

# Carl Maria von Weber.

## Oberon.

Von Jugend auf im Kampfgefilde.

*Allegro energico.*

The first system of the musical score consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked *ff* (fortissimo) and *Allegro energico*. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The bass clef provides a rhythmic accompaniment with chords and single notes.

The second system of the musical score continues from the first. It features a prominent melodic line in the treble clef that rises steadily, marked with a hairpin crescendo and the instruction *cresc. assai*. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece concludes with a *ritard.* (ritardando) marking and a final chord in the treble clef, while the bass clef continues with a steady accompaniment. The dynamic *p* (piano) is indicated at the end of the system.

Tempo.

Von Jugend auf in dem Kampfgefilde, die Lan - - - ze hoch und vor den

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a fortissimo (ff) dynamic and includes accents (>) and a sforzando (sf) dynamic.

Schi - stets da, wo sich der Mann er-probt, am wild' - sten Schlacht und Kampflust

Piano accompaniment for the second system, continuing the piece. It features a fortissimo marcato (fz marcato) dynamic and includes a triplet of eighth notes in the treble clef.

tobt, am wild' - sten Schlacht und Kampf - - - lust tobt!

Piano accompaniment for the third system, featuring a treble and bass clef. It includes a trill (tr) in the treble clef and a dynamic marking of fortissimo (f).

Führend des Va - ters Schwert, stolz, dass sein Na - me mich

Piano accompaniment for the fourth system, featuring a treble and bass clef. It includes a tenuto (ten.) marking and a mezzo-forte (mf) dynamic.

ehrt, füh - rend des Vaters Schwert, stolz, dass sein Nam' mich ehrt, im Herzen noch die Lie-be

Piano accompaniment for the fifth system, featuring a treble and bass clef. The music continues with various chordal textures and melodic lines.

schwieg, mein einz - ges Stre - ben: Sieg! Sieg! Sieg!

Piano accompaniment for the sixth system, featuring a treble and bass clef. It includes a fortissimo (ff) dynamic, a section marked 'If a piacere' (rit.), and a ritardando (rit.) marking at the end.

Tempo.

*ff* *p* *fp* *p*

Andante con moto. Jetzt

*dolce* *p dolce*

giesst sich aus ein sanft - - rer Glanz auf mei - nes Le - bens

*pp*

Wo - gen - tanz, der Schön - - heit Lä - - cheln mil - - dert zart des

*pp*

Ruh - - - - - wil - - de Män - - - - - ner - art. Süß, wie des A - - bends

*pp dolciss.*

Wehn, Stern in der Nacht so schön, nichts Reizen - der's dir ja ver - blieb, um mich zu -

*pp*

fesseln! Lieb! Lieb! Lie be! Un poco più moto. Ob

*dolce* *pp* *p* *rit.*

a ber auch neu-es Ge-fühl mich durch-bebt, doch stets noch die frü-he-re

*string.* *cresc.* *poco a poco*

**Tempo I.**  
Gluth mich be-lebt. doch stets noch die frü-he-re Gluth mich be-lebt, doch stets noch, wie

*f* *ff* *ff*

früher die Gluth mich be - lebt! Ob a - ber auch neu-es Ge - fühl mich durchbebt, doch

*fz* *f* *fz*

stets noch, wie frü - - her die Gluth mich be - lebt, doch stets noch, wie

frü - her die Gluth mich be - lebt. Sein oh - ne Lieb,

*fp* *mf* *f*



welch düsterer Trauer-flor! Doch Sein oh-ne Eh-re, Sein oh-ne Eh-re: den Tod zög'ich

pp cresc. ff

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

**Fiù Allegro.**

vor! Sein ohne Eh-re: den Tod zög'ich vor, den Tod zög'ich vor, Sein ohne Eh-re, ohne

pp ff ff

Eh-re, Sein oh-ne Eh-re: den Tod zög'ich vor, Sein ohne Eh-re, oh-ne Eh-re,

f

Sein oh-ne Eh-re: den Tod zög'ich vor, den Tod zög'ich vor, den Tod zög'ich

f Red. \*

**Tempo I.**

vor.

ff

f