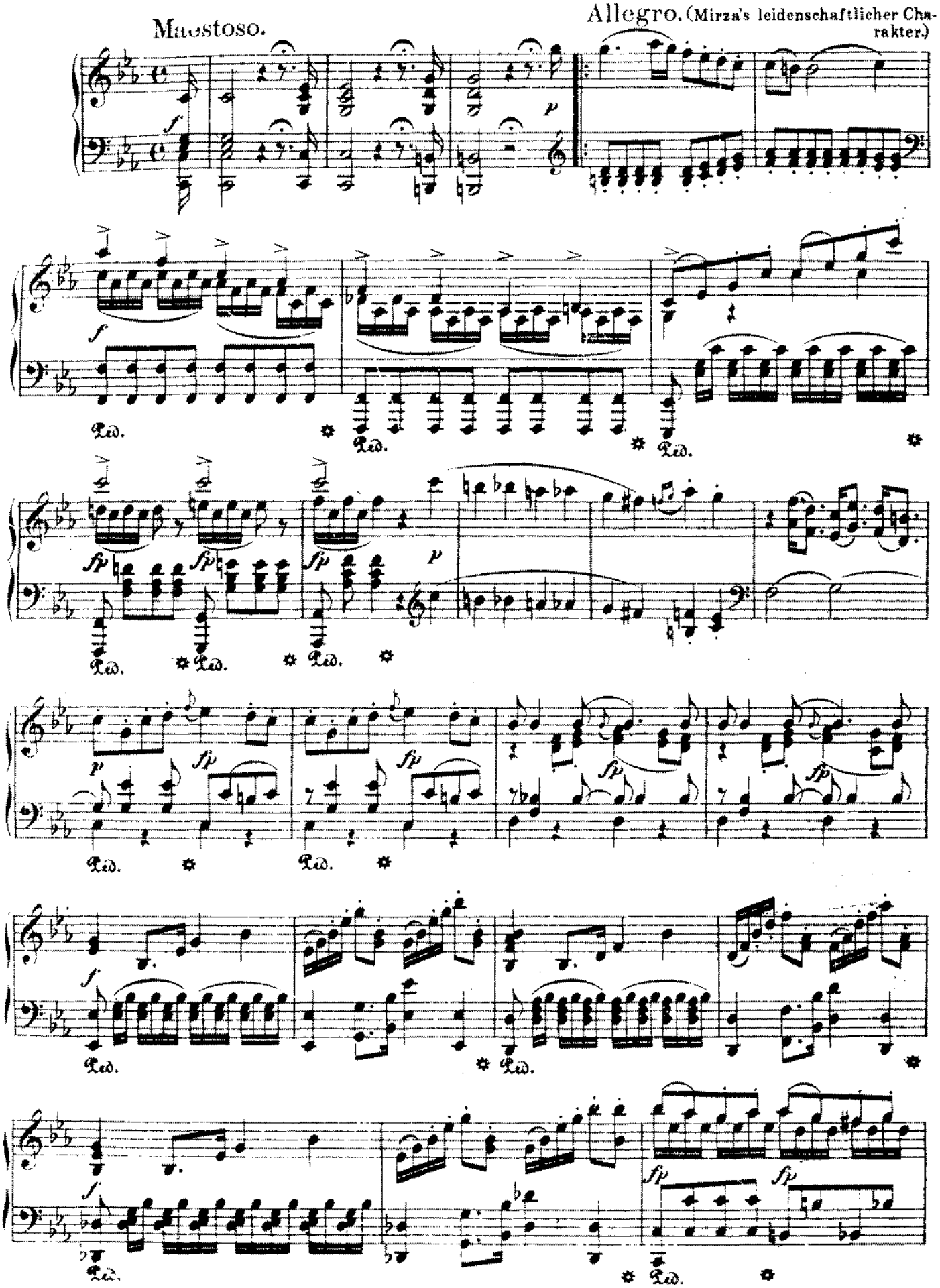
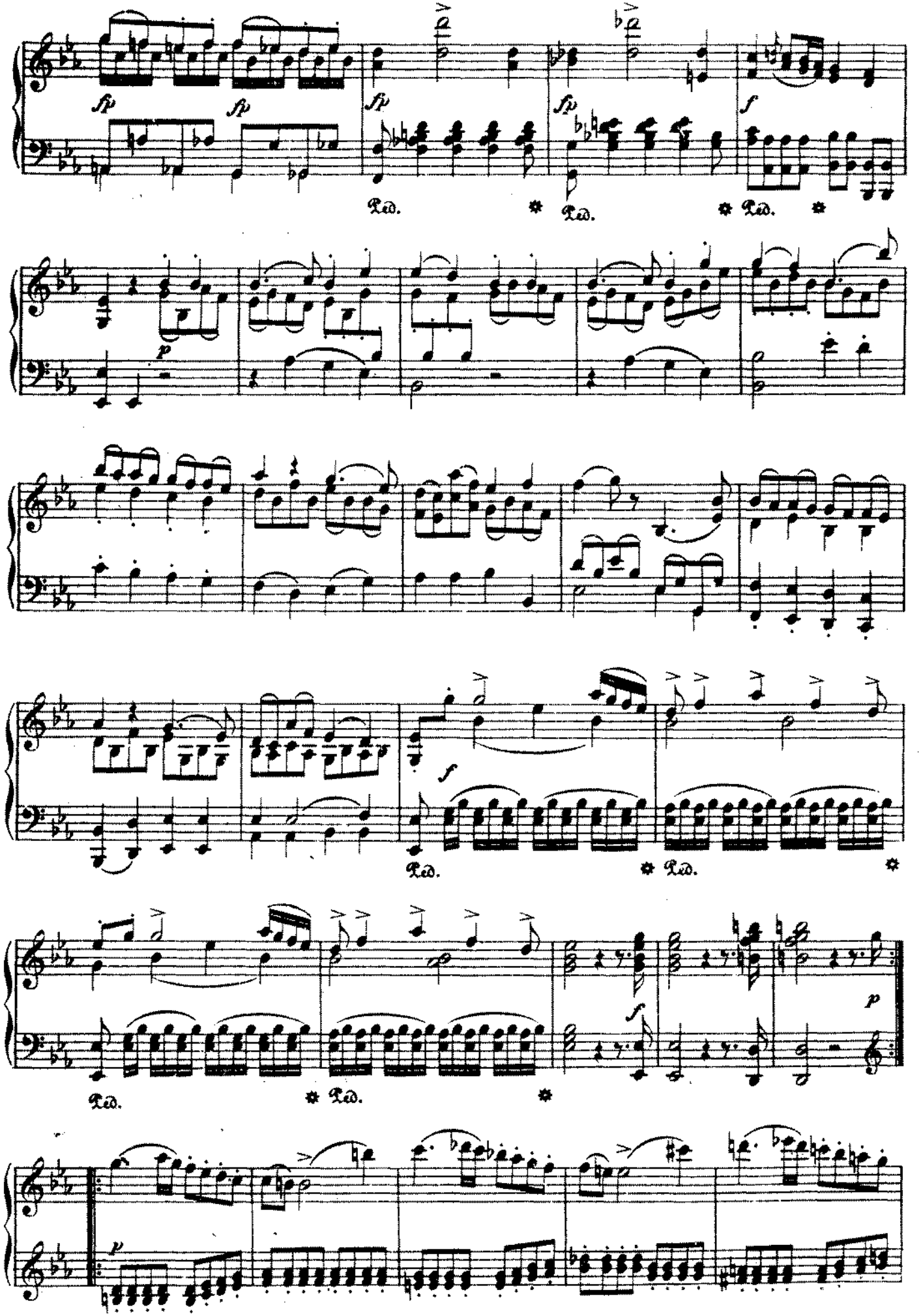
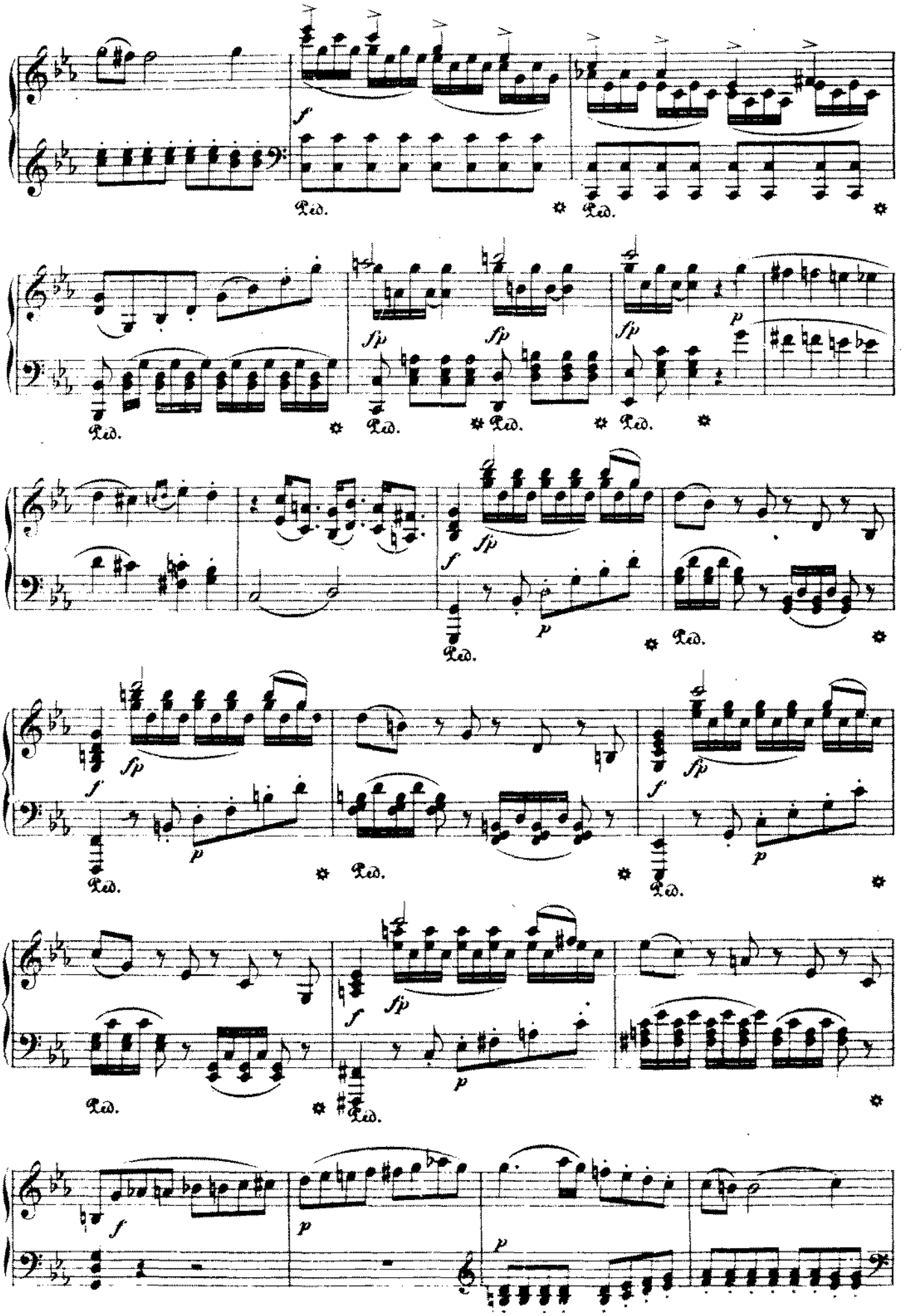
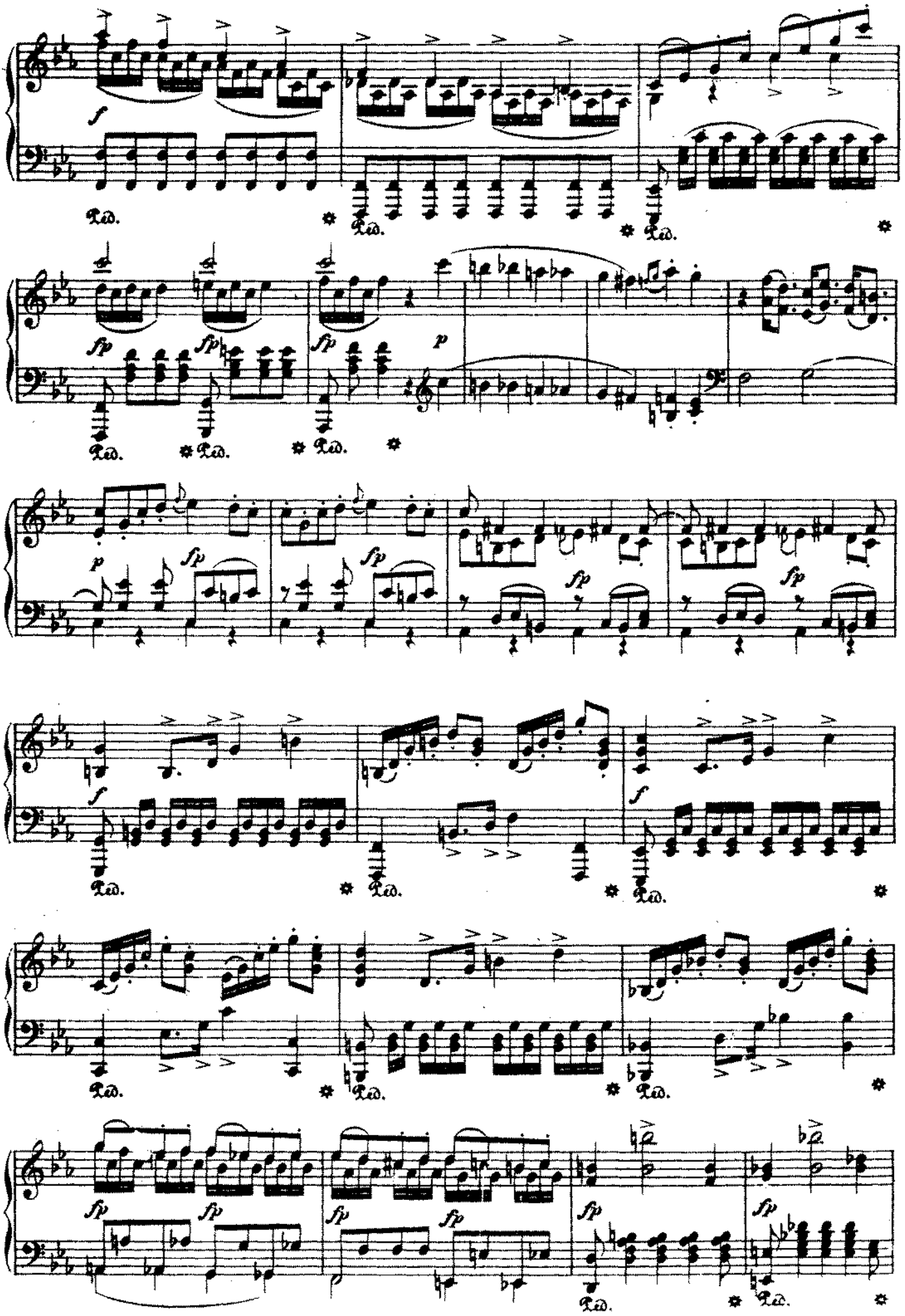
№ 2. Nach dem I. Akt.

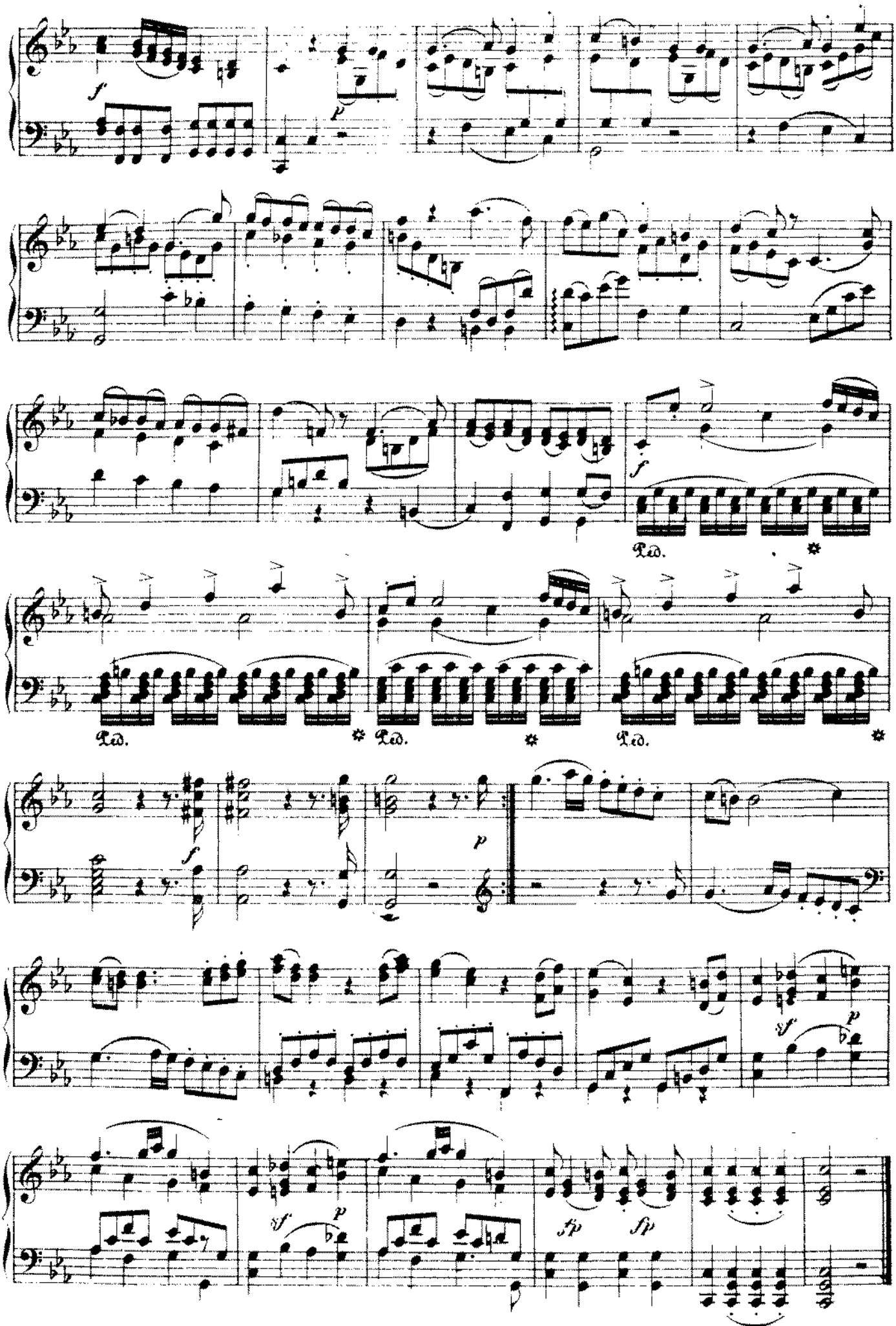
Der erste Aufzug schliesst mit dem genommenen Entschluss zwischen Pheron und Mirza, den Pheron auf den Thron zu bringen.




fp
fp
fp
fp
f
Ped.
Ped.
Ped.
p
f
Ped.
Ped.
Ped.
f
p
p

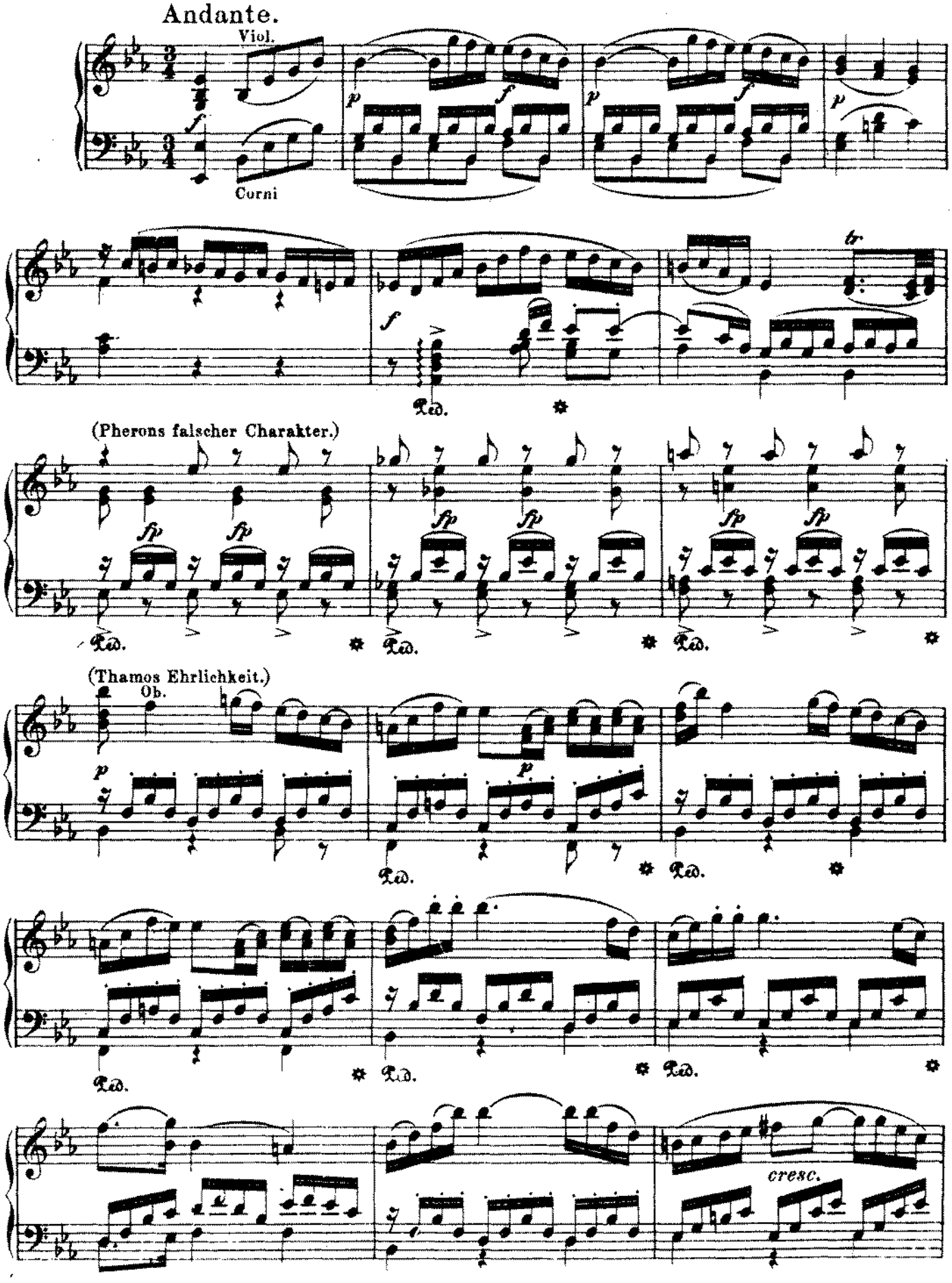

f
Ped.
fp
p

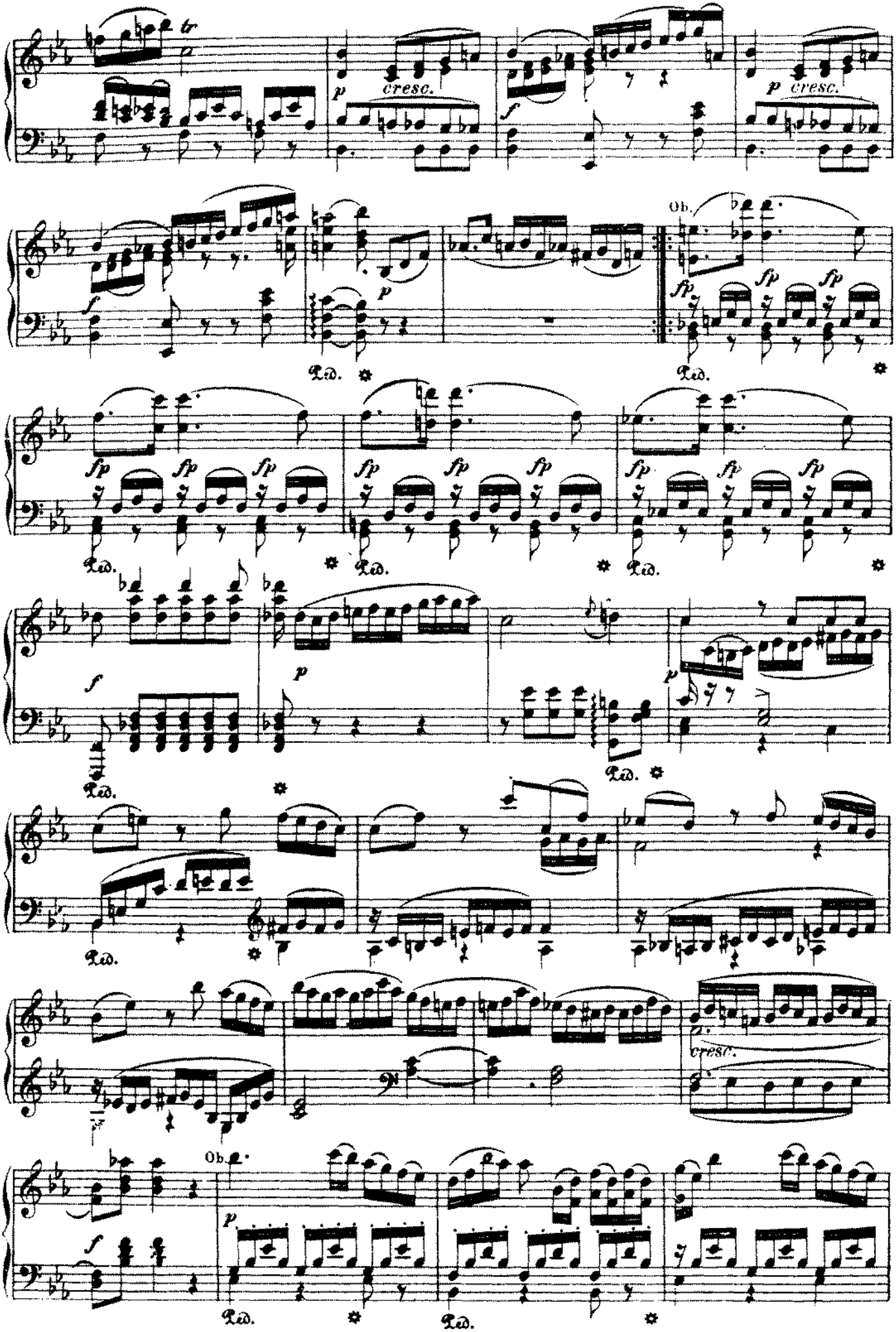

f
Ped.
fp
p
Ped.

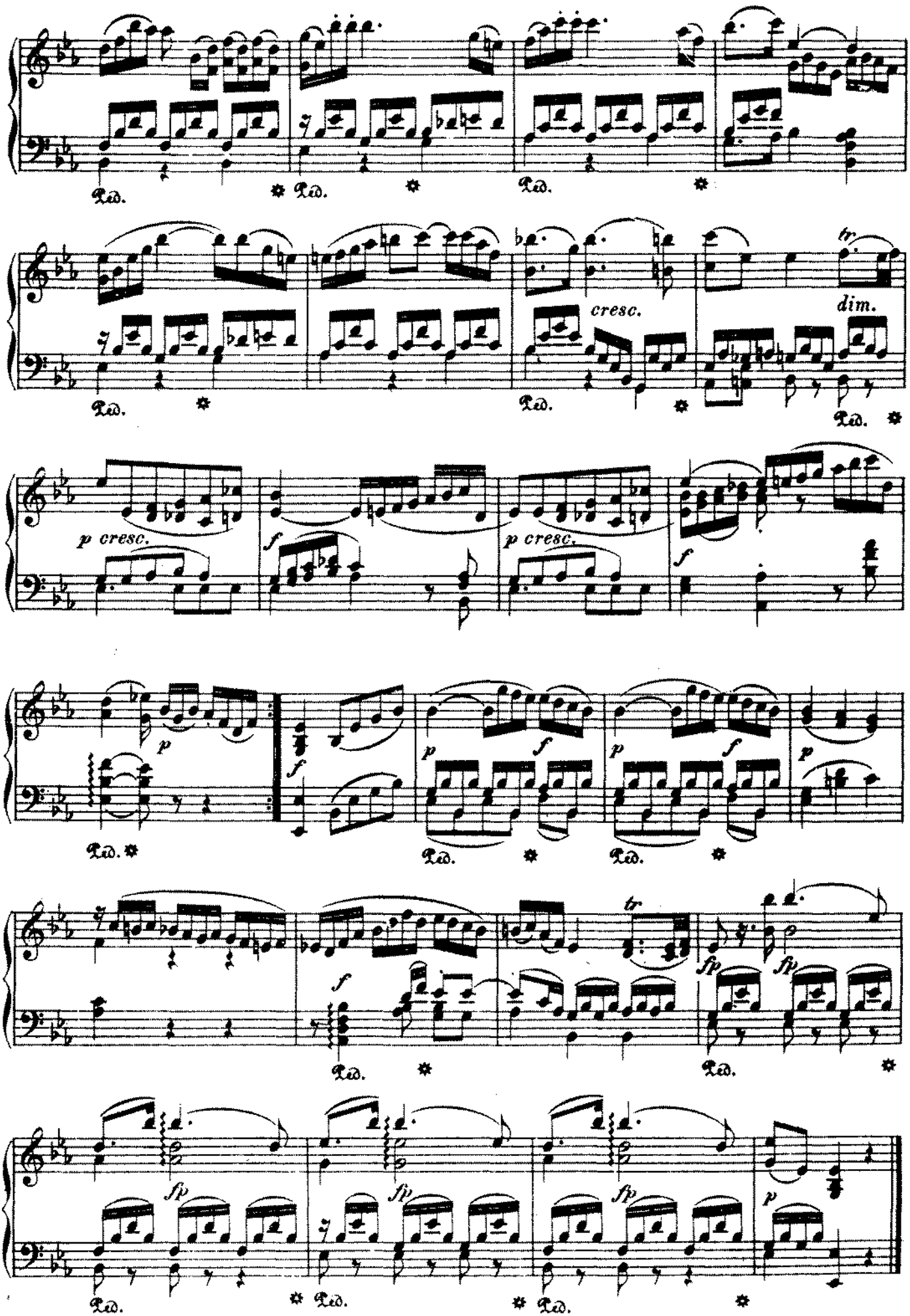

f
p
f
Ped.
Ped.
Ped.
Ped.
f
p
sf
p
sf
p
fp
fp

Nº 3. Nach dem II. Akt.

Thamos guter Charakter zeigt sich am Ende des zweiten Aufzugs. Der dritte Aufzug fängt sich mit Thamos und dem Verräther Pheron an.

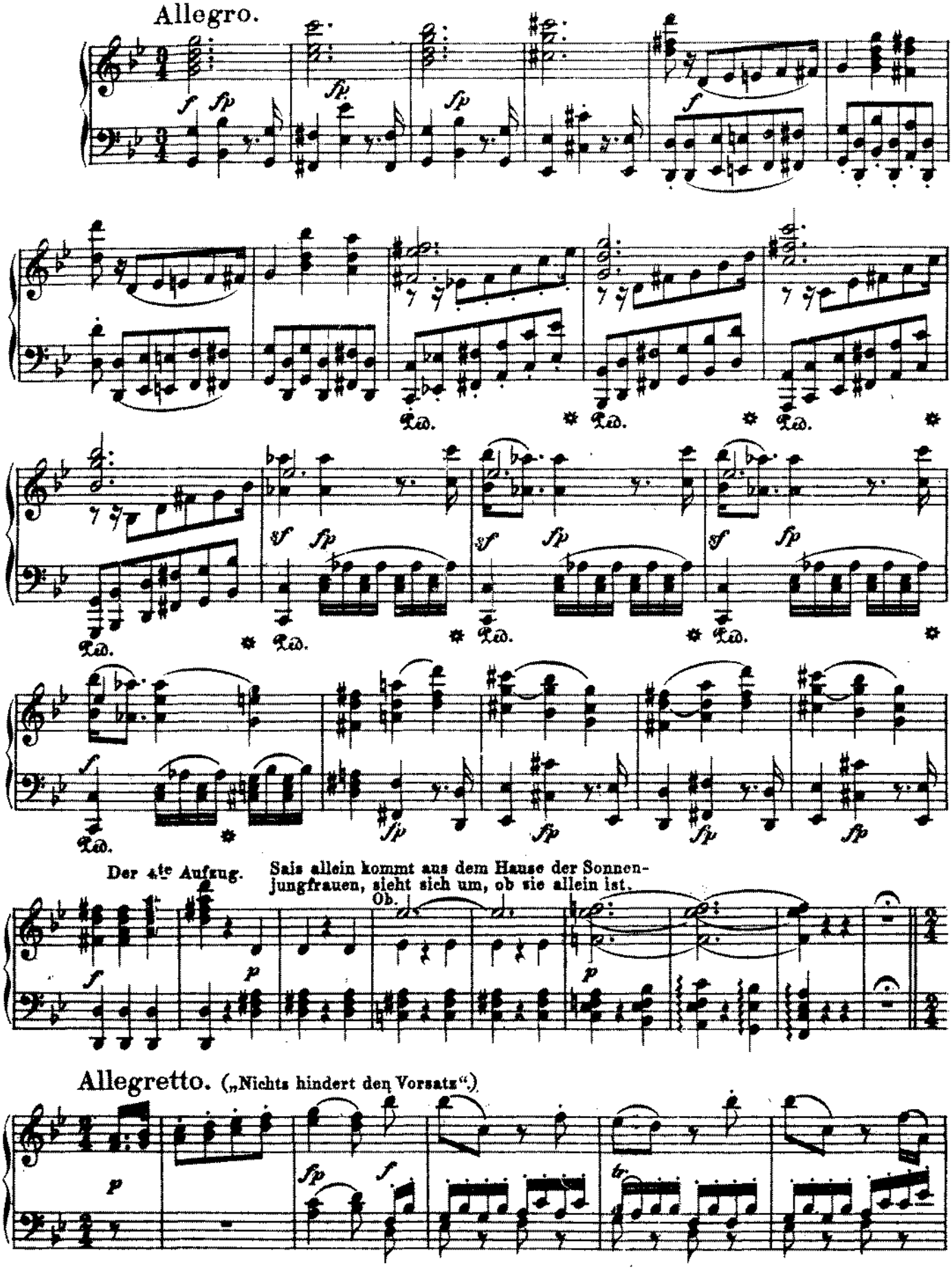


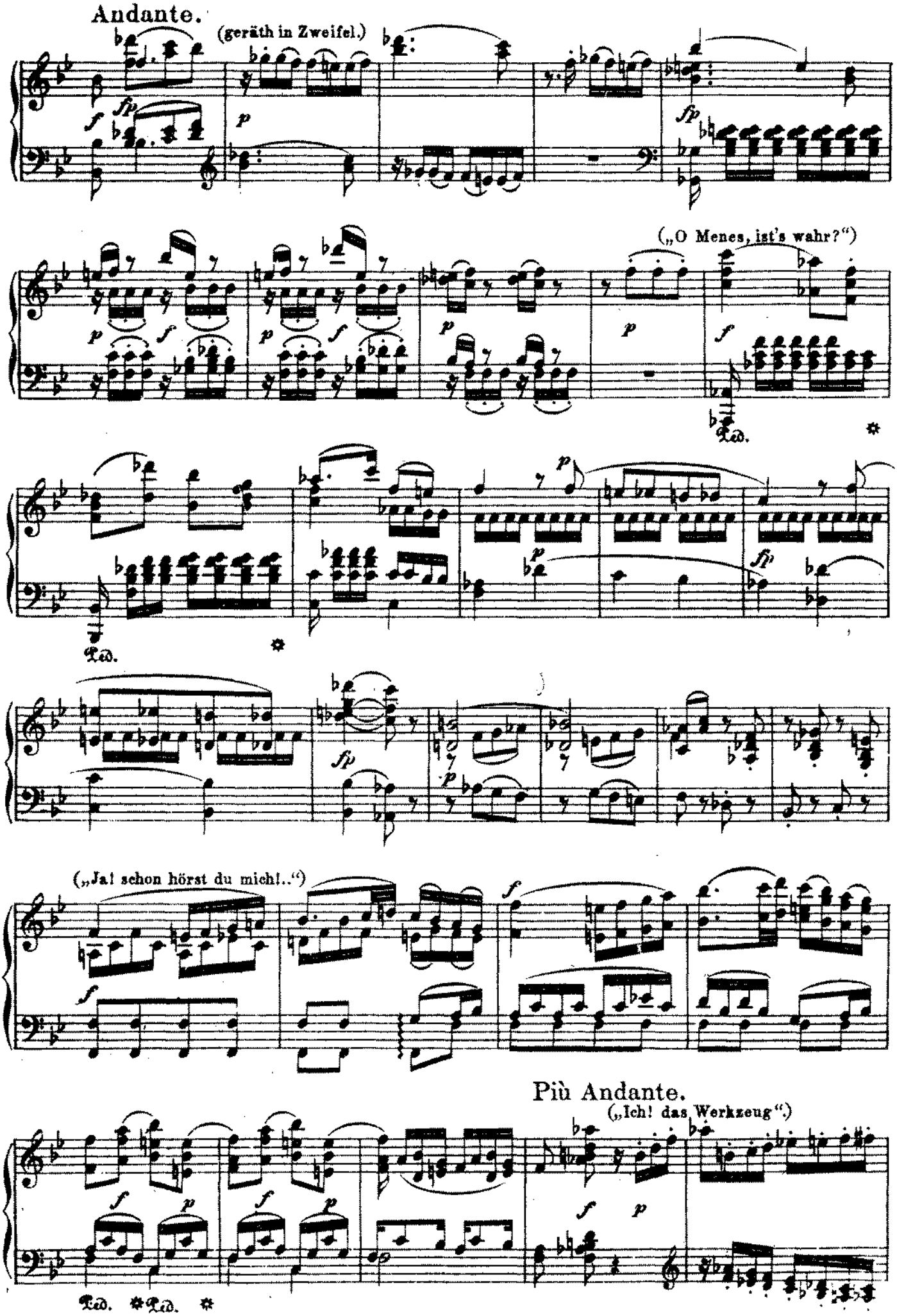

tr
p cresc.
f
p cresc.
f
p
Ob.
fp
fp
fp
Ped.
Ped.
fp fp fp
fp fp fp
fp fp fp
Ped.
Ped.
Ped.
f
p
p
Ped.
Ped.
cresc.
Ob.
f
p
Ped.
Ped.

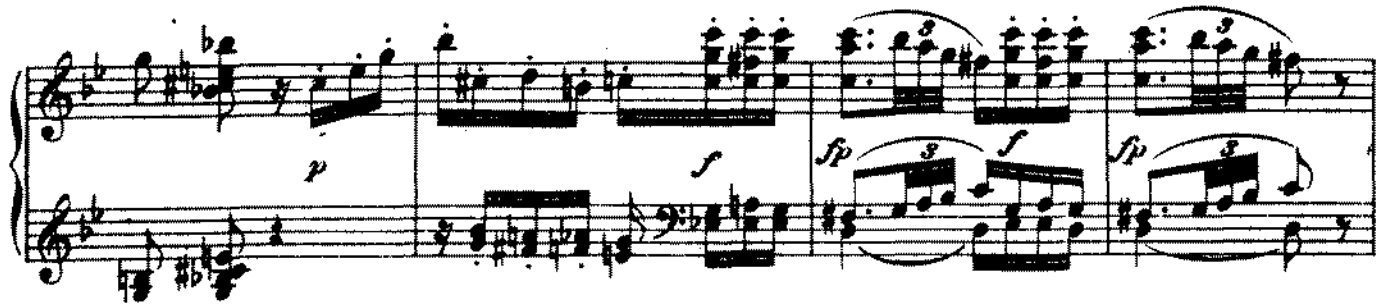

cresc.
dim.
p cresc.
p cresc.

№ 4. Nach dem III. Akt.

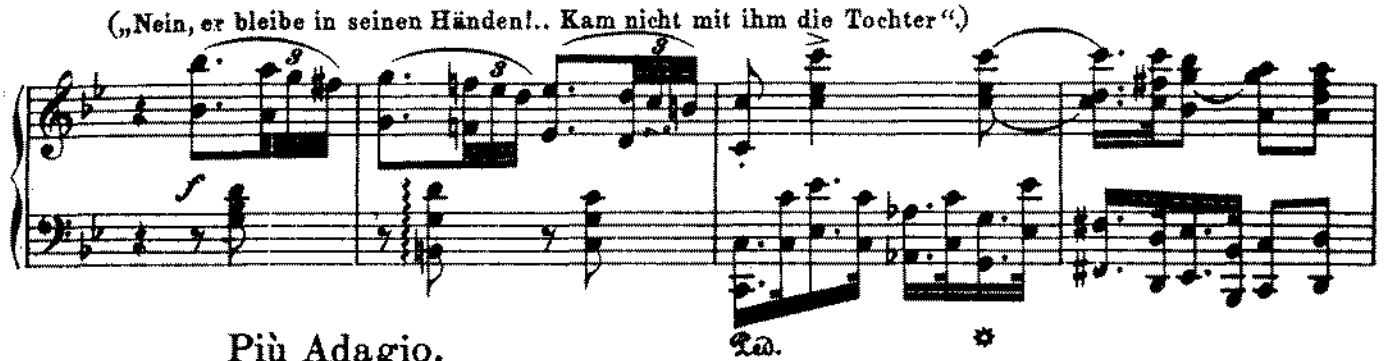
Der dritte Aufzug schliesst mit der verrätherischen Unterredung der Mirza und des Pherons.




Andante.
(geräth in Zweifel.)
(„O Menes, ist's wahr?")
(„Ja! schon hörst du mich!..")
Più Andante.
(„Ich! das Werkzeug".)

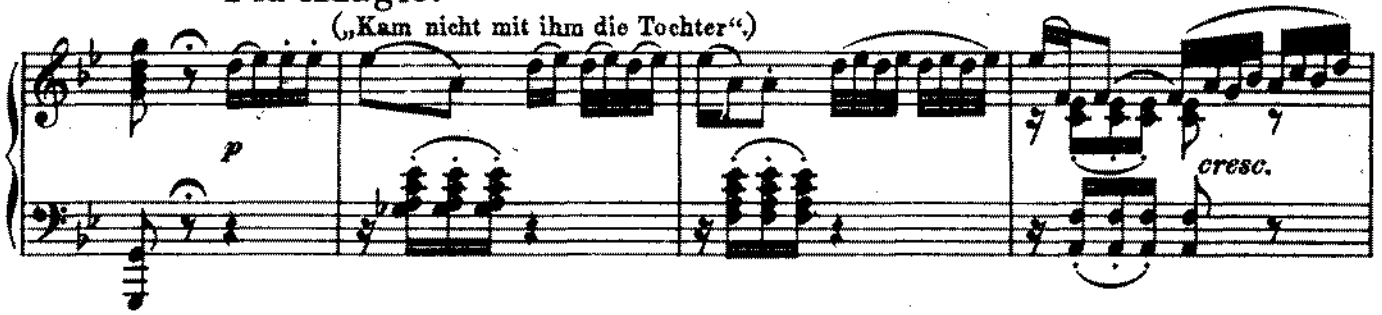


(„Nein, er bleibe in seinen Händen!.. Kam nicht mit ihm die Tochter“.)



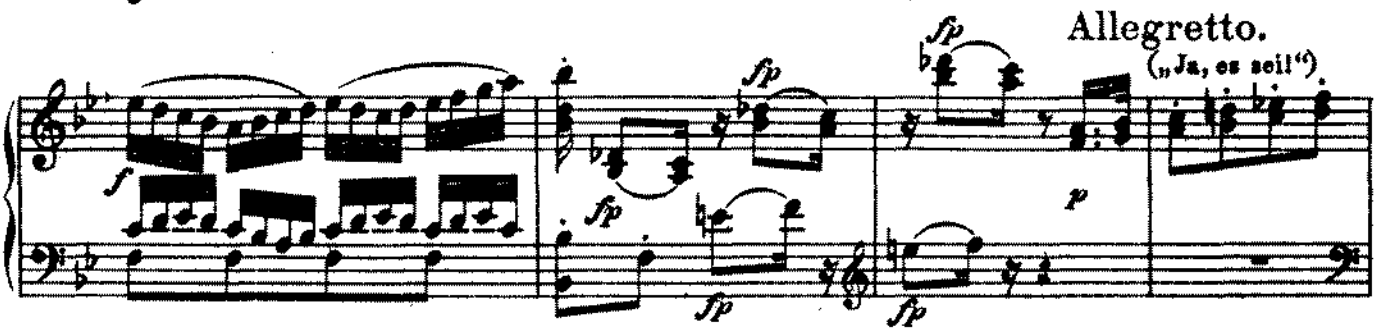
Più Adagio.

(„Kam nicht mit ihm die Tochter“.)



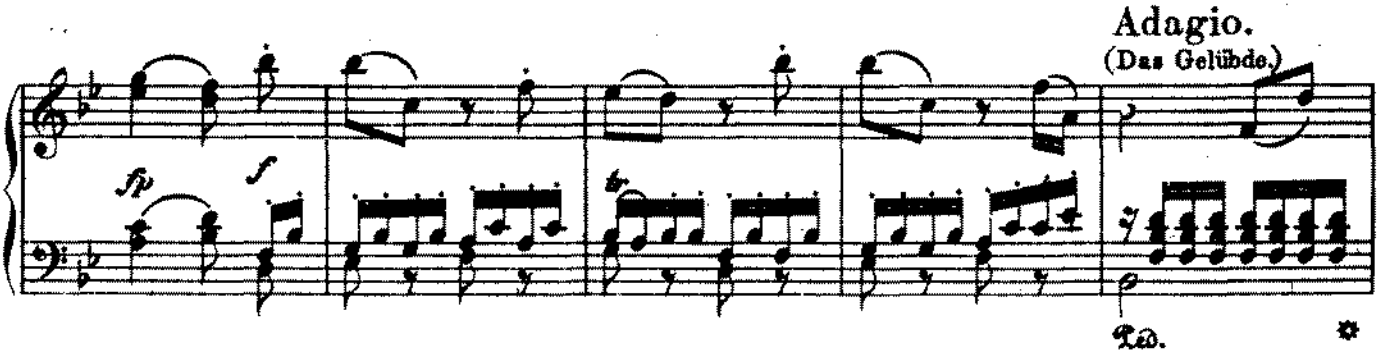
Allegretto.

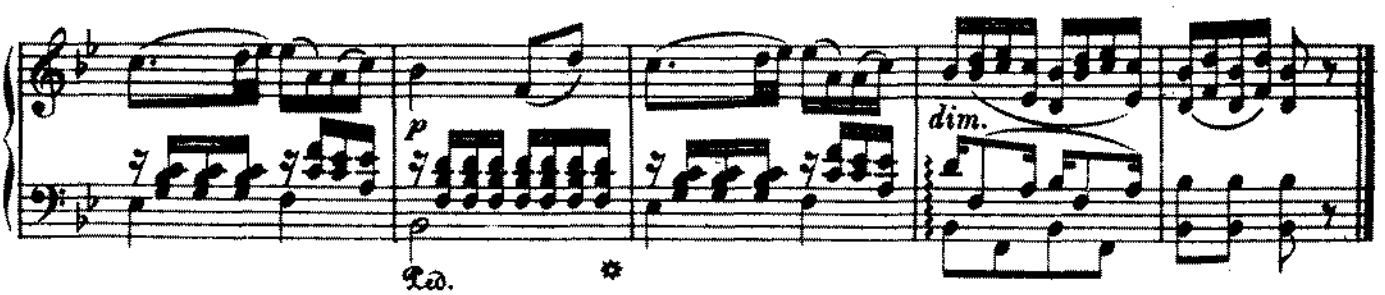
(„Ja, es sei!“)



Adagio.

(Das Gelübde.)

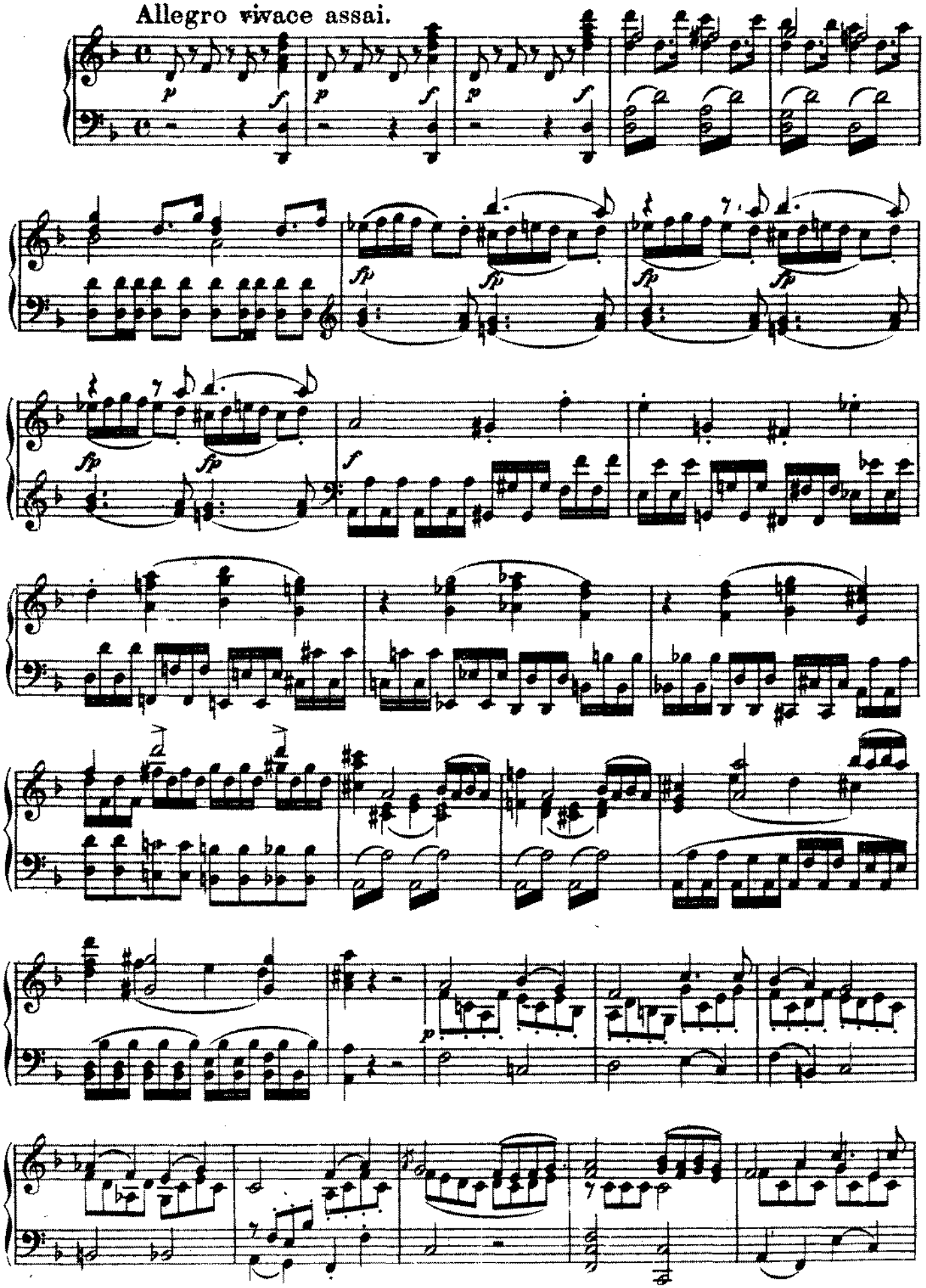


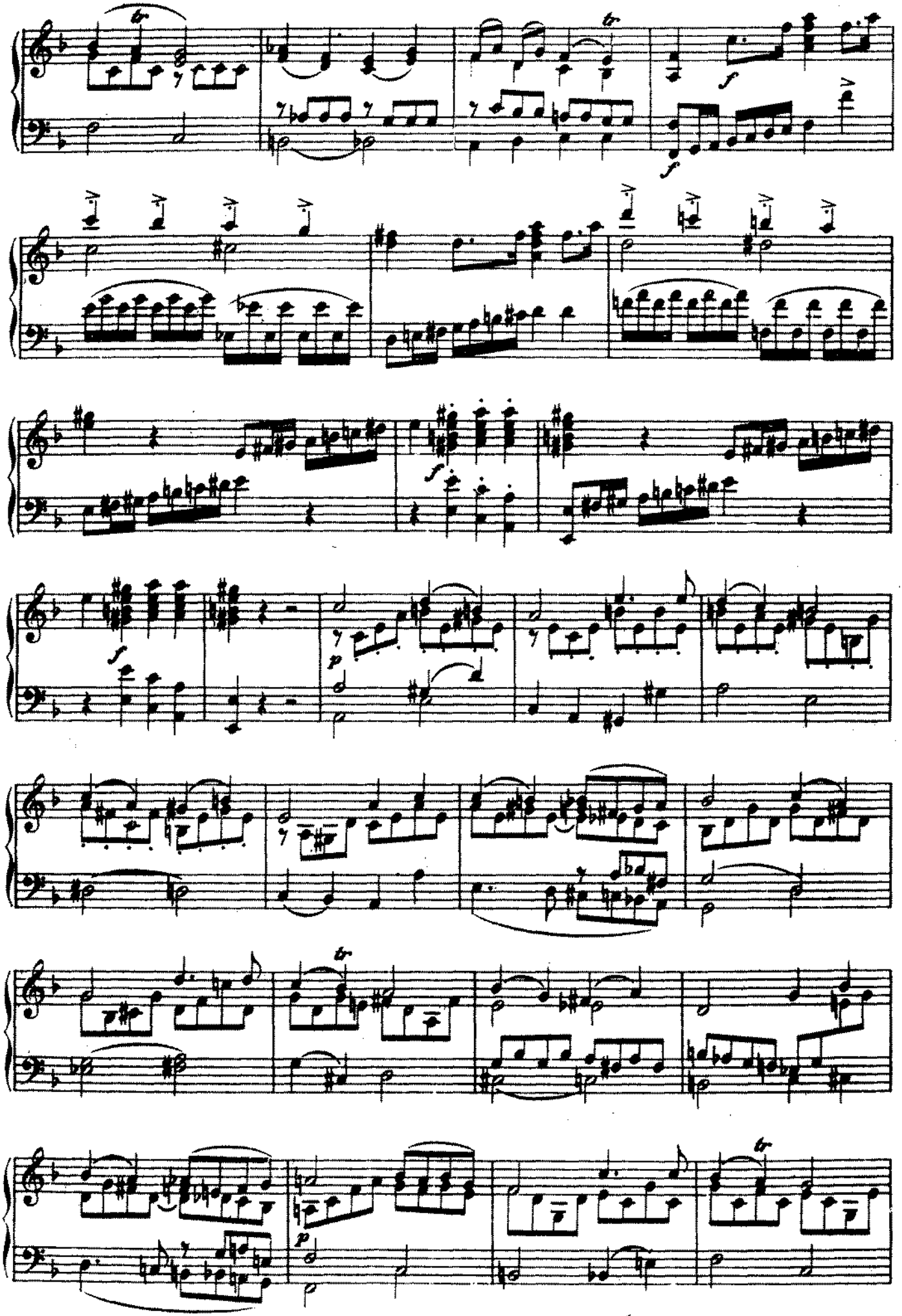


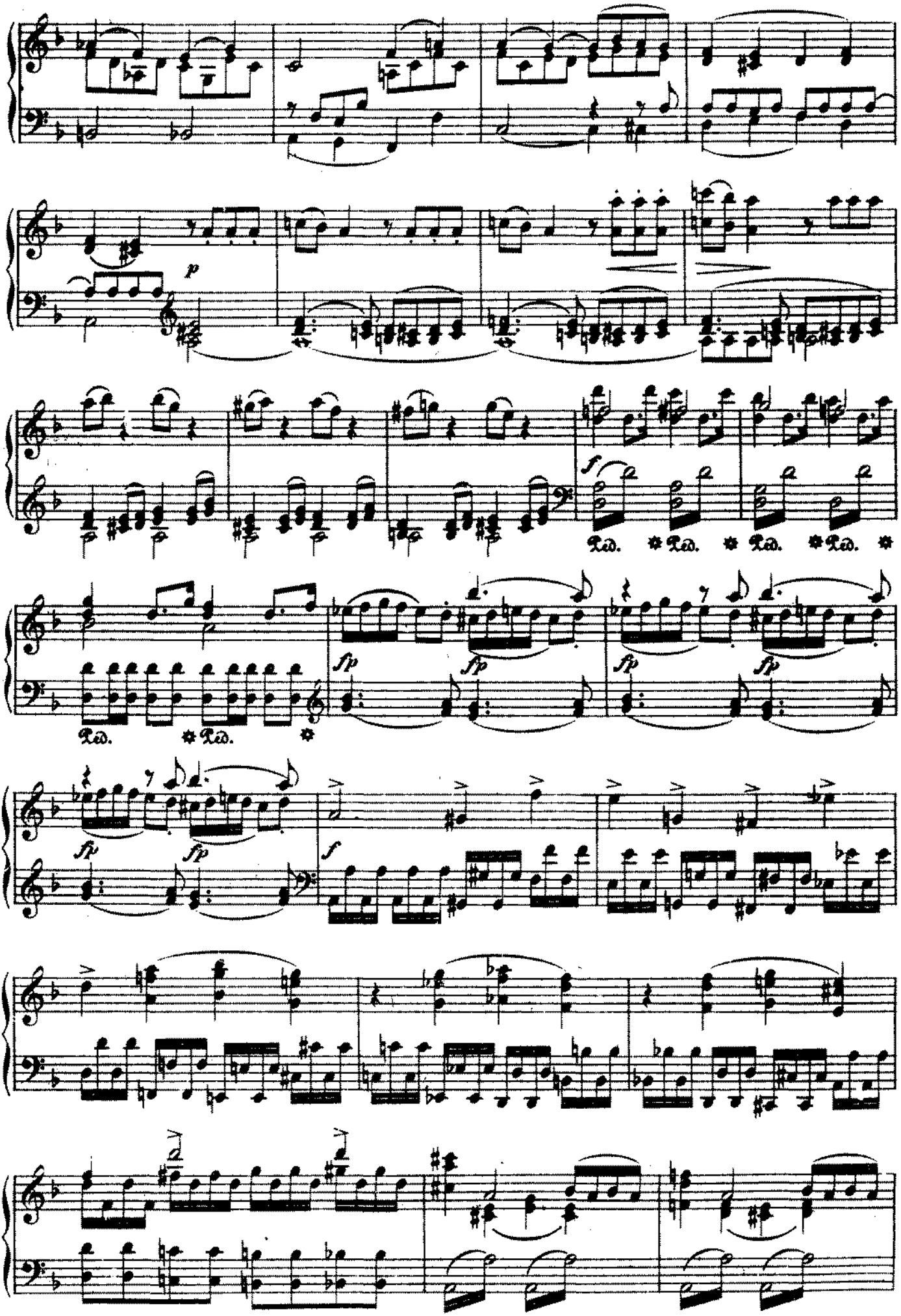
Nº 5. Nach dem IV. Akt.

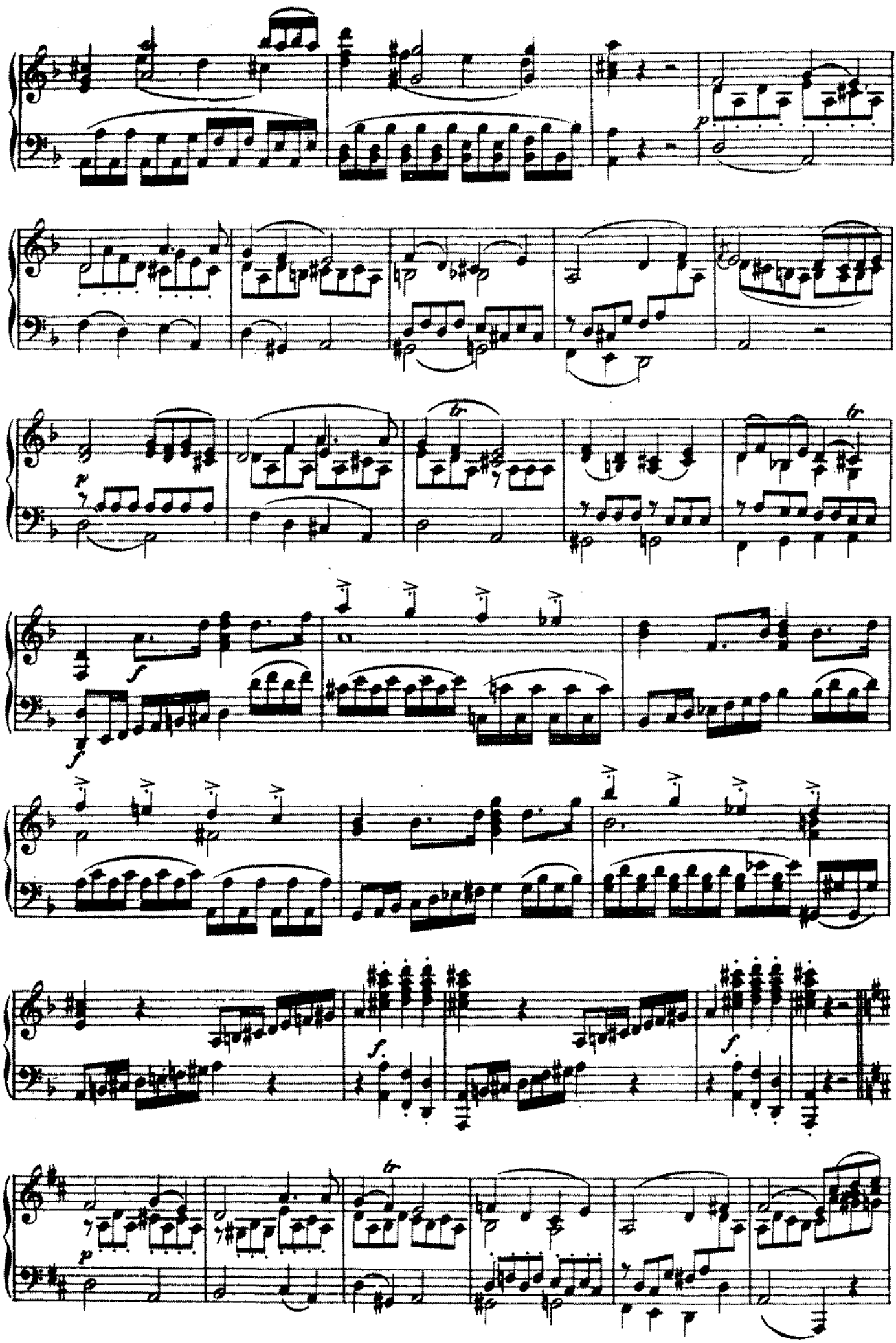
Der vierte Akt schliesst mit der allgemeinen Verwirrung.

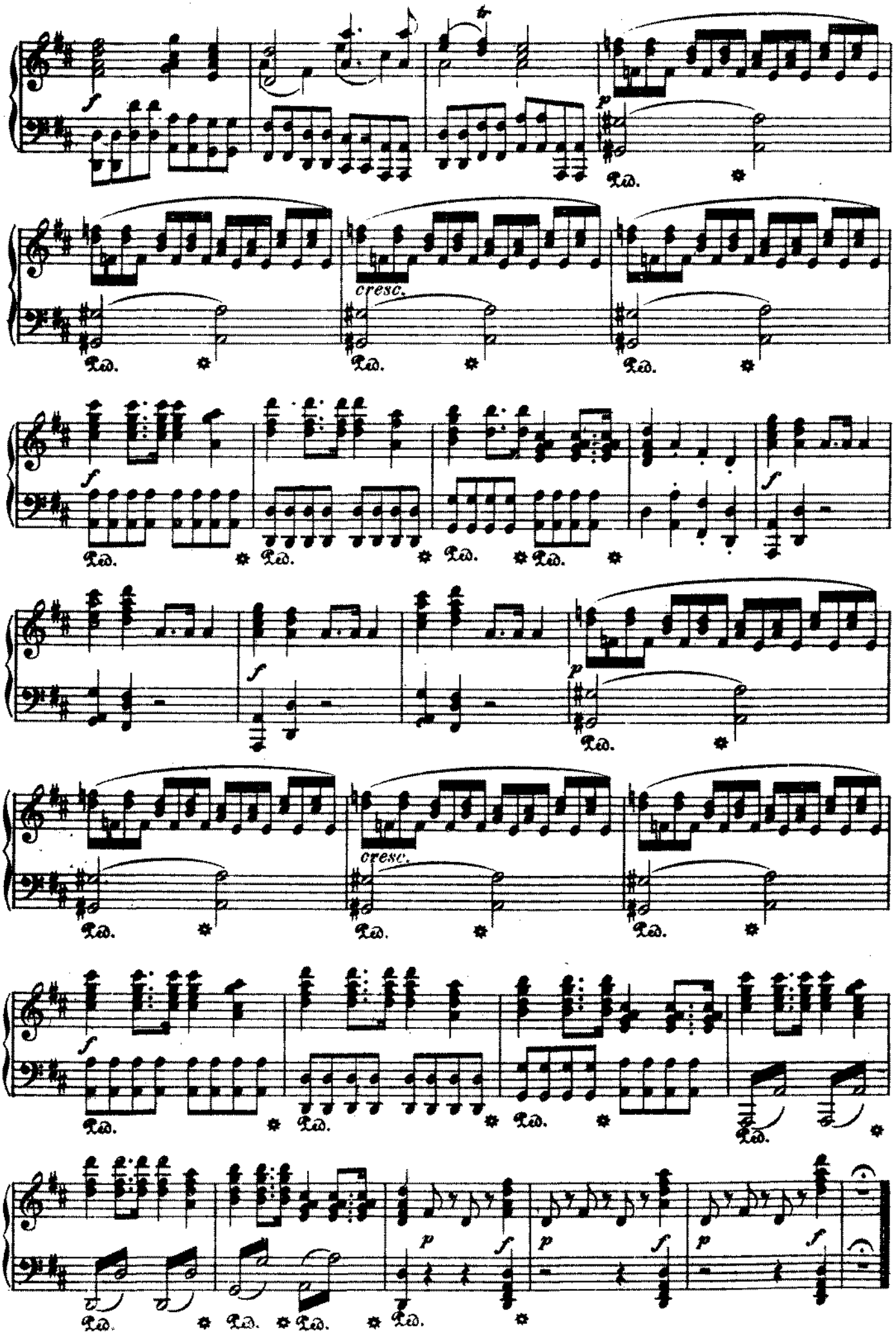
Allegro vivace assai.





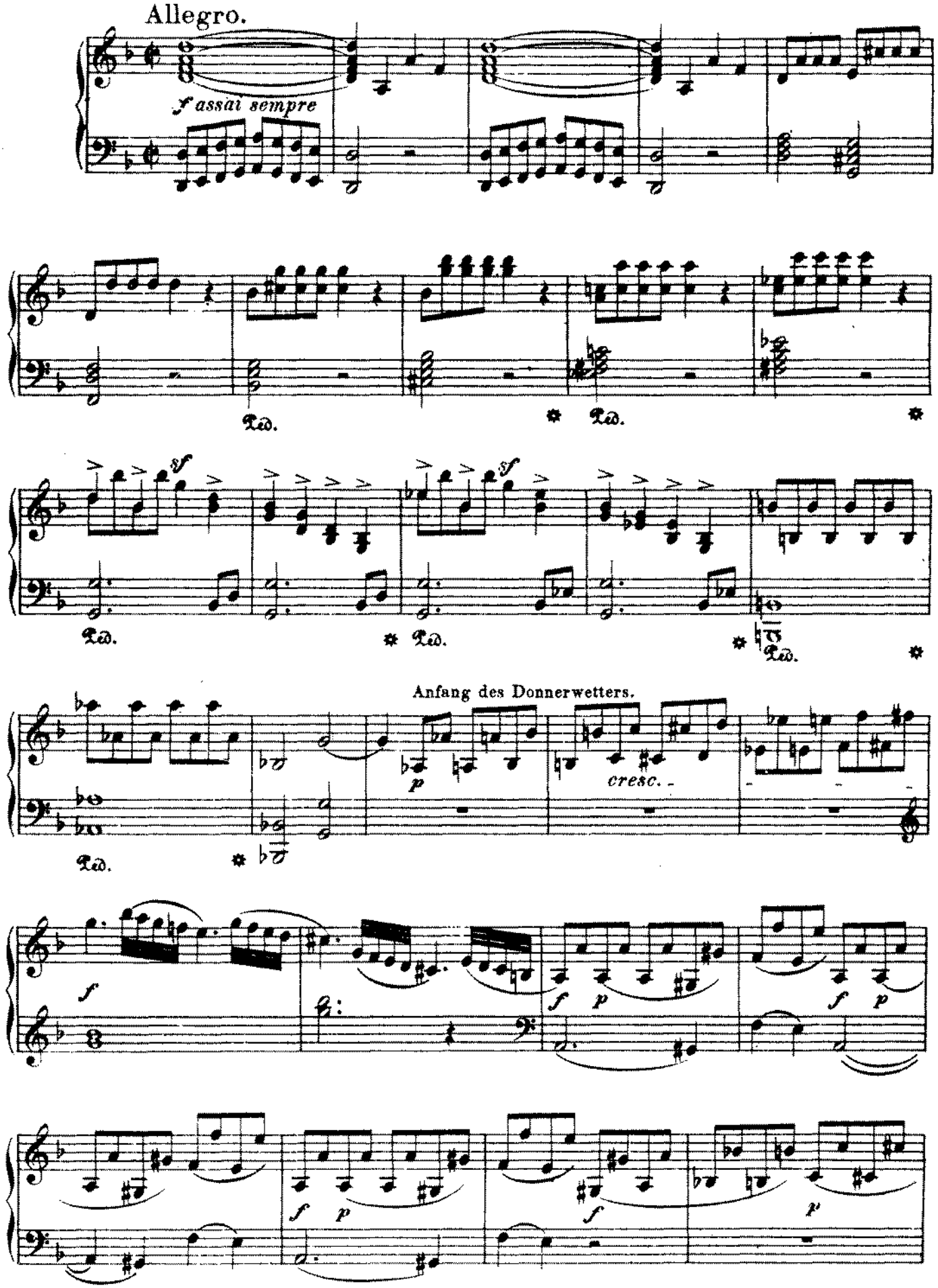

p
f
Ped. * Ped. * Ped. * Ped. *
fp fp fp fp
Ped. * Ped. *
fp fp
f

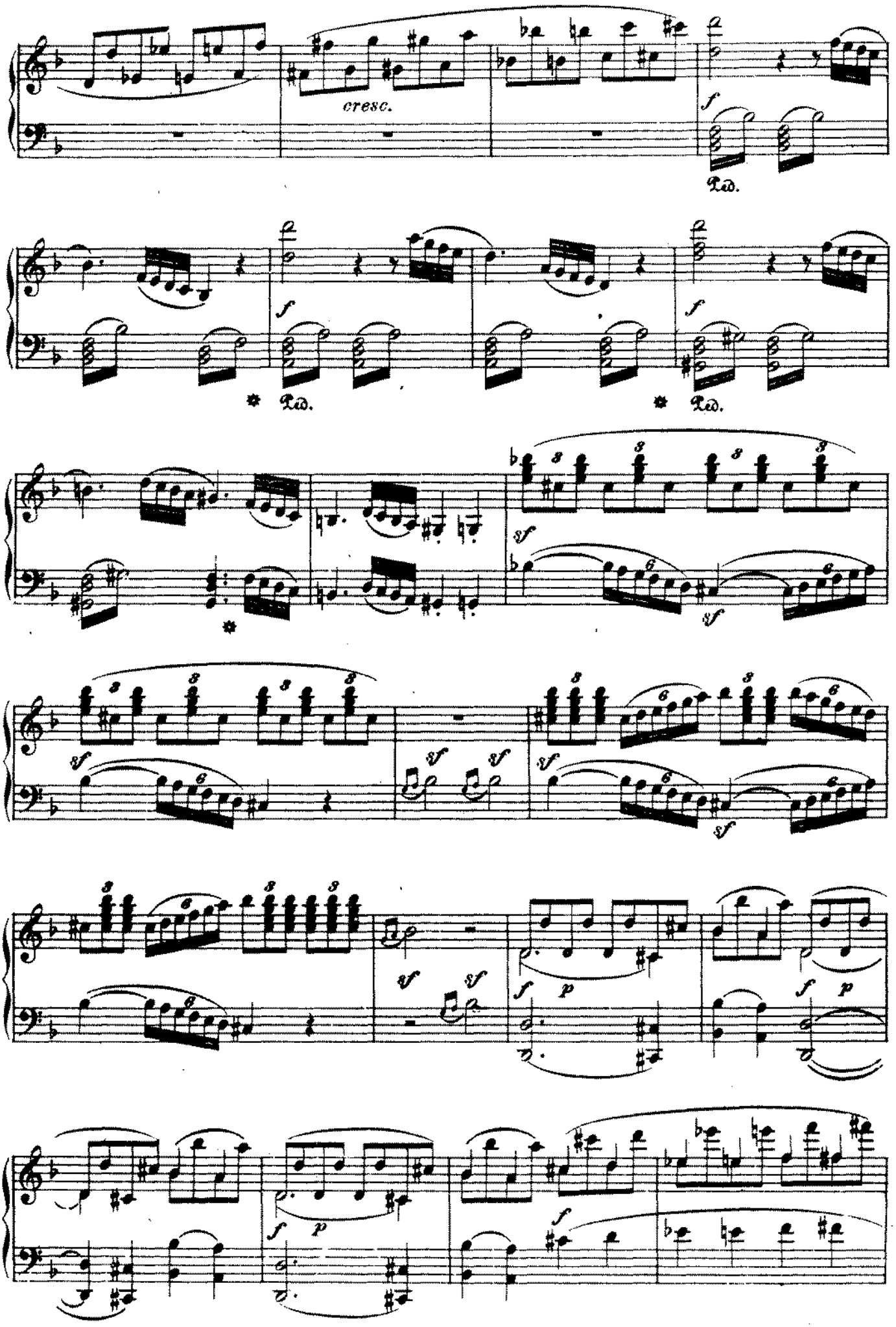


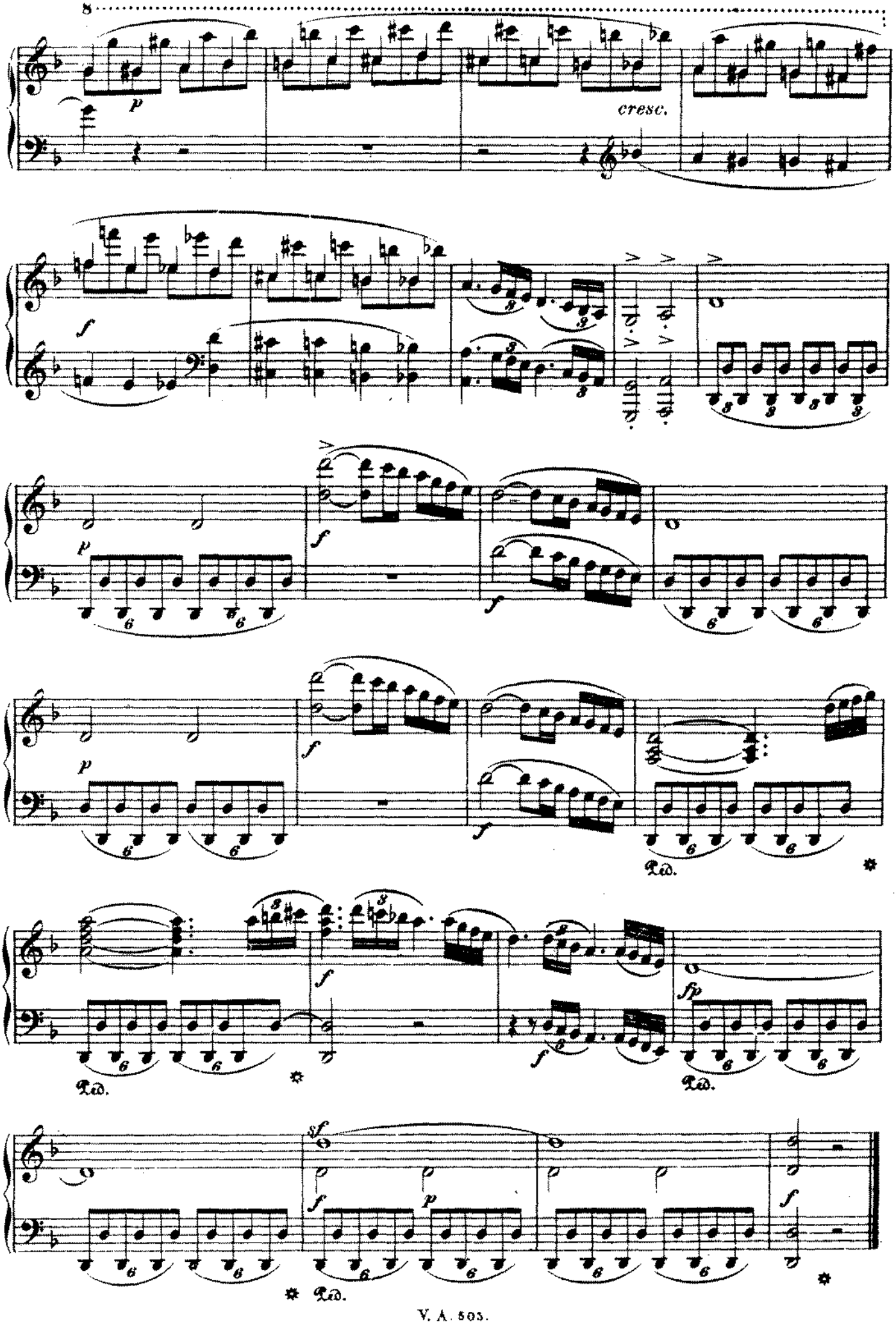

f
p
cresc.
Ped.

Nº 7ª Nach dem V. und letzten Akt.

Pherons Verzweiflung, Gotteslästerung und Tod.




cresc.
Ped.
Ped.
Ped.


8
p
cresc.
f
p
f
f
p
f
f
Ped.
Ped.
f
fp
Ped.
sf
f
p
f
Ped.