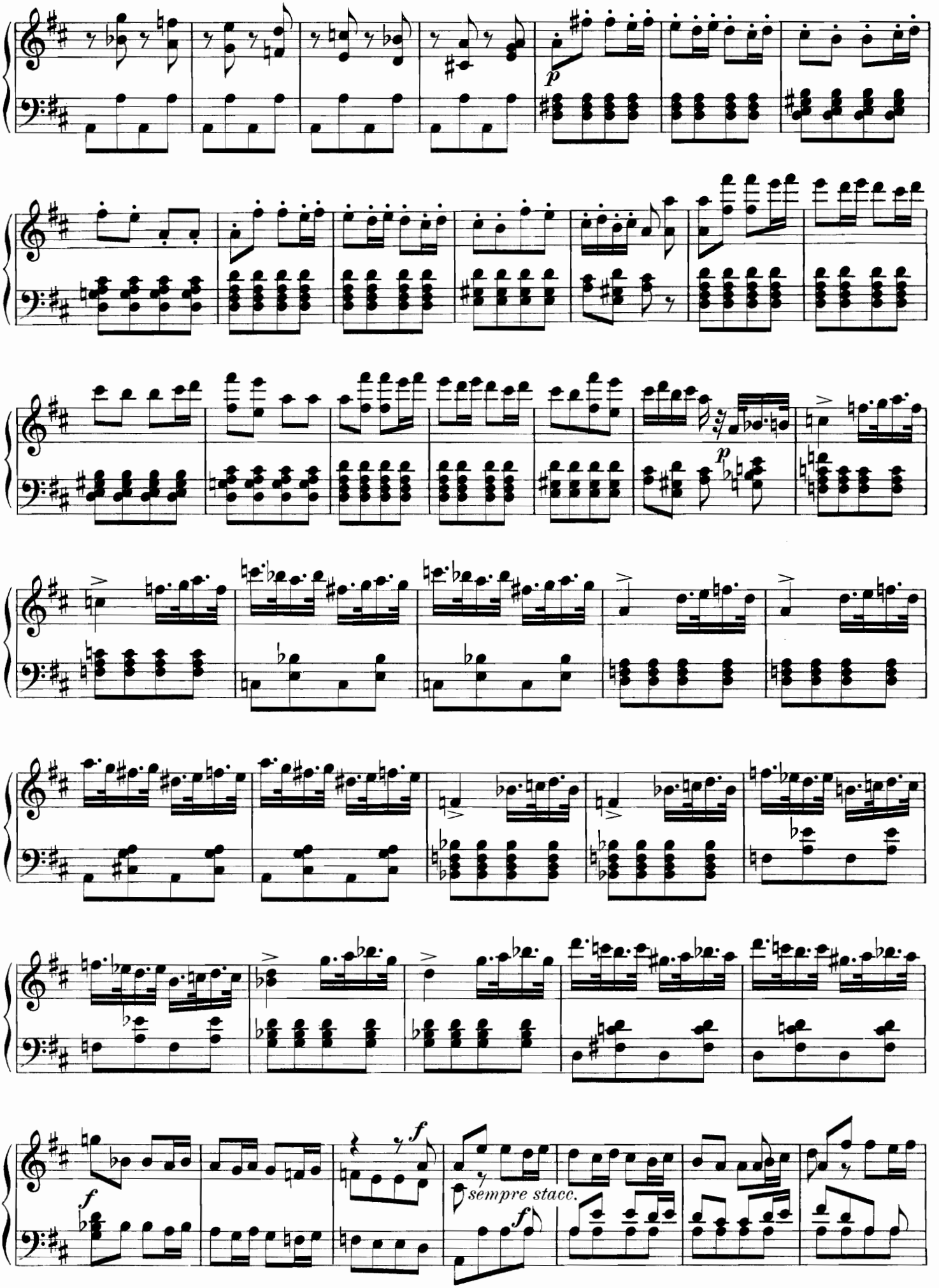
Nº 14. MARKT-CHOR.

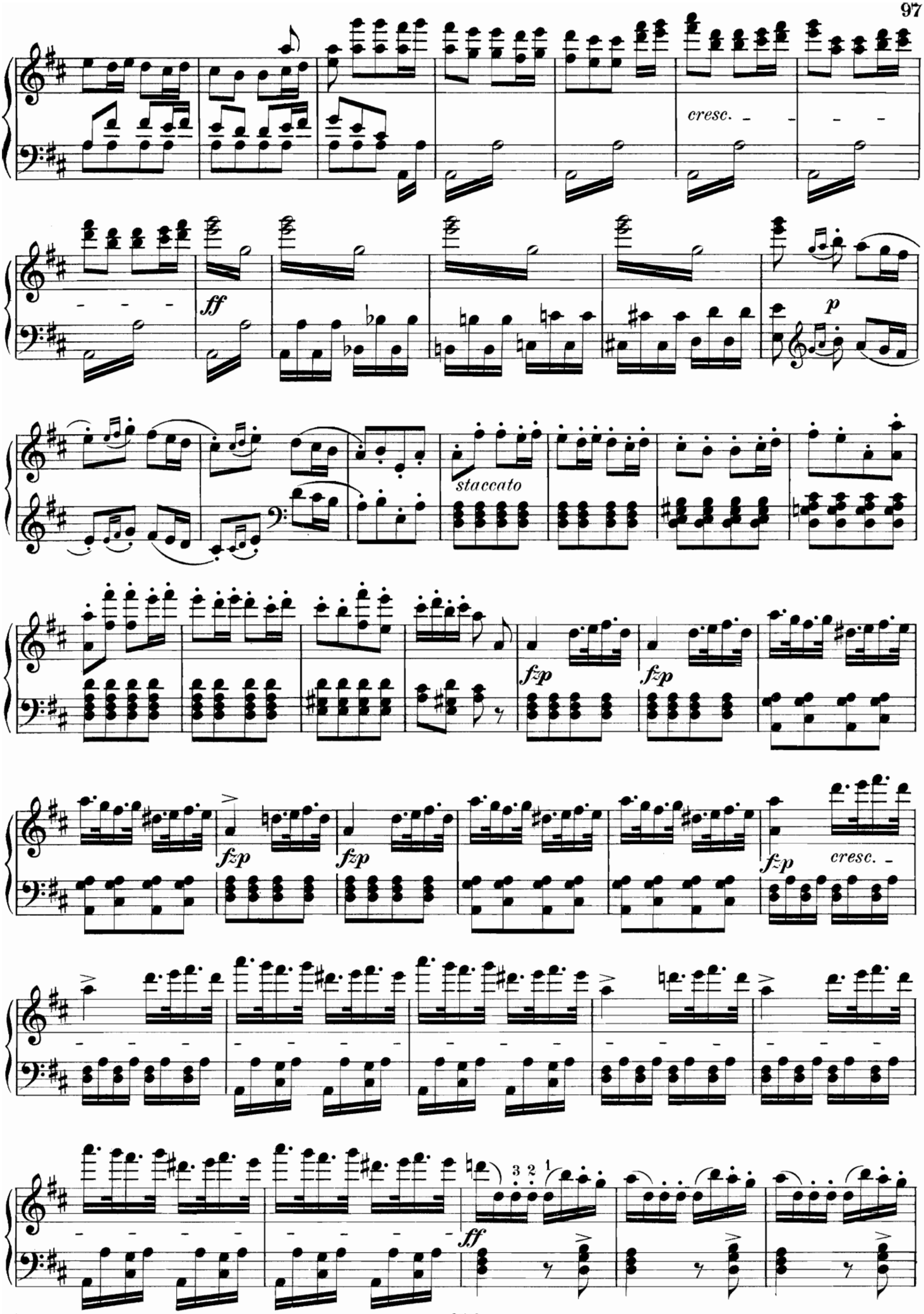
Kommt, Alt und Jung! — Au marché! qui vient de s'ouvrir.

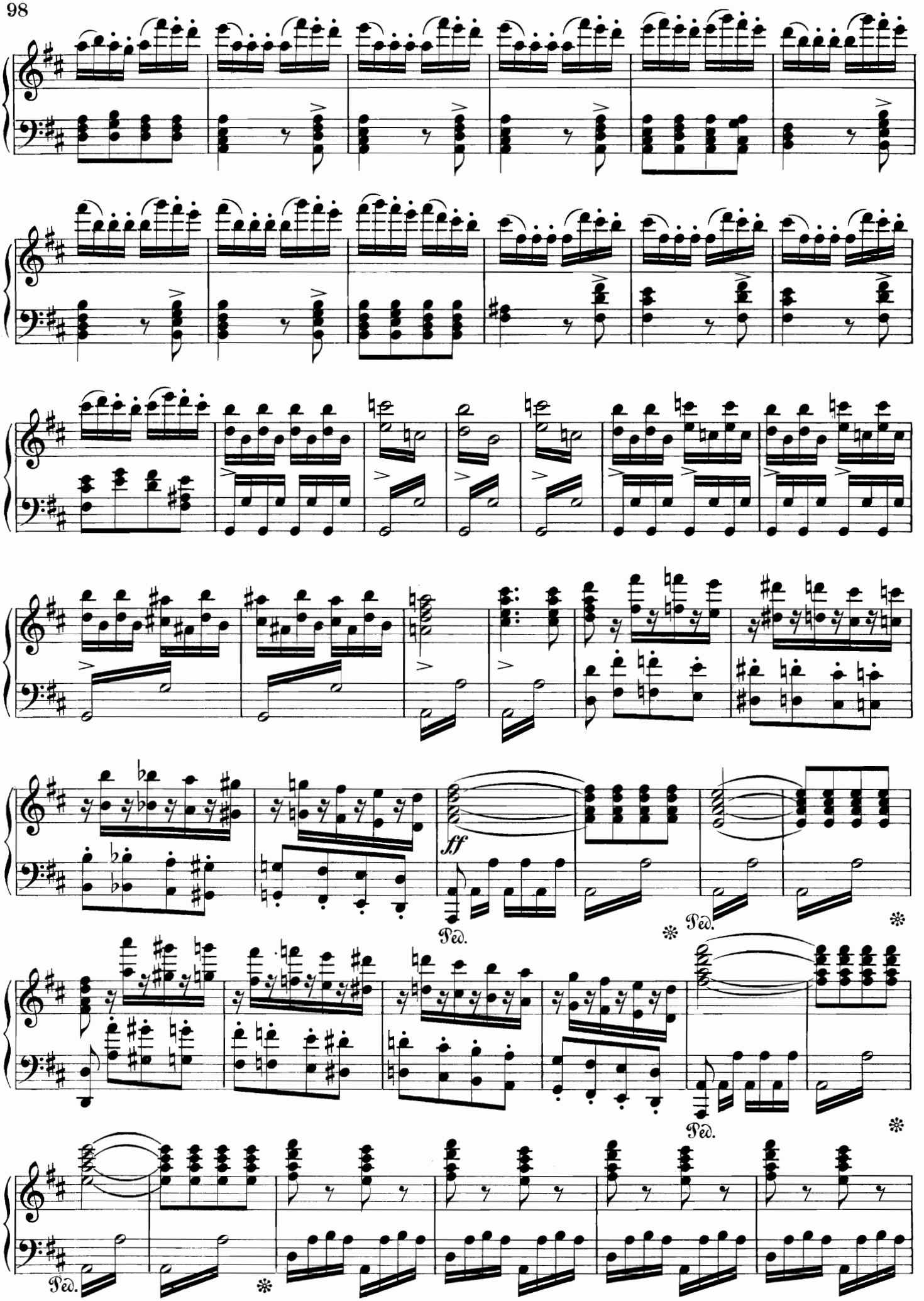


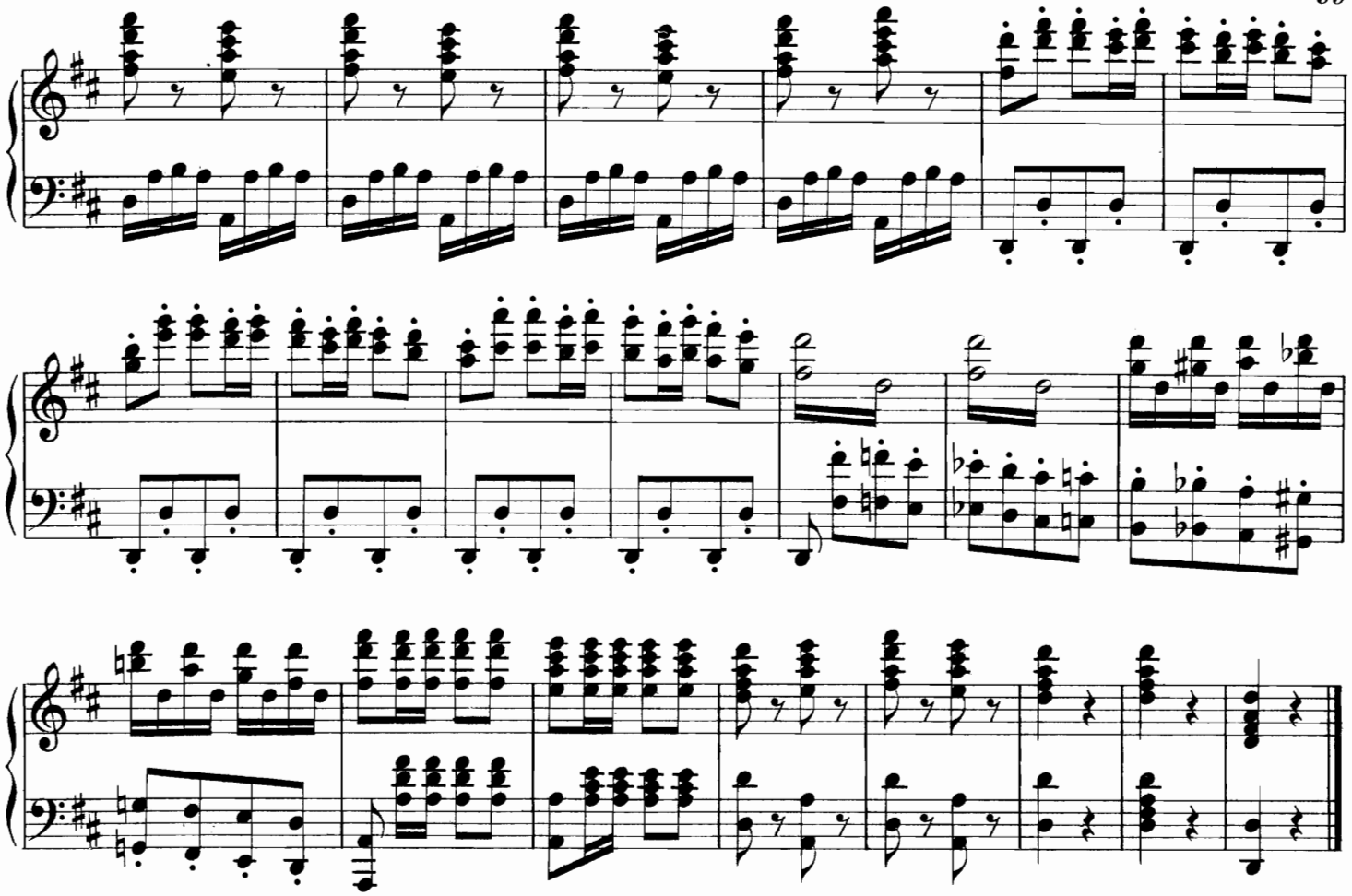

Chor. Kommt, Alt und Jung! _ Au marché!
p
qui vient de s'ouvrir.
sempre stacc.
fzp
fzp
fzp
fzp
cresc.


3 2 1
ff
p
sempre stacc.

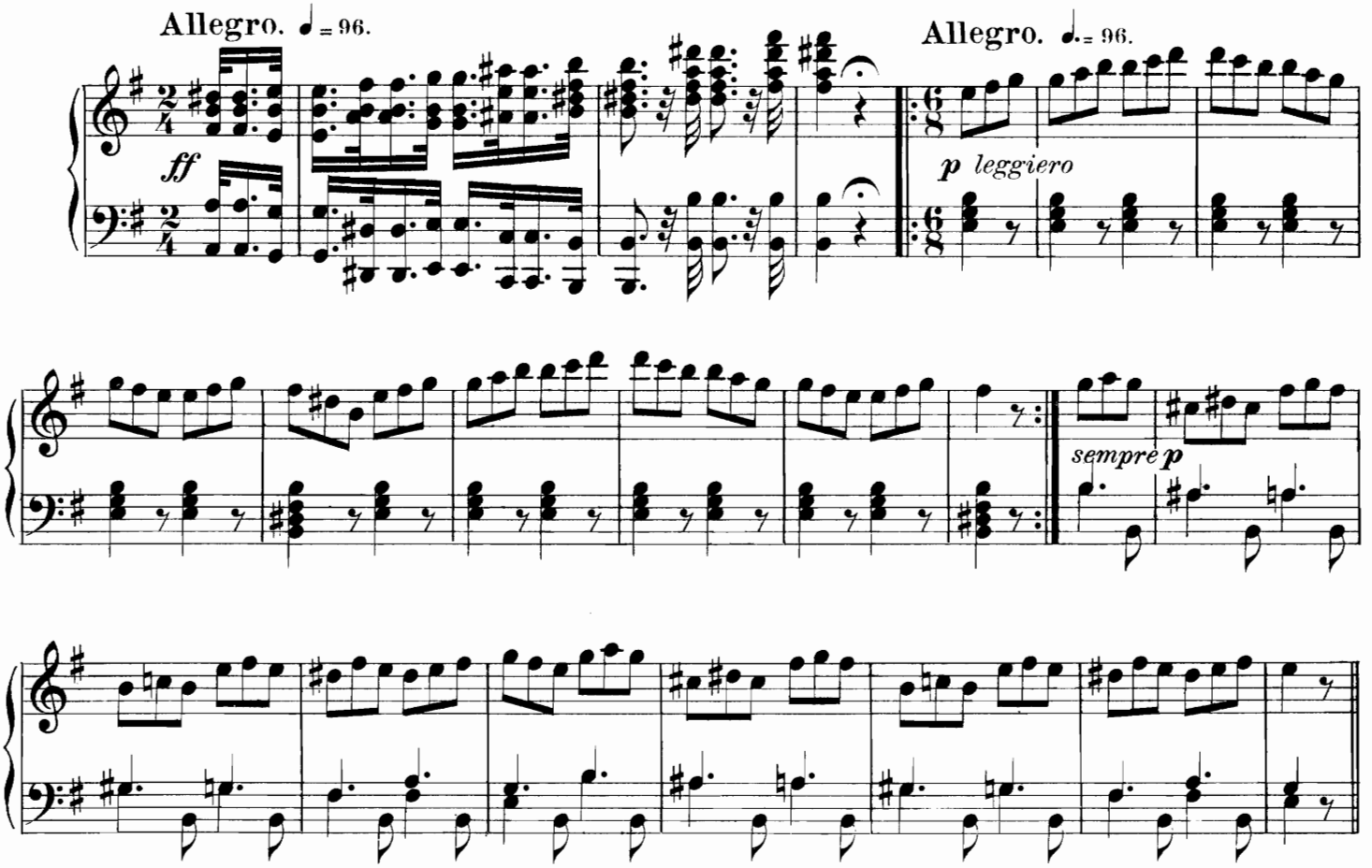

p
p
f
f
sempre stacc.
f

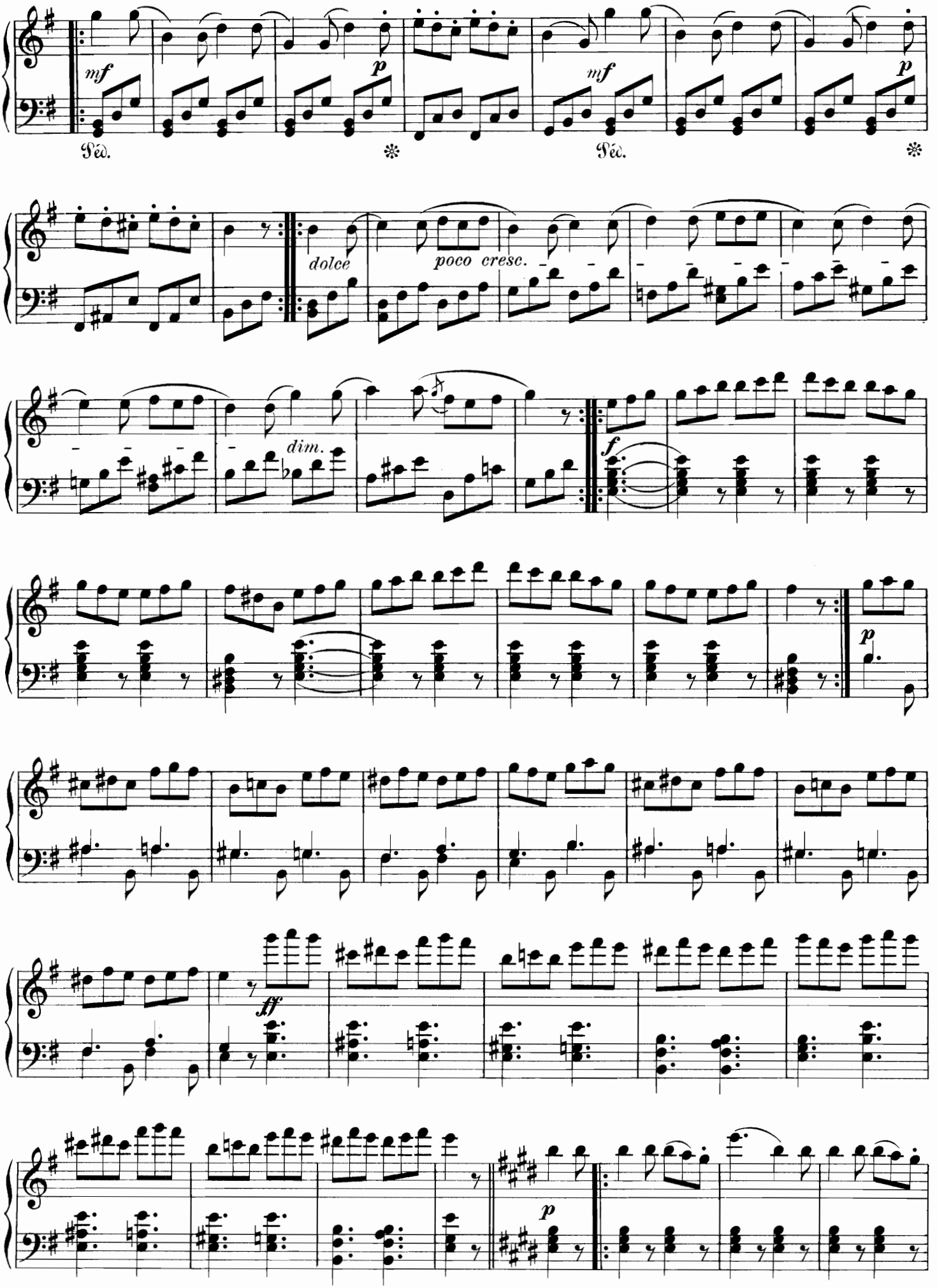

cresc.
ff
p
staccato
fzp
fzp
fzp
fzp
cresc.
3 2 1
ff

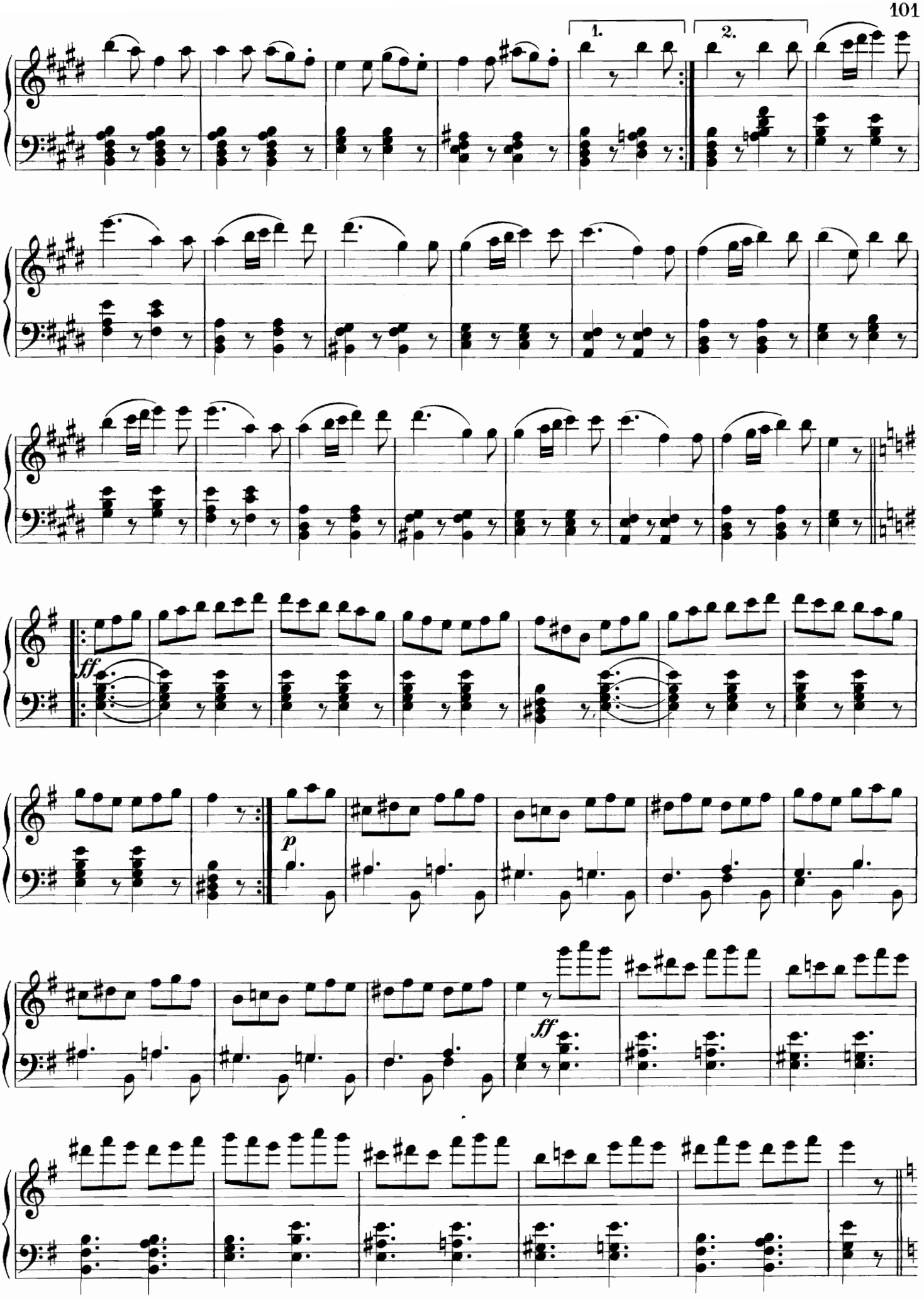

ff
Ped.
Ped.
Ped.
Ped.

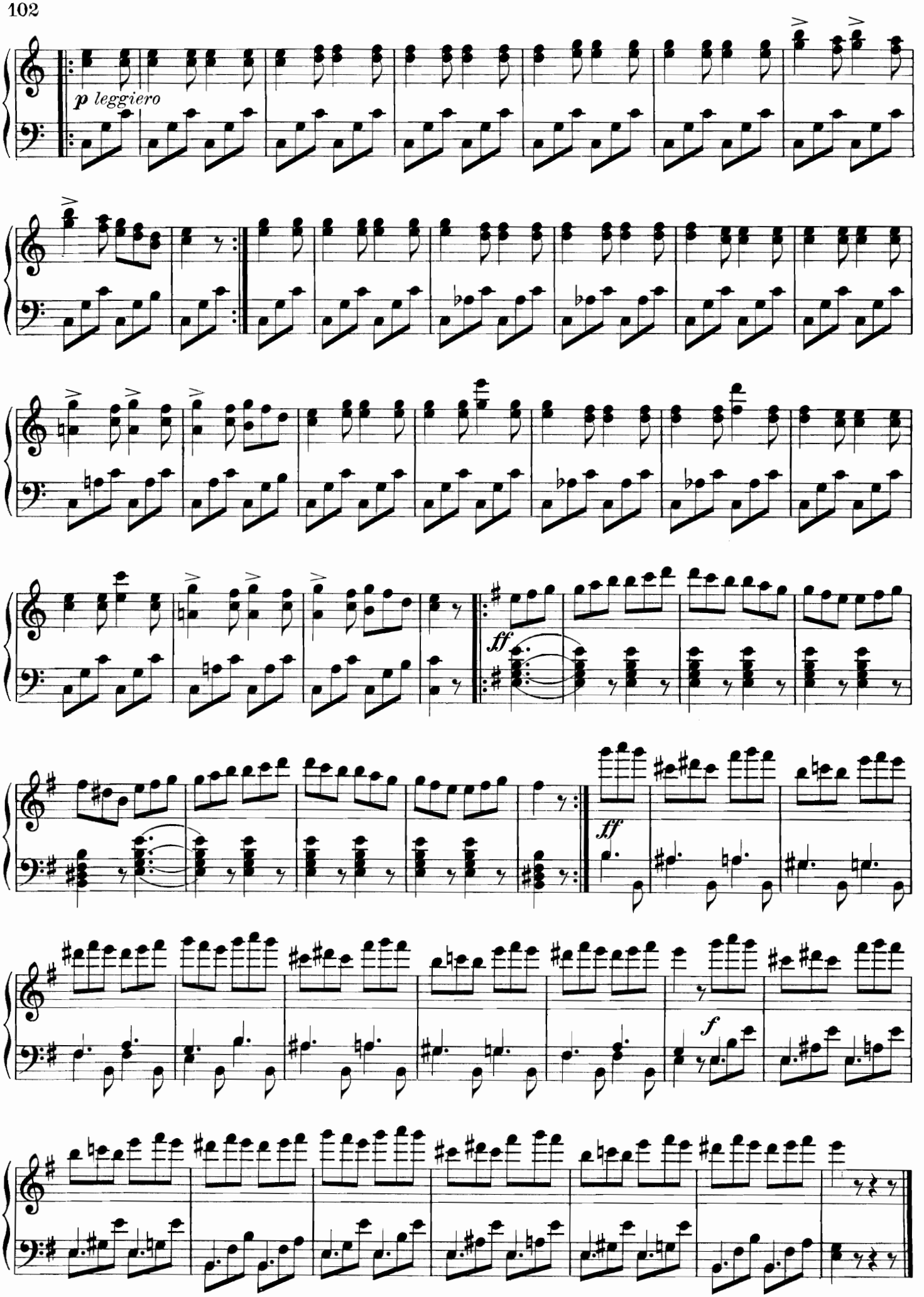


Nº 15. TARANTELLA.




mf
Péd.
p
mf
Péd.
p
dolce
poco cresc.
dim.
f
p
ff
p

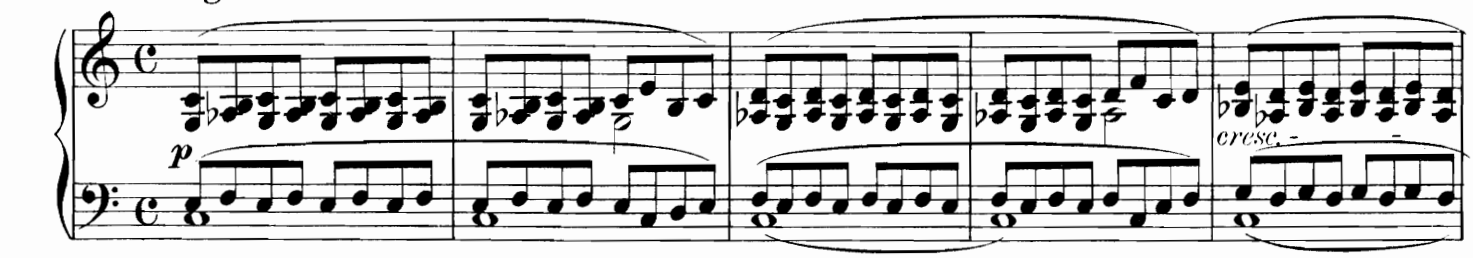

1.
2.
ff
p
ff


p leggiero
ff
ff
f

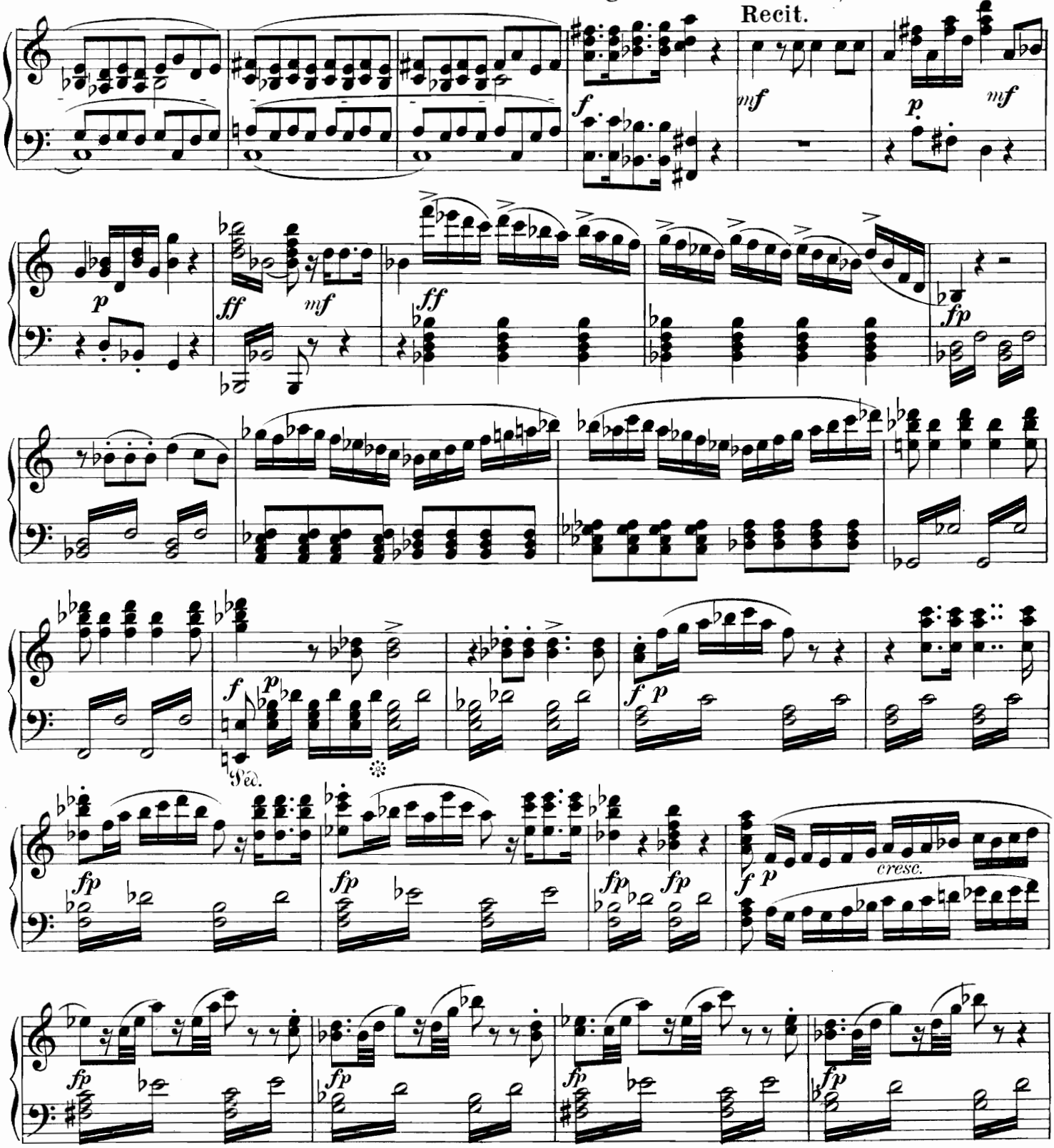
Nº 16. FINALE.

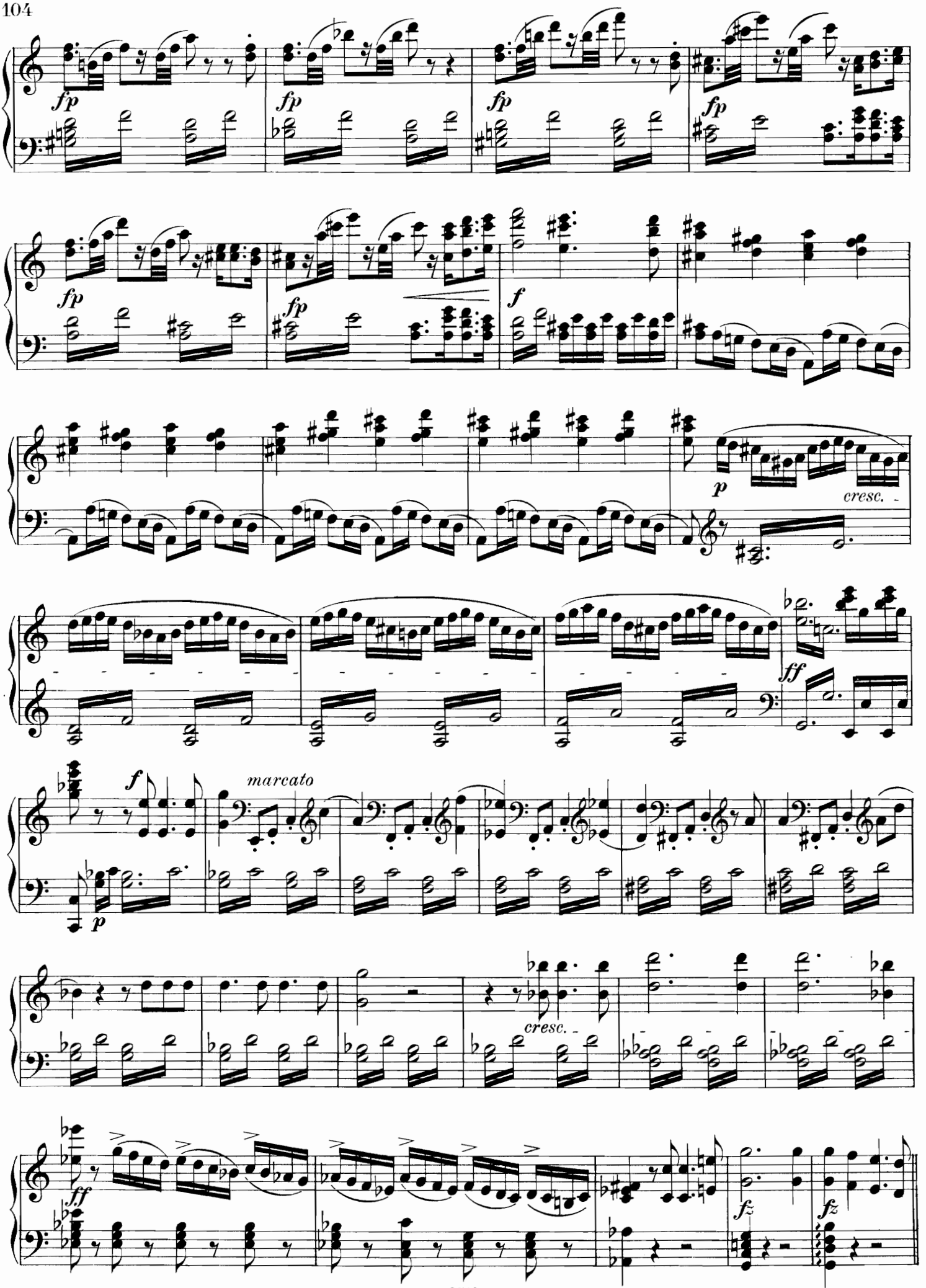
Nein, ich täusche mich nicht! – Non, je ne me trompe pas!

Allegro moderato. ♩ = 104.



Allegro. 𝅗𝅥 = 104. **Selva.** Nein, ich täusche mich nicht!




fp
fp
fp
fp
fp
fp
f
p
cresc.
ff
f
marcato
p
cresc.
ff
fz
fz

Allegro vivace. ♩ = 160.

ff

Ped.

Chor. Fort, fort! zu blut'ger Rache! – *Courons à la vengeance!*

ff

Ped. Ped. Ped.

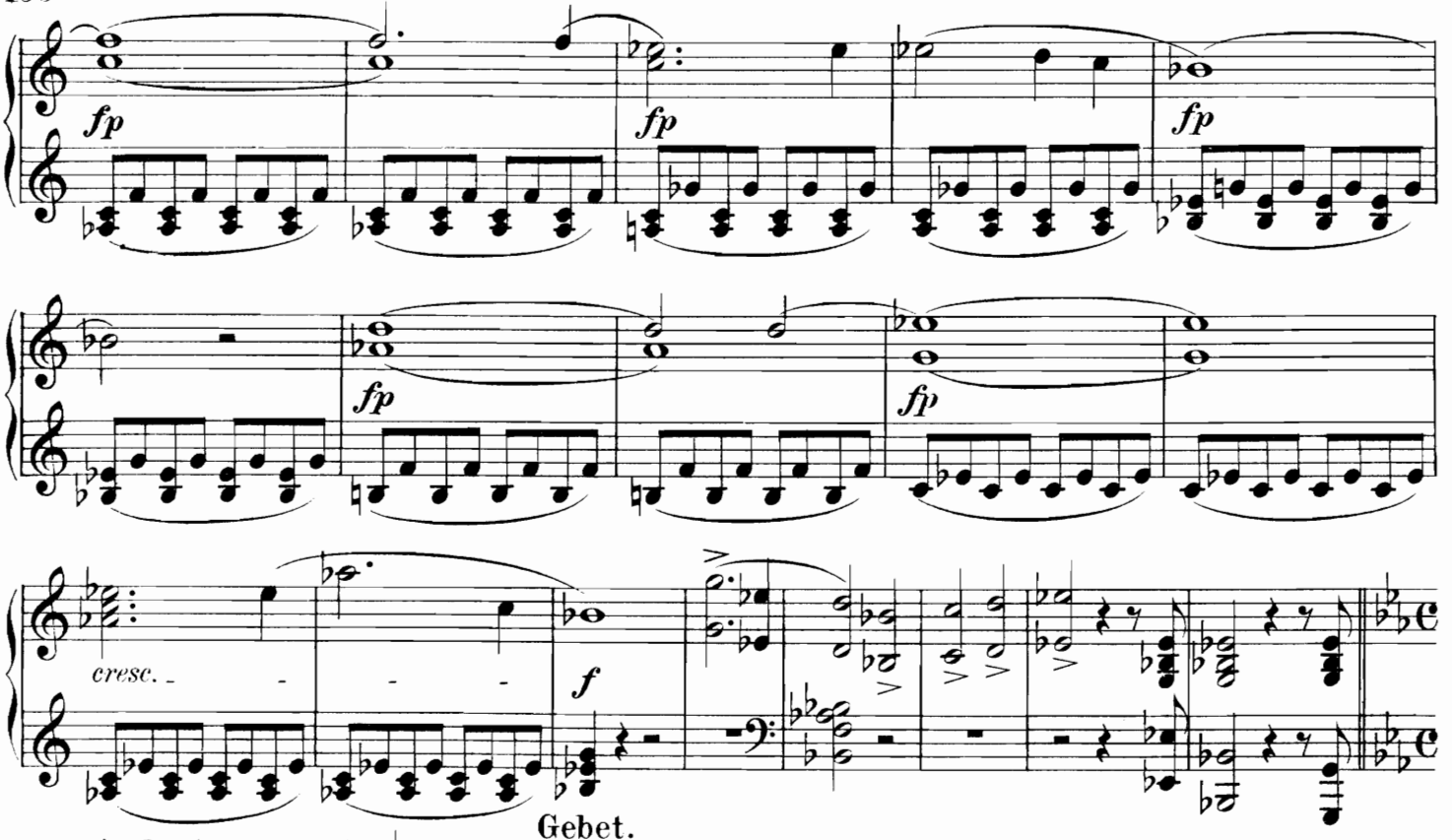
Ped.

f *ben marc.*

ff

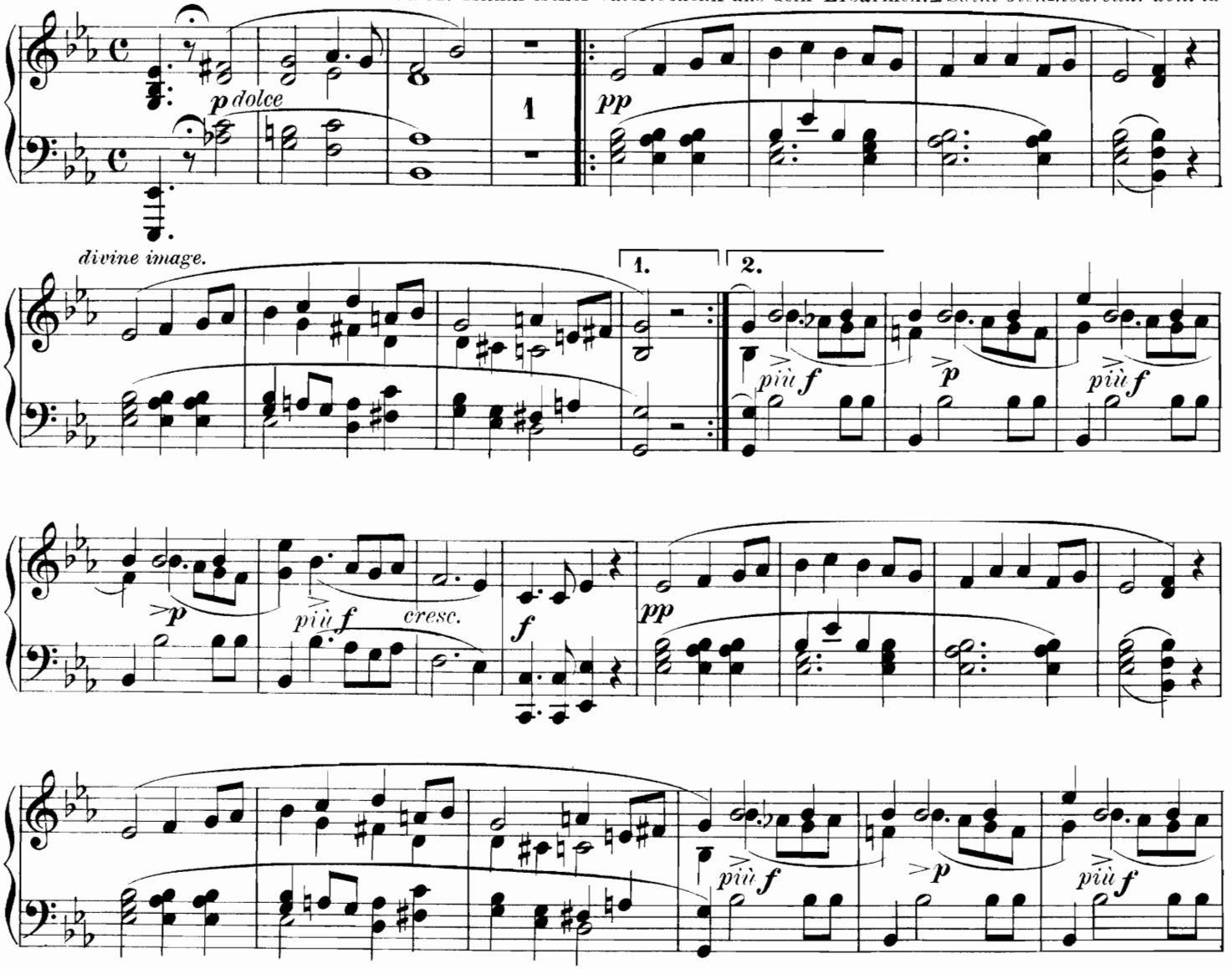
p *fp*

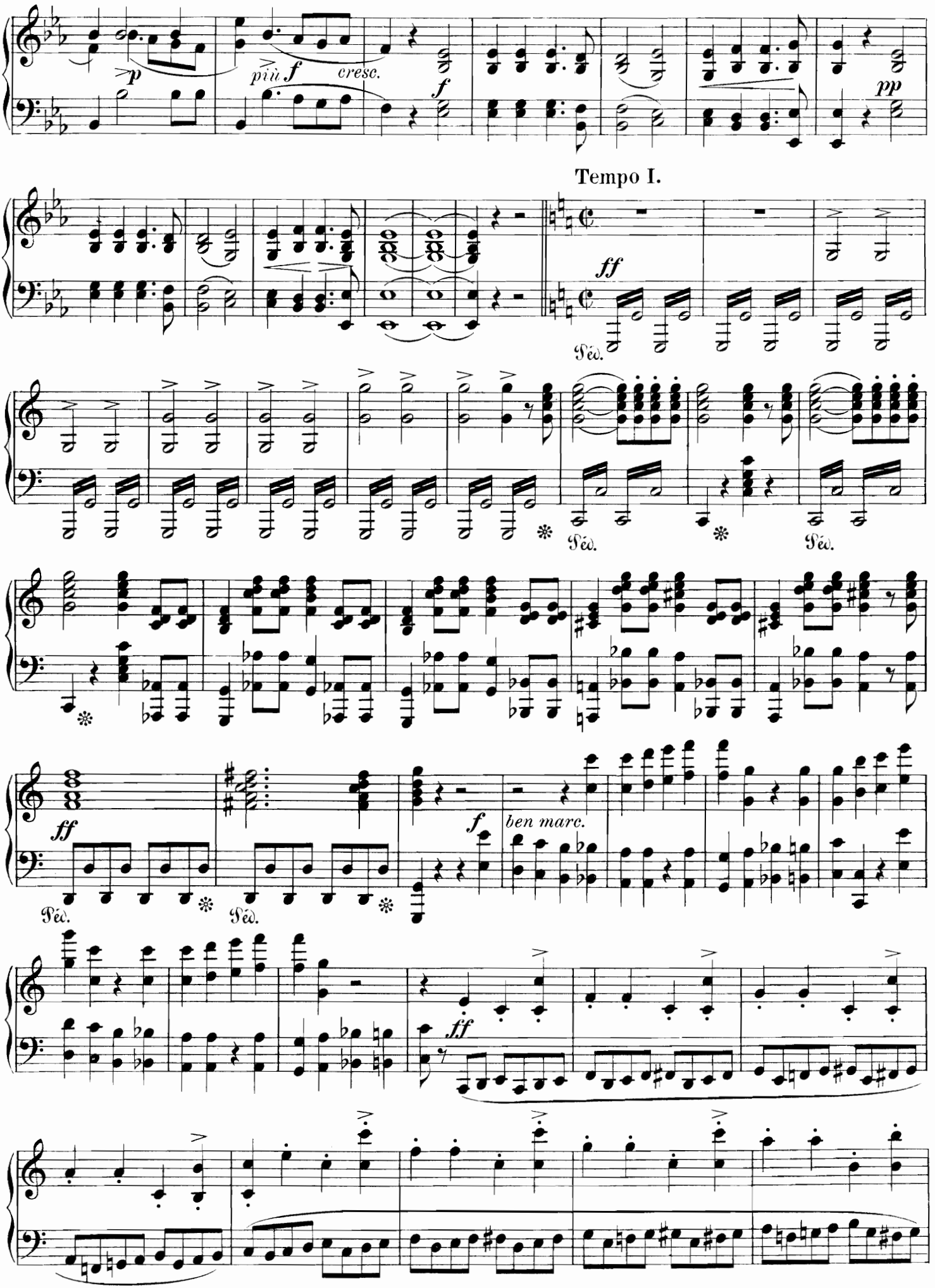
fp *fp*

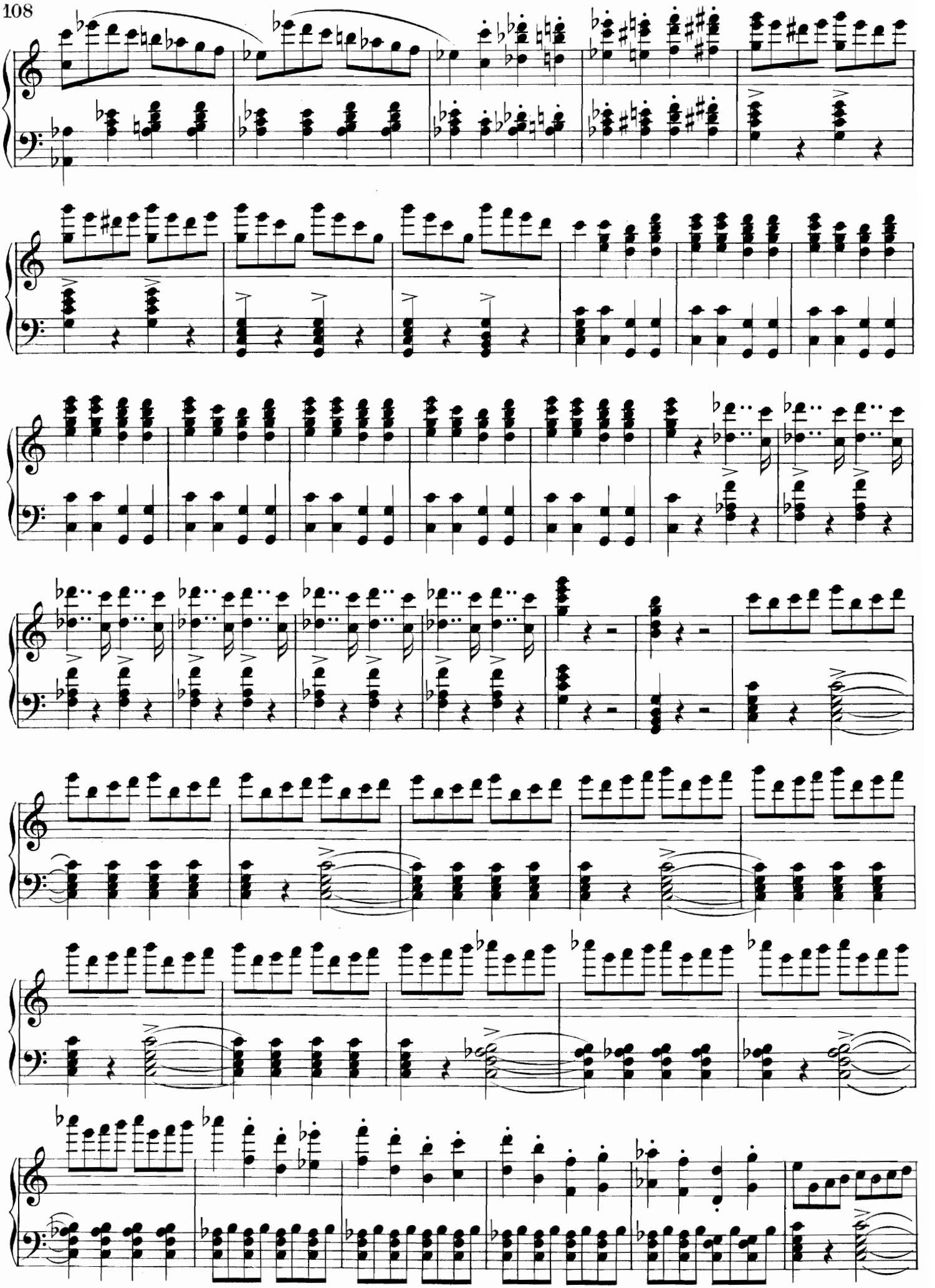


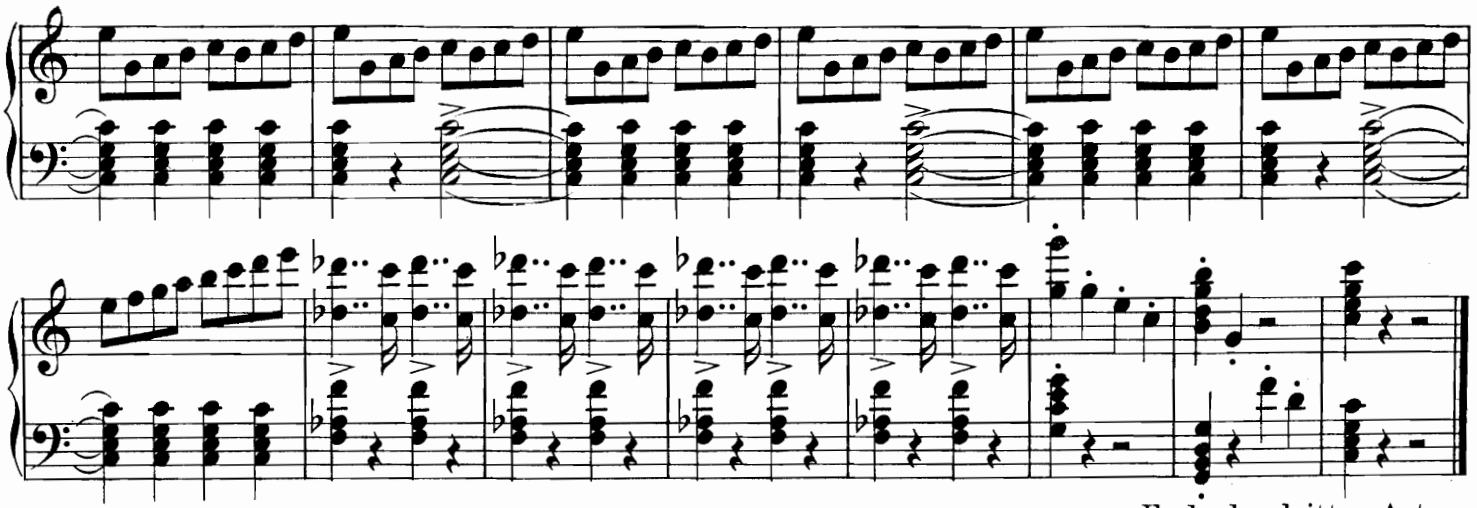
Gebet.

Andante con moto. ♩ = 84. **Chor.** Himmlischer Vater! schenk' uns dein Erbarmen. – *Saint bien-heureux! dont la*




p
più f
cresc.
f
pp
Tempo I.
ff
Péd.
ff
Péd.
f
ben marc.
ff



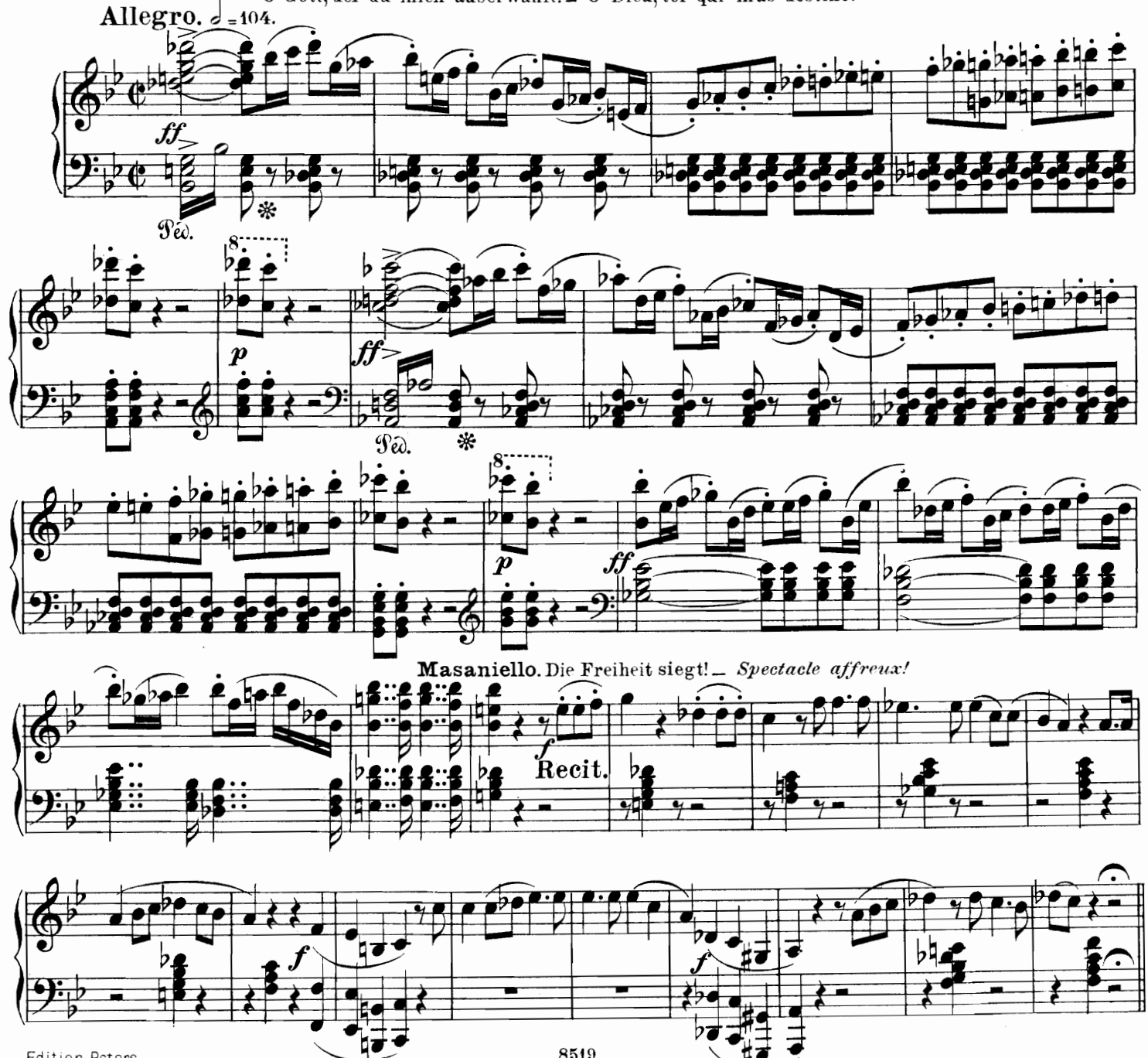


Ende des dritten Actes.

Vierter Act.

Nº 17. RECITATIV und ARIE.

Die Freiheit siegt! – Spectacle affreux!
O Gott, der du mich auserwählt. – Ô Dieu, toi qui m'as destiné.



Allegro non troppo.

O Gott, der du mich auserwählt. — *Ô Dieu, toi qui*

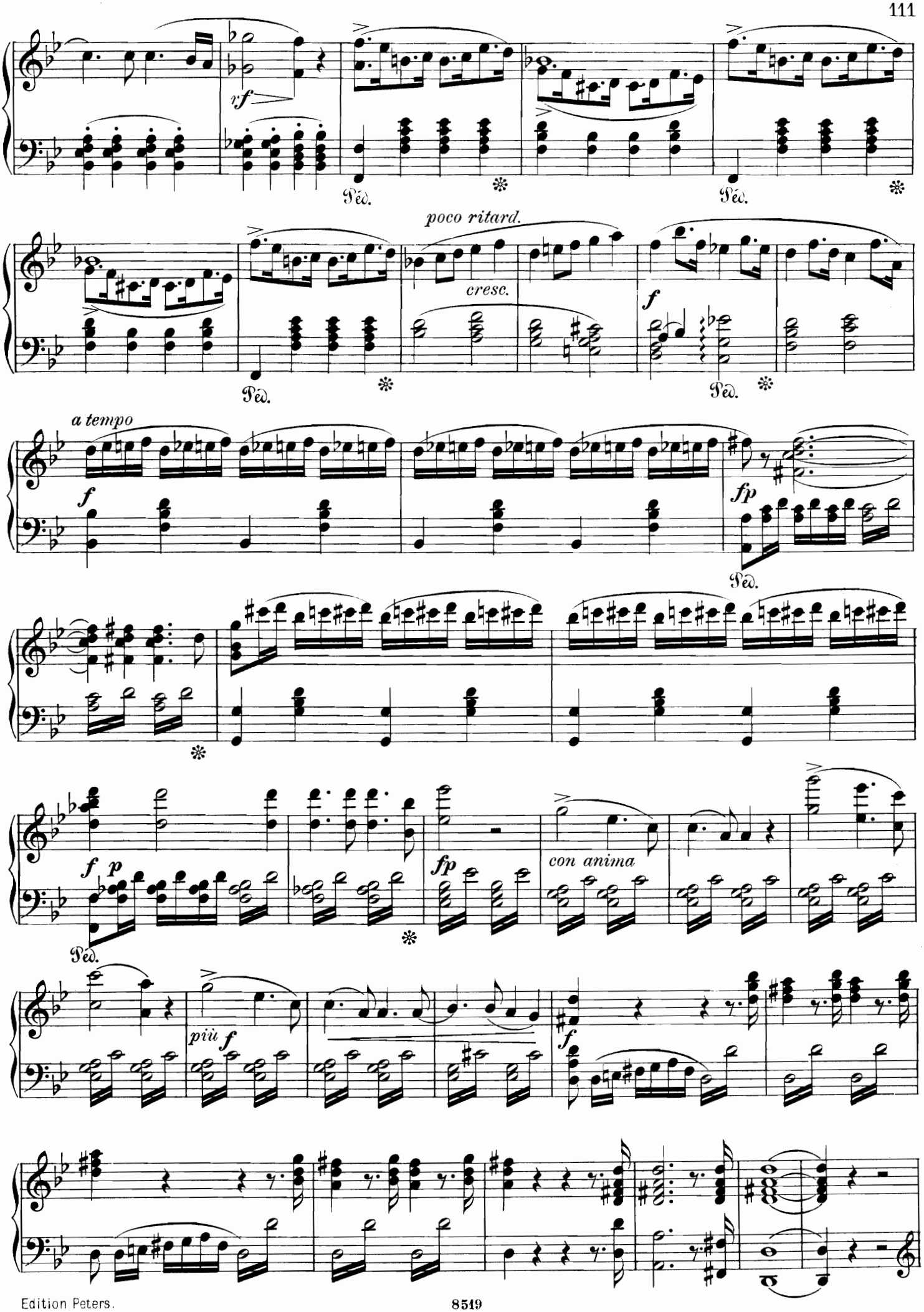
m'as destiné.

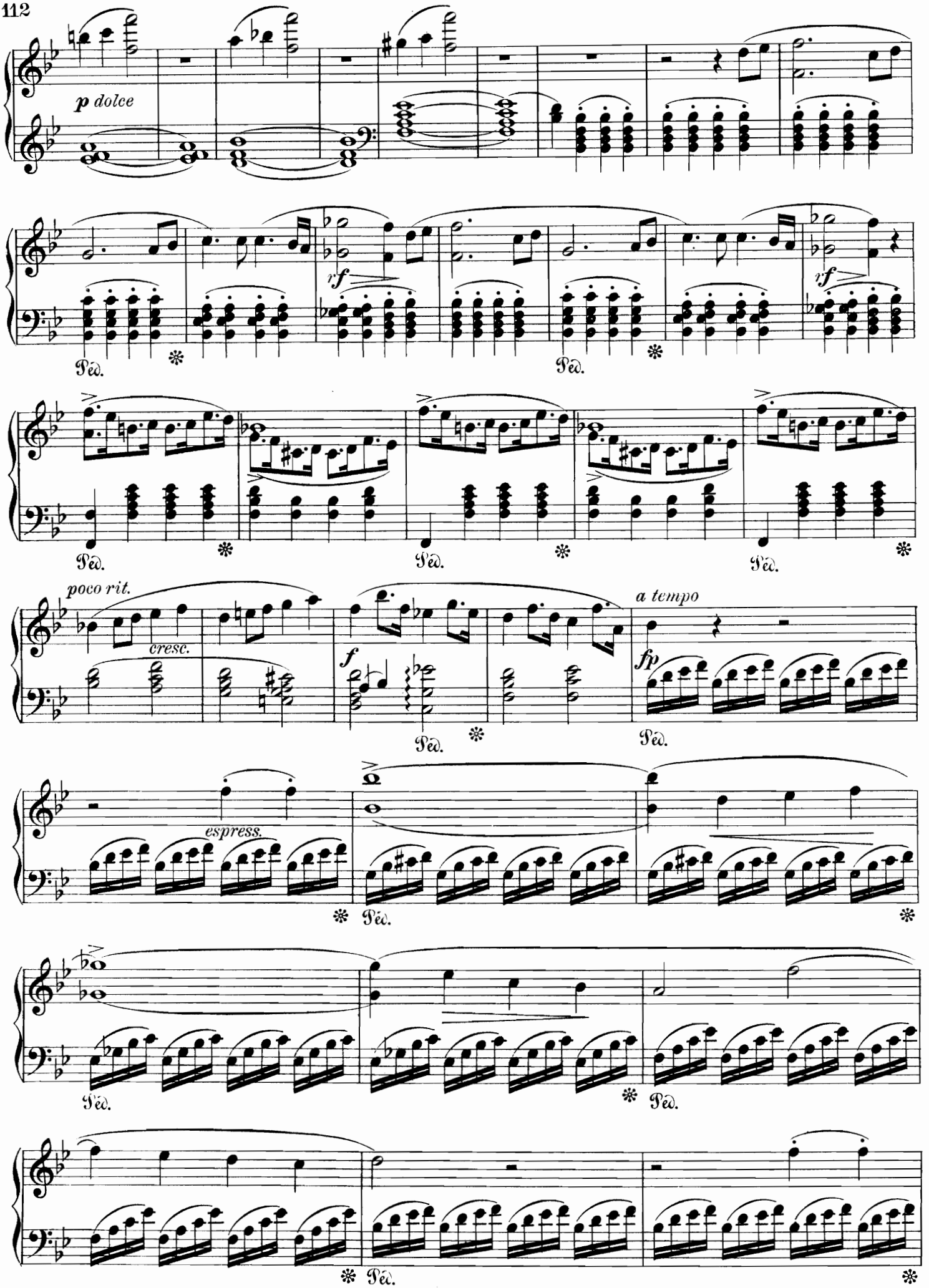
cresc.

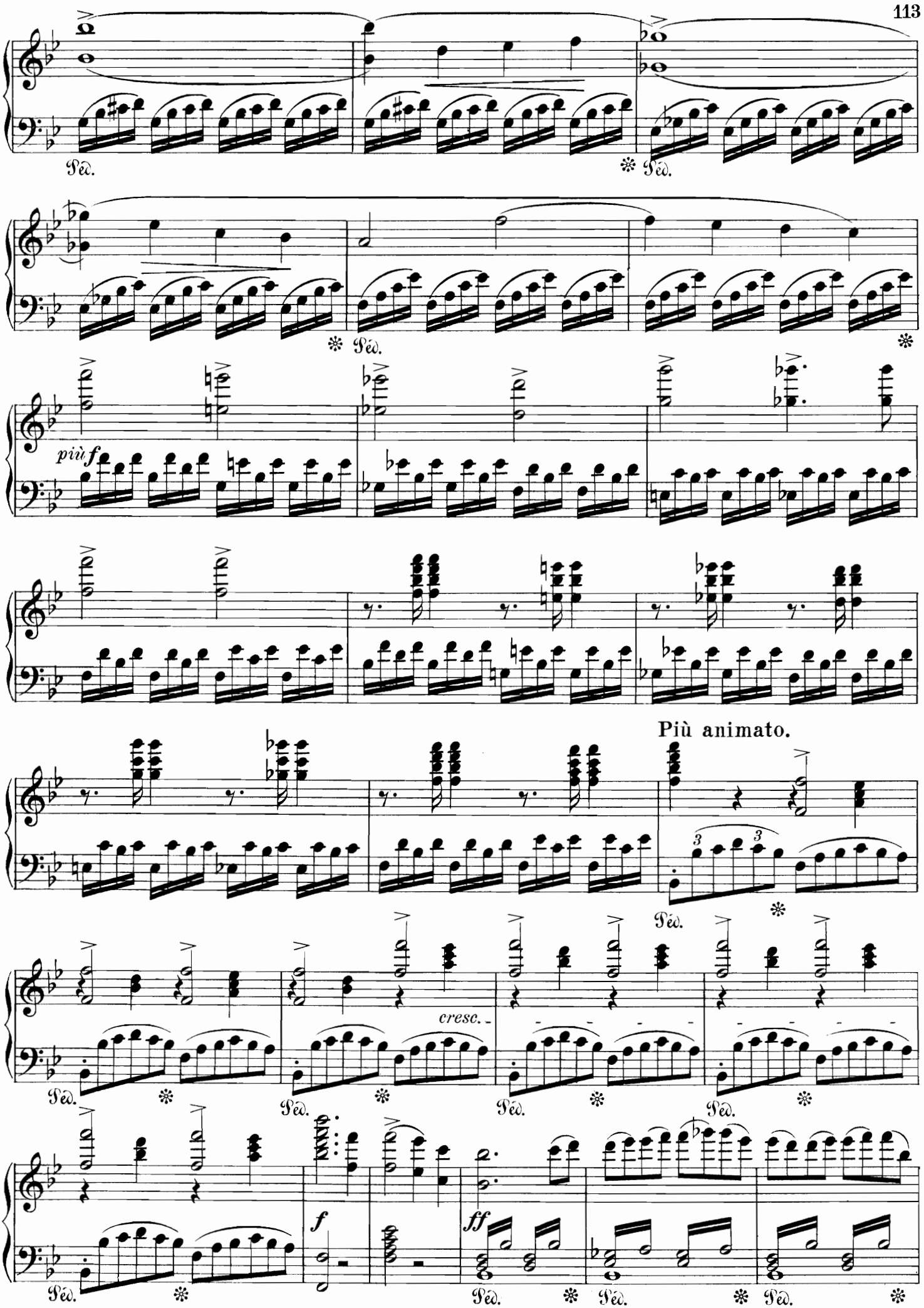
p dolce

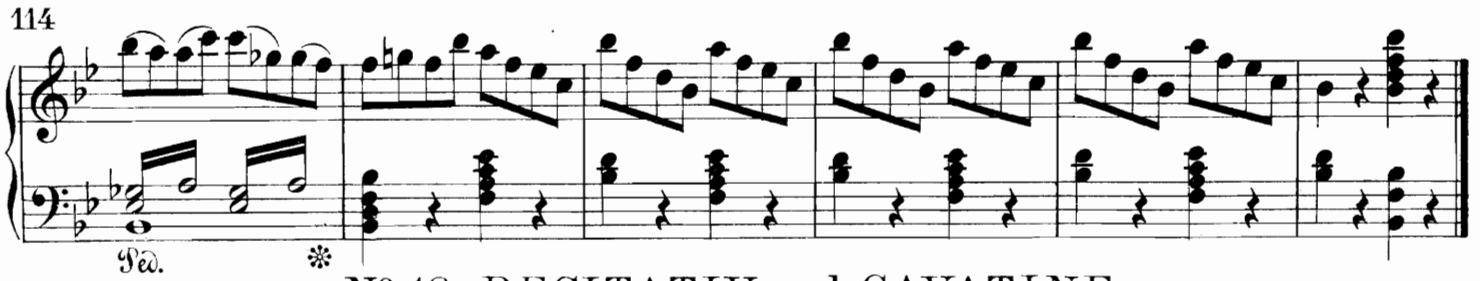
rf

Ped. Ped.


rf
Ped.
poco ritard.
cresc.
f
a tempo
fp
con anima
più f


p dolce
rf
rf
Ped.
poco rit.
cresc.
f
a tempo
fp
espress.

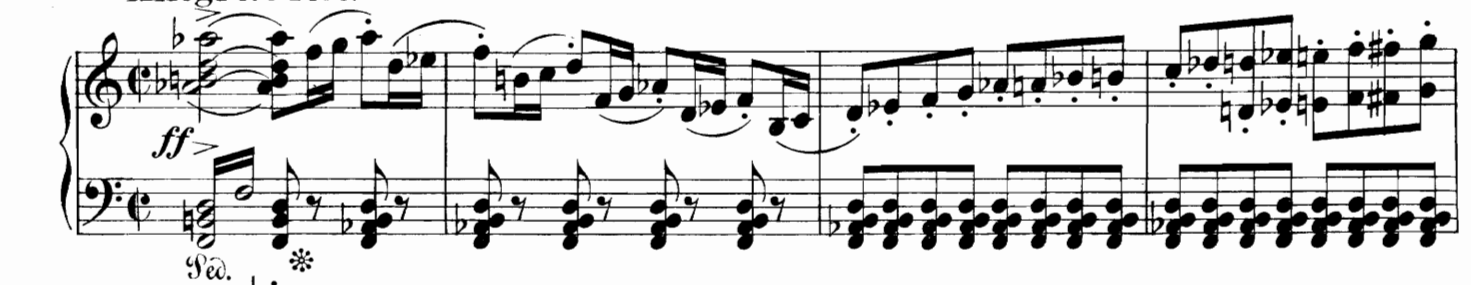

Ped.
più f
Più animato.
cresc.
f
ff

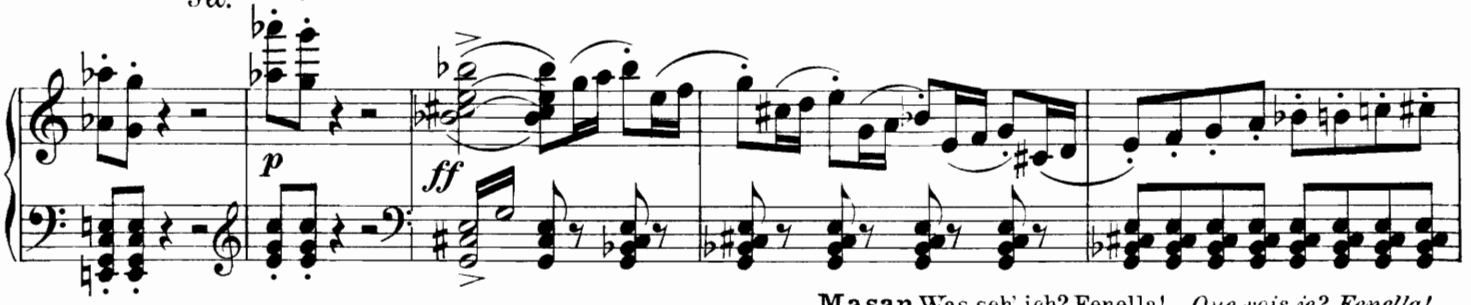


Nº 18. RECITATIV und CAVATINE.

Was seh' ich? Fenella! – Que vois-je? Fenella!
O senke, süsser Schlaf, dich nieder. – Du pauvre seul ami.

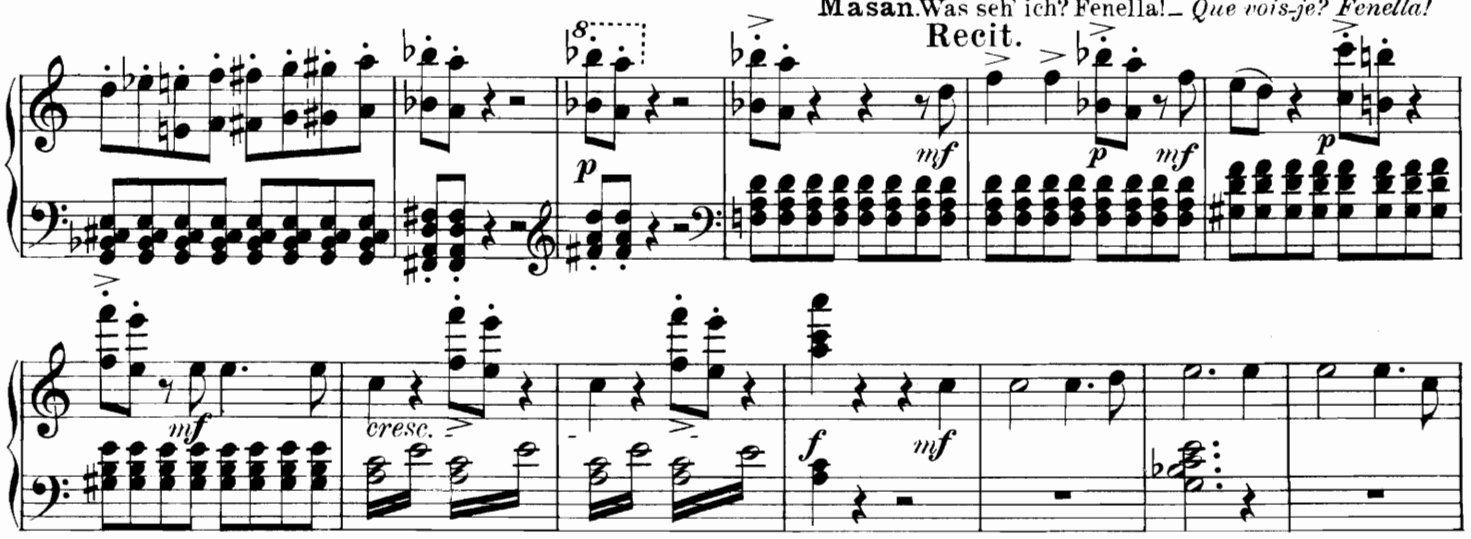
Allegro. ♩ = 104.

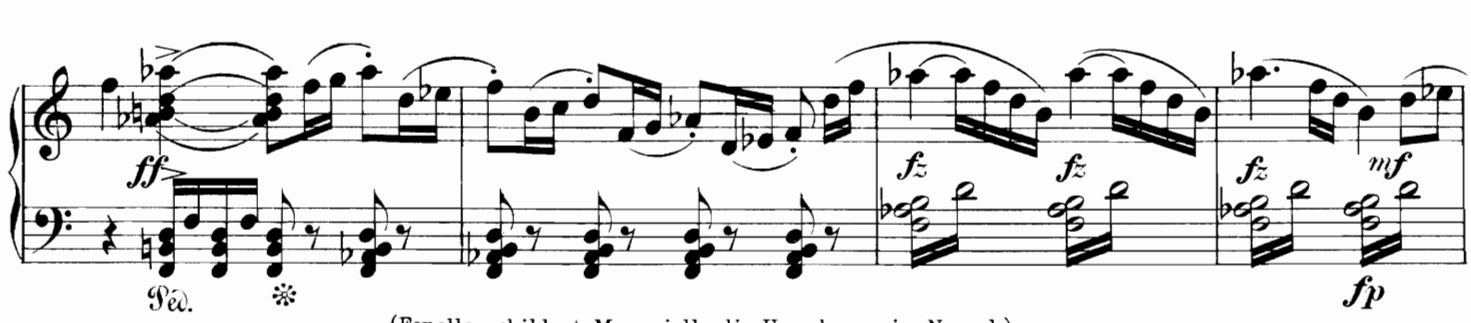




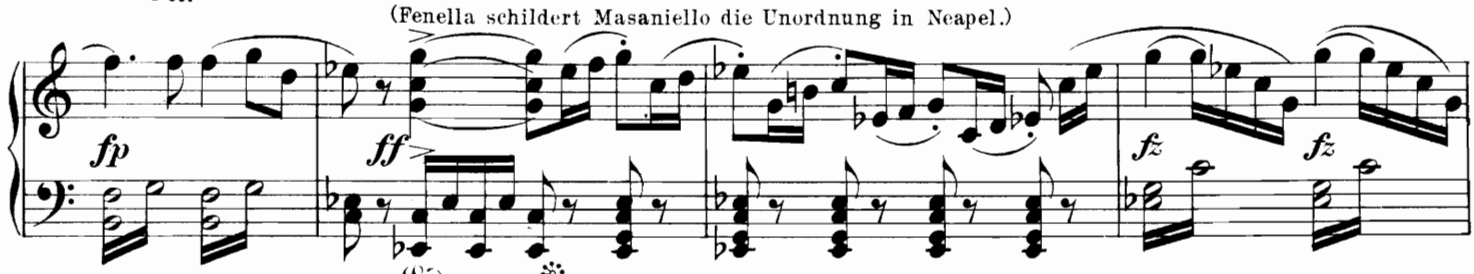
Masan. Was seh' ich? Fenella! – *Que vois-je? Fenella!*

Recit.





(Fenella schildert Masaniello die Unordnung in Neapel.)



Più vivo. ♩ = 120.

(Fenella schildert ihm die

fz *mf* *cresc.* *ff*

fp *fp* *fp* *fp* *fp* *fp*

Greuelthaten, die in der Stadt begangen wurden.)

f marcato

Andante. ♩ = 69.

ff *p* *dolce espressivo*

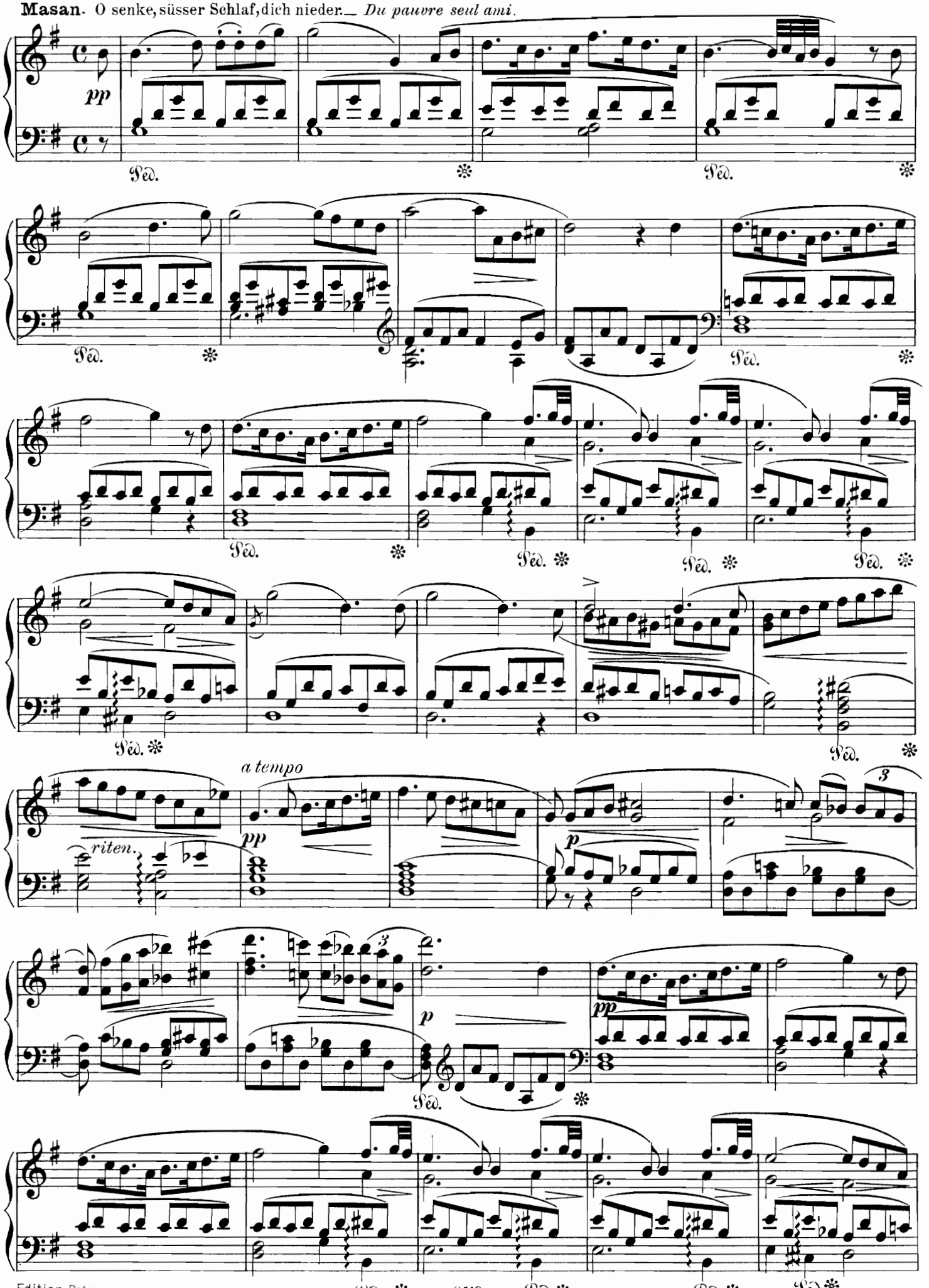
(Fenella giebt ihm zu verstehen, dass sie sich vor Ermattung nicht länger aufrecht zu erhalten vermag.)

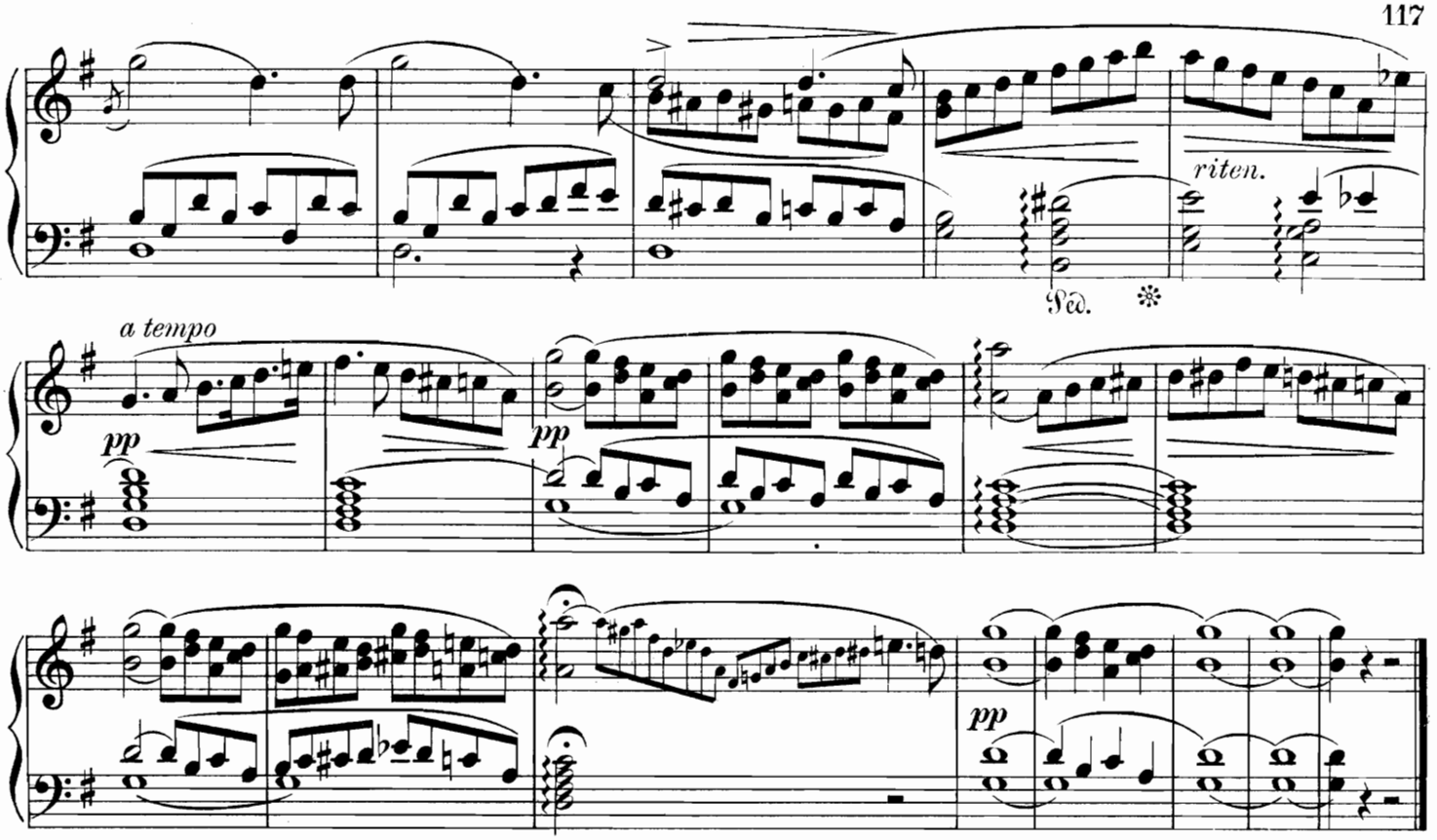
dolce

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

Andante con moto. ♩ = 72.

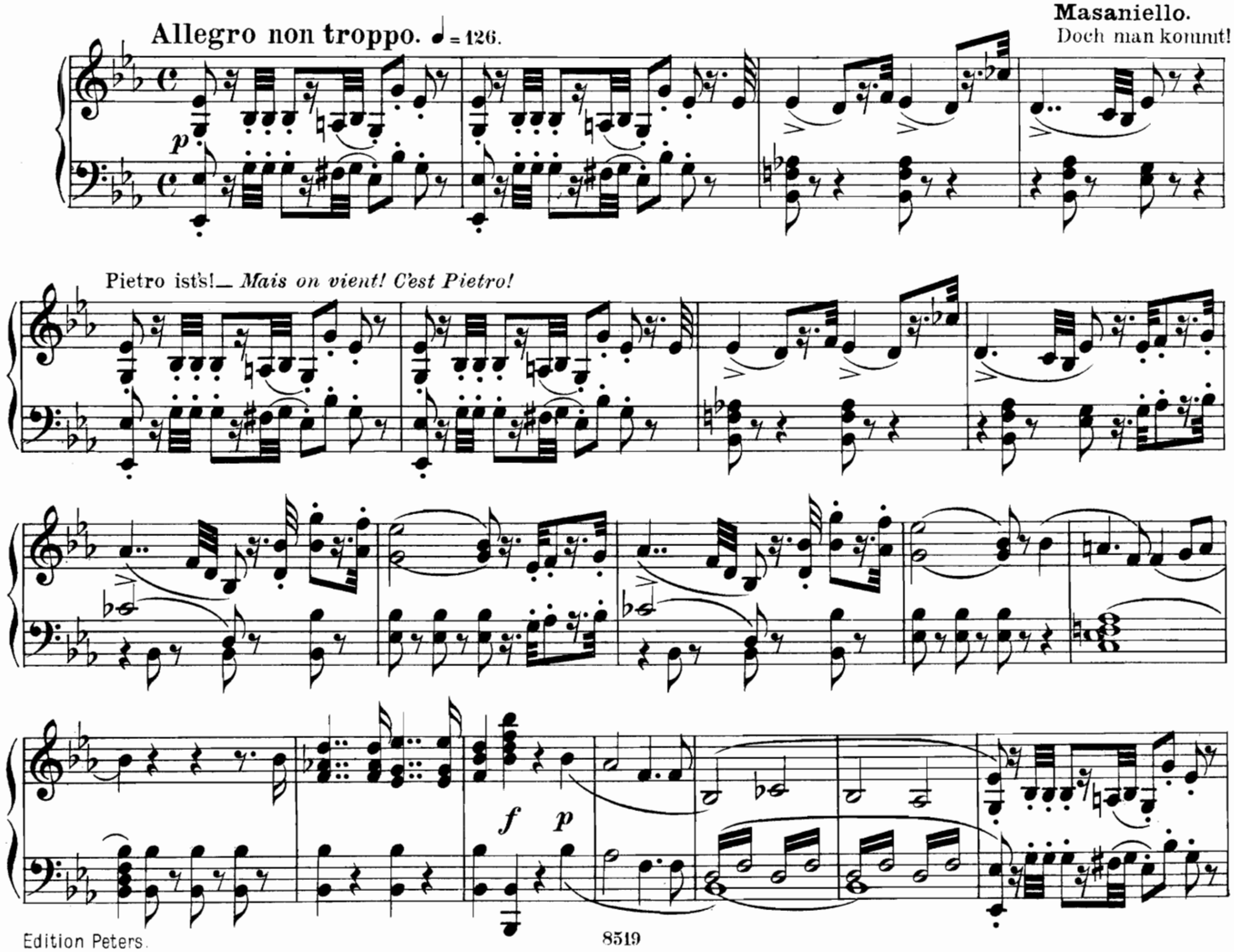
Masan. O senke, süsser Schlaf, dich nieder. — *Du pauvre seul ami.*

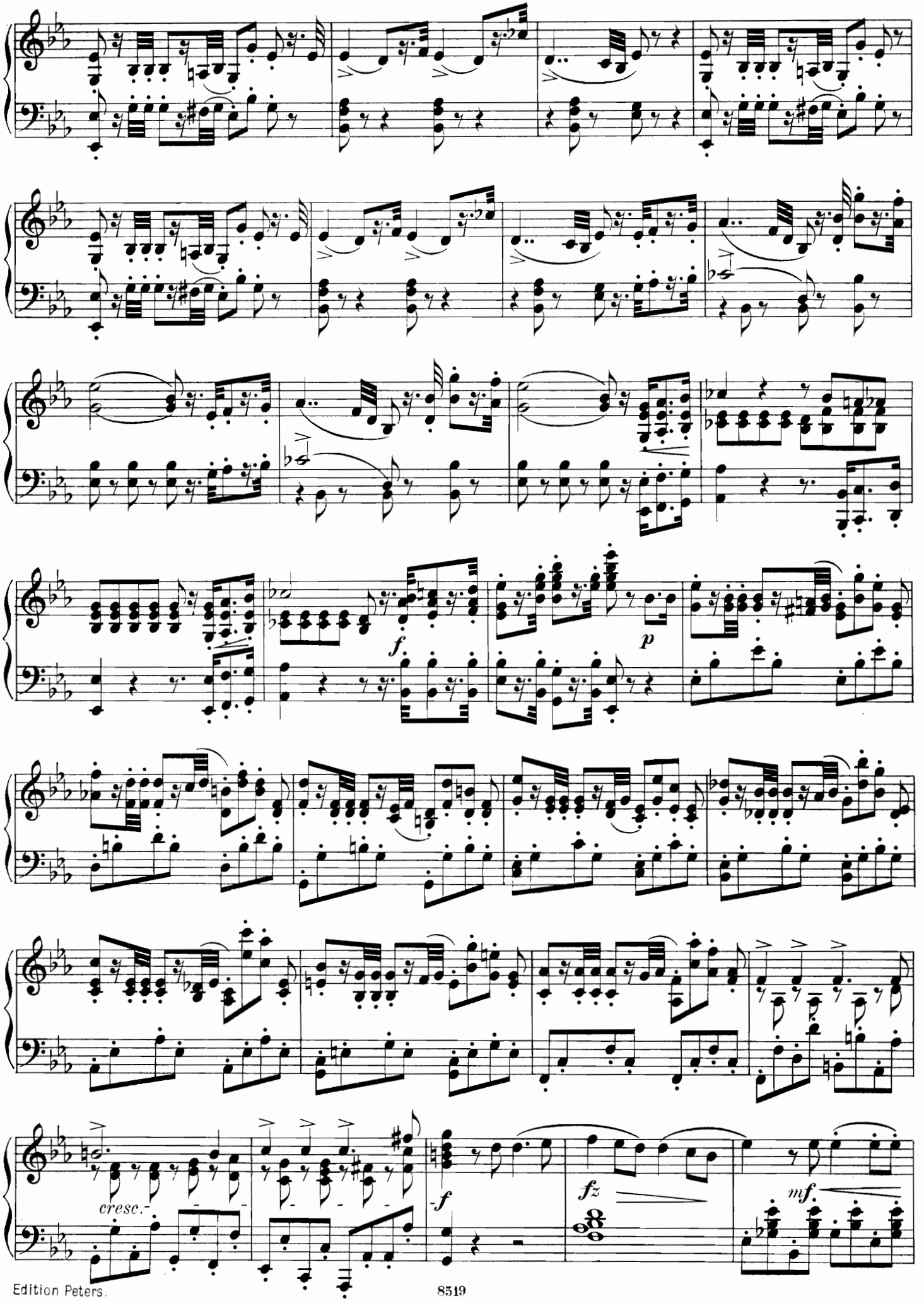


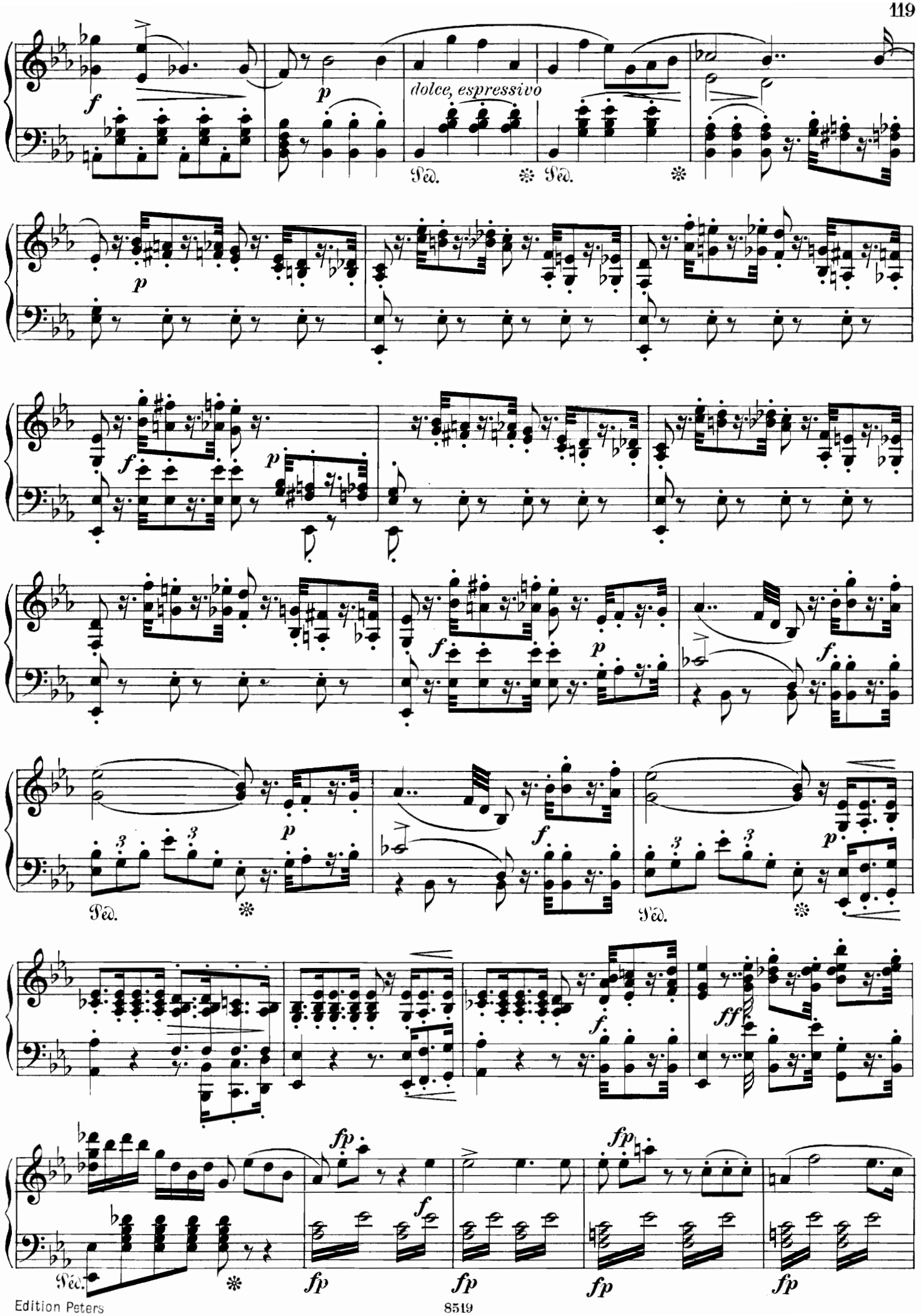


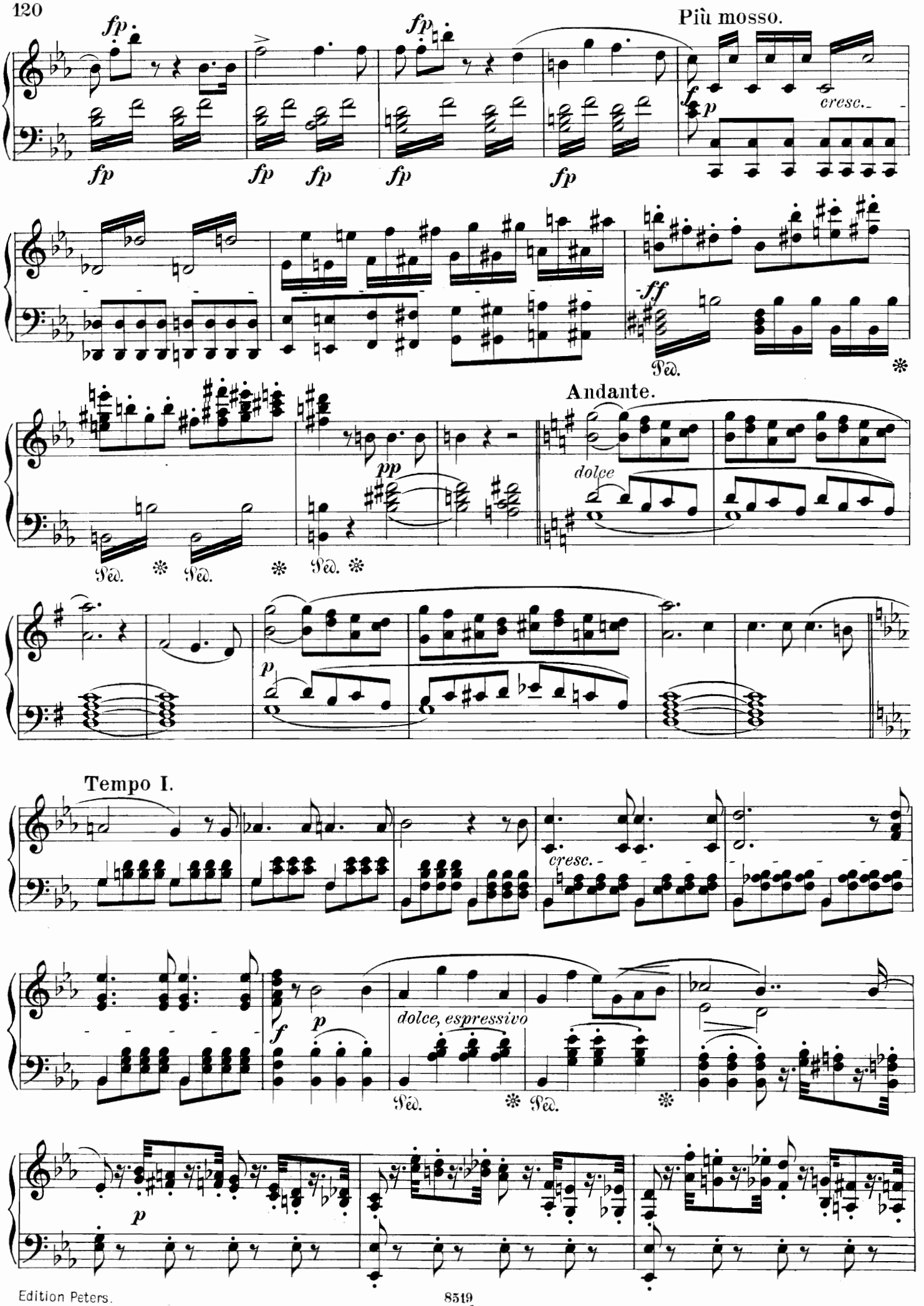
Nº 19. ENSEMBLE und CHOR.

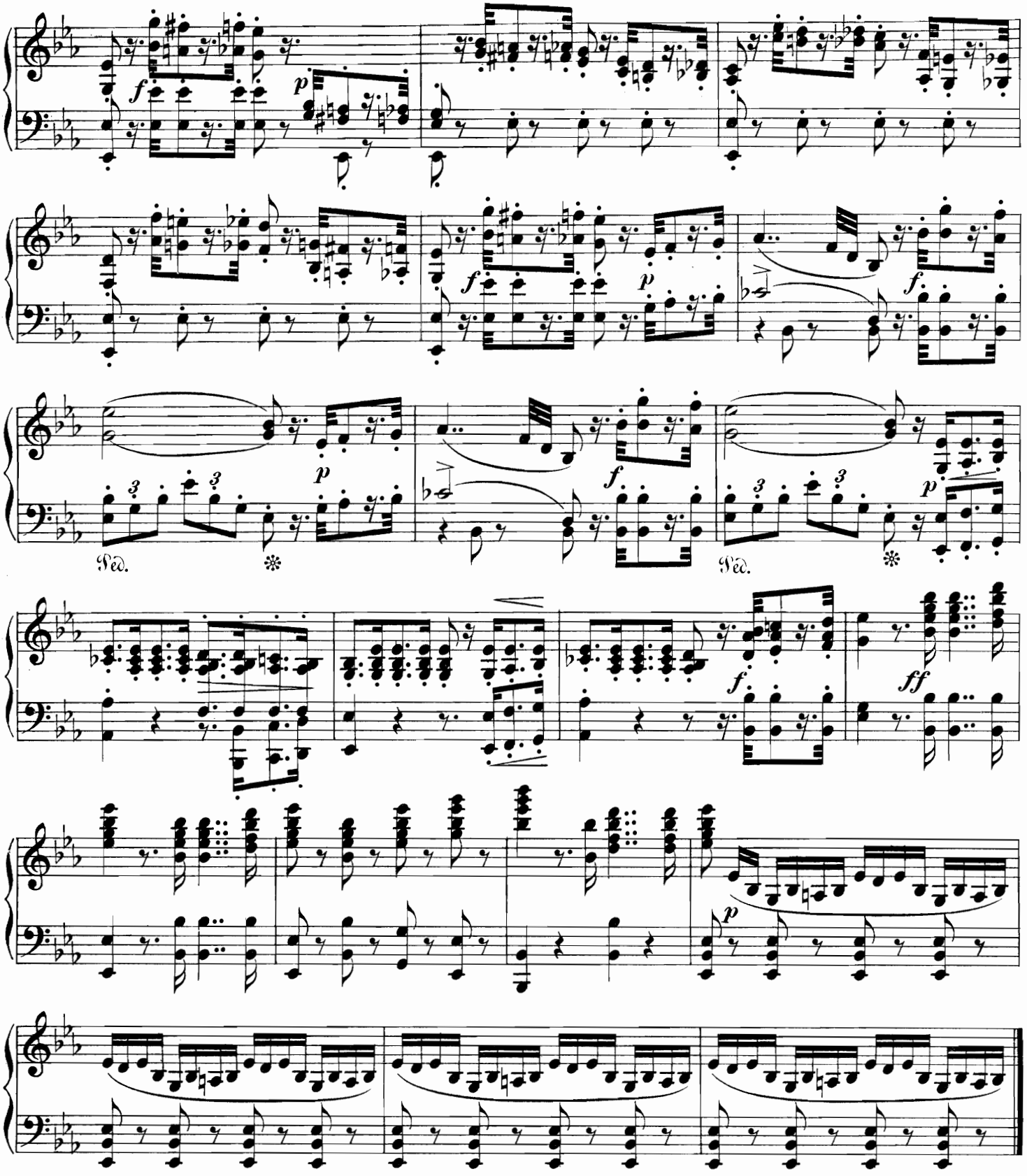
Doch man kommt! Pietro ist's!_ Mais on vient! C'est Pietro!




f
p
cresc.
f
fz
mf

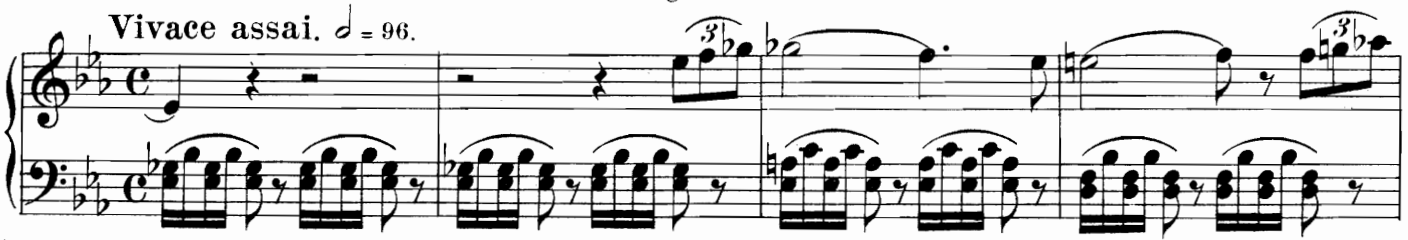

dolce, espressivo
Ped.
Ped.
Ped.
Ped.
Ped.


Più mosso.
cresc.
Andante.
dolce
Tempo I.
cresc.
dolce, espressivo

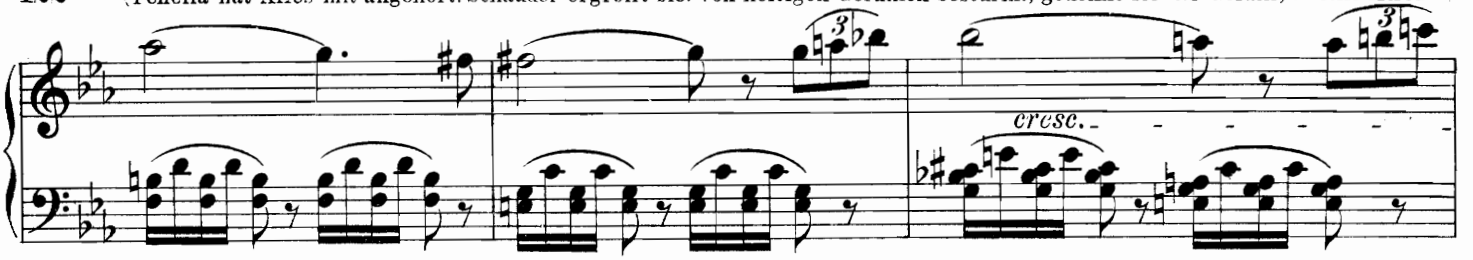


Nº 20. SCENE und CAVATINE.

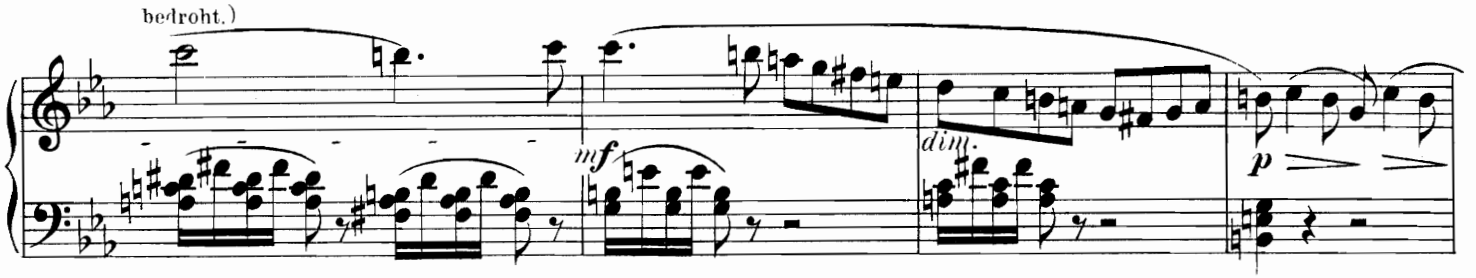
Wer du auch seist.— Ah! qui que vous soyez.
Du kannst den Tod mir geben.— Arbitre d'une vie.



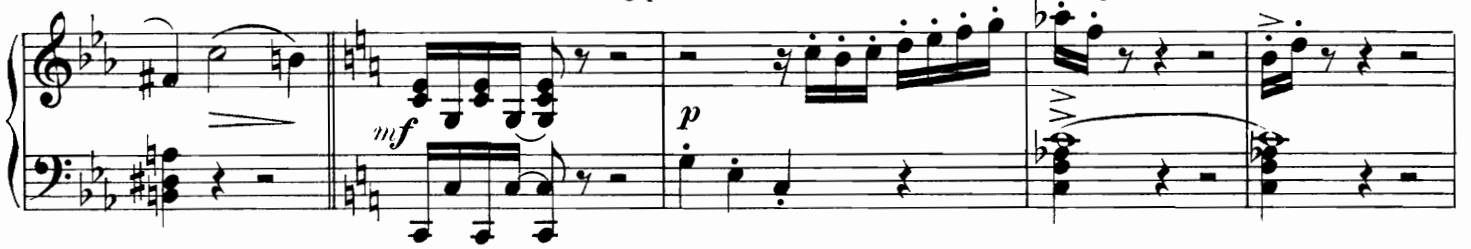
(Fenella hat Alles mit angehört. Schauder ergreift sie. Von heftigen Gefühlen bestürmt, gedenkt sie der Gefahr, welche Alfonso



bedroht.)

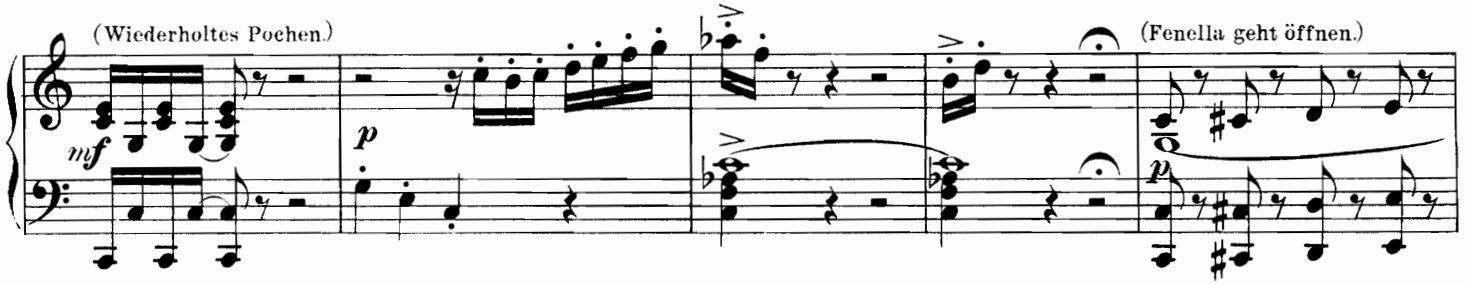


(Es wird an die Thür gepocht. Fenella erschrickt und ist unschlüssig, ob sie öffnen soll.)

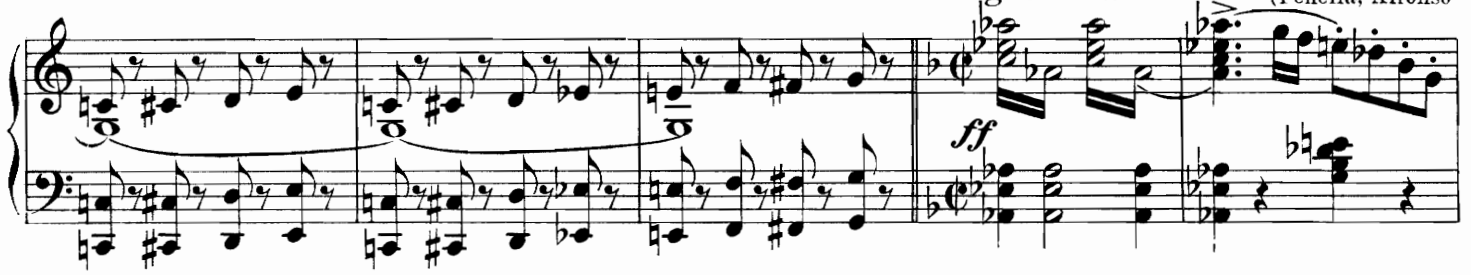


(Wiederholtes Pochen.)

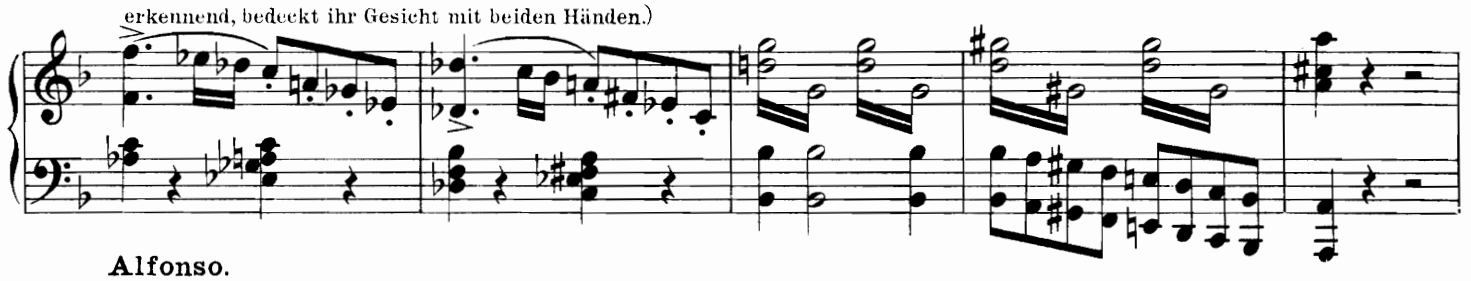
(Fenella geht öffnen.)



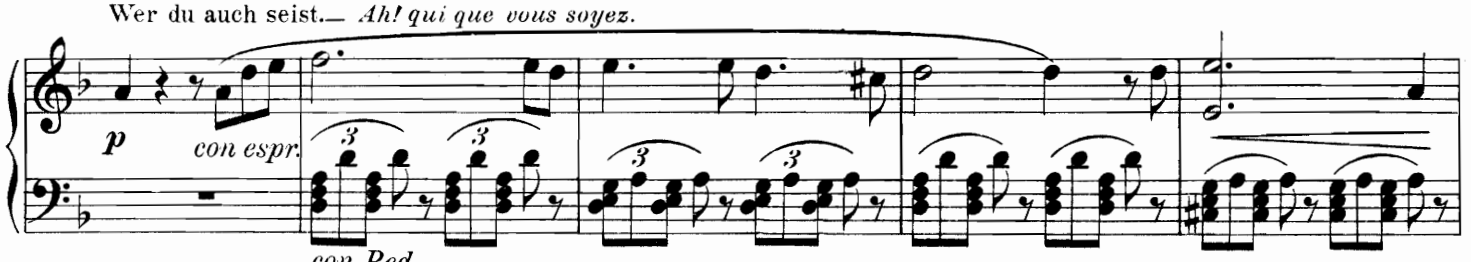
Allegro molto. 𝅗𝅥=120. (Fenella, Alfonso

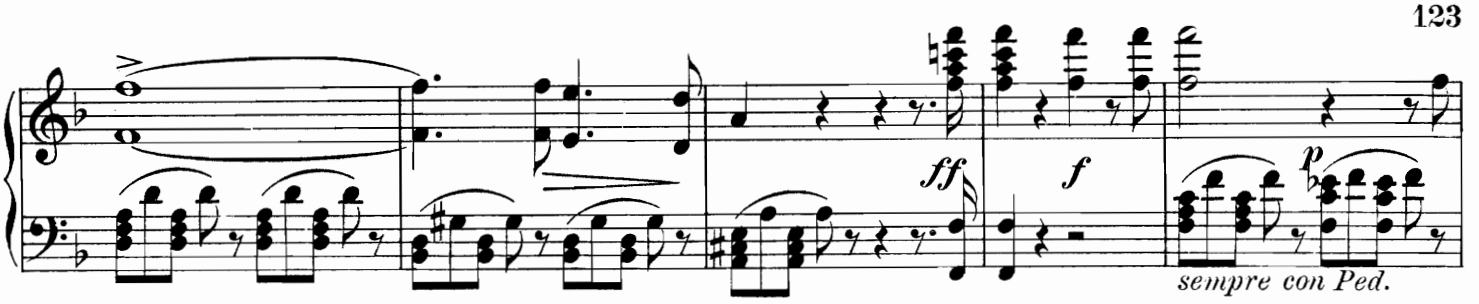


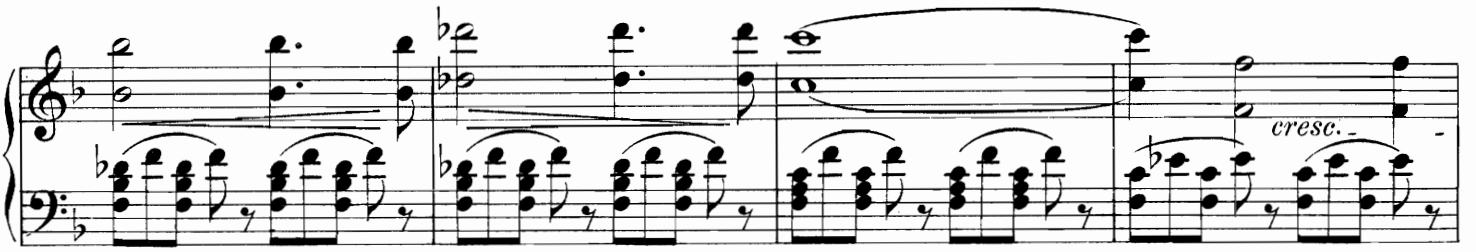
erkennend, bedeckt ihr Gesicht mit beiden Händen.)



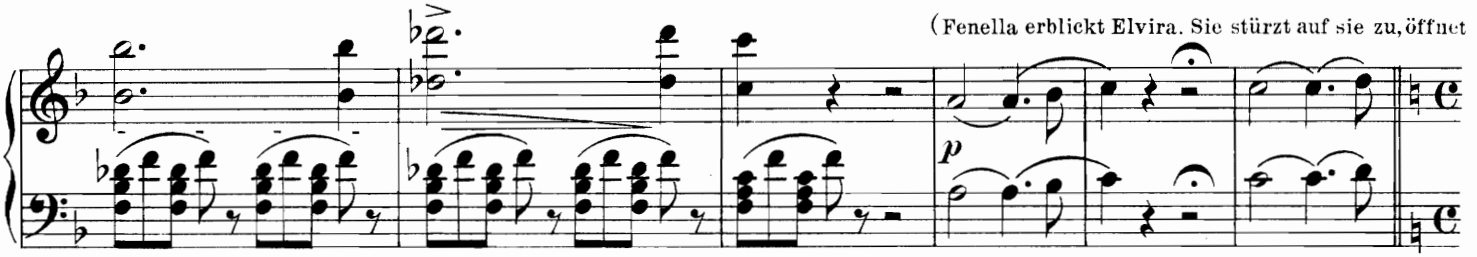
Alfonso.
Wer du auch seist.— *Ah! qui que vous soyez.*





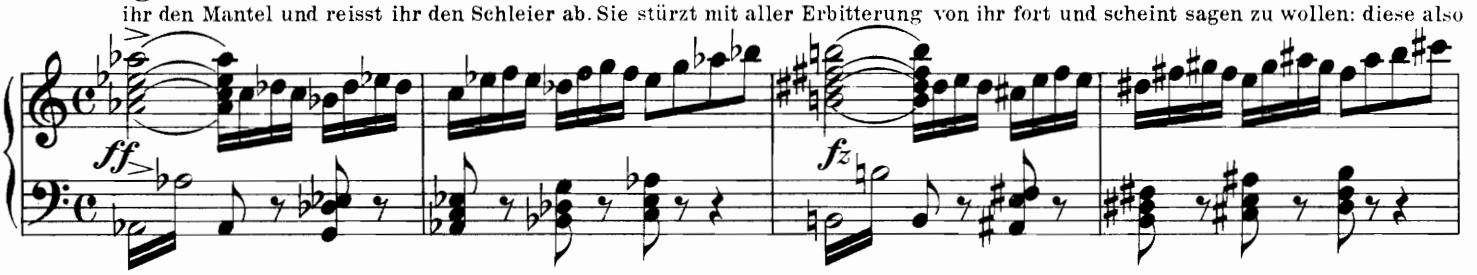


(Fenella erblickt Elvira. Sie stürzt auf sie zu, öffnet

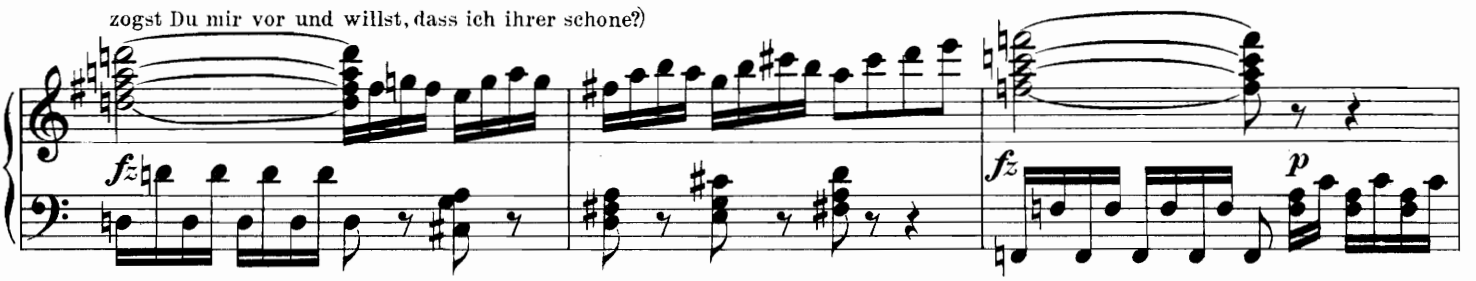


Allegro. ♩ = 100.

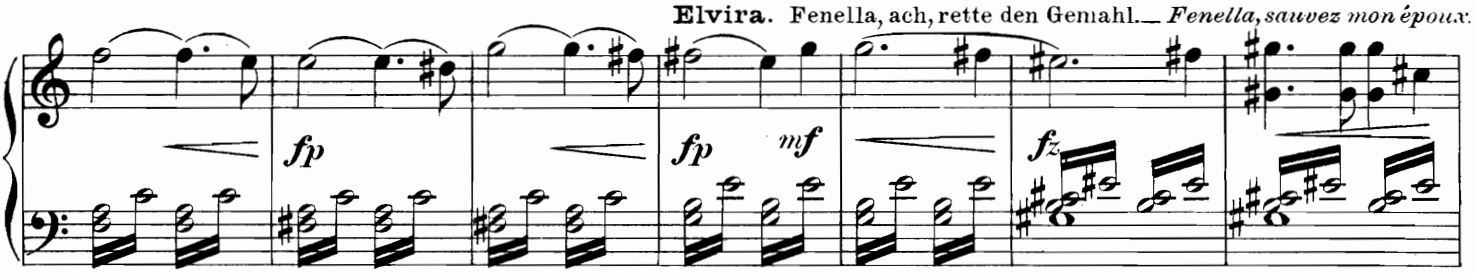
ihr den Mantel und reisst ihr den Schleier ab. Sie stürzt mit aller Erbitterung von ihr fort und scheint sagen zu wollen: diese also



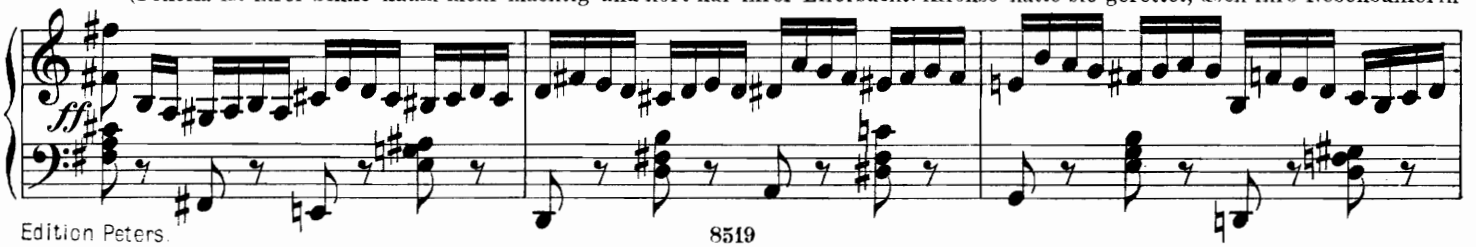
zogst Du mir vor und willst, dass ich ihrer schone?)



Elvira. Fenella, ach, rette den Gemahl. — *Fenella, sauvez mon époux.*



(Fenella ist ihrer Sinne kaum mehr mächtig und hört nur ihrer Eifersucht. Alfonso hätte sie gerettet, doch ihre Nebenbuhlerin



will sie verderben. Sie stürzt nach der Thür des Gemachs, wo die Fischer versammelt sind. Elvira hält sie zurück.)

Recit.

a tempo

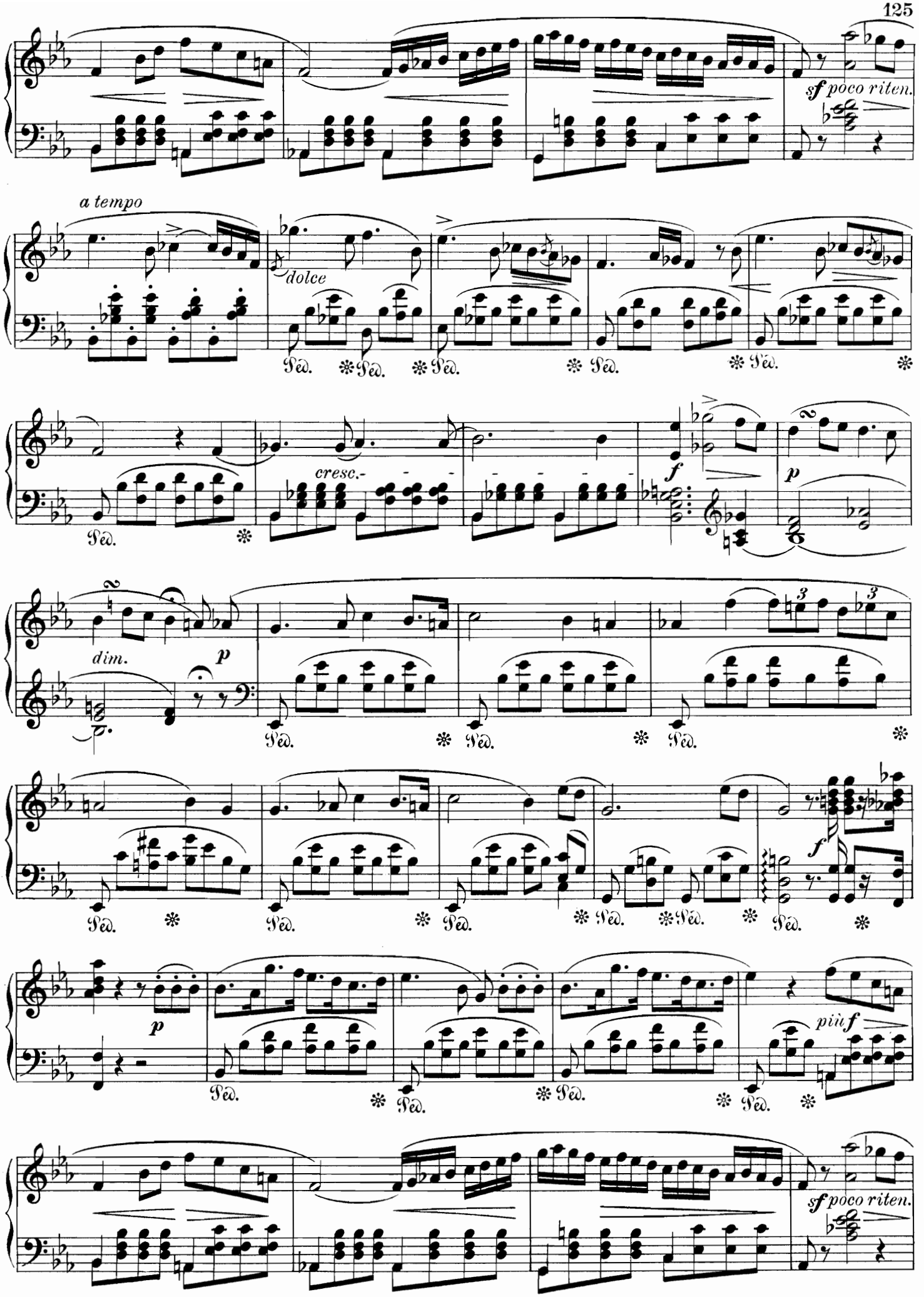
Recit.

Andante con moto. ♩ = 88.

Elvira. Du kannst den Tod mir geben.— *Arbitre dune vie.* (Fenella

con espressione

kämpft zwischen Rache und Mitleid.)


sf poco riten.
a tempo
dolce
cresc.
f
p
dim.
p
f
p
più f
sf poco riten.

a tempo

cresc.

f *p*

mf

Ped. ✻

dimin.

cresc.

p

f *p*

mf

Più mosso.

f

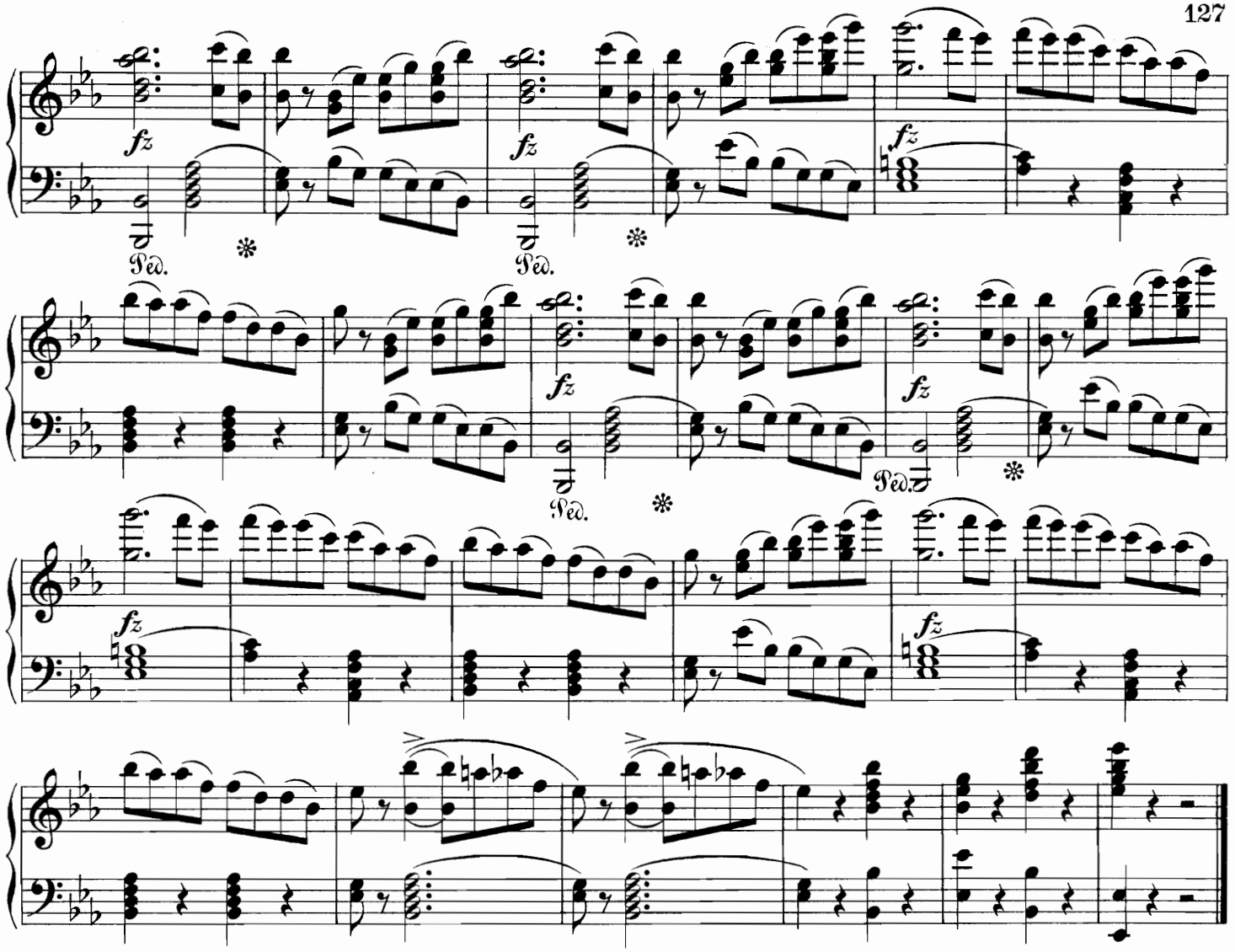
fz

Allegro vivace. ♩ = 138.

(Fenella kann Elvira's Bitten nicht länger widerstehen. In schmerzlichster Selbstüberwin-

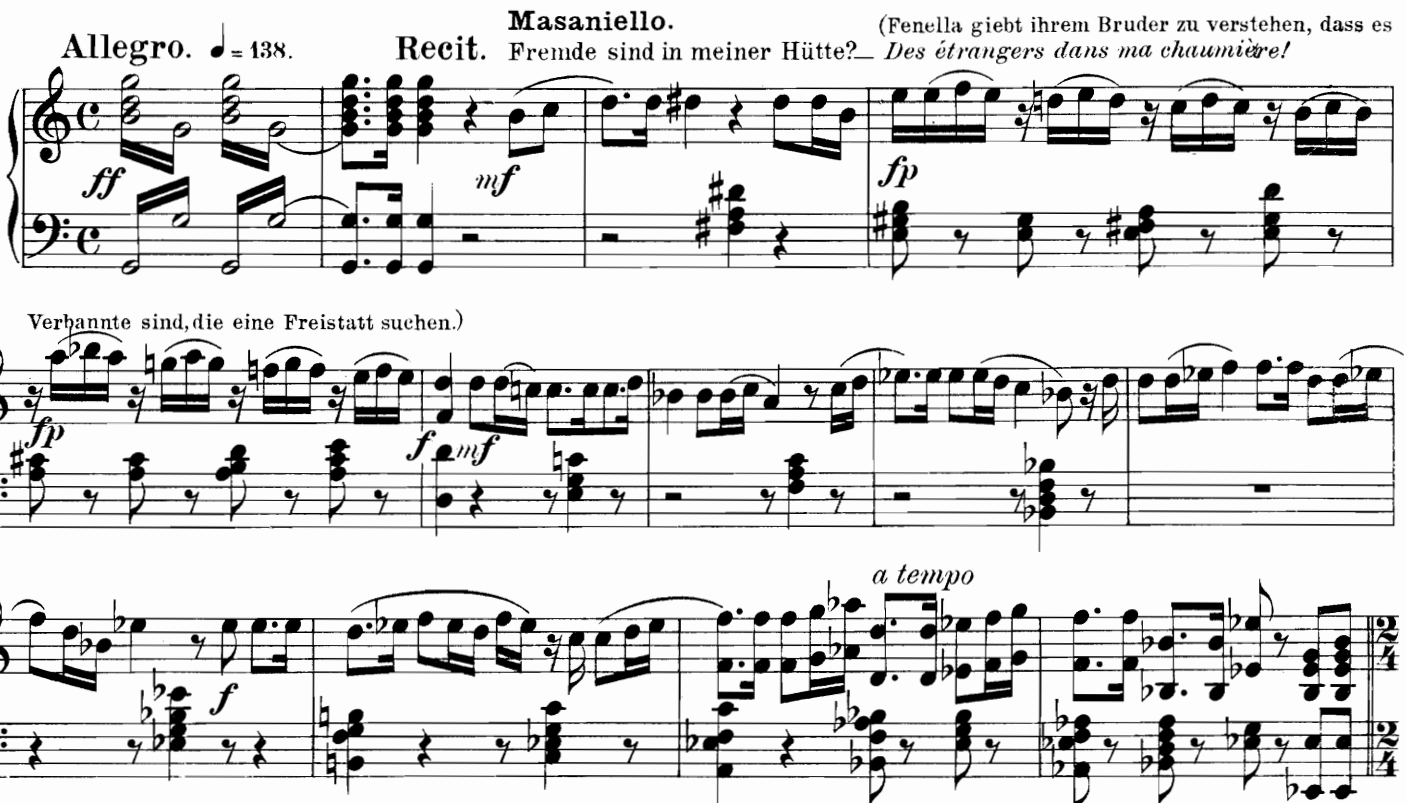
ff

dung erfasst sie beider Hände und schwört, sie zu retten oder mit ihnen zu sterben.)



Nº 21. RECITATIV, QUARTETT und CHOR.

Fremde sind in meiner Hütte?— Des étrangers dans ma chaumière!



128 **Allegro.** ♩= 88. (Fenella drückt ihre Freude aus und die Worte: Fürchtet nichts, ihr seid gerettet, denn mein Bruder bürgt

f

für eure Sicherheit.)

p

Pietro.
Vom Volke umringt.

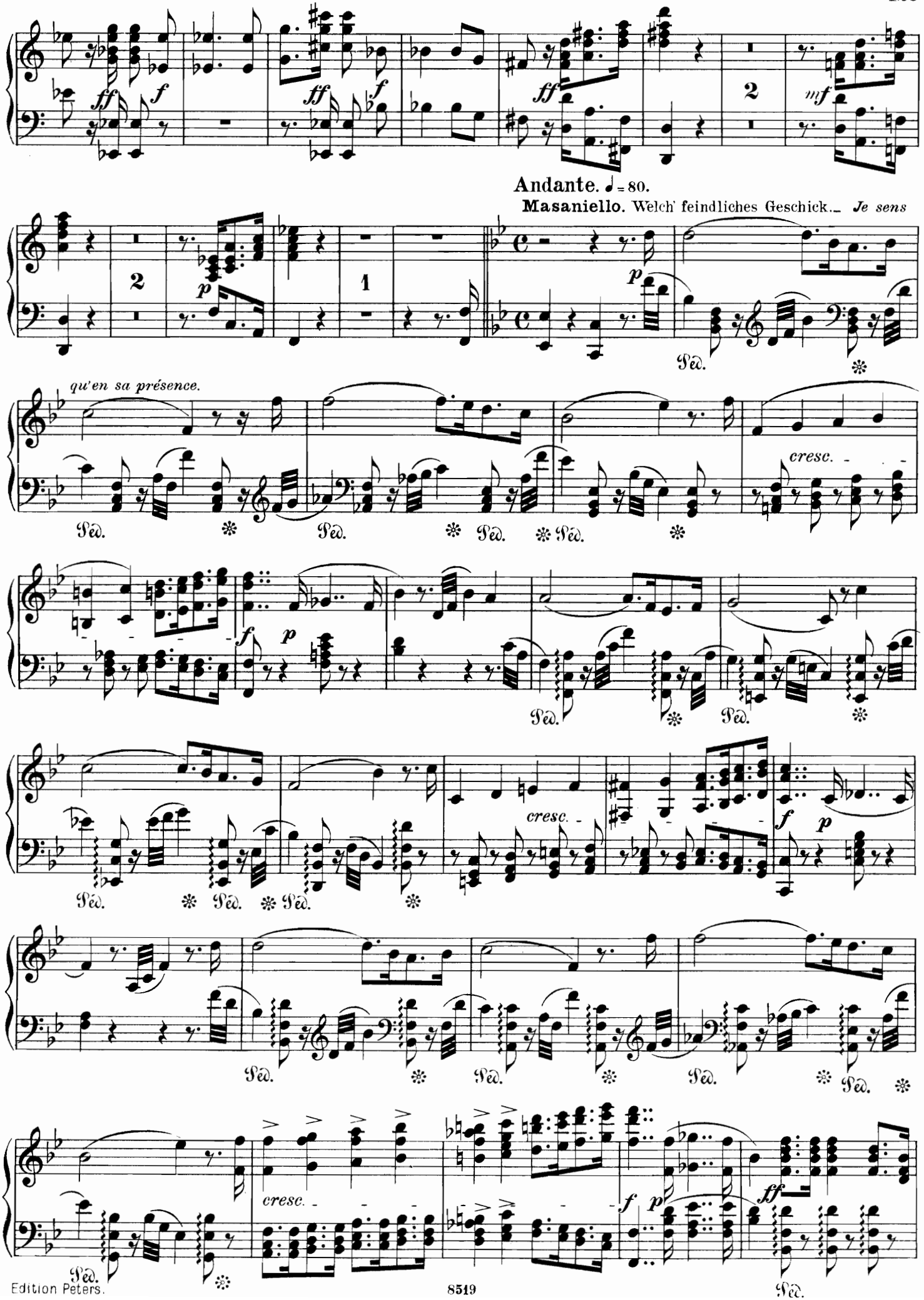
Par le peuple conduits.

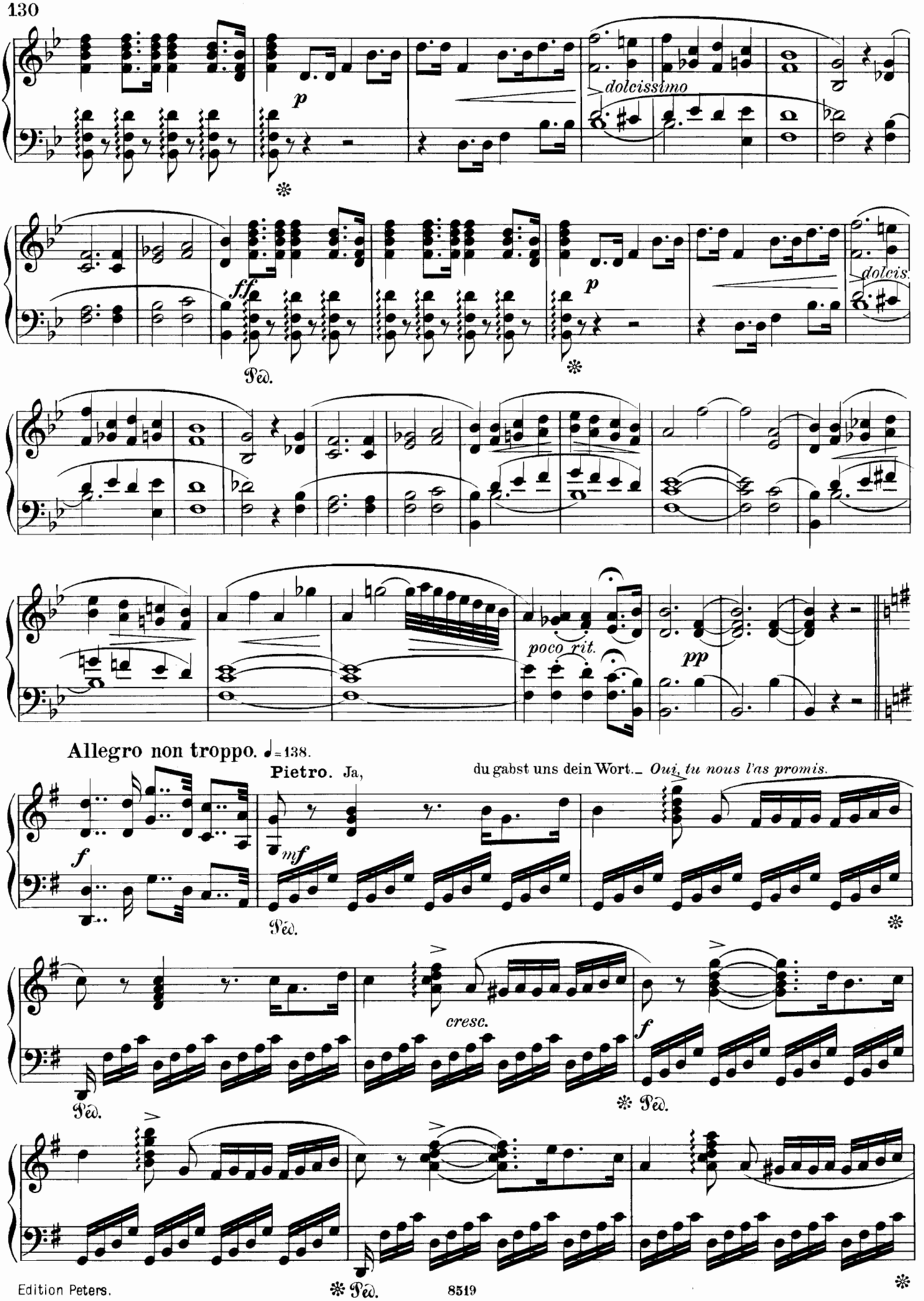
Allegro vivace.

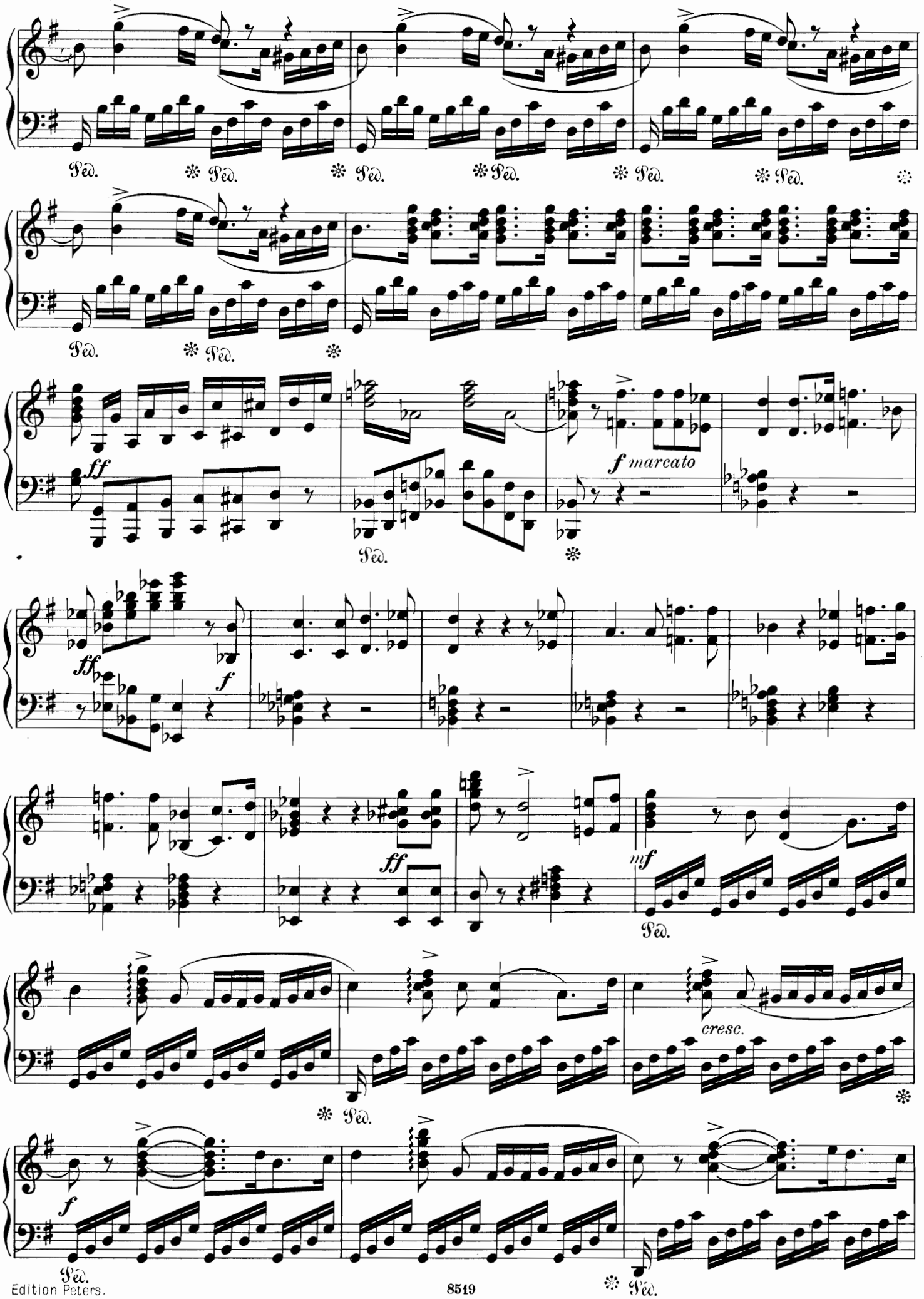
ff

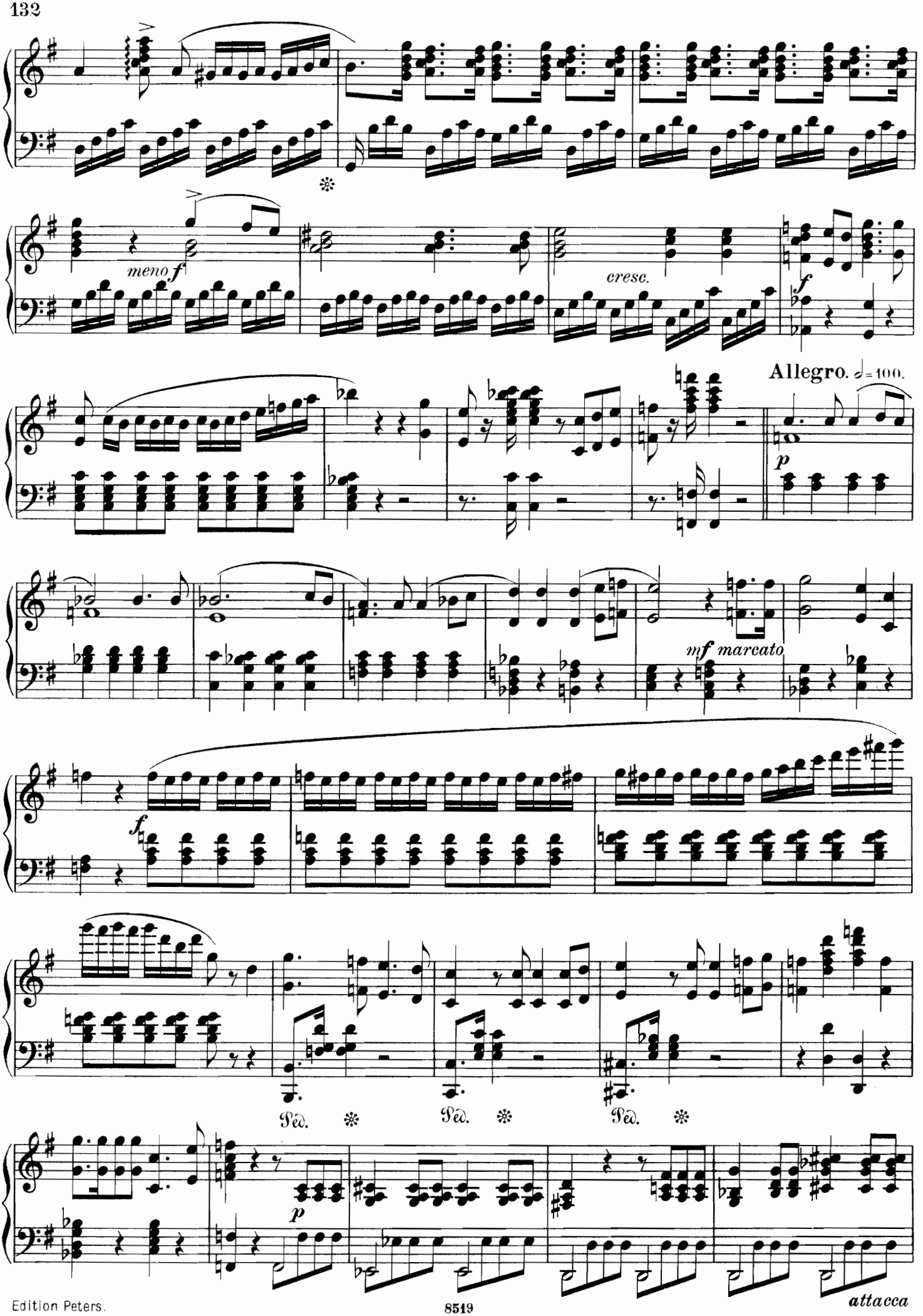
f marcato

ff *f*


Andante. ♩= 80.
Masaniello. Welch' feindliches Geschick... Je sens
qu'en sa présence.
cresc.
cresc.
cresc.
cresc.
Ped.

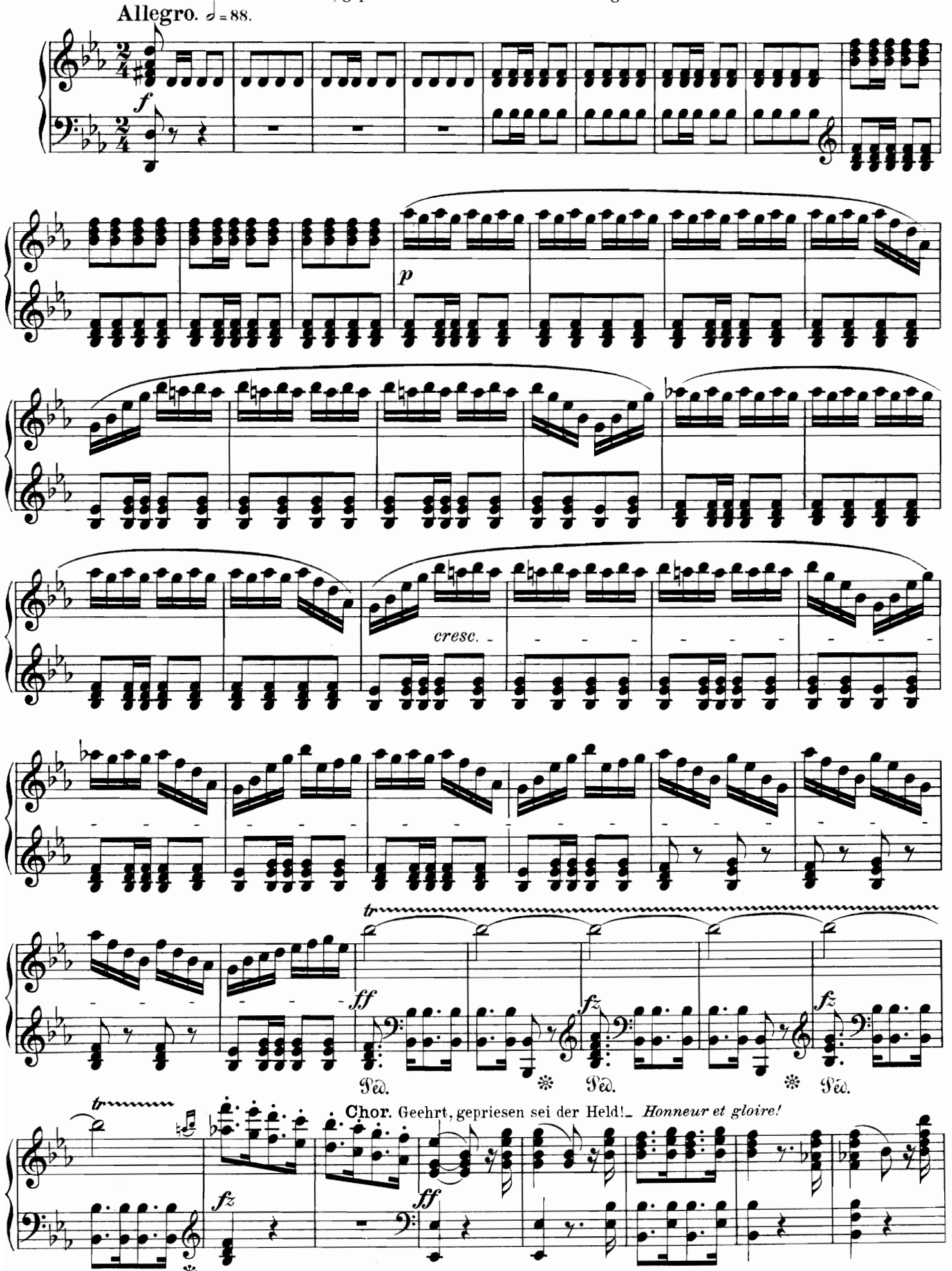

p
dolcissimo
ff
Ped.
p
dolcis.
poco rit.
pp
Allegro non troppo. ♩= 138.
Pietro. Ja,
du gabst uns dein Wort. – Oui, tu nous l'as promis.
f
mf
Ped.
cresc.
f
Ped.
Ped.
Ped.

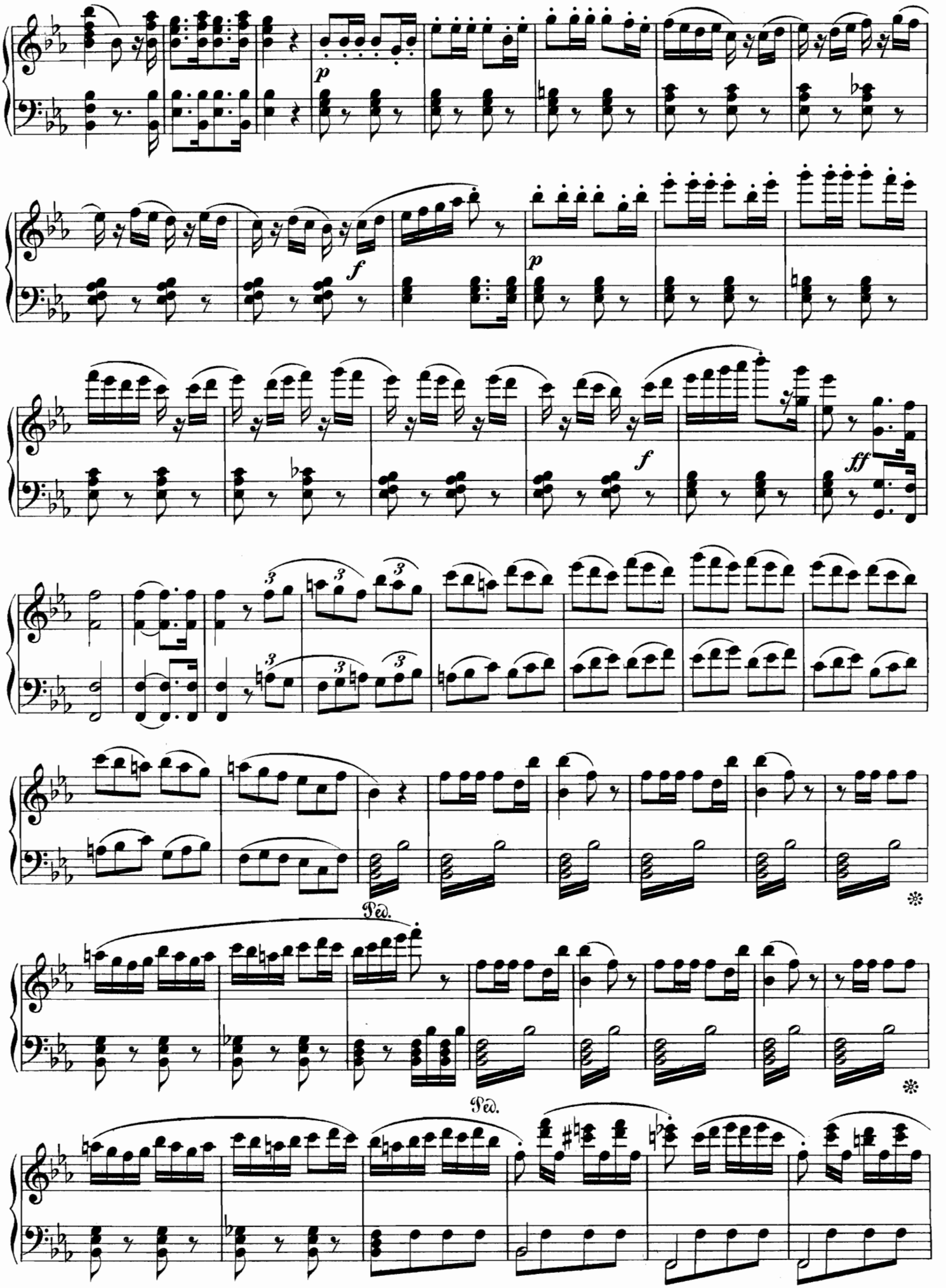

Ped.
ff
f marcato
f
ff
mf
cresc.

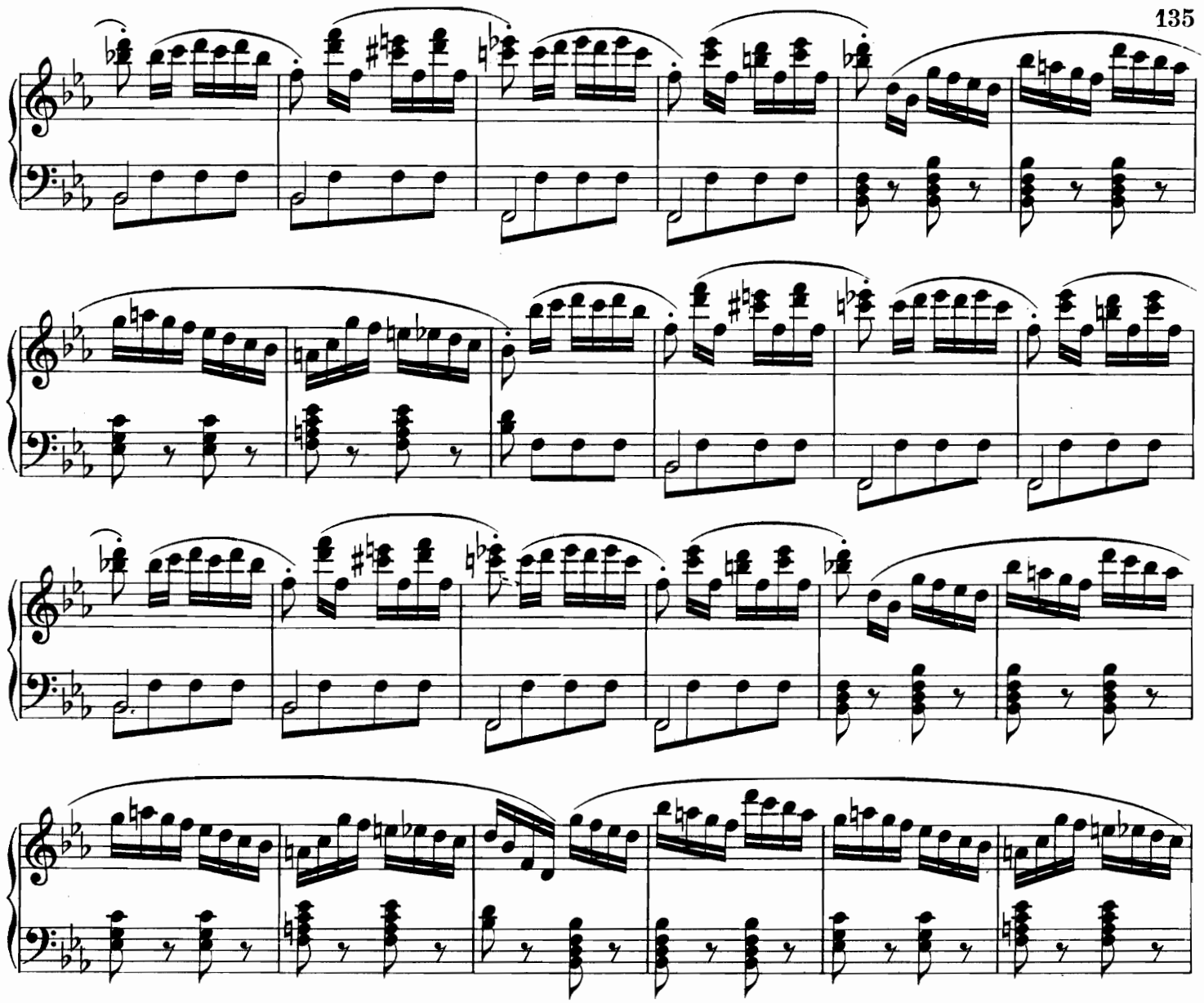

meno f
cresc.
f
Allegro. ♩= 100.
p
mf marcato
f
Ped.
Ped.
Ped.
p
attacca

Nº 22. FINALE.

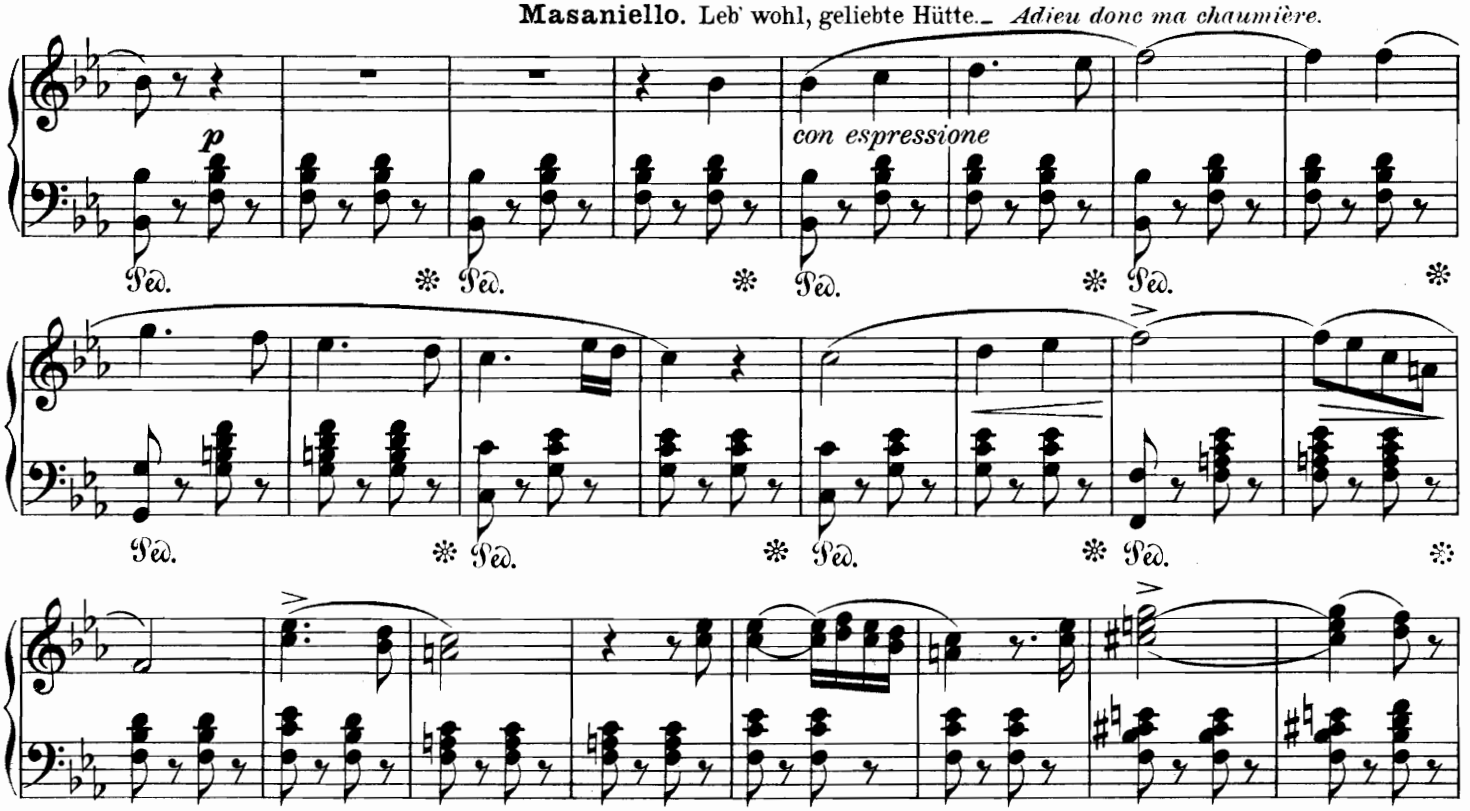
Geehrt, gepriesen sei der Held!_ Honneur et gloire!

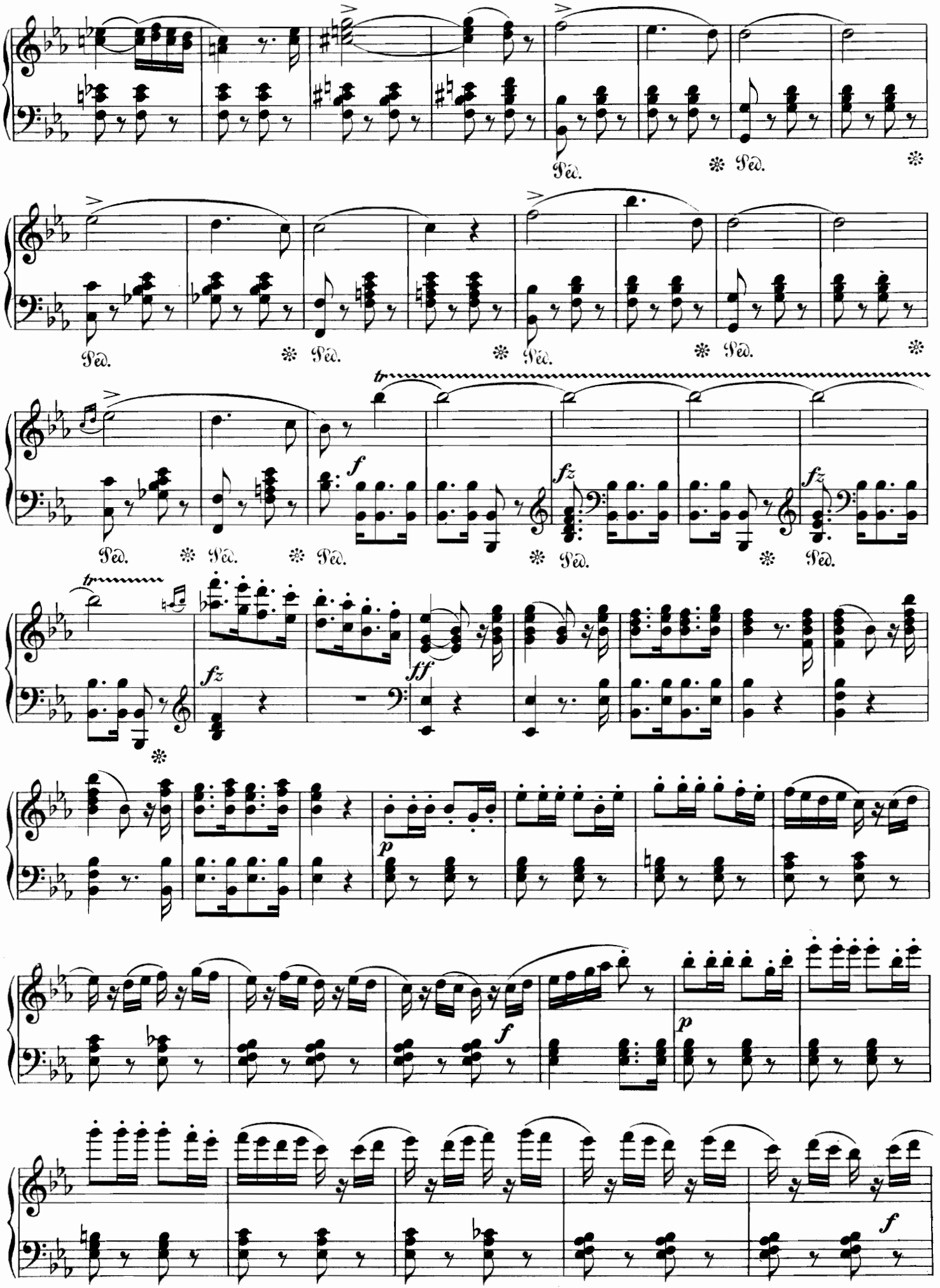


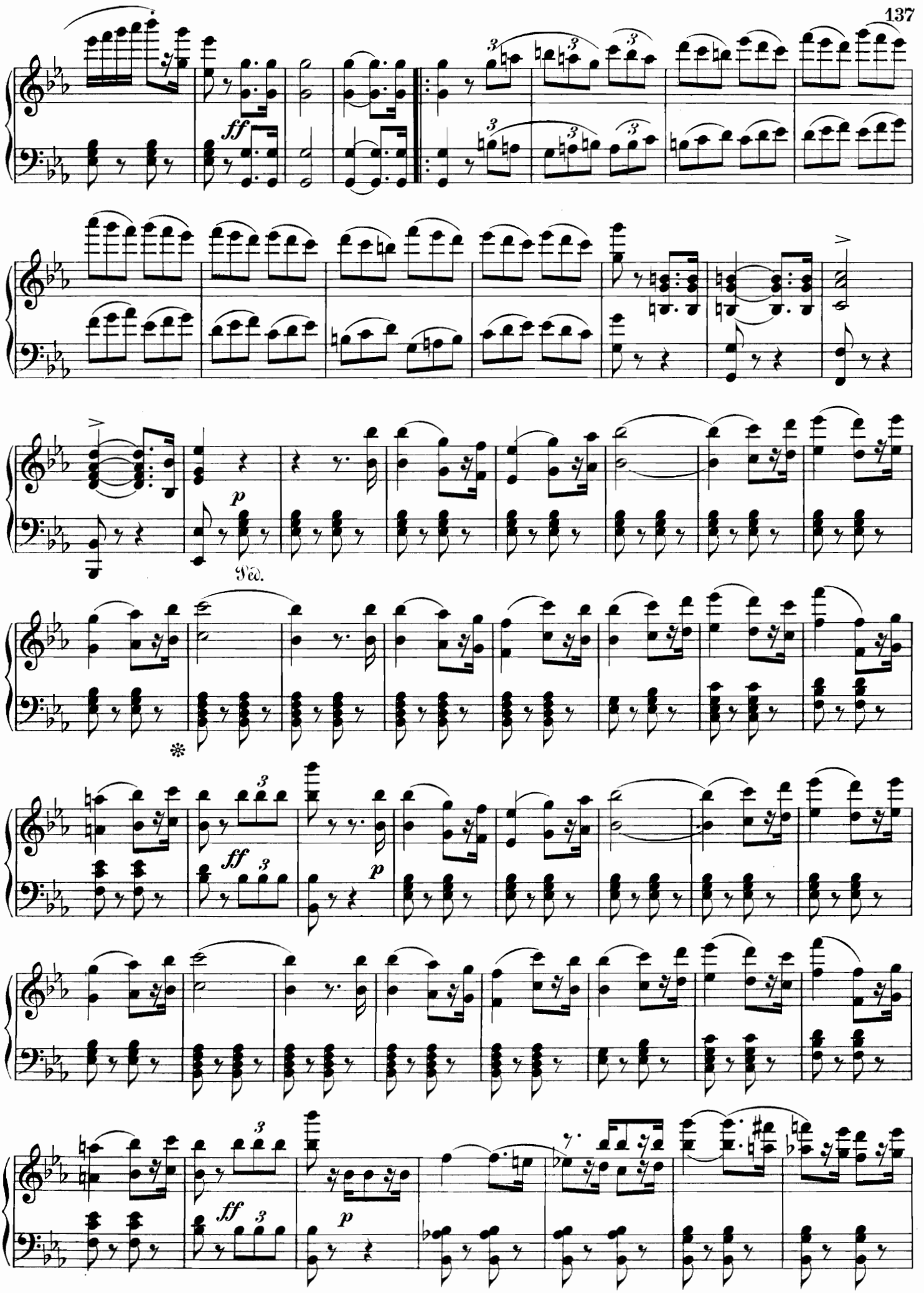

p
f
p
f
ff
Ped.
Ped.

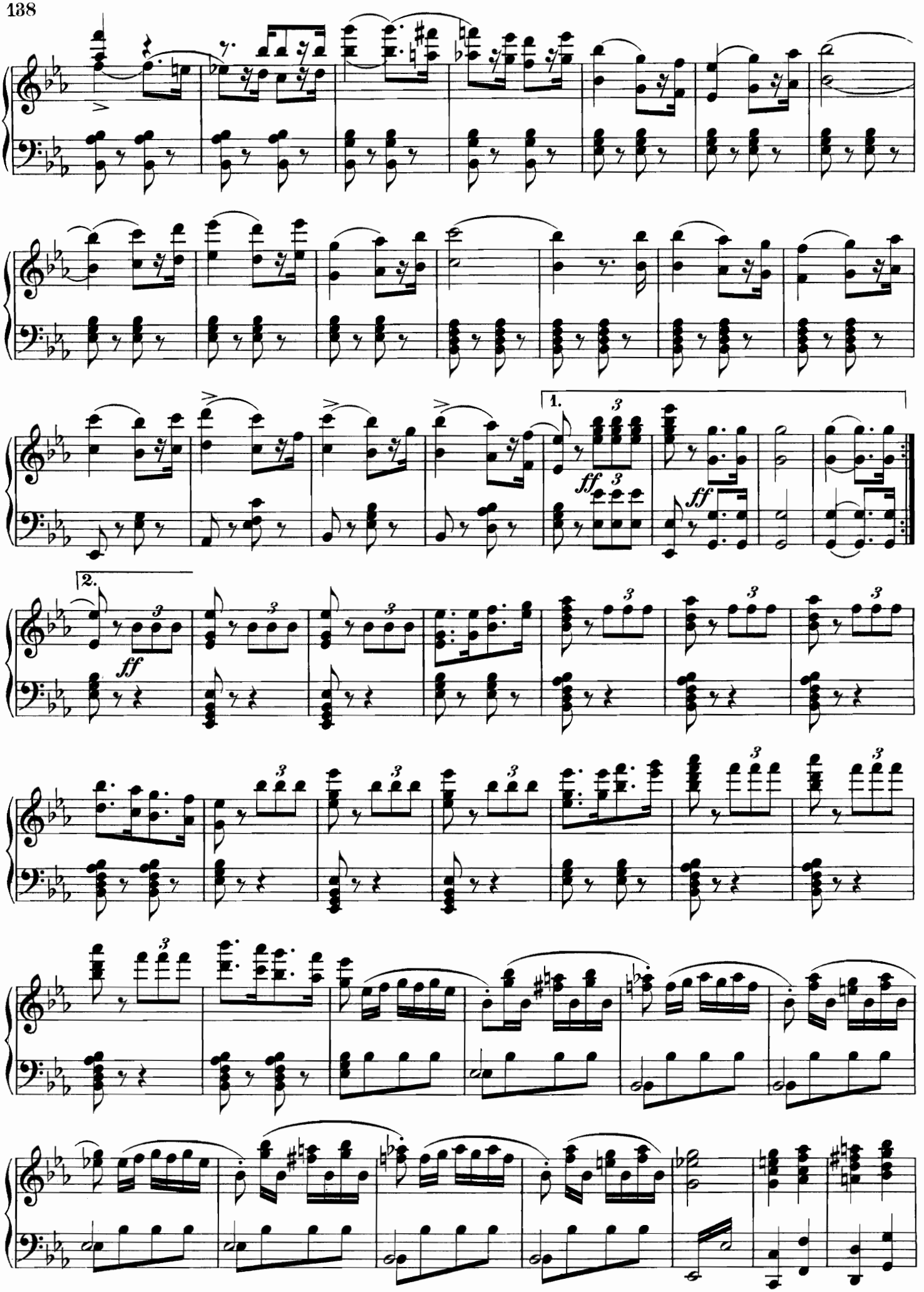


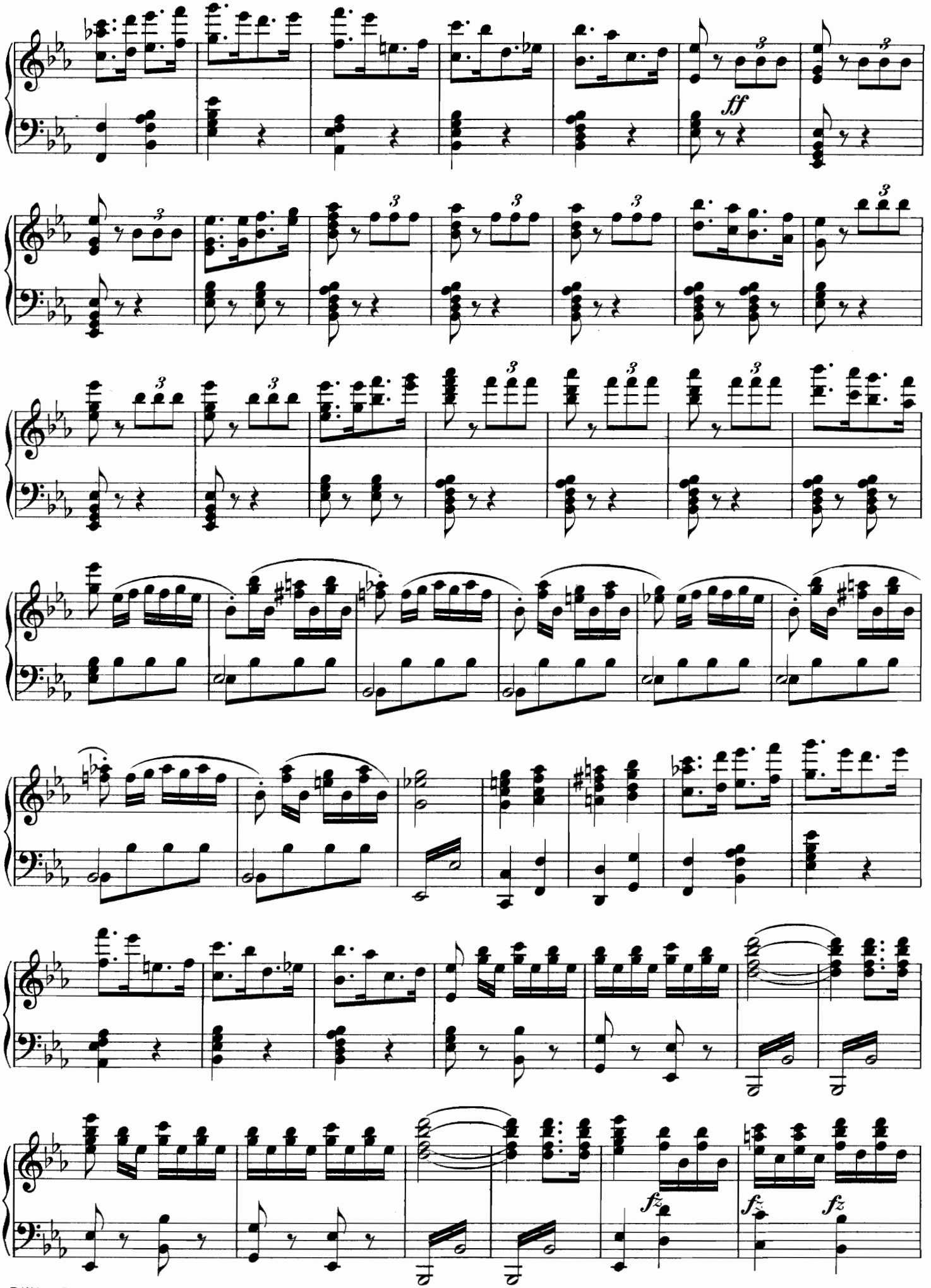
Masaniello. Leb' wohl, geliebte Hütte.— *Adieu donc ma chaumière.*

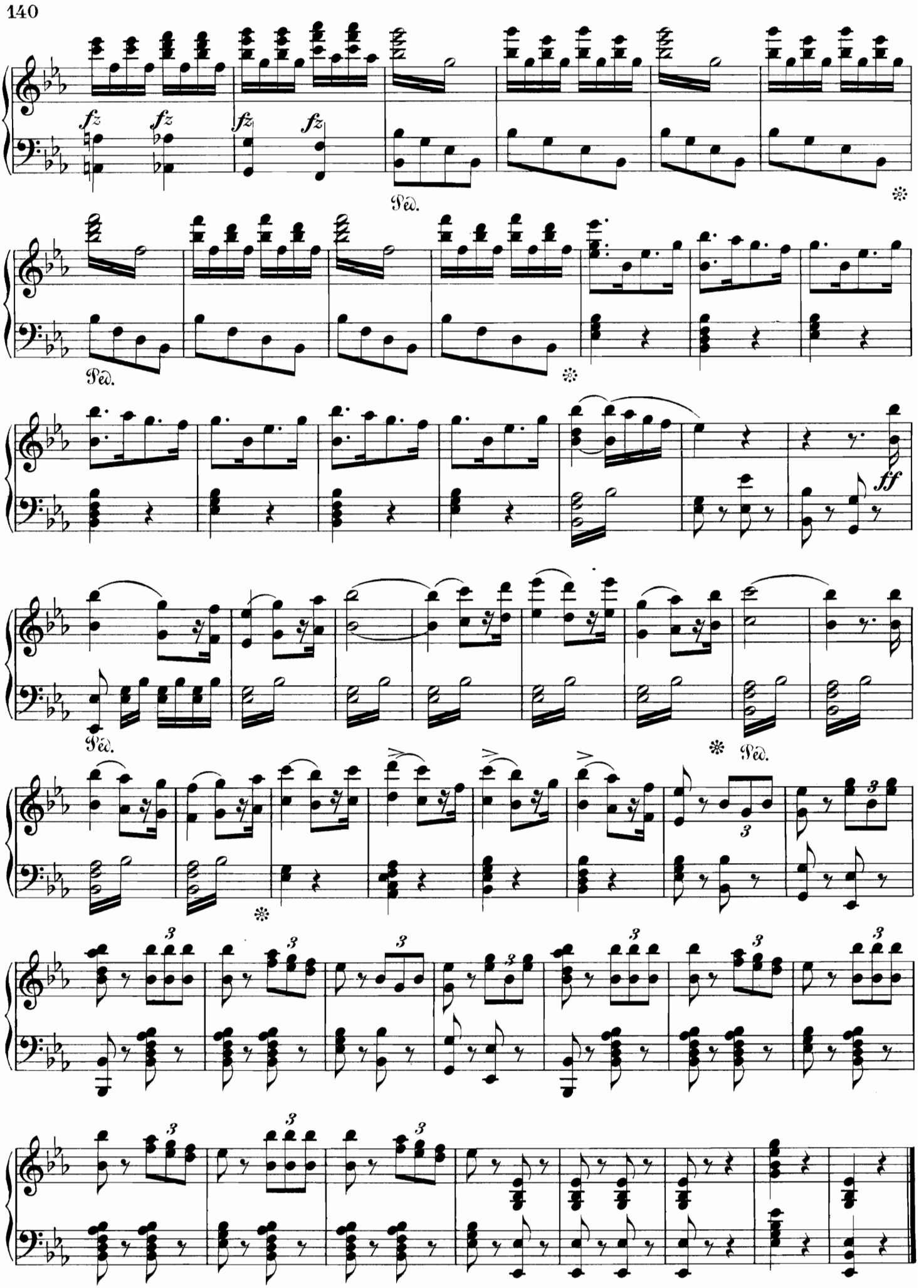



Ped.
tr
f
fz
ff
p


ff
p
Ped.
*
ff
p
ff
p


1.
2.
ff
ff
ff


ff
fz
fz
fz

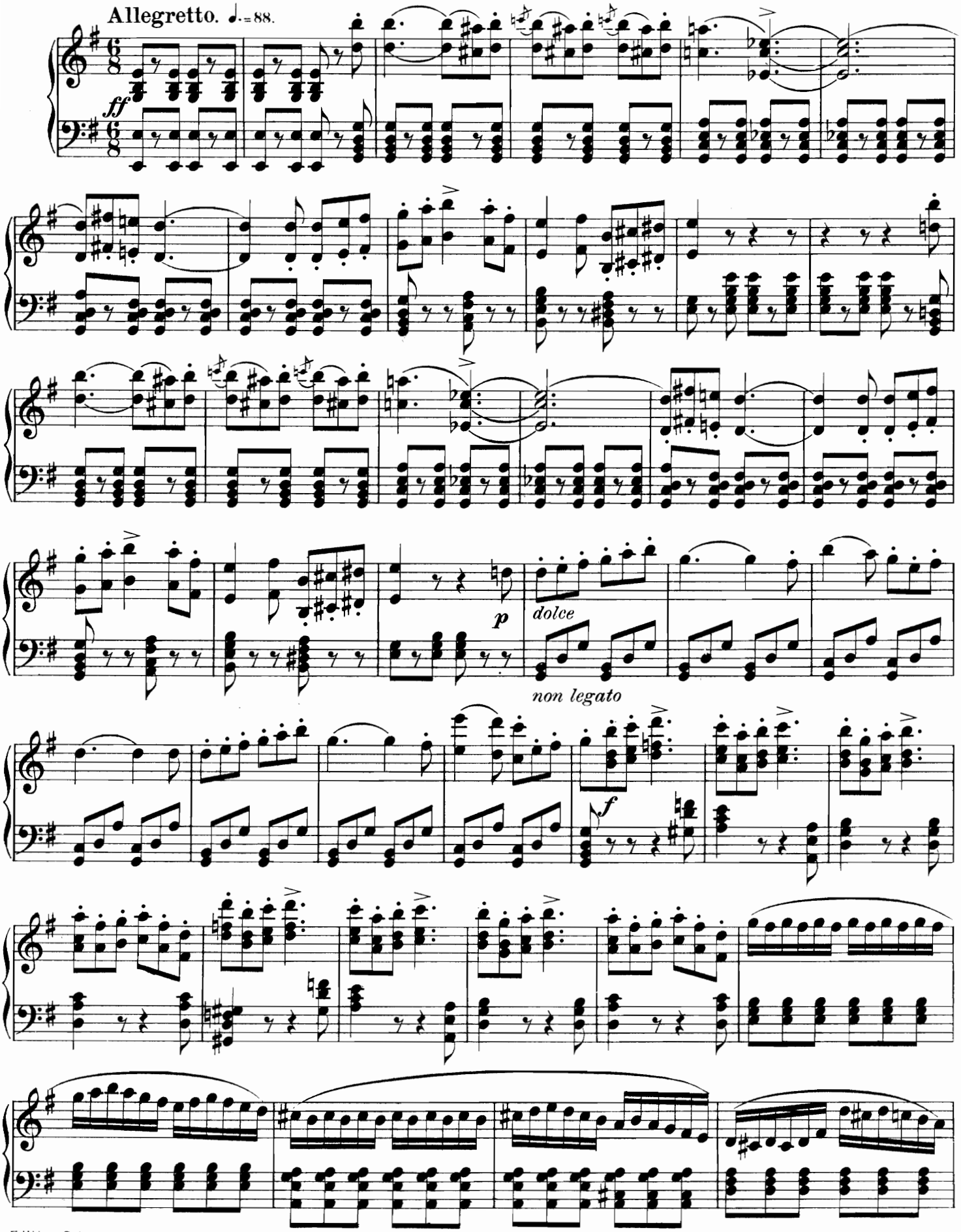


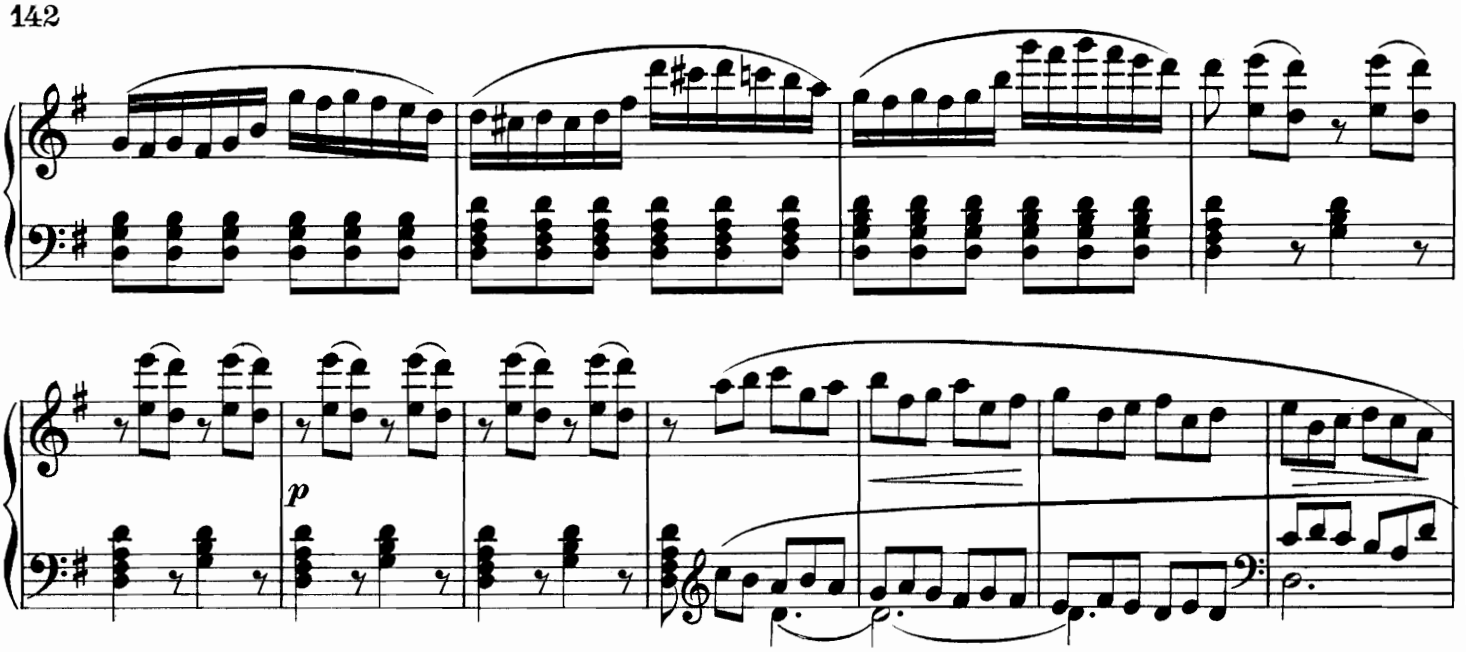
Ende des vierten Actes.

Fünfter Act.

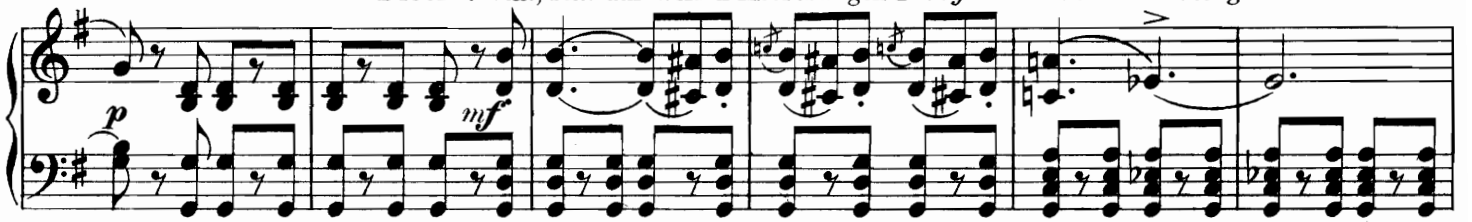
Nº 23. BARCAROLE.

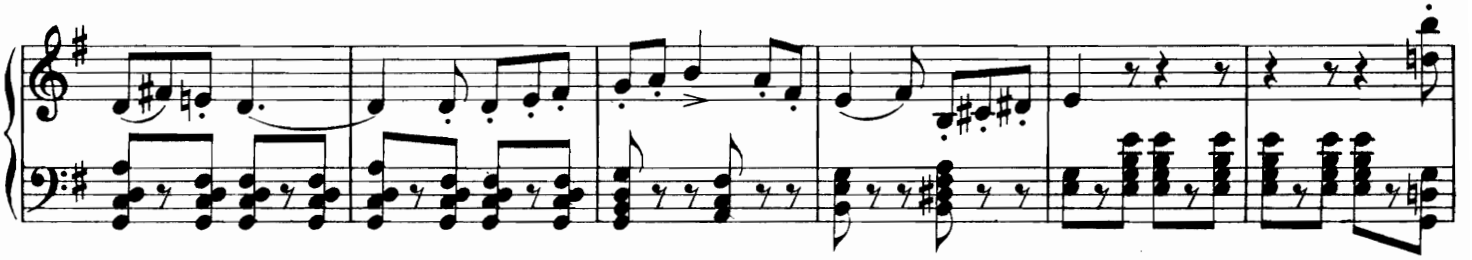
Seht, seht auf wilden Meereswogen.– Voyez du haut de ces rivages.

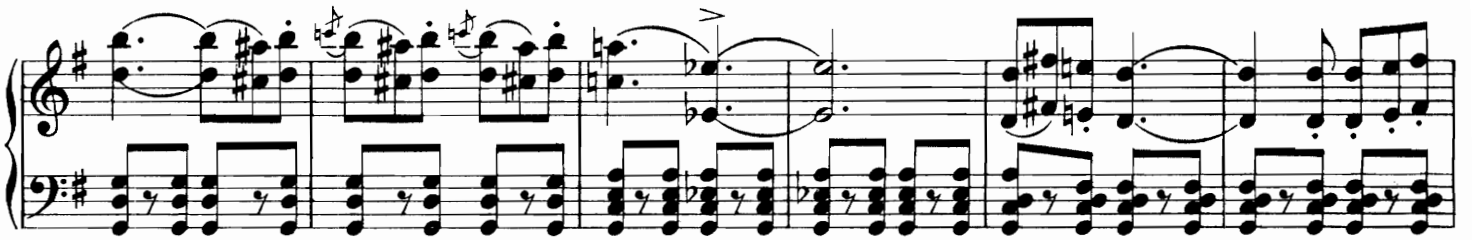


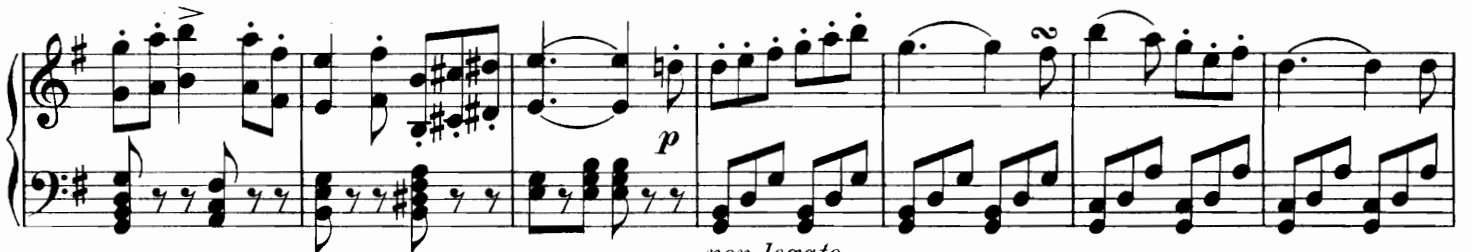


Pietro. Seht, seht auf wilden Meereswogen. – *Voyez du haut de ces rivages.*

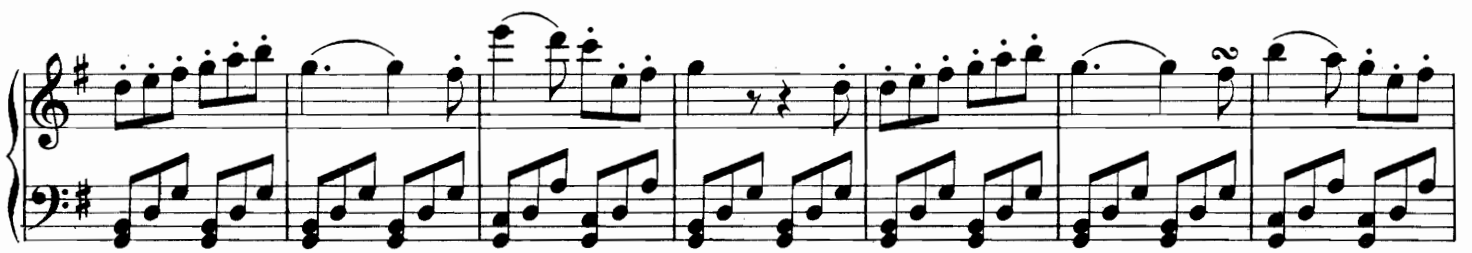


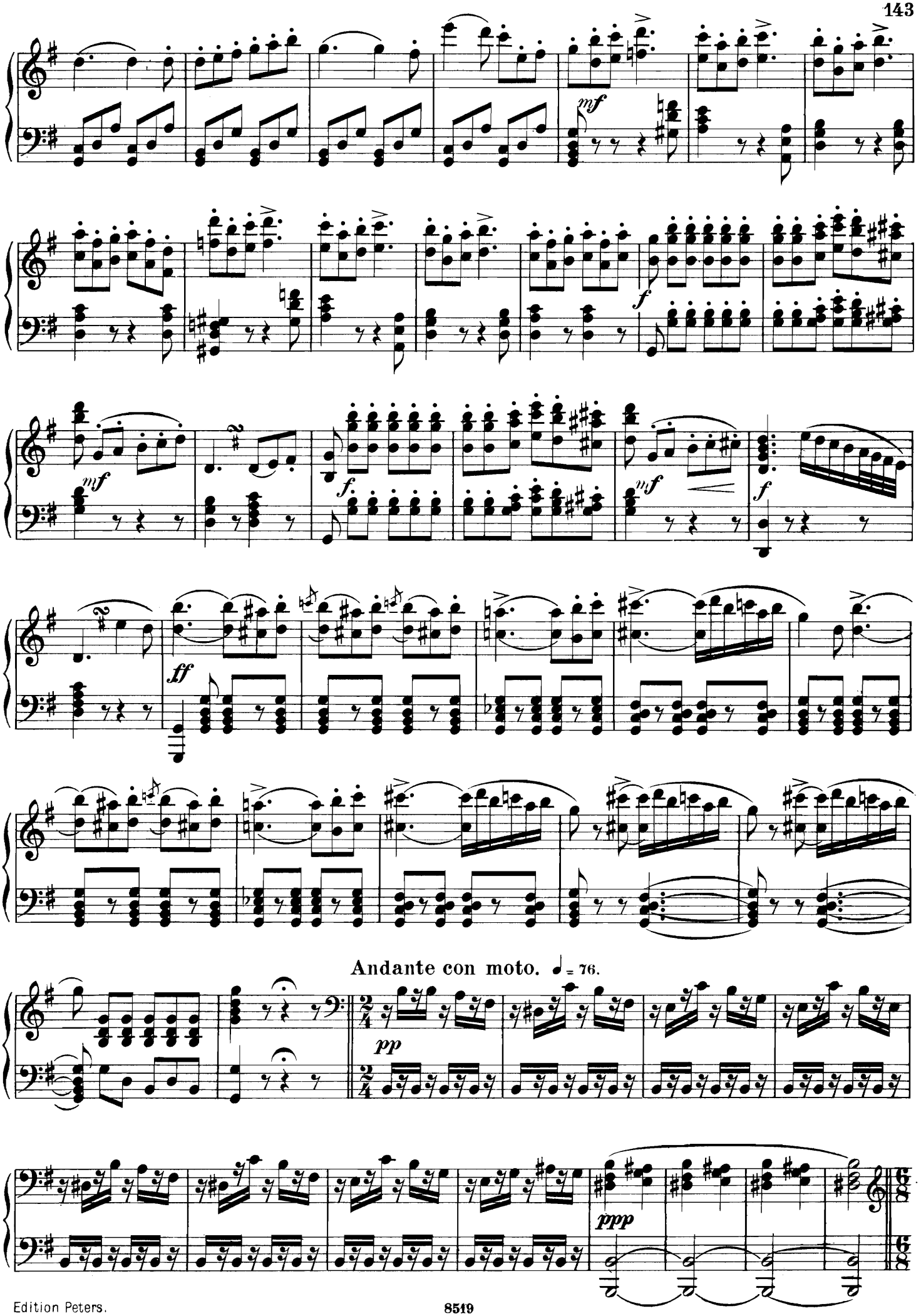




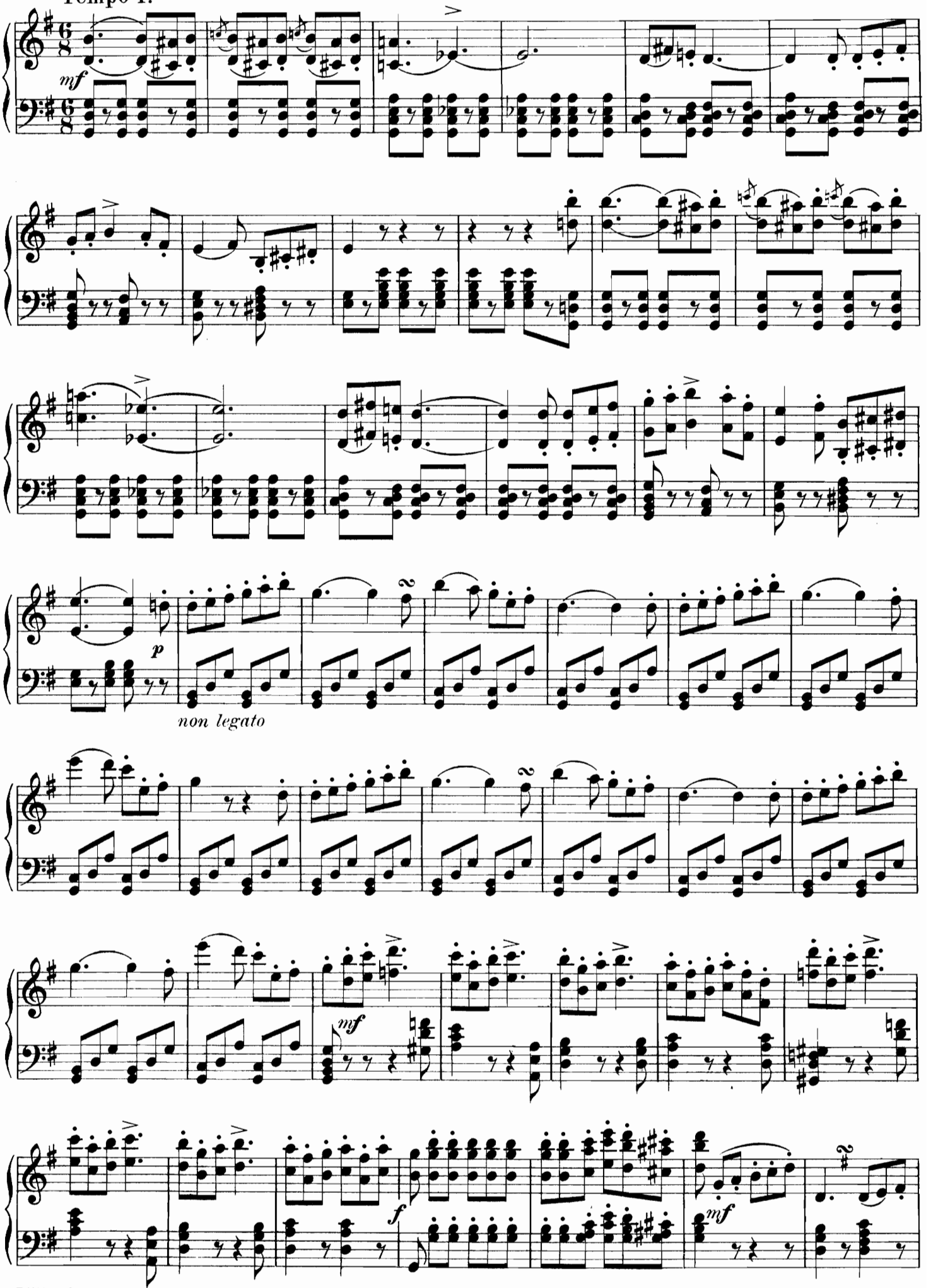


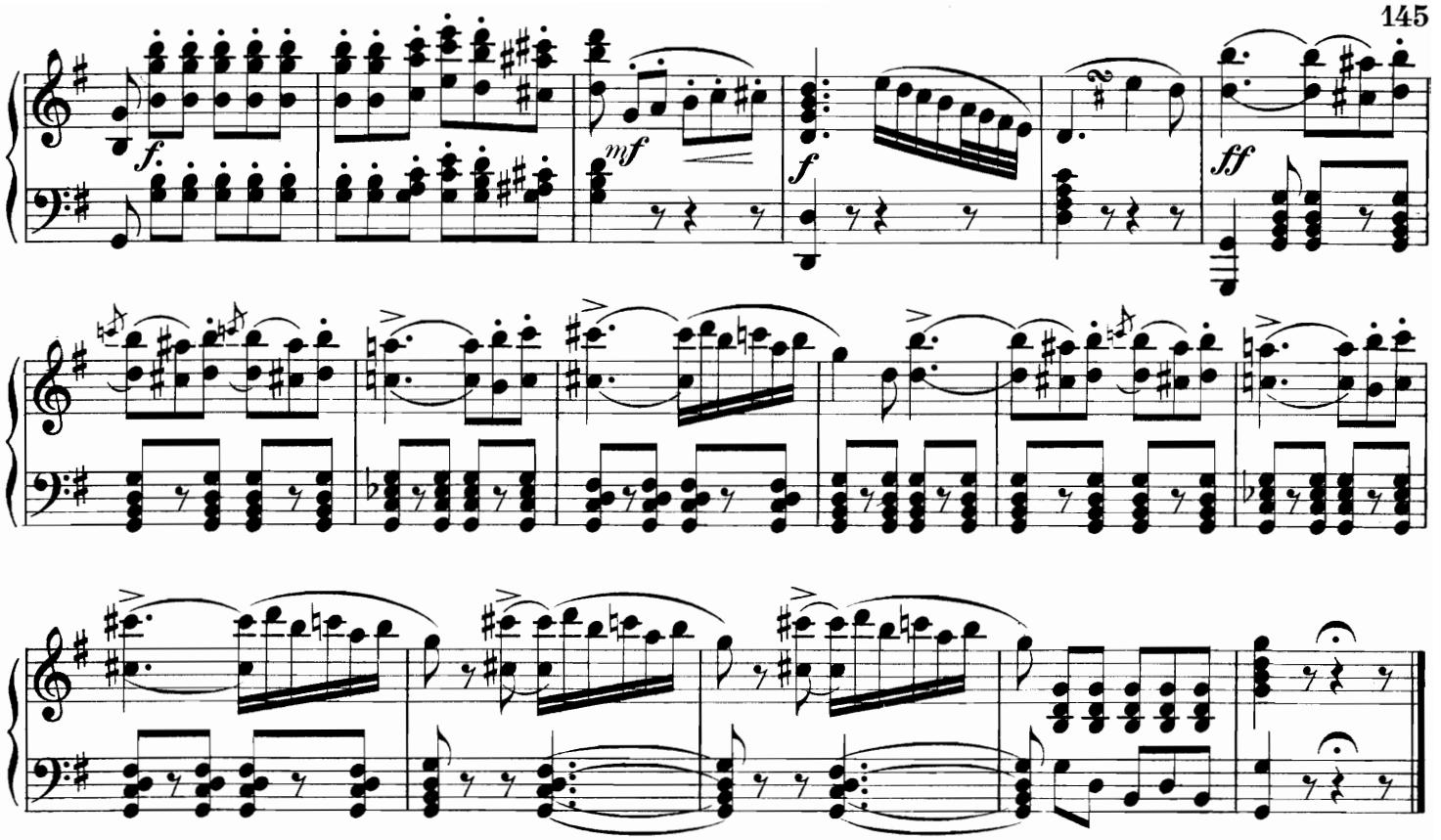
non legato




mf
f
mf
f
mf
f
ff
Andante con moto. ♩= 76.
pp
ppp

Tempo I.

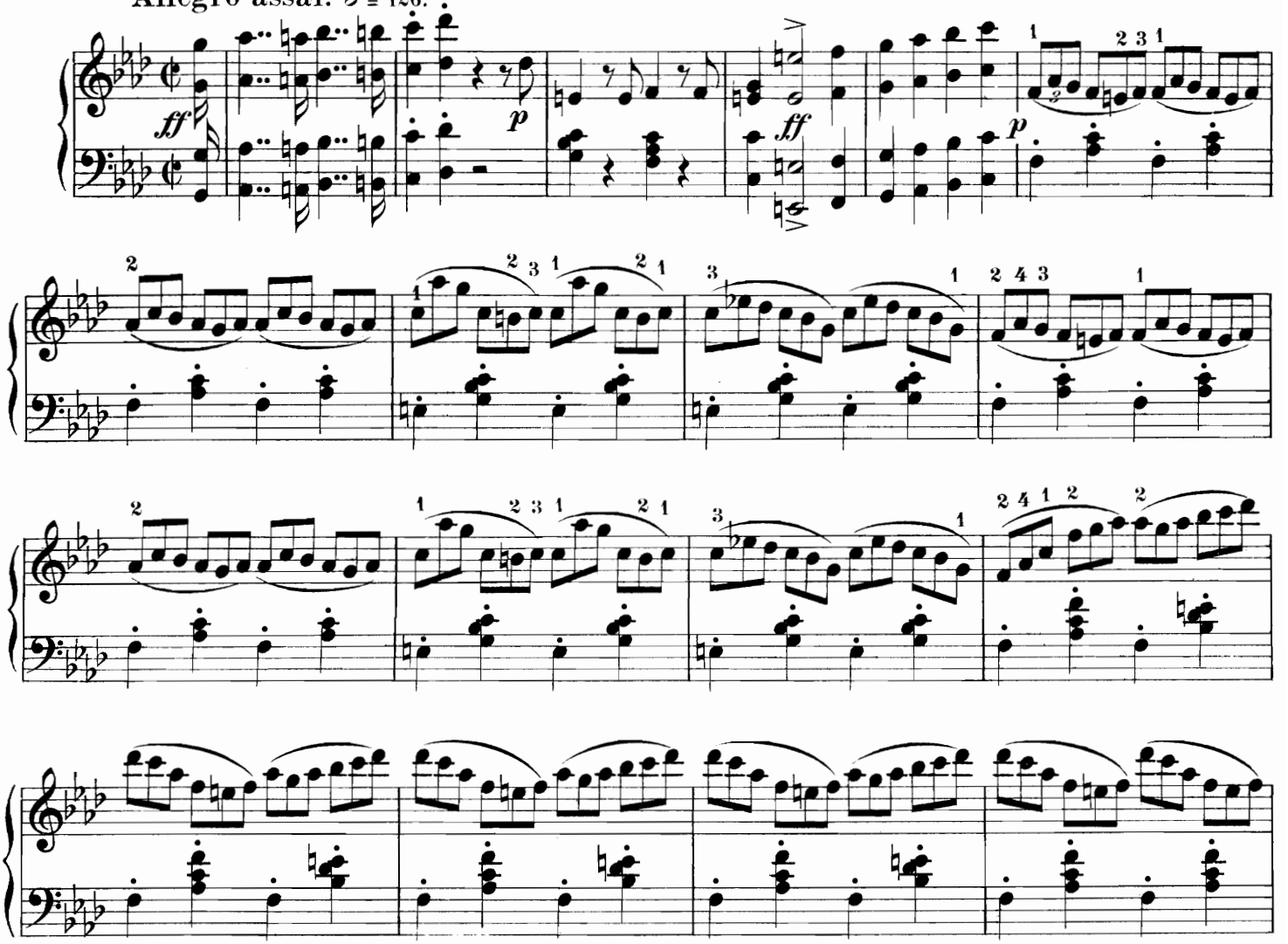


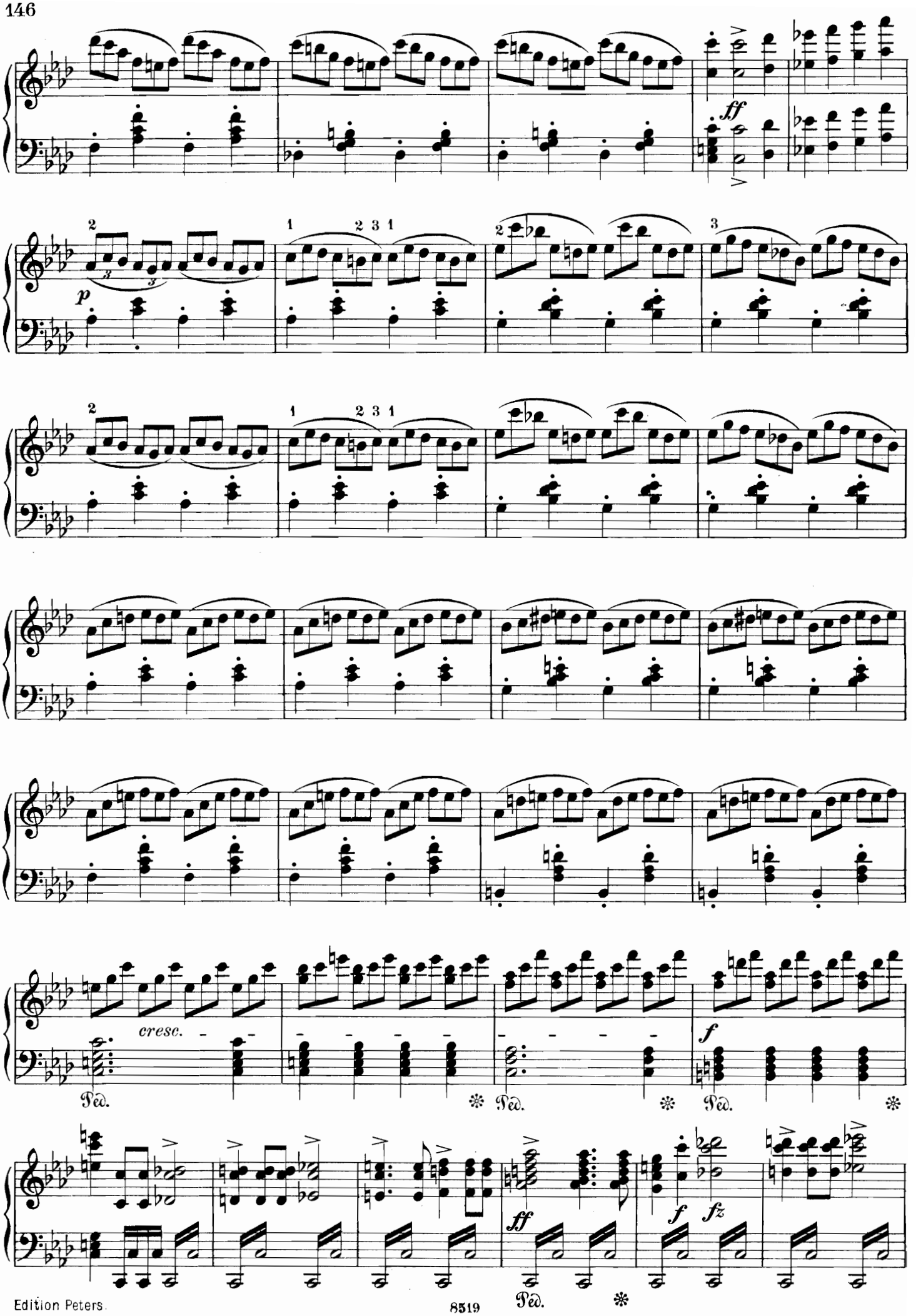


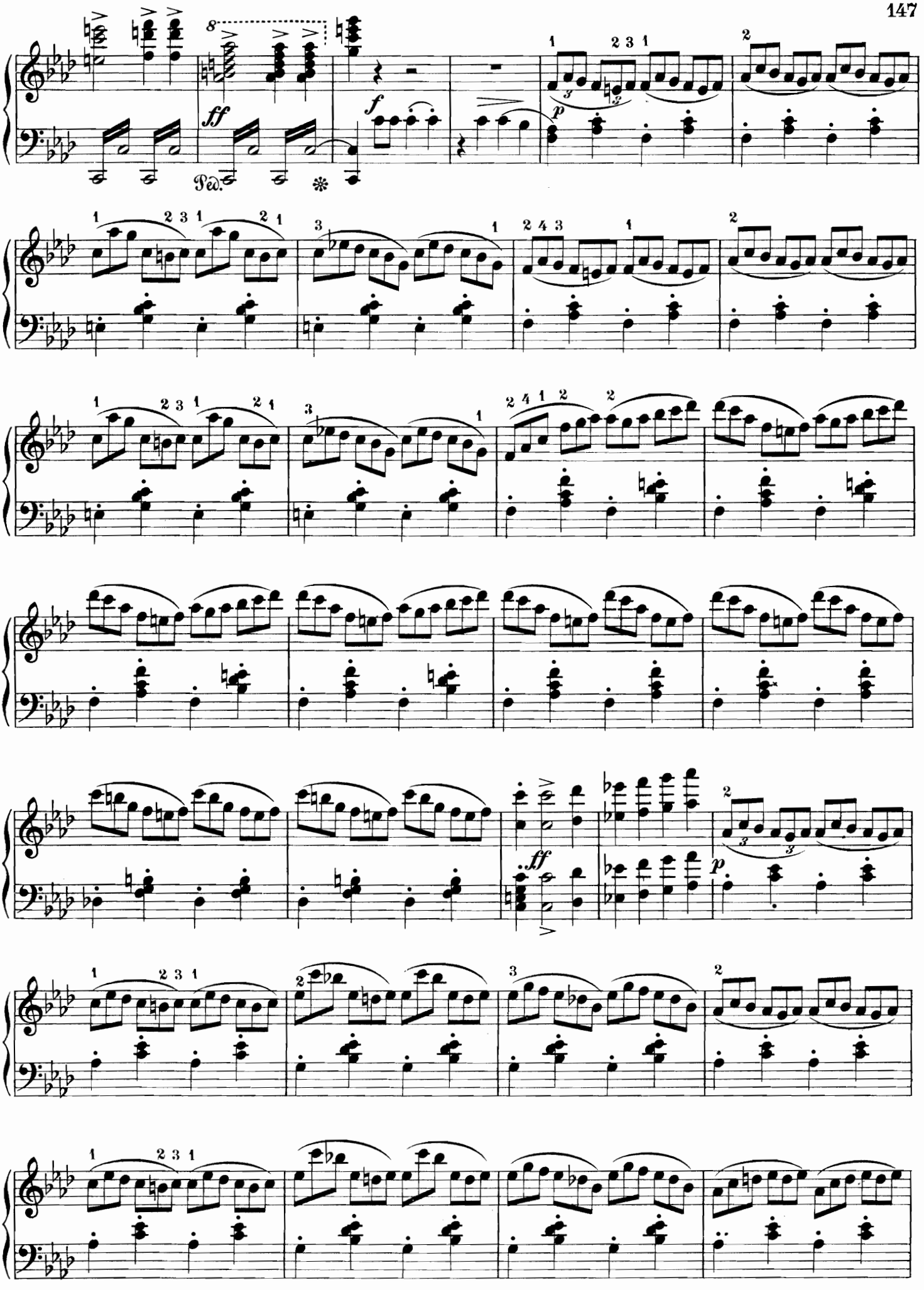
Nº 24. FINALE.

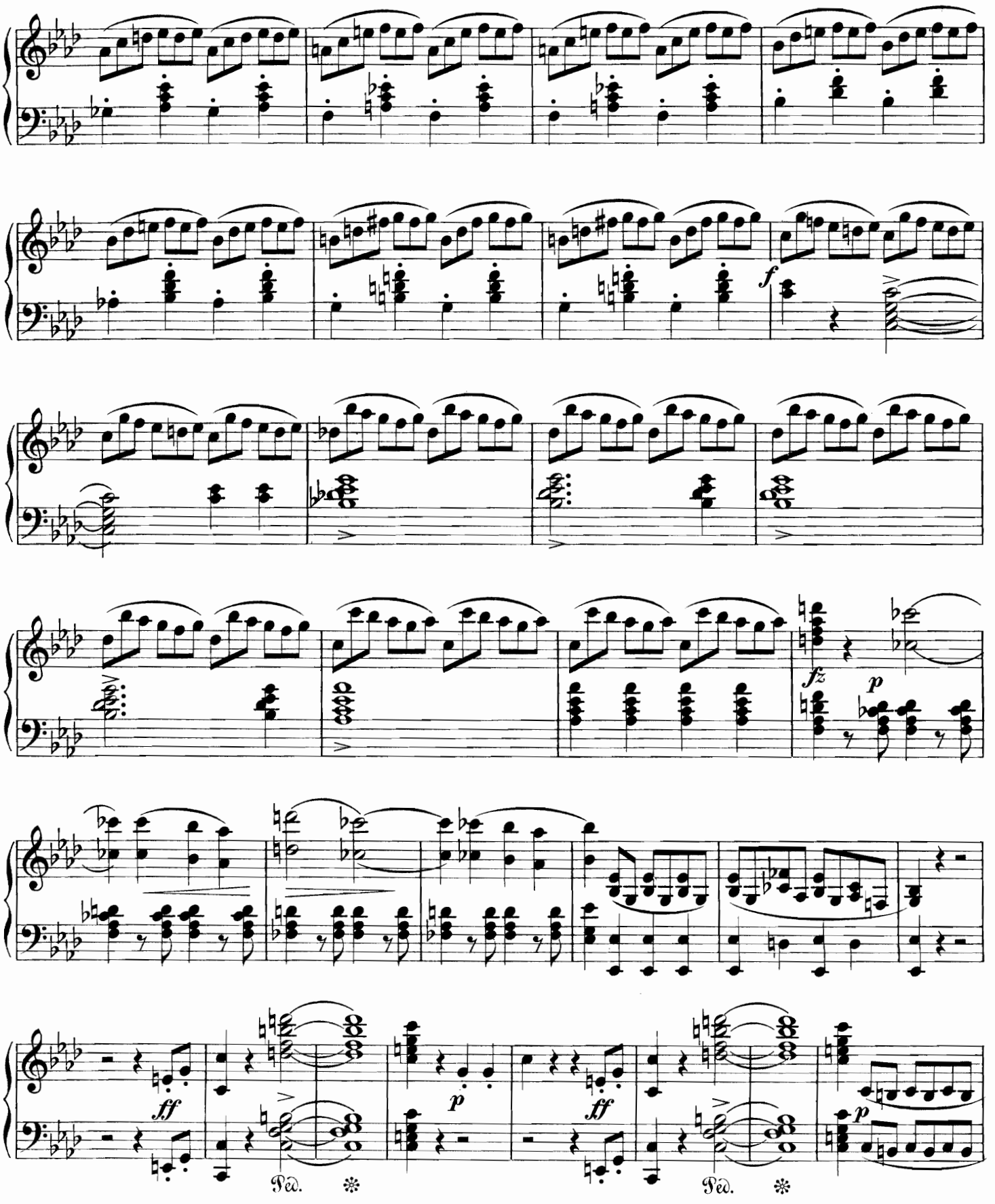
Jetzt still! Borella kommt! — On vient, silence, amis!

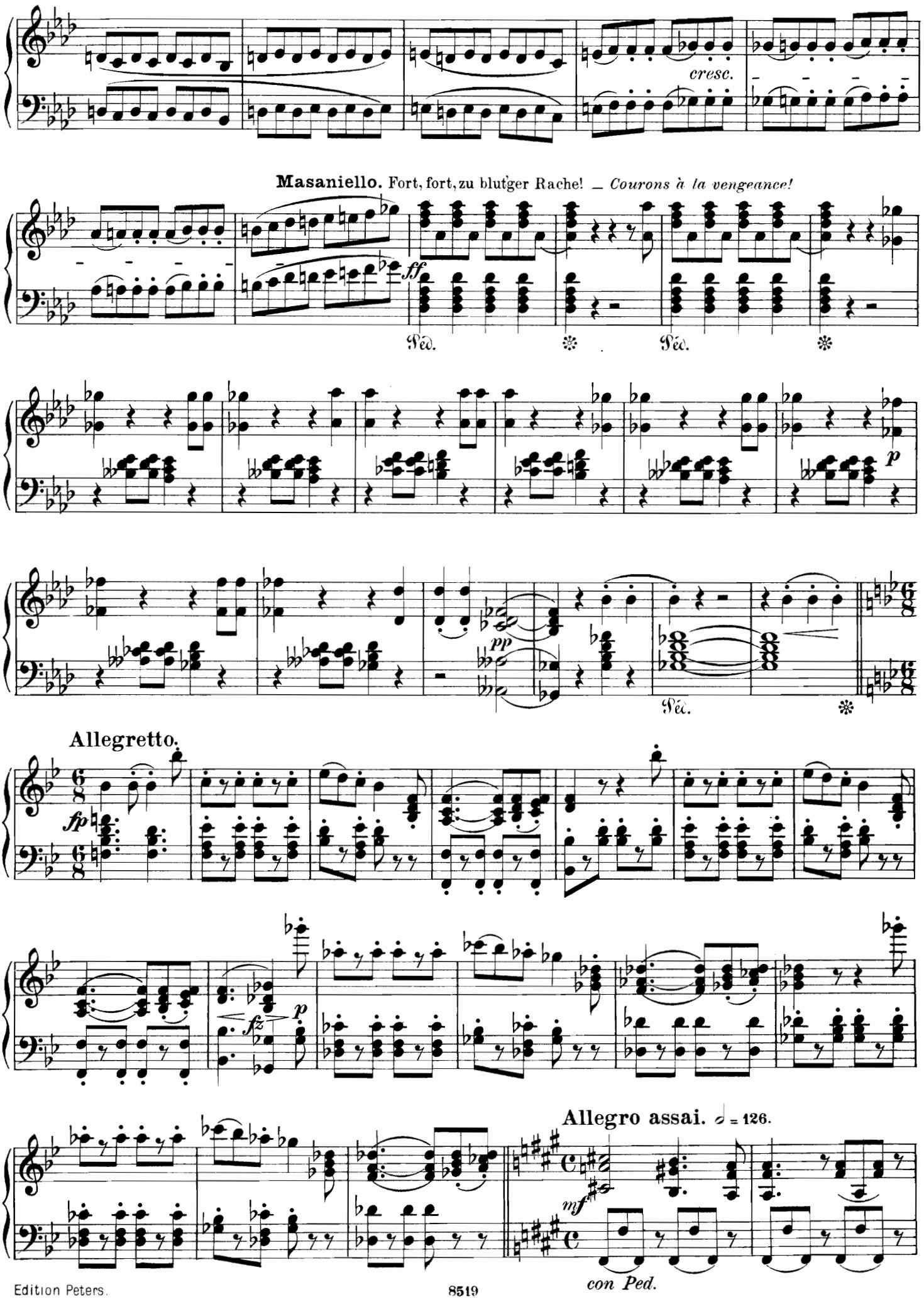
Allegro assai. ♩ = 126.

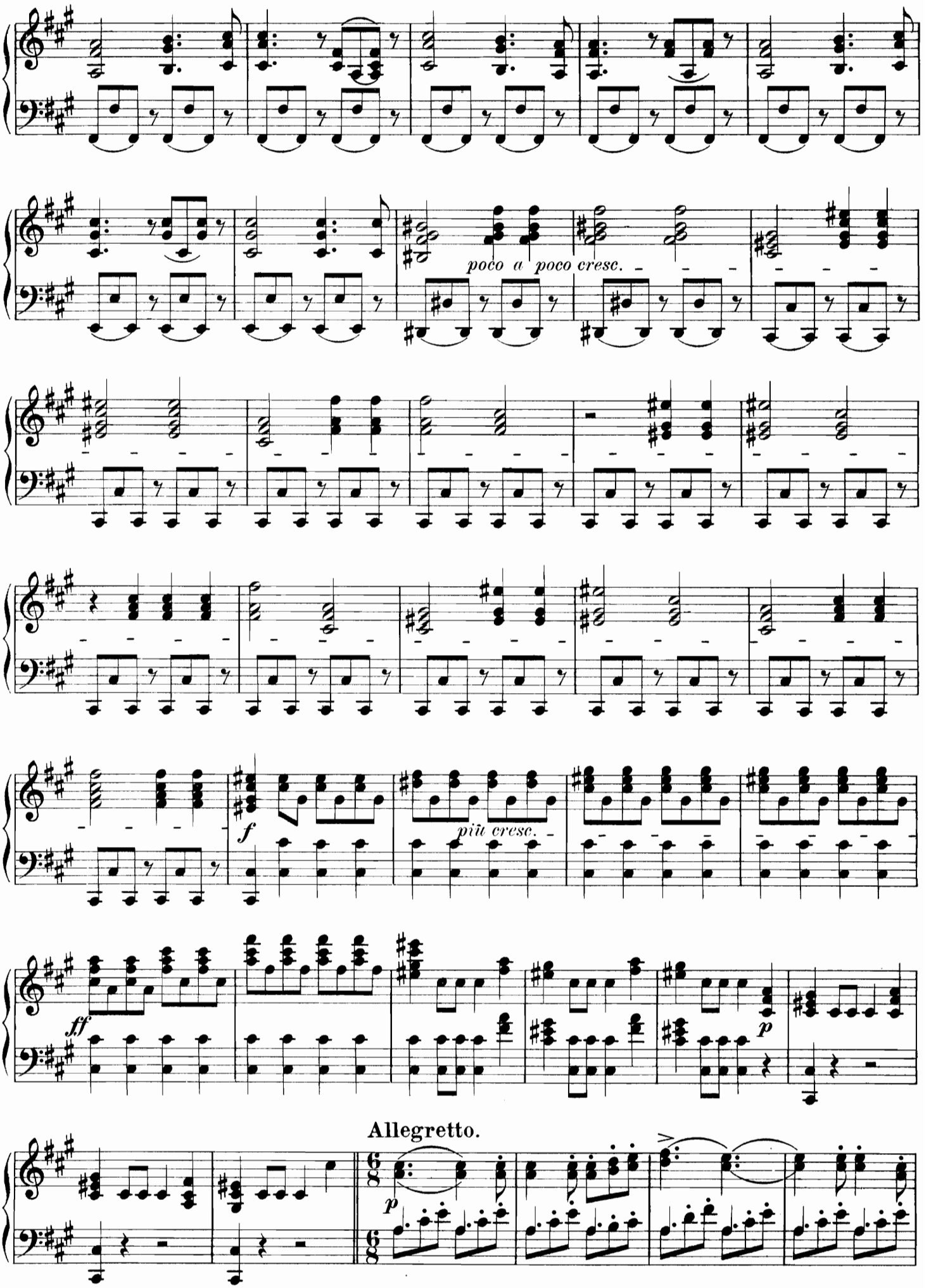


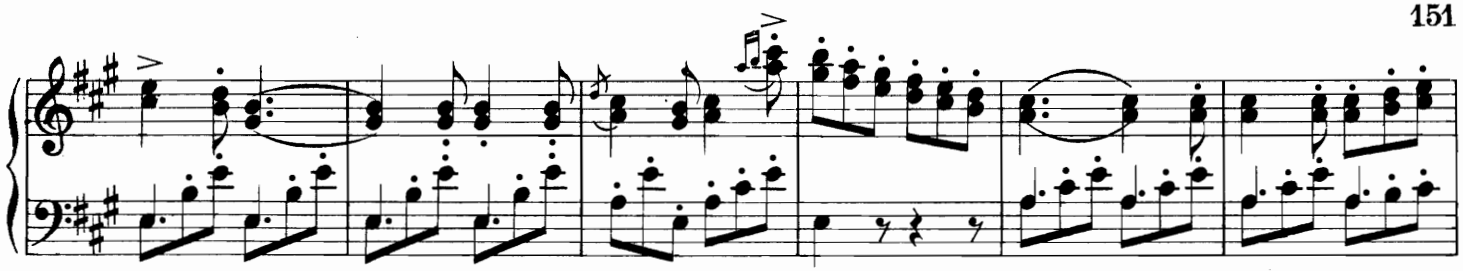

ff
p
cresc.
Ped.
f
ff
f
fz
Ped.


8
ff
Ped.
f
p
ff
p

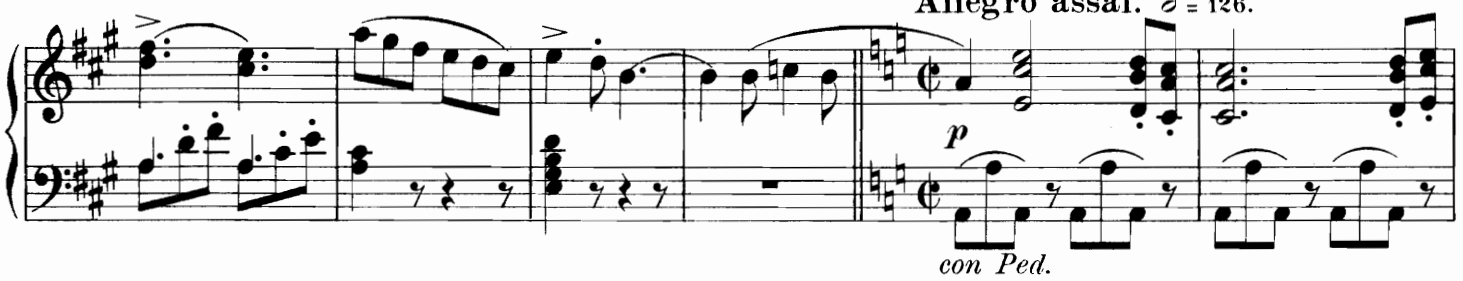

f
fz
p
ff
p
ff
p
Ped.
Ped.

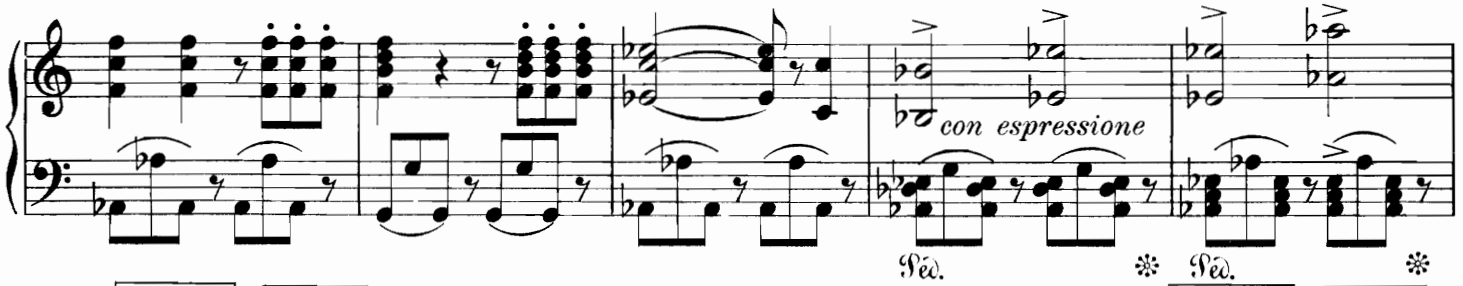

cresc.
Masaniello. Fort, fort, zu blut'ger Rache! — Courons à la vengeance!
ff
Péd.
Péd.
p
pp
Péd.
Allegretto.
fp
fz
p
Allegro assai. ♩ = 126.
mf
con Ped.

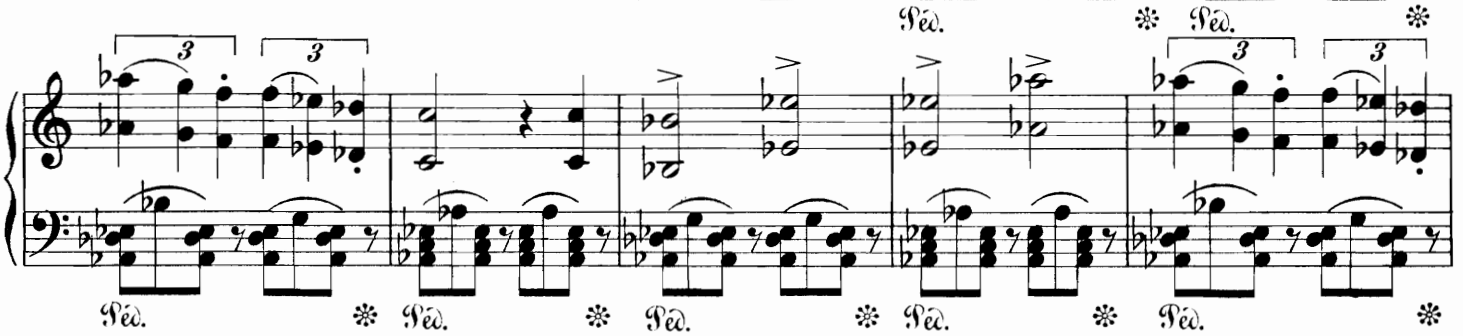

poco a poco cresc.
f
più cresc.
ff
p
Allegretto.
p

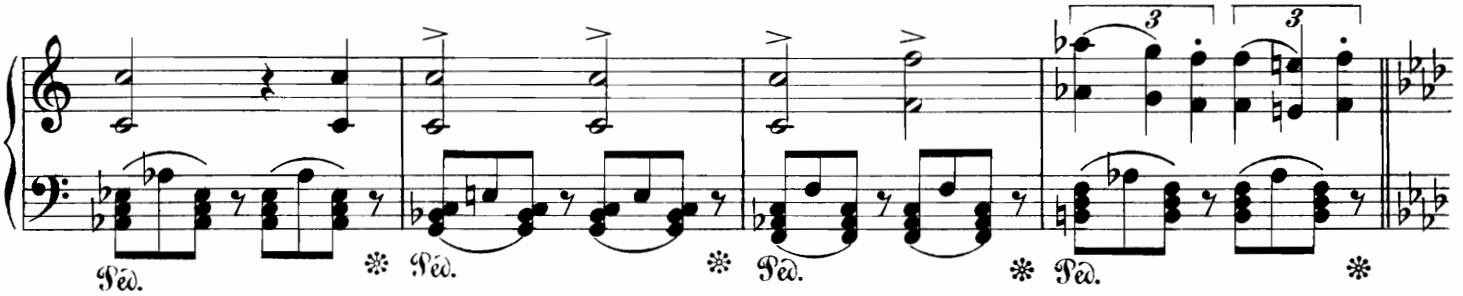


Allegro assai. 𝅗𝅥 = 126.

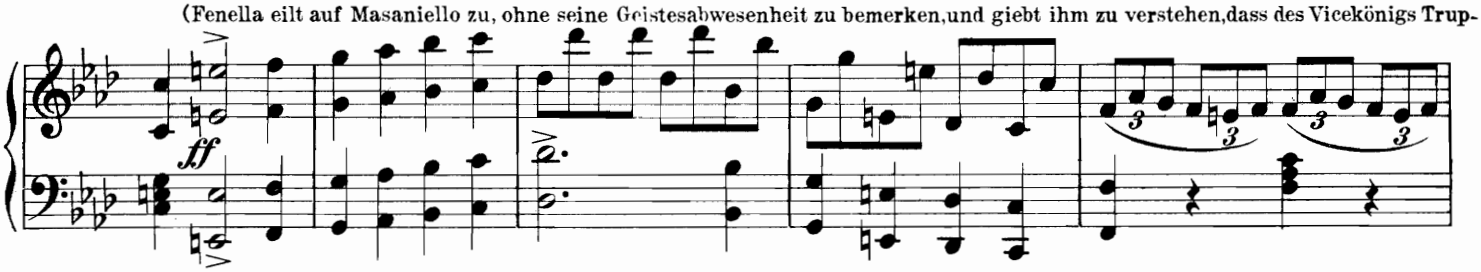




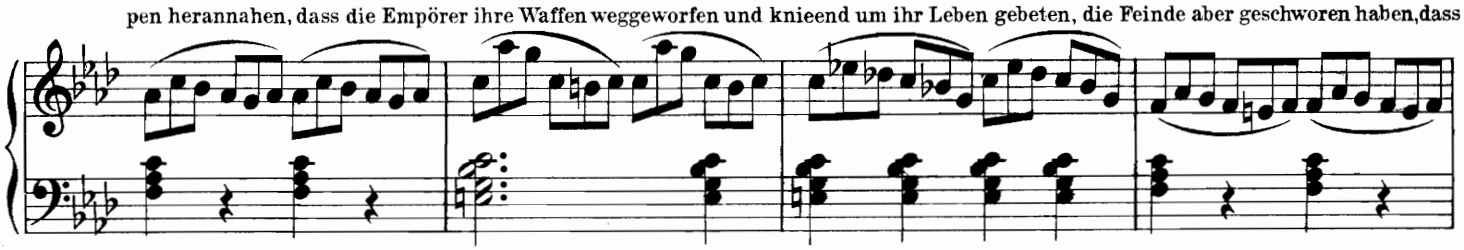




(Fenella eilt auf Masaniello zu, ohne seine Geistesabwesenheit zu bemerken,und giebt ihm zu verstehen,dass des Vicekönigs Trup-



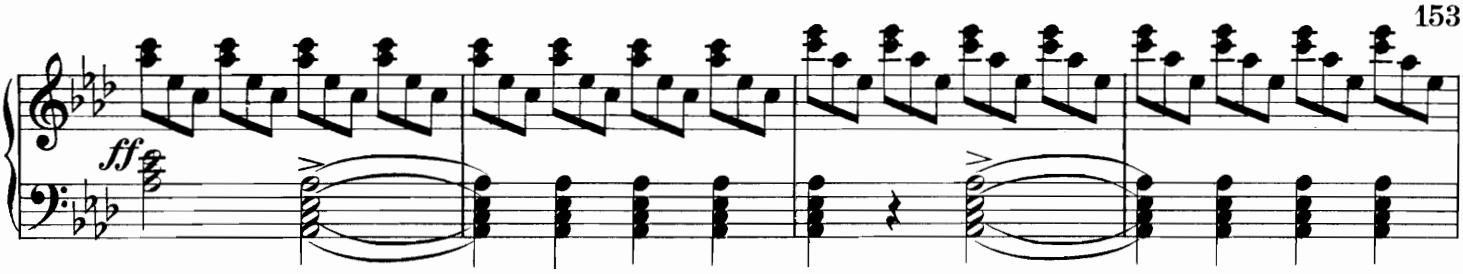
pen herannahen, dass die Empörer ihre Waffen weggeworfen und knieend um ihr Leben gebeten, die Feinde aber geschworen haben,dass



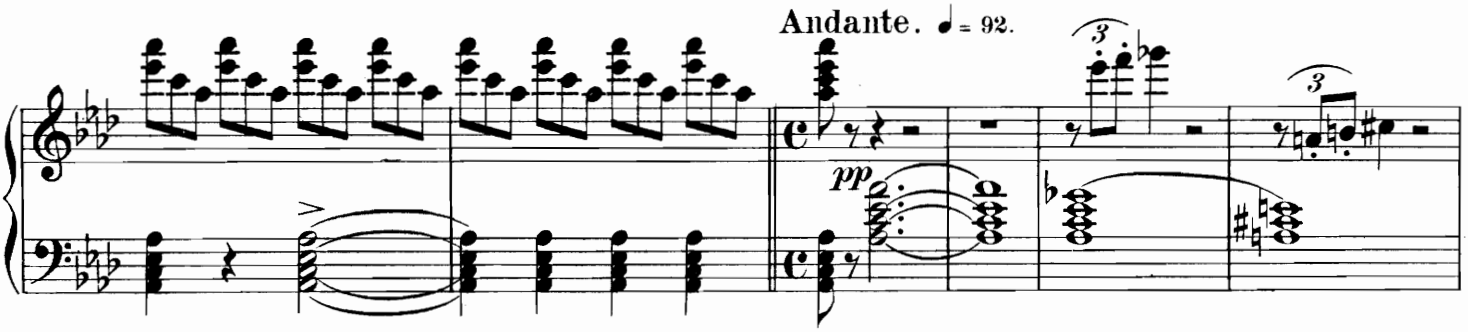
keiner dem Tode entrinnen soll.)

ff

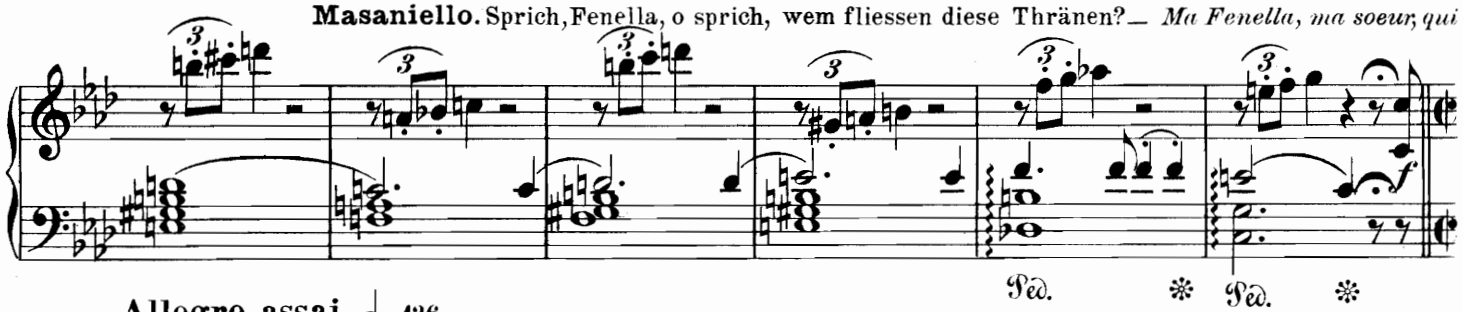
(Fenella bemerkt jetzt den Zustand ihres Bruders und bricht in Thränen aus.)



Andante. ♩ = 92.

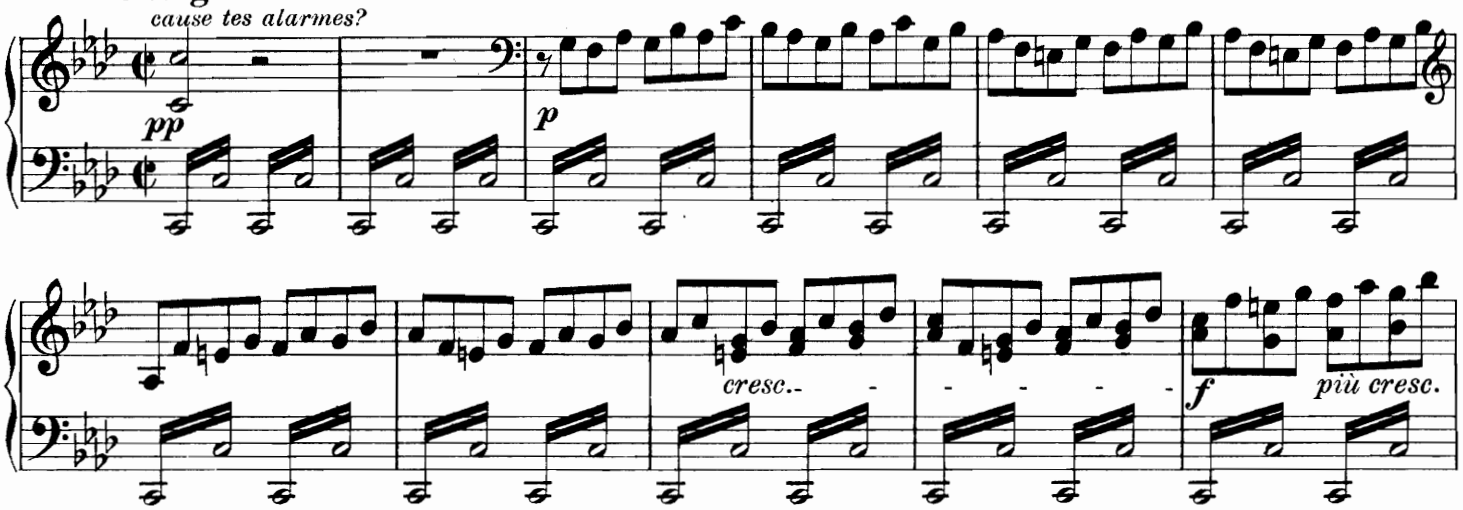


Masaniello. Sprich, Fenella, o sprich, wem fliessen diese Thränen? — *Ma Fenella, ma soeur, qui*

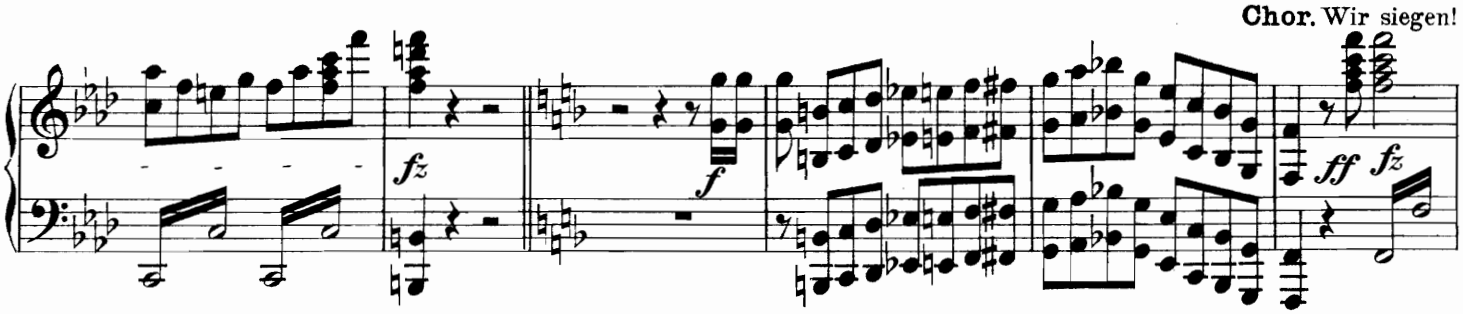


Allegro assai. ♩ = 126.

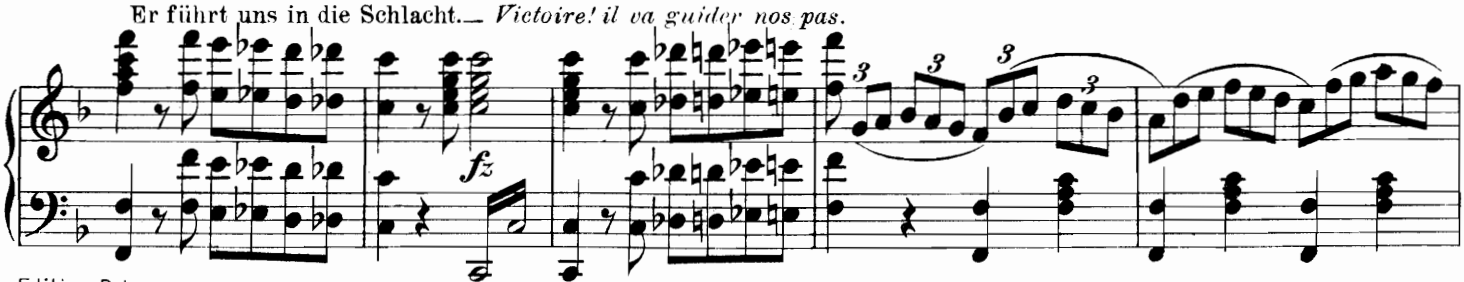
cause tes alarmes?

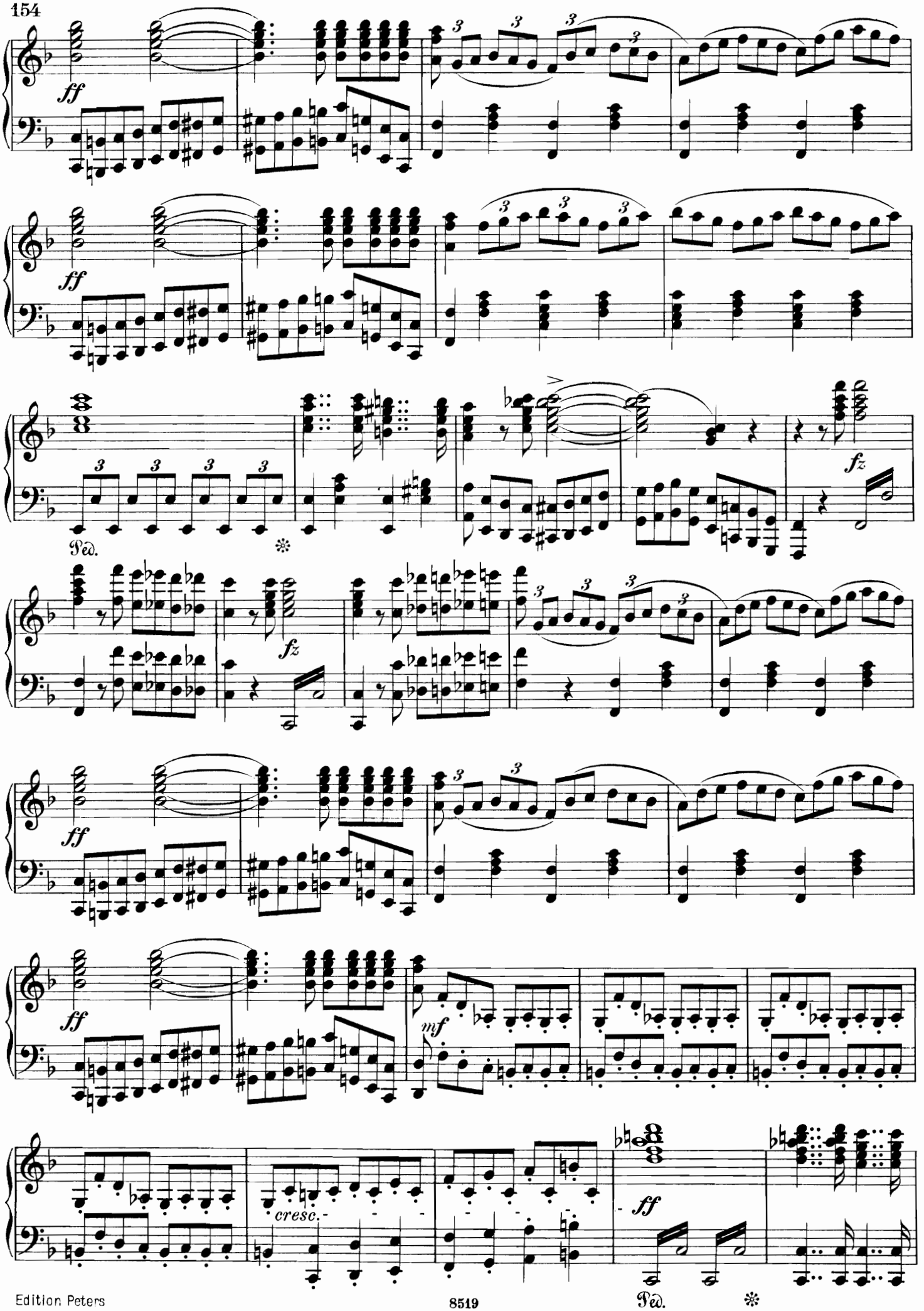


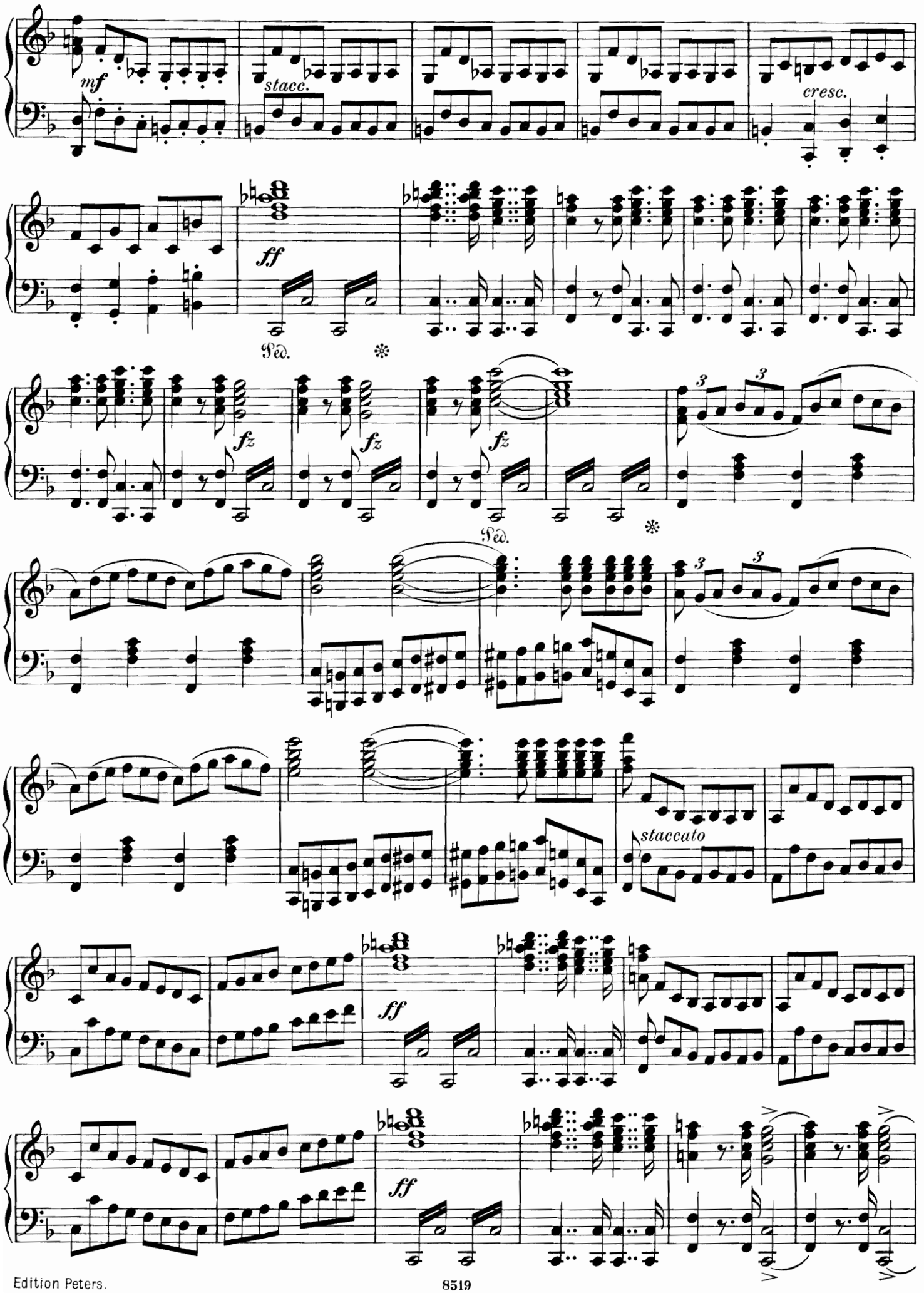
Chor. Wir siegen!

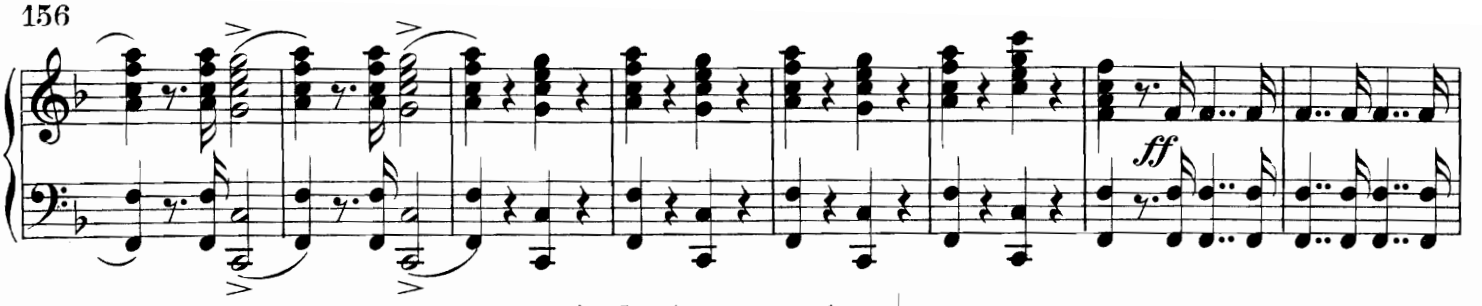


Er führt uns in die Schlacht. — *Victoire! il va guider nos pas.*



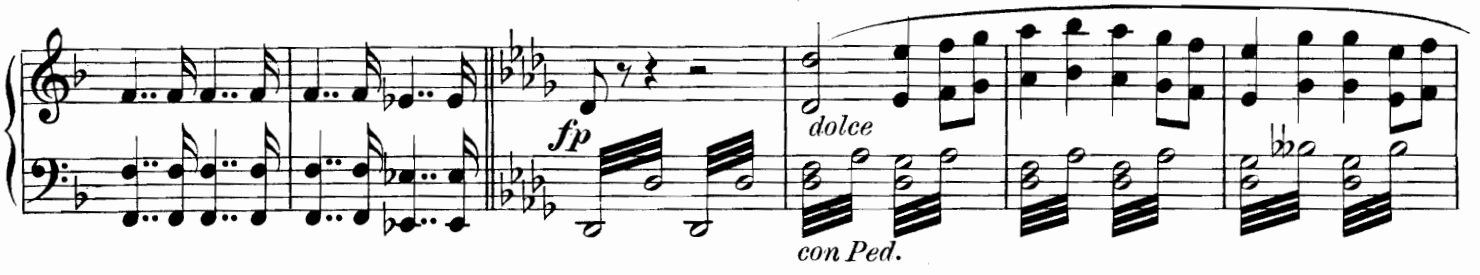

ff
ff
Ped.
fz
fz
ff
ff
mf
cresc.
ff
Ped.

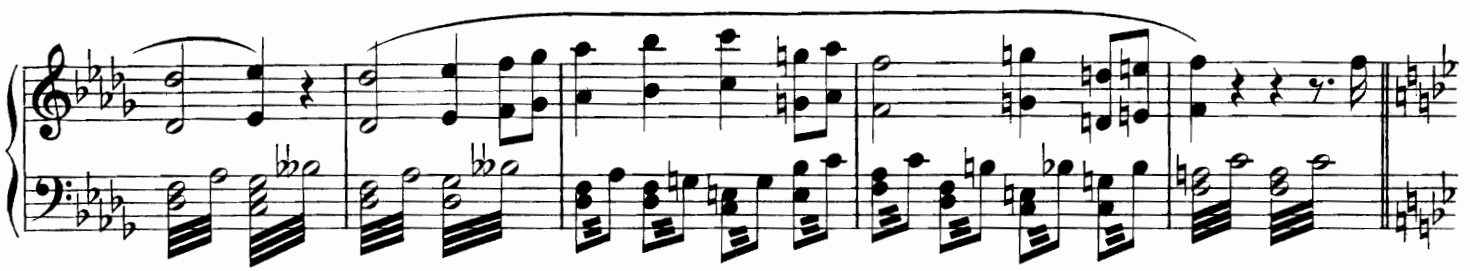

mf
stacc.
cresc.
ff
Ped.
fz
staccato



Andante con moto. ♩ = 92.

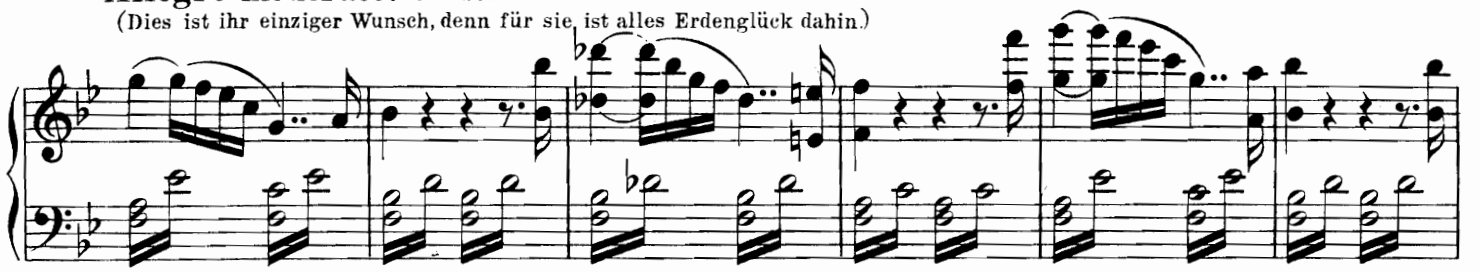
(Fenella fleht den Himmel um Schutz an für Masaniello.)



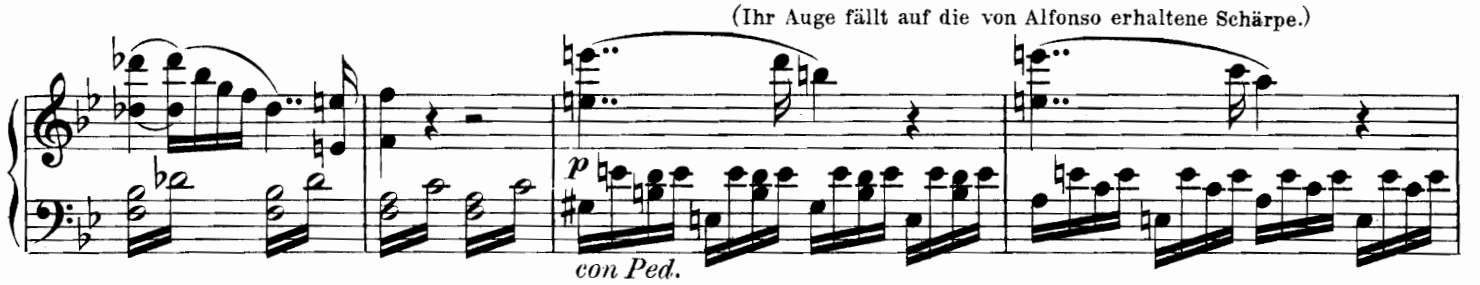


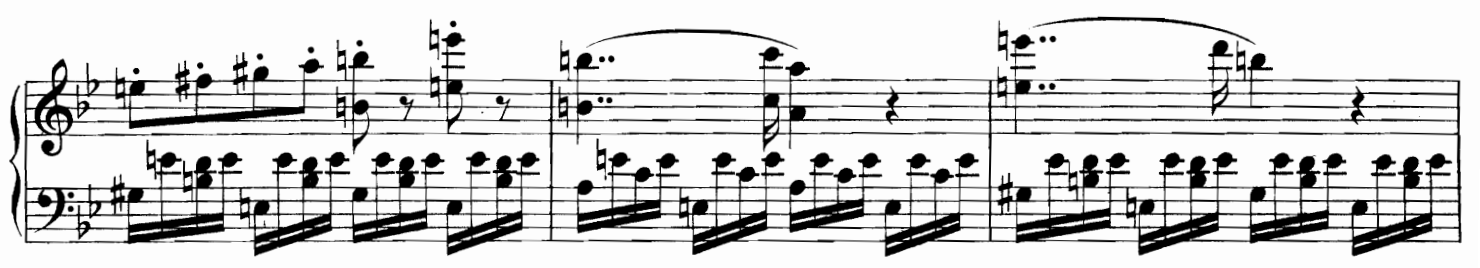
Allegro moderato. 𝅗𝅥 = 80.

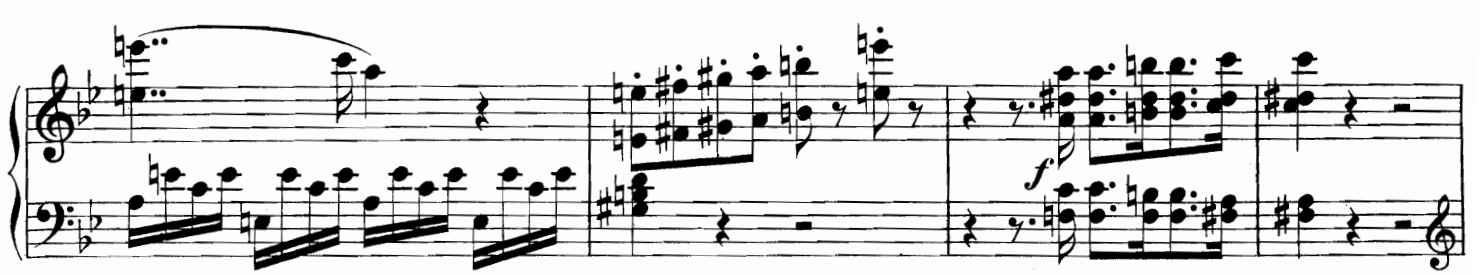
(Dies ist ihr einziger Wunsch, denn für sie ist alles Erdenglück dahin.)



(Ihr Auge fällt auf die von Alfonso erhaltene Schärpe.)







(Sie will sie von sich entfernen, vermag es aber nicht und bedeckt sie mit Küssen.)

p

f

Allegro. ♩ = 100.

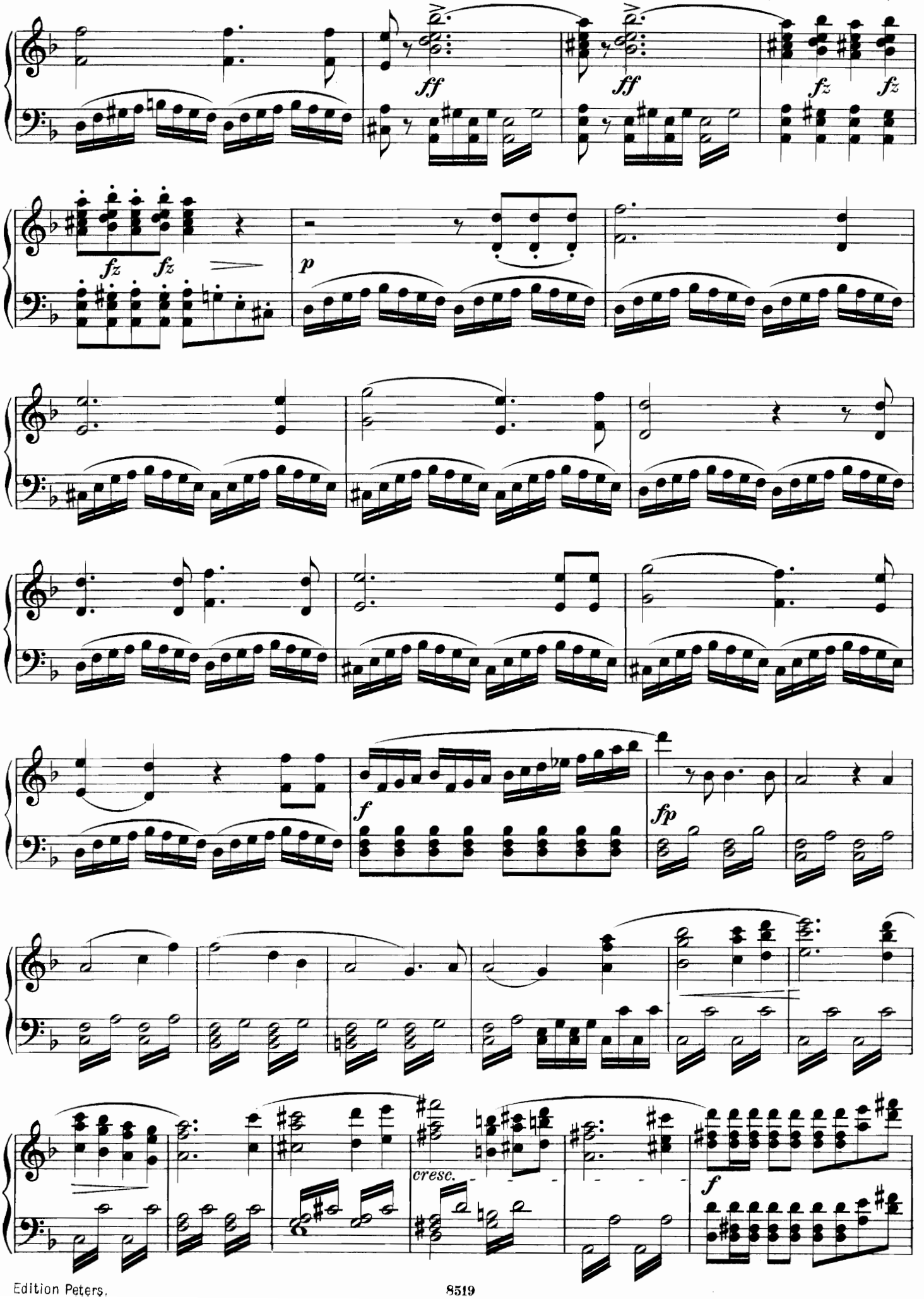
(Sie hört Geräusch und verbirgt die Schärpe. Elvira tritt bleich und verstört herein. Fenella tritt ihr entgegen: Wie? allein? woher?)

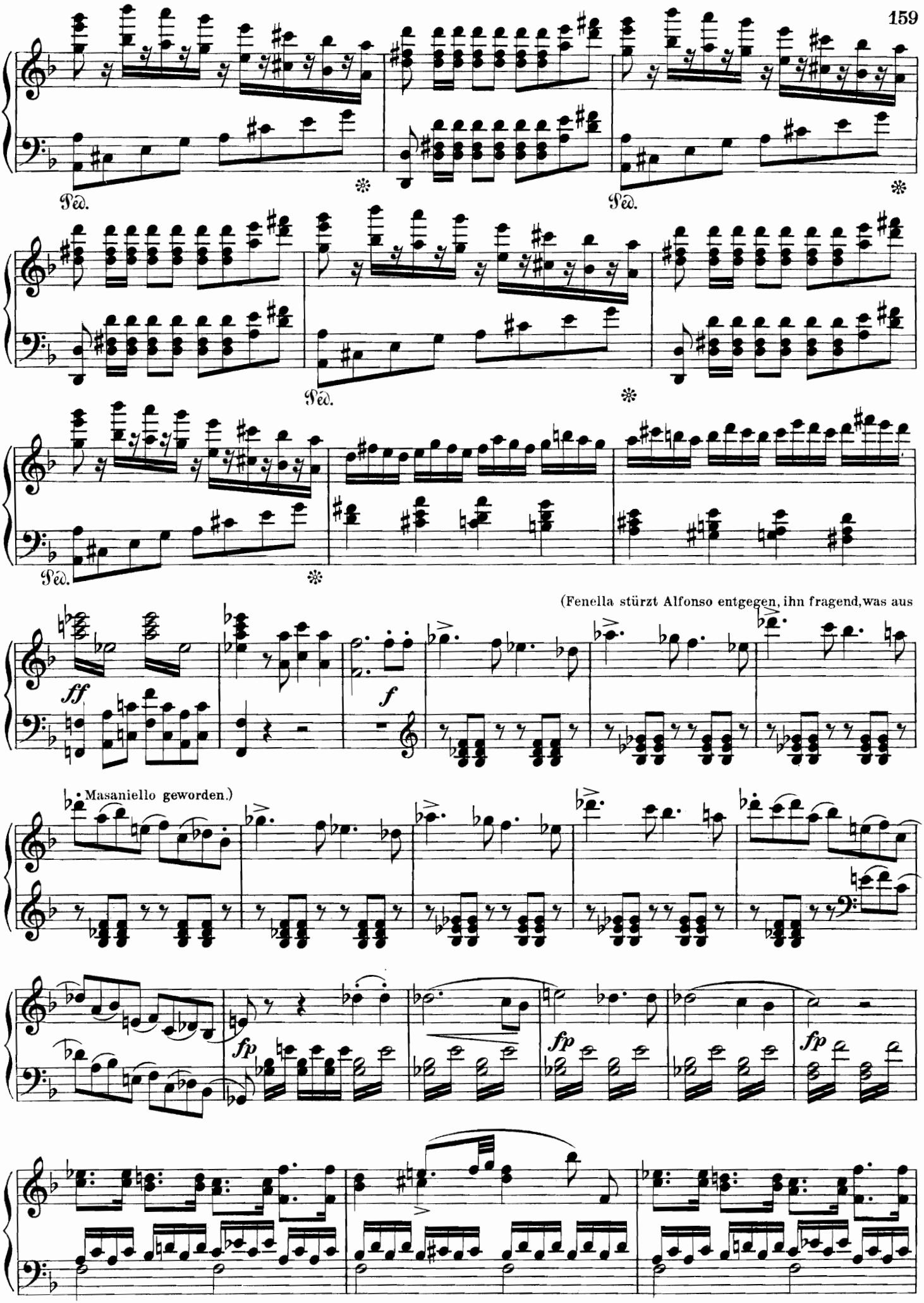
ff *fz* *fz* *p*

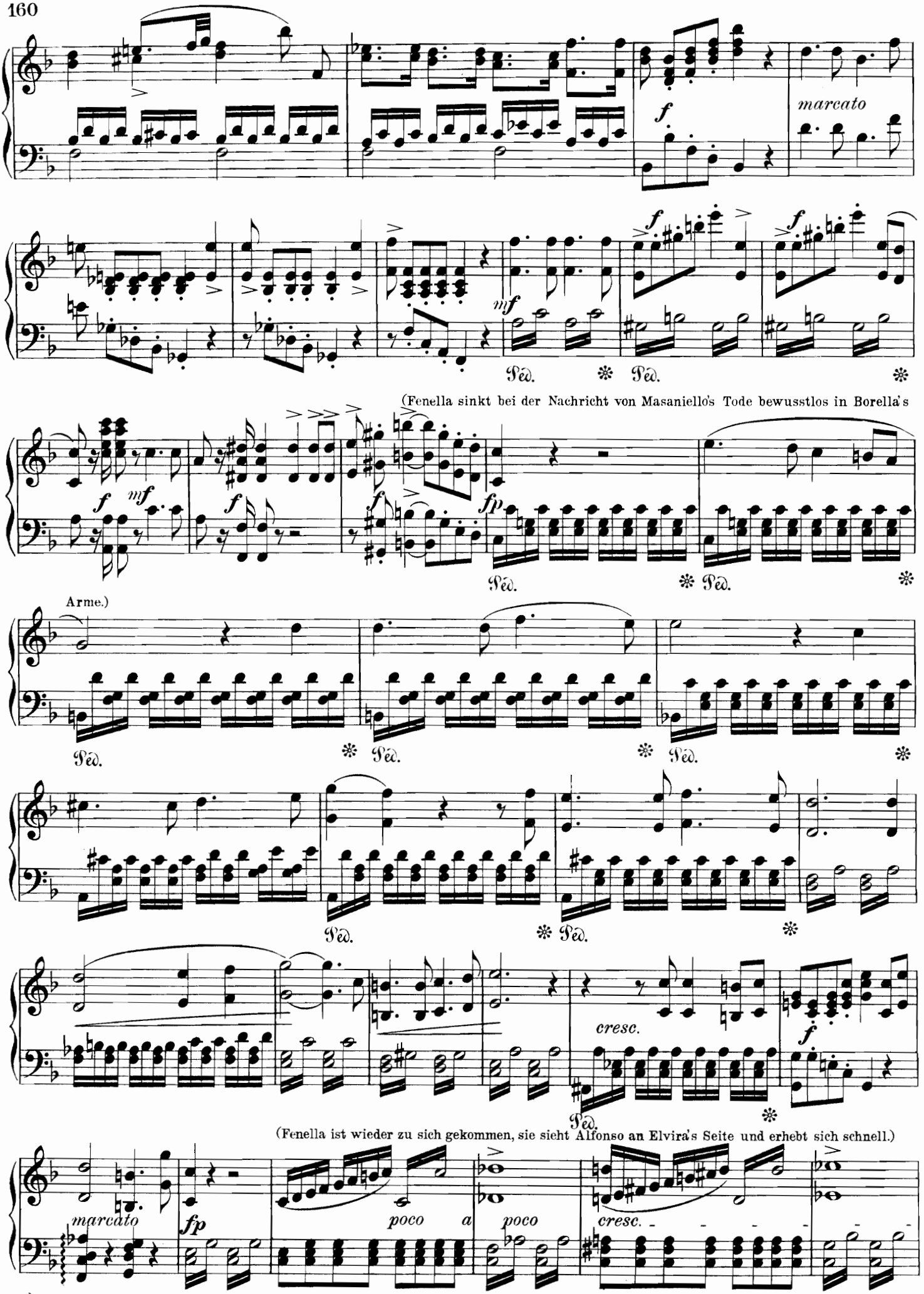
Ped. ✻ Ped. ✻

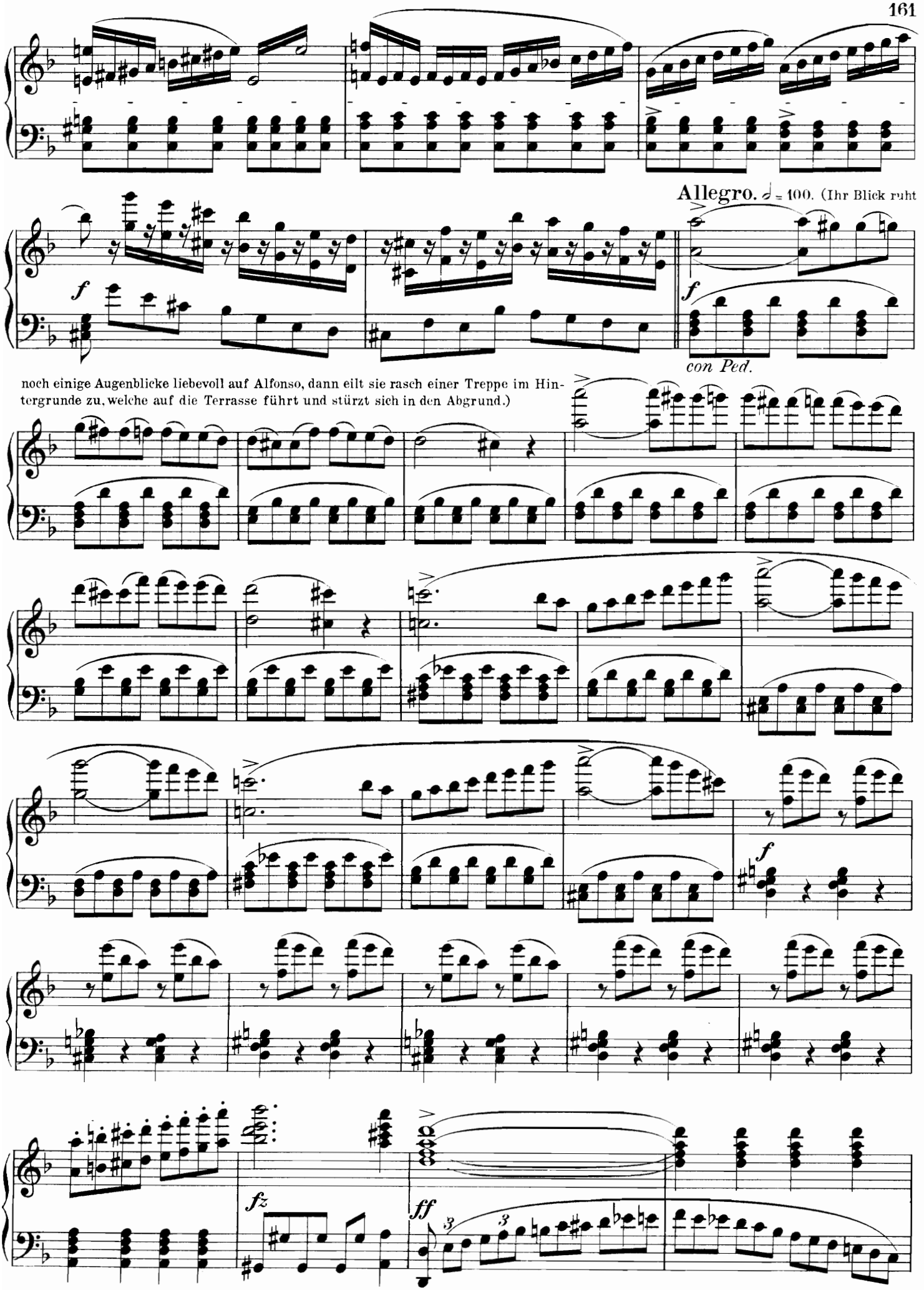
Elvira. Verweile hier, armes Kind! — *N'approchez pas.*

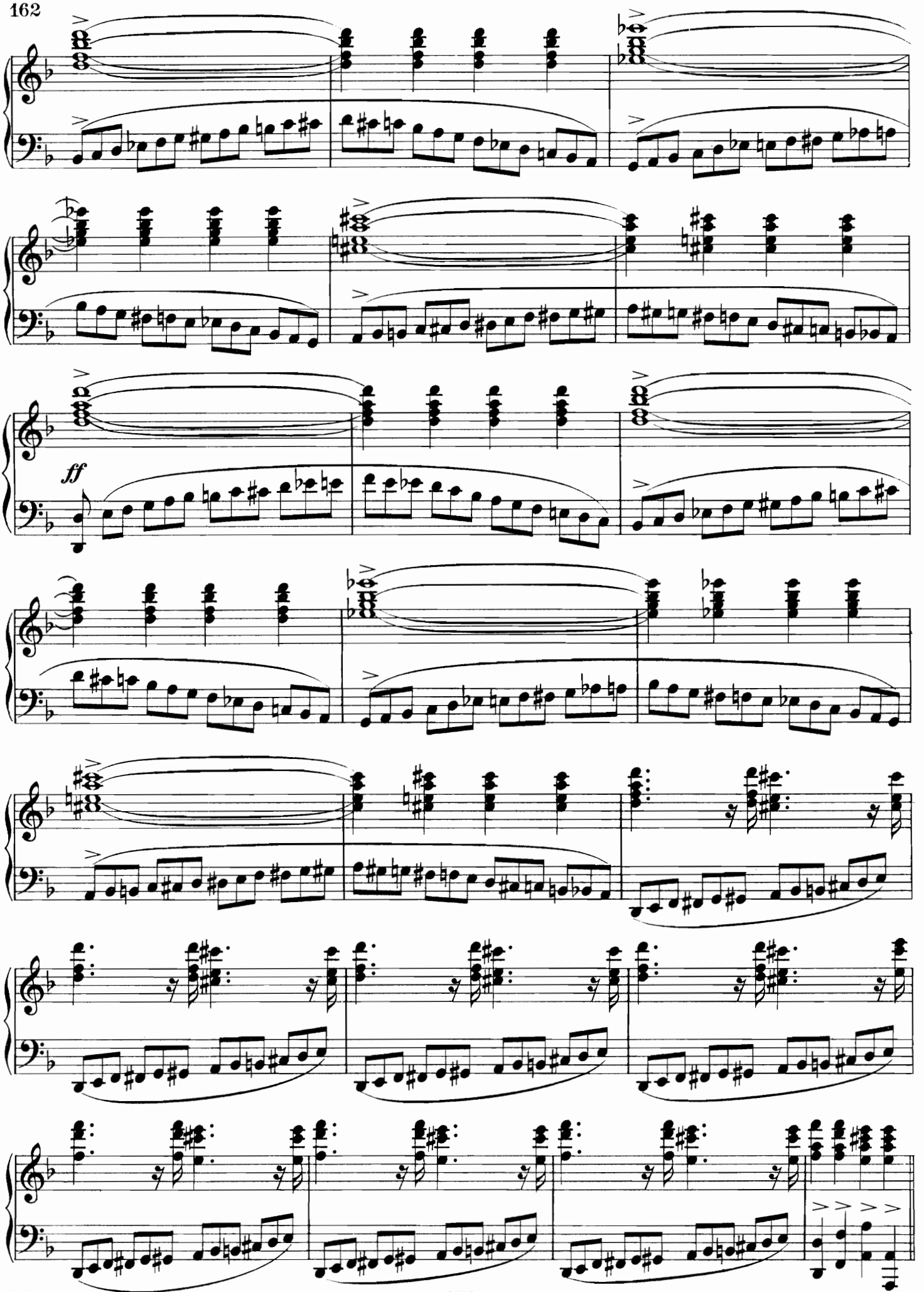
(Fenella deutet an, sie habe nichts mehr zu verlieren, sie wolle bleiben.)

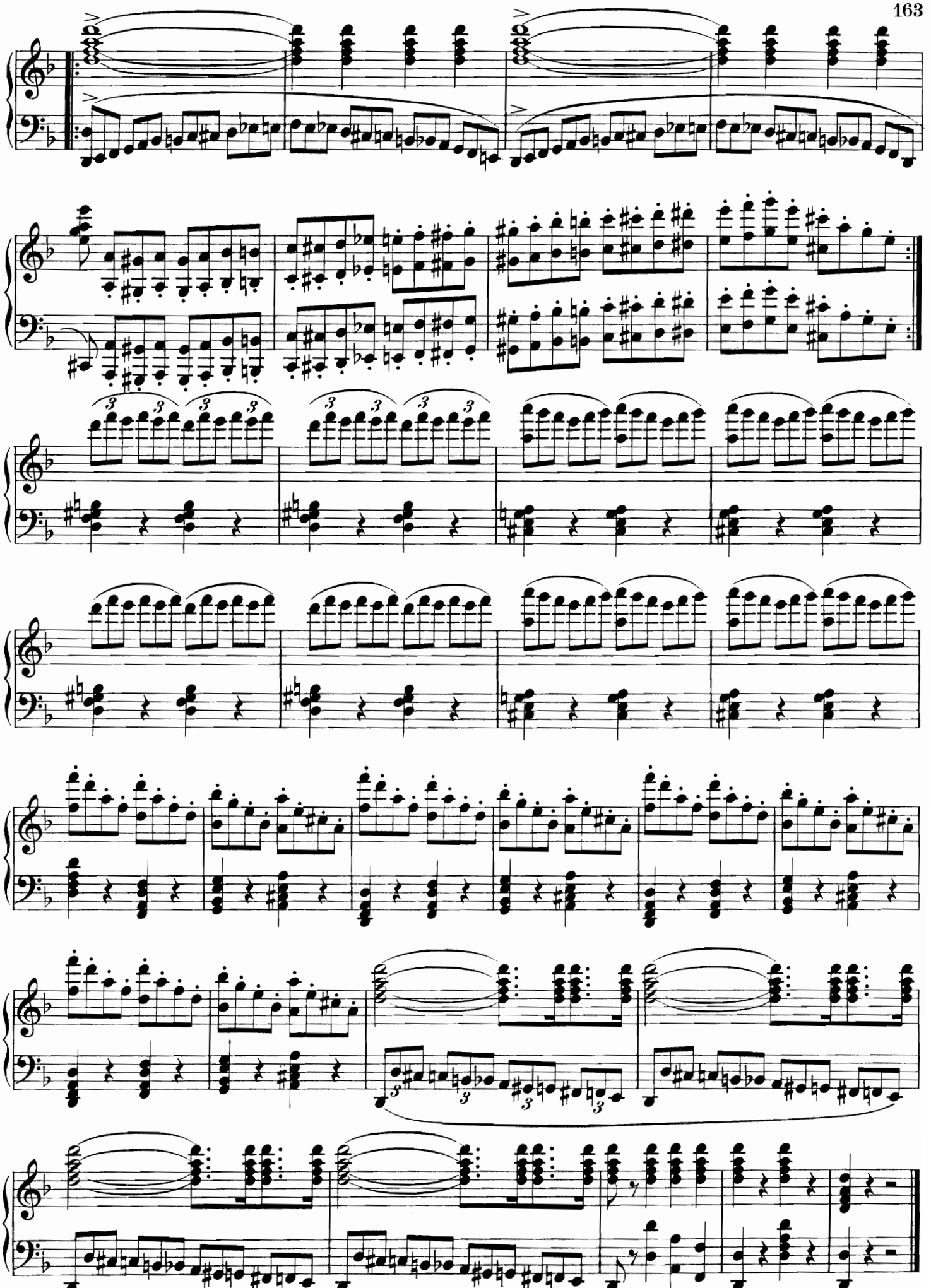



Ped.
Ped.
Ped.
Ped.
(Fenella stürzt Alfonso entgegen, ihn fragend, was aus
ff
f
Masaniello geworden.)
fp
fp
fp


marcato
(Fenella sinkt bei der Nachricht von Masaniello's Tode bewusstlos in Borella's
Arme.)
cresc.
(Fenella ist wieder zu sich gekommen, sie sieht Alfonso an Elvira's Seite und erhebt sich schnell.)
marcato
poco a
poco
cresc.


Allegro. ♩ = 100. (Ihr Blick ruht
f
f
con Ped.
noch einige Augenblicke liebevoll auf Alfonso, dann eilt sie rasch einer Treppe im Hintergrunde zu, welche auf die Terrasse führt und stürzt sich in den Abgrund.)
f
fz
ff
3
3


ff



Ende der Oper.