



Achilleus

Dichtung nach Motiven der Ilias
von
HEINRICH BULTHAUPT

Solostimmen, Chor und Orchester

Max Bruch

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Personen .

Achilleus		<i>Tenor.</i>
Andromache		<i>Hoher Alt.</i>
Hektor	}	
Odysseus		
Polyxena (Priamus' Tochter)	}	
Thetis		
Agamemnon	}	
Priamus		

(Die Pause ist nach dem 2^{ten} Theil zu machen.)

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English text by
Mrs. John P. Morgan of New York.
Mrs. Morgan's translation is the
only translation authorized
by the Composer.

ACHILLEUS.

Prolog. (Der Chor.)

Entered according to Act of
Congress, in the year 1885
by Mrs. John P. Morgan in
the office of the librarian of
Congress at Washington D. C.

Max Bruch, Op. 50.

Moderato e maestoso. (♩ = 96)

2 Flöten.

2 Hoboen.

2 Clarinetten
in B.

2 Fagotte.

4 Hörner in Es.

3 Trompeten
in Es.

3 Posaunen
(Tuba.)

Pauken in Es. B.

Violine I.

Violine II.

Bratsche.

Sopran I.

Sopran II.

Alt.

Tenor.

Bass I.

Bass II.

Violoncell.

Contrabass.

Moderato e maestoso. (♩ = 96) *f*

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, featuring complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *p*, *sp*, *cresc.*, *ff*, and *ff sempre*. The lower systems include a vocal line with lyrics: "Neun - mal er - Nine times the". The piano accompaniment continues with *marc.*, *fp*, *cresc. molto*, and *ff sempre* markings. The score concludes with a section marked *A* and *ff sempre*.

8

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a prominent bass line with triplets and dynamic markings such as *sf* and *pesante*.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with triplets and dynamic markings like *sf* and *pesante*.

neu - te das Jahr den Lauf, seit der A - chä - er ge - wal - ti - ges Heer, —
 year has re - new'd her course, Since the A - che - an, all pow - er - ful host, —

neu - te das Jahr den Lauf, seit der A - chä - er ge - wal - ti - ges Heer, —
 year has re - new'd her course, Since the A - che - an, all pow - er - ful host, —

neu - te das Jahr den Lauf, seit der A - chä - er ge - wal - ti - ges Heer, —
 year has re - new'd her course, Since the A - che - an, all pow - er - ful host, —

neu - te das Jahr den Lauf, seit der A - chä - er ge - wal - ti - ges Heer, —
 year has re - new'd her course, Since the A - che - an, all pow - er - ful host, —

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features triplets and dynamic markings like *sf* and *pesante*.

neu - te das Jahr den Lauf, seit der A - chä - er ge - wal - ti - ges Heer, —
 year has re - new'd her course, Since the A - che - an, all pow - er - ful host, —

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano part features triplets and dynamic markings like *sf* and *pesante*.

fern von der Hei - math, im tro - i - sehen Land, um das hoch - ra - gen - de I - li -
 Far from his home, here in Tro - jan - land, Spread round high tow - er - ing Il - i -
 fern von der Hei - math, im tro - i - sehen Land, um das hoch - ra - gen - de I - li -
 Far from his home, here in Tro - jan - land, Spread round high tow - er - ing Il - i -
 fern von der Hei - math, im tro - i - sehen Land, um das hoch - ra - gen - de I - li -
 Far from his home, here in Tro - jan - land, Spread round high tow - er - ing Il - i -
 fern von der Hei - math, im tro - i - sehen Land, um das hoch - ra - gen - de I - li -
 Far from his home, here in Tro - jan - land, Spread round high tow - er - ing Il - i -

First system of musical notation. It includes a piano part with a grand staff (treble and bass clefs) and a violin part. Dynamics include *ff* and *mf*. There are various articulations like accents and slurs. A first ending bracket labeled "I. II." is present in the piano part.

Second system of musical notation, continuing the piano and violin parts from the first system. It features similar dynamics and articulations.

Third system of musical notation, featuring vocal lines with German lyrics and piano accompaniment. The lyrics are: "um ras - selnd sein e - her - nes Netz ge - spannt! um, Clank - ing and clashing his bra - zen net!". Dynamics include *ff* and *mf*. The piano part includes triplets and slurs.

Fourth system of musical notation, continuing the vocal lines and piano accompaniment. The lyrics are: "um ras - selnd sein e - her - nes Netz ge - spannt! um, Clank - ing and clashing his bra - zen net!". Dynamics include *ff* and *mf*. The piano part includes triplets and slurs.

Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the first system.

Lo - dernd ent - brann - te die Fa - ckel des Kriegs, um ein Weib, ein buh - le - risch
 Flaming en - kind - led the torches of war, For a wife, a wan - le - risch
 Lo - dernd ent - brann - te die Fa - ckel des Kriegs, um ein Weib, ein buh - le - risch
 Flaming en - kind - led the torches of war, For a wife, a wan - le - risch
 Lo - dernd ent - brann - te die Fa - ckel des Kriegs, um ein Weib, ein buh - le - risch
 Flaming en - kind - led the torches of war, For a wife, a wan - le - risch
 - dernd ent - brann - te die Fa - ckel des Kriegs, um ein Weib, ein buh - le - risch
 - ing en - kind - led the torches of war, For a wife, a wan - le - risch
 - dernd ent - brann - te die Fa - ckel des Kriegs, um ein Weib, ein buh - le - risch
 - ing en - kind - led the torches of war, For a wife, a wan - le - risch

Musical score for the third system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the second system.

Musical score for the fourth system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the third system.

ff

ff

ff

ff

unis.

I.H.

f marc.

f

sf

sf

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret pesante

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret pesante

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret pesante

Weib, He - - - le - na, die das hei - lig - ste Band frevelnd zer - riss, und zu heim - li - cher
 wife, He - - - le - na, zeholte ho - li - est tie Wanton - ly broke, and to flight, secret

sf

sf

sf

sf

sf

sf

sf

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *sf* (sforzando) and *ff* (fortissimo) are indicated throughout the system.

The second system continues the musical score with six staves. It maintains the same instrumental and vocal structure as the first system. The piano accompaniment features a prominent bass line with eighth-note patterns. The vocal lines continue with melodic phrases and some ornamentation.

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

Flucht sich mit dem schö - nen Ver - füh - rer ge - wandt!
 flight, to him, the beauteous Se - duc - er gave car!

The third system shows the piano accompaniment for the final part of the page. It consists of two staves (Right and Left Hand). The music concludes with a series of chords and melodic fragments, including a triplet in the right hand. Dynamics like *ff* and *fz* are present.

C
Listesso tempo. (♩ = 104.)

First system of musical notation, including piano and bass staves. Dynamics include *f*. The key signature is B-flat major. The time signature is 3/4.

mutano in E. H.

Second system of musical notation, featuring piano and bass staves with sixteenth-note patterns. The marking *marc.* is present.

Third system of musical notation, including vocal staves with lyrics and piano/bass accompaniment. Dynamics include *f*.

A - ber auf pfad - lo - ser Wo - - - gen -
 But on the track of the path - - - less

A - ber auf pfad - lo - ser Wo - - - gen -
 But on the track of the path - - - less

A - ber auf pfad - lo - ser Wo - - - gen -
 But on the track of the path - - - less

A - - - ber auf
 But on the

A - - - ber auf
 But on the

Fourth system of musical notation, including piano and bass staves with the marking *marc.*

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

Piano accompaniment for the second system, featuring treble and bass staves with chords and melodic lines.

spur waves folg- - -te der Schwarm der Rä - cher ihr
waves *Swarm* - ing a - zeng- - ers *fol* - lowed *her*

spur waves folg- - -te der Schwarm der Rä - cher ihr
waves *Swarm* - ing a - zeng- - ers *fol* - lowed *her*

spur waves folg- - -te der Schwarm der Rä - cher ihr
waves *Swarm* - ing a - zeng- - ers *fol* - lowed *her*

pfad - lo - ser the Wo - - -gen - spur waves folg- - -te der
track *of* *the* *path* - - - less *waves* *Swarm* - ing a - -

pfad - lo - ser the Wo - - -gen - spur waves folg- - -te der
track *of* *the* *path* - - - less *waves* *Swarm* - ing a - -

pfad - lo - ser the Wo - - -gen - spur waves folg- - -te der
track *of* *the* *path* - - - less *waves* *Swarm* - ing a - -

Piano accompaniment for the third system, featuring treble and bass staves with chords and melodic lines.

16

First system of musical notation, measures 16-20. It features vocal staves and piano accompaniment.

Piano accompaniment for the second system, measures 16-20.

nach, a - - ber auf pfad lo - ser Wo - - gen -
fast, *But* *on the* *track* *of* *the* *path - - less*

nach, a - - ber auf pfad lo - ser Wo - - gen -
fast, *But* *on the* *track* *of* *the* *path - - less*

nach, a - - ber auf pfad lo - ser Wo - - gen -
fast, *But* *on the* *track* *of* *the* *path - - less*

Schwarm der Räu - cher ihr nach, a - - ber auf
zeng - - ers *fol - loved* *her* *fast,* *But* *on the*

Schwarm der Räu - cher ihr nach, a - - ber auf
zeng - - ers *fol - loved* *her* *fast,* *But* *on the*

Schwarm der Räu - cher ihr nach, a - - ber auf
zeng - - ers *fol - loved* *her* *fast,* *But* *on the*

Piano accompaniment for the third system, measures 16-20.

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. Dynamics include *a2* and *unis.* (unison).

Second system of musical notation. The piano accompaniment continues with the arpeggiated figure. Dynamics include *ff* (fortissimo) and *rfz* (ritardando).

Third system of musical notation, containing the main vocal entries and piano accompaniment. The lyrics are as follows:

spur waves,	folg-te der Swarming a -	Schwarm der zeng - ers	Rächer ihr follow'd her	nach, er-grimmt ob der fast, En-raged by the	Schmach an - in - sult
spur waves,	folg-te der Swarming a -	Schwarm der zeng - ers	Rächer ihr follow'd her	nach, fast,	an - Forth
spur waves,	folg-te der Swarming a -	Schwarm der zeng - ers	Rächer ihr follow'd her	nach, er - grimmt ob der fast, En - raged by the	
pfad - lo - ser track of the	Wo-genspur waves, swarming	folg - ten die fol - low'd a -	Rächer ihr zengers her	nach, fast,	an - Forth
pfad - lo - ser track of the	Wo-genspur waves, swarming	folg - ten die fol - low'd a -	Rächer ihr zengers her	nach, fast,	
pfad - lo - ser track of the	Wo-genspur waves, swarming	folg - ten die fol - low'd a -	Rächer ihr zengers her	nach, fast,	

The piano accompaniment continues with the arpeggiated figure. Dynamics include *rfz* (ritardando).

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f* and *ff*. There are also markings for *a2* (second ending).

Second system of musical notation, primarily piano accompaniment with complex rhythmic patterns.

Third system of musical notation, featuring lyrics in German and Russian. Dynamic markings include *ff* and *rf*.

brau-ste des hei-li-gen Hel-las Kraft, an-brau-
 forth rush'd now all ho-ly Hel-las strength, Rusht'd forth

brau-ste des hei-li-gen Hel-las Kraft, er-grimmt ob der Schmach, an-
 rush'd now all, all ho-ly Hel-las strength, En-rag'd by the in-sult, forth

Schmach, er-grimmt ob der Schmach, an-brau-ste des hei-li-gen Hel-
 insult, En-rag'd by the in-sult, forth rush'd now all ho-ly Hel-

brau-ste des hei-li-gen Hel-las Kraft, er-grimmt ob der Schmach, er-grimmt ob der Schmach,
 rush'd now all, all ho-ly Hel-las strength, En-rag'd by the in-sult, en-rag'd by the in-

an-brau- -ste, an-brau- -ste des hei-li-gen Hel-las Kraft!
 Rusht'd forth now, rush'd forth now all, all holy Hel-las strength,

er-grimmt ob der Schmach, ob der Schmach, er-grimmt ob der
 En-rag'd by the in-sult, by the in-sult, En-rag'd by the

D

First system of musical notation, featuring piano and violin parts. The piano part includes dynamic markings such as *ff* and *ff marc.*. The violin part includes a marking *a2*.

Second system of musical notation, continuing the piano and violin parts. The piano part includes a dynamic marking *ff*.

Third system of musical notation, including vocal parts with lyrics and piano accompaniment. The lyrics are in German and English. Dynamic markings include *ff*.

Lyrics (German):
 - ste des hei - ligen Hel - las Kraft, er - grimmt ob der Schmach! A - ber auf
 - now all, all holy Hel - las strength, En - rag'd by the in - sult! But on the
 brau - ste, an - brauste des hei - li - gen, hei - li - gen Hel - las Kraft! A - ber auf
 - rush'd now, forth rush'd now all, all ho - ly, all ho - ly Hel - las strength! But on the
 - las Kraft, er - grimmt ob der Schmach!
 - las strength, En - rag'd by the in - sult.

Lyrics (English):
 sult, des heil - gen Hel - las Kraft, des hei -
 all ho - ly Hel - las strength, all ho - ly
 an - brau - ste des hei - ligen Hel - las Kraft, er -
 - rush'd forth now, all, all ho - ly Hel - las strength, En -

Fourth system of musical notation, including piano and violin parts with lyrics. Dynamic markings include *ff marc.*

Lyrics (German):
 Schmach, er - grimmt ob der Schmach!
 in - sult, En - rag'd by the in - sult! Er - grimmt ob der

Lyrics (English):
 in - sult, En - rag'd by the in - sult! Er - grimmt ob der

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings such as *ff* and *f*, and articulation like *acc.* (accents).

Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings like *ff* and *f*.

Third system of musical notation, featuring a prominent piano accompaniment with rapid sixteenth-note passages in the right hand.

Fourth system of musical notation, including the beginning of the vocal lyrics. Dynamic markings like *ff* are present.

Fifth system of musical notation, continuing the vocal and piano parts with lyrics.

Sixth system of musical notation, concluding the page with vocal and piano parts and lyrics.

pfad - lo - ser the - Wo - - gen - spur, a - ber auf
 track of the - path - - less waves, but on the
 pfad track of the Wo - - gen spur
 track of the path - - less waves,
 A - ber auf pfad - lo - ser the Wo - - gen -
 But on the track of the path - - less
 - - - li - - - gen Hel - - -
 - - - - - ly Hel - - -
 grimmt ob der Schmach, er - grimmt ob der Schmach,
 rag'd by the in - sult, en - rag'd by the in - sult,
 Schmach, er - grimmt ob der Schmach, folg - te der
 in - sult, en - rag'd by the in - sult, Scarm - ing a -

The musical score is arranged in a standard format with a vocal line and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The score is divided into systems, with the vocal line and piano accompaniment parts clearly delineated. The lyrics are written in German and English, with the German text above the English text. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*, *sfz*), and articulation marks (e.g., accents, slurs). The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and a final key signature change to one sharp (F#).

in E. H.

I. II.

cresc.

pfad - lo - ser Wo - gen - spur, er -
 track of the path - less waves, en -
 folg - - te der Schwarm der Rä - cher ihr nach,
 Swarm - - ing a - zeng - ers fol - low'd her fast

spur, a - ber auf pfad - lo - ser, pfad - loser Wo - - gen - spur,
 waves, But on the track of the path - less, path - - less waves,

las Kraft, des bei - li - gen Hel - - las: Kraft, er - grimmt ob der Schmach.
 las: strength, all, all ho - ly Hel - las: strength, en - rag'd by the in -

folg - te der Schwarm der Rä - cher, der Rä - cher ihr nach, er - grimmt ob der
 Swarm - ing a - zeng - ers fol - low'd, they fol - low'd her fast, En - rag'd by the

Schwarm der Rä - - cher, folg - te der Schwarm der Rä -
 zeng - - - ers fol - - low'd, Swarming a - zeng - - ers fol -

er - grimmt ob der Schmach, an - brau - ste des heil - - - gen, des hei - ligen Hel -
En - rag'd by the in - sult, rush'd forth now all ho - - - ly, all, all holy Hel -

er - grimmt ob der Schmach, an - brau - ste des heil - - - gen Hel -
En - rag'd by the in - sult, forth rush'd all ho - - - ly Hel -

er - grimmt ob der Schmach, an - brau - ste des heil - ligen, hei - ligen Hel -
En - rag'd by the insult, forth rush'd now all, all, all holy, all holy Hel -

- sult, - an - brau - ste des heil - - - ligen, hei - ligen Hel -
in - sult, - forth rush'd now all, all - - - holy, all holy Hel -

Schmach, er - grimmt ob der Schmach, an - brau - ste des hei - li - gen Hel -
in - sult, En - rag'd by the in - sult, forth rush'd now all ho - ly Hel -

cher ihr nach, er - grimmt ob der Schmach, er - grimmt ob der Schmach an - brau - ste des hei - li - gen Hel -
lowed her fast, En - rag'd by the inult, eu - rag'd by the in - sult, forth rush'd now all ho - ly Hel -

G.P.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamics ranging from *pp* to *p* and *cresc.* markings. The second system continues the piano accompaniment, including a section marked *a2* and *I.H.* with a triplet of eighth notes. The third system introduces the vocal parts with the lyrics: "las Kraft! / lasstrength!". The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The fourth system shows the vocal parts with the lyrics: "Es seufz - - te das Meer, / Then sigh - - ed the sea, graun - voll er - aw - ful re". The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The fifth system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The sixth system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The seventh system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The eighth system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The ninth system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics. The tenth system continues the vocal parts with the same lyrics. The piano accompaniment continues with *pp*, *p*, and *f* dynamics.

Musical score for strings and woodwinds. The top system includes Violins I and II, Violas, Cellos, and Basses. Dynamic markings include *cresc.* and *ff*. There are also some performance instructions like *a2*.

Musical score for woodwinds. The system includes Flutes, Oboes, and Bassoons. Dynamic markings include *f*, *sf*, and *ff sempre*.

Vocal line with German lyrics: *dröhnte der Er - de Grund, wie Sturm - wind tön - te das Kampf - ge - schrei, nach - donnernd er - sounded the earth, the earth, the earth, the storm - wind rang the loud bat - tle cry, And thund'ring made*

Vocal line with English lyrics: *dröhnte der Er - de Grund, wie Sturmwind tön - te das Kampf - ge - schrei, nach - donnernd er - sounded the earth, the earth, the earth, the stormwind rang the loud bat - tle cry, And thund'ring made*

Piano accompaniment for the vocal line. It features a complex rhythmic pattern with dynamic markings including *f*, *sf*, and *ff*. The page number 24 is visible at the bottom.

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment. Dynamic markings include *f*, *sfz*, and *ff*. A first ending bracket labeled "I. II." is present.

Musical score for the third system, including vocal line and piano accompaniment. Dynamic markings include *ff*.

Vocal score with lyrics in German and English. The lyrics are:

 heb-te dem tau - send-stimmi - gen krieg² - rischen Schall die Ve - ste des Himmels im Wie - der - hall. Nach -

 tremble the thous - and, thous and zwoi², war - rior - like shout The fast - ness of Heaven in ech - o - ing! And

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The lyrics are:

 German: *donnernd er - beb-te dem tau - send - stimmi-gen krieg?- rischen Schall die Ve - ste des*

 English: *thund'ring made tremble the thous - and, thous and void war - rior-like shout The fast - ness of*

 The bottom system shows piano accompaniment with complex rhythmic figures, including triplets and sixteenth notes. Dynamics such as *ff* and *trm* are present.

poco rit.

Musical score for piano and orchestra, measures 1-10. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *mf*, *decresc.*, and *p*. Performance instructions include *poco rit.* and *1. decresc.*

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

Himmels im Wie - - - der - hall!
 Heaven in ech - - - o - - - ing!

poco rit.

Musical score for piano and orchestra, measures 11-15. The score includes staves for strings and piano. Dynamics include *decresc.*, *mf*, and *p*. Performance instructions include *poco rit.*

musano in Es. B.

f

Doch stark wie ein Wall hemm-te der tro-i - schen Hel - den Schaar muth-voll den wild an - stür-menden
Bul strong as a wall met and op-posed them the Tro - jan host, Bravely they met thion-rush - ing

f

Doch stark wie ein Wall hemm-te der tro-i - schen Hel - den Schaar muth-voll den wild an - stür-menden
Bul strong as a wall met and op-posed them the Tro - jan host, Bravely they met thion-rush - ing

ten.

ff *fz*
ten. *rf* *rf* *rf* *rf* *rf* *rf*

G Tempo I.

First system of the musical score. It includes vocal staves and piano accompaniment. Dynamics include *ff*, *f*, and *mf*. The piano part features a prominent bass line with eighth notes.

Second system of the musical score, primarily piano accompaniment. It features a dense texture with chords and moving lines in both hands. Dynamics include *ff*.

Third system of the musical score, including vocal lines with lyrics. The lyrics are: "Gleich im furcht - ba - ren Wechsel - spiel / Ev - en - ly in their fearful play / schwebten die / swing there the". Dynamics include *f* and *pesante*.

Fourth system of the musical score, including vocal lines with lyrics. The lyrics are: "Schwall. throng." repeated on three staves. Dynamics include *ff*.

Fifth system of the musical score, primarily piano accompaniment. It features a dense texture with chords and moving lines in both hands. Dynamics include *ff* and *mf*.

in Es. B.

Tuba

Dynamic markings: *p*, *ff*, *f*, *mf*, *a2*, *p*, *fp*.

Dynamic markings: *f*, *mf*, *p*, *rfz*.

Schalen des Siegs,	a - ber	wie sie auch	rin - gen im	Streit,	Fürsten und	Völ - ker:
dread scales of	<i>Ah, well</i>	how e'er they	fiercely may	strive,	Princes and	na - tions:
Schalen des Siegs,	a - ber	wie sie auch	rin - gen im	Streit,	Fürsten und	Völ - ker:
dread scales of	<i>Ah, well</i>	how e'er they	fiercely may	strive,	Princes and	na - tions:
Schalen des Siegs,	a - ber	wie sie auch	rin - gen im	Streit,	Fürsten und	Völ - ker:
dread scales of	<i>Ah, well</i>	how e'er they	fiercely may	strive,	Princes and	na - tions:
Schalen des Siegs,	a - ber	wie sie auch	rin - gen im	Streit,	Fürsten und	Völ - ker:
dread scales of	<i>Ah, well</i>	how e'er they	fiercely may	strive,	Princes and	na - tions:

Dynamic markings: *p*, *f*, *mf*, *rfz*.

a - ber wie sie auch rin - gen im Streit, Fürsten und Völ - ker:
Ah, well how e'er they fiercely may strive, Princes and na - tions:

Dynamic markings: *f*, *mf*, *p*, *rfz*.

H
Grave.

ritard.

First system of musical notation. It includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The tempo is marked 'Grave' and 'ritard.'. Dynamics include *p* and *pp*. The key signature has two flats.

ritard.

Second system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *p* and *pp*. The tempo is marked 'ritard.'.

ritard.

Third system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *pp*. The tempo is marked 'ritard.'.

Einst wird Come the	kommen der day will at	Tag da das last when	hei-li-ge hal-loed	I-li-um Il-i-um	hin-sinkt, shall fall
------------------------	---------------------------	-------------------------	-----------------------	--------------------	--------------------------

ritard.

Fourth system of musical notation, primarily piano accompaniment. Dynamics include *p* and *pizz.* (pizzicato). The tempo is marked 'ritard.'.

ERSTER THEIL.

PART I.

Nº 1. Scene.

Allegro molto maestoso. (♩ = 108.)

3 Trompeten in C. I.II. *f* III. *f*

4 Hörner in F.

3 Posaunen und Tuba.

Neun Herolde. 3 Tenöre. 3 Bässe I. 3 Bässe II.

Pauken in C.G. *p* *f*

A

Neun Herolde. (Nine Herolds.)

Dem Stab des He - rolds ge - - bet Ehr'! der
Give hon - our un - to us Her - - old staff! The

Dem Stab des He - rolds ge - - bet Ehr'! der
Give hon - our un - to us Her - - old staff! The

p *f* A *p* *f*

gott - be - se - lig - te Herr - scher ge - beut : Ihr Völ - ker der Grie - chen, zu Rath und
 god - in - spir - ed, the mon - arch com - mands : Ye Grecks, all ye na - tions, for coun - sel,

gott - be - se - lig - te Herr - scher ge - beut :
 god - in - spir - ed, the mon - arch com - mands :

Kun - de, hie - her! hie - her! hie - her!
 coun - sel, come here! hith - er! come here!

hie - her!
 come here!

hie - her!
 hith - er!

hie - her!
 come here!

cresc.
f
f
f
f

p
cresc.
f
f
f

f
ff
f
ff
f

f
ff
f
ff
f

fil - de, zum neun - stim - mi - gen He - rolds - ruf laut - hin tö - net das Erz!
Her - olds, o'er the fields hear ye the Her - olds call, trum - pet sounding a - far!

fil - de, zum neun - stim - mi - gen He - rolds - ruf laut - hin tö - net das Erz!
Her - olds, o'er the fields hear ye the Her - olds call, trum - pet sounding a - far!

fil - de, zum neun - stim - mi - gen He - rolds - ruf laut - hin tö - net das Erz!
Her - olds, o'er the fields hear ye the Her - olds call, trum - pet sounding a - far!

f
ff
rfz
ff
rfz

ff

a2

ff

ff

a2

ff

mutano in A. E.

f

ff

sf

ff

sf

Ruft es zur Schlacht? ruft es zur Schlacht? ruft es zu neu - - - em Ver - der-ben? ruft es zur
 Calls it to war? Calls it to war? Calls it to war, to war, and des - truction? Calls it a -

Ruft es zur Schlacht? ruft es zur Schlacht? ruft es zu neu - - - em Ver - der-ben? ruft es zur
 Calls it to war? Calls it to war? Calls it to war, to war, and des - truction? Calls it a -

Ruft es zur Schlacht? ruft es zur Schlacht? ruft es zu neu - - - em Ver - der-ben? ruft es zur
 Calls it to war? Calls it to war? Calls it to war, to war, and des - truction? Calls it a -

Ruft es zur Schlacht? ruft es zur Schlacht? ruft es zu neu - em, neu - em Ver - der-ben? ruft es zur
 Calls it to war? Calls it to war? Calls it to war, to war, and des - truction? Calls it a -

ff

ff

C Andante con moto. (♩ = 92.)

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The tempo is marked 'C Andante con moto. (♩ = 92.)'. Dynamics include *rfz* and *p*. The key signature has one sharp (F#).

in A. E.

The second system of the musical score consists of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. Dynamics include *rfz* and *p*.

The third system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *rfz*.

Schlacht, zu neu-em Ver-der-ben?
new to war and des-truc-tion?

Schlacht, zu neu-em Ver-der-ben?
new to war and des-truc-tion?

Schlacht, zu neu-em Ver-der-ben?
new to war and des-truc-tion?

Schlacht, zu neu-em Ver-der-ben?
new to war and des-truc-tion?

pizz.

mf pizz.

C *mf* Andante con moto. (♩ = 92.)

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Dynamics include *mf* and *f*. A second ending bracket is present in the vocal line.

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *p*, *f*, and *mf*.

Musical score for the third system, including vocal line and piano accompaniment with lyrics. Dynamics include *p* and *mf*.

Stolz ra-gen die Mauern I - li - ums, von seg - nenden Göt - tern be -
 Proud tow'r all the walls of Il - i - um, by ja - voring gods are they

Uns lahmt die Kraft, uns sinkt der Muth!
 Broken our pow'r, our courage fails!

Uns lahmt die Kraft, uns sinkt der Muth!
 Broken our pow'r, our courage fails!

Frucht - lo - ses Rin - gen, vergeb - liches Mühl! uns sinkt der
 O fruit - less la - bour, O toil all in vain! our cour - age

Musical score for the fourth system, including piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The tempo is marked *un poco marcato*. The word *arco* is written above the notes.

f
f
mf *a²* *p* *cresc.* *mf*

fp *fp* *f* *f*

mf *f* *mf*

schirmt! *blest!* Frucht-lo - ses Rin - gen, vergeb - liches Mühn,
blest! O fruit-less la - bour, O toil all in vain, *f*

Frucht - lo - ses Rin - gen, vergeb - liches Mühn!
 O fruit-less la - bour, O toil all in vain! *f*

Mühn!
 vain!

uns lahmt die Kraft, uns lahmt die
 Brok - en our pow'r, broken our

Mühn!
 O toil all in vain! *mf*

uns lahmt die Kraft, uns lahmt die
 Brok - en our pow'r, broken our

Mühn!
 O toil all in vain! *mf*

uns lahmt die Kraft, uns lahmt die
 Brok - en our pow'r, broken our

mf *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

mf *p* *cresc.* *cresc.* *f* *arco*

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *mf* and *cresc.*

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *mf* and *cresc.*

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *f* and *mf*.

stolz ra - gen die Mau - ern I - li - ums, von seg - nenden Göt - tern be - schirmt. Vergeb - liches Mü - ß'n!
 Proud tow'r all the walls of Il - i - um, by fa - voring gods are they blest. O toil all in vain!
 Mauern I - li - ums, von seg - nenden, seg - nenden Göt - tern be - schirmt. Frucht - lo - ses
 walls of Il - i - um, by fa - voring, fa - voring gods are they blest. O fruit - less
 Kraft, uns sinkt der Muth, uns sinkt der Muth! Frucht - lo - ses Rin - gen, uns lahm die
 pow'r, our courage fails, our cour - age fails! O fruit - less la - bour, Broken our
 Kraft, uns sinkt der Muth, der Muth! Vergeb - liches Mü - ß'n! vergeb - liches
 pow'r, our cour - age fails, courage fails! O toil all in vain! O toil all in

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *mf* and *cresc.*

musical notation for the first system, including vocal line and piano accompaniment. Dynamics include *mf* and *cresc.*. A key signature change to D major is indicated at the end of the system.

musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *mf*, *cresc.*, and *p*. A tuba part is introduced in the lower right.

musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *cresc.* and *f*.

musical notation for the fourth system, including vocal line and piano accompaniment with lyrics. Dynamics include *cresc.* and *f*.

musical notation for the fifth system, including vocal line and piano accompaniment with lyrics. Dynamics include *f*, *p*, *cresc.*, and *Df*.

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *ff*.

Second system of musical notation, including piano and violin parts. Dynamic markings include *mf* and *p*.

Third system of musical notation, including piano and violin parts. Dynamic markings include *f pesante*.

Fourth system of musical notation, including vocal parts with German lyrics.

ums, von seg-nenden Göt-tern be-schirmt, von seg-nenden, seg- - nen - den Göt - tern be - schirmt!
 um, by fa-voring gods are they blest, by fa - voring, fa - - vor - ing gods are they blest!

ums, von seg-nenden Göt-tern be-schirmt, von seg-nenden Göt-tern, von seg-nenden Göt - tern be-schirmt!
 um, by fa-voring gods are they blest, by fa - voring gods blest, by fa - voring gods are they blest!

ums, von seg-nenden Göt-tern be-schirmt, von seg-nenden Göt-tern, von seg-nenden Göt - tern be - schirmt!
 um, by fa-voring gods are they blest, by by fa - vor-ing, fa - voring gods are they blest!

ums, von seg-nenden Göt-tern be - schirmt, von seg- - - nen - den, von seg-nenden Göt - tern be - schirmt!
 um, by fa-voring gods are they blest, by fa - - - vor - ing, by fa - voring gods are they blest!

Fifth system of musical notation, including piano and violin parts. Dynamic markings include *f pesante*.

Musical score for the first system, featuring piano and bass staves. The piano part begins with a dynamic marking of *p*. The bass part features a melodic line with a dynamic marking of *p* and a *cresc.* (crescendo) marking.

Musical score for the second system, featuring piano and bass staves. The piano part begins with a dynamic marking of *p*. The bass part features a melodic line with a dynamic marking of *p*.

Musical score for the third system, featuring piano and bass staves. The piano part begins with a dynamic marking of *p*. The bass part features a melodic line with a dynamic marking of *p*.

Musical score for the fourth system, including vocal lines with German and English lyrics and piano accompaniment. The lyrics are:

Von trä - ger	Wel - le kaum	be - wegt,	faull	an den Schiffen das
Scarce mov - ed	by	the la - zy waves,	Rot	on the wa - ters our

The piano part includes dynamic markings of *pp* and *p cresc.*

Musical score for the fifth system, featuring piano and bass staves. The piano part begins with a dynamic marking of *p*. The bass part features a melodic line with a dynamic marking of *p*.

accelerando poco a poco

Musical score for the first system, featuring piano accompaniment with sustained notes and a dynamic marking of *p*.

Musical score for the second system, featuring piano accompaniment with a dynamic marking of *cresc.*

accelerando poco a poco

Musical score for the third system, featuring piano accompaniment with a dynamic marking of *p* and *cresc.*

Holz, ships, von trä - ger Wel - le kaum be - wegt, fault an den Schiffen das Holz,
Scarce mov - ed by the la - zy waves, Rot on the wa - ters our ships,

Holz, ships, von trä - ger Wel - le kaum be - wegt, fault an den Schiffen das Holz,
Scarce mov - ed by the la - zy waves, Rot on the wa - ters our ships,

wegt, waves, fault an den Schiffen das Holz, und es mo - dern die
Rot on the wa - ters our ships, all the ca - bles are

Musical score for the fourth system, featuring piano accompaniment with a dynamic marking of *p* and *cresc.*

accelerando poco a poco

molto cresc. *f* *f* *f*

molto cresc. *f* *f* *f*

molto cresc. *f* *f* *f*

molto cresc. *f* *f* *f*

cresc. *f* *f* *f*

molto cresc. *f* *f* *f*

trem. *molto cresc.* *f* *f* *f*

molto cresc. *f* *f* *f*

molto cresc. *f* *sfz* *sfz*

und es mo - dern die Sei - - le! Für - sten und Kö - ni - ge, rü - stet die Se - gel,
all the ca - bles are mold' - - ring! Prin - ces and Rul - ers, Hoist all the sails now,

und es mo - dern die Sei - - le! Für - sten und Kö - ni - ge, rü - stet die Se - gel,
all the ca - bles are mold' - - ring! Prin - ces and Rul - ers, Hoist all the sails now,

Sei - - le, und es mo - dern die Sei - le! Für - sten und Kö - ni - ge, rü - stet die
mold' - - ring, *all the ca - bles are mold'ring!* Prin - ces and Rul - ers, Hoist all the

Sei - - le, und es mo - dern die Sei - le! Für - sten und Kö - ni - ge, rü - stet die
mold' - - ring, *all the ca - bles are mold'ring!* Prin - ces and Rul - ers, Hoist all the

molto cresc. *f* *sfz* *sfz*

molto cresc. *f* *sfz* *sfz*

The musical score is arranged in systems. The top system contains five staves: four for the vocal ensemble (Soprano, Alto, Tenor, Bass) and one for the piano accompaniment. The vocal parts begin with a rest, followed by the lyrics. The piano accompaniment features a complex rhythmic pattern of sixteenth notes. Dynamic markings such as *fz* and *ff* are used throughout. The bottom system continues the vocal and piano parts, with the piano accompaniment featuring a prominent sixteenth-note figure.

eh' ere	es zu 'tis too	spät! late!	Für- Prin- ces!	und	Kö- ni- ge, Rul- ers,
eh' ere	es zu 'tis too	spät! late!	Für- Prin- ces!	und	Kö- ni- ge, Rul- ers,
Se- sails	- gel, now,	Für- Prin- ces!	Für- Prin- ces!	und	Kö- ni- ge, Rul- ers,
Se- sails	- gel, now,	Für- Prin- ces!	Für- Prin- ces!	und	Kö- ni- ge, Rul- ers,

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. Dynamic markings such as *ff* and *f* are present. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand.

Third system of musical notation, showing the continuation of the vocal and piano parts. The piano accompaniment maintains its rhythmic texture with eighth-note patterns.

Fourth system of musical notation, containing the vocal lyrics and piano accompaniment. The lyrics are: "Für - - - sten und Kö - - ni - ge, führt uns zu - rückt führt uns zu -
Prin - - - ces and a2 Rul - - ers, O lead us back, O lead us
Für - - - sten und Kö - - ni - ge, führt uns zu - rückt führt uns zu -
Prin - - - ces and Rul - - ers, O lead us back, O lead us
Für - - - sten und Kö - - ni - ge, führt uns zu - rückt führt uns zu -
Prin - - - ces and Rul - - ers, O lead us back, O lead us

Fifth system of musical notation, primarily consisting of the piano accompaniment. It features a consistent eighth-note rhythmic pattern in the right hand.

ff

ff

ff

a 2

f

ff

ff

ff

rück!
back!

Rü - stet die Se - gel, eh' es zu spät! Für - sten und
Hoist all the sails, now, ere 'tis too late! Prin - ces and

ff

ff

ff

ff

rück!
back!

Rü - stet die Se - gel, eh' es zu spät! Für - sten und
Hoist all the sails, now, ere 'tis too late! Prin - ces and

sempre ff

sempre ff

ff

Kö - ni - ge, führt uns zu - rück, führt uns zu - rück, zu - rück! Für - sten und Kö - ni - ge, führt uns zu -
Rul - ers, O lead us back, O lead us back, re - turn! Prin - ces and Rul - ers, O lead us

Kö - ni - ge, führt uns zu - rück, führt uns zu - rück, zu - rück! Für - sten und Kö - ni - ge, führt uns zu -
Rul - ers, O lead us back, O lead us back, re - turn! Prin - ces and Rul - ers, O lead us

Kö - ni - ge, führt uns zu - rück, führt uns zu - rück, zu - rück! Für - sten und Kö - ni - ge, führt uns zu -
Rul - ers, O lead us back, O lead us back, re - turn! Prin - ces and Rul - ers, O lead us

Kö - ni - ge, führt uns zu - rück, führt uns zu - rück, zu - rück! Für - sten und Kö - ni - ge, führt uns zu -
Rul - ers, O lead us back, O lead us back, re - turn! Prin - ces and Rul - ers, O lead us

F Recit.

Viol. I. *fp* *f* *fp* *f* *fp*

Viol. II. *fp* *f* *fp* *f* *fp*

Br. *fp* *f* *fp* *f* *fp*

F Recit.
Agamemnon.

Hört mich, ihr Völ-ker des Da-na-er-staums! Einst rief ich euch zum Stur-ze der Stadt, der
 Hear me, all ye folk of Dan-a-i-race once call'd I ye to de-throne great Troy, the

Violone. *fp* *f* *fp* *f* *fp*

C. Bass. *fp* *f* *fp* *f* *fp*

fest-ge-mau-er-ten Tro-ja, als Rä-cher ver-we-ge-nen Eid-bruchs, doch zür-nend
 strong wall'd tow-er-ing ci-ty, as ven-gers of in-sö-lent per-ju-ry; In an-ger

fp *fp* *fp* *f* *fp*

wanden die Göt-ter das Haupt, die E-del-steu san-ken, Für-sten und Völ-ker, und noch kein En-de dem furcht-ba-ren
 turned the gods their heads, the noblest have fallen, Princes and nations, and yet no end to the fear-ful

cresc. *fp*

cresc. *fp*

cresc. *fp*

cresc. *fp*

Fl. Allegro moderato. **G**

Recit.

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Horns (Hörn.), Clarinet (Clar.), Bassoon (Fag.), 4 Horns in F (4 Hörner in F.), 2 Trumpets in E-flat (2 Tromp. in Es.), 3 Trumpets and Tubas (3 Pos. u. Tuba.), and Drums in E-flat (Pauken in Es.B.). The score includes dynamics such as *ff*, *fp*, and *p*, and performance markings like *p cresc.* and *ff*.

Musical score for strings. The instruments listed are Violin I (Viol. I.), Violin II (Viol. II.), and Trombone (Br.). The score includes dynamics such as *p cresc.* and *ff*, and performance markings like *p cresc.* and *ff*.

Agamemnon.

Recit.

Streit!
strife!

Wohlan denn! Hier lös' ich das Band, das euch
So hear me! I loosen the fet-ters that

Musical score for strings and bass. The instruments listed are Violoncello (Violonc.) and Contrabass (C. Bass.). The score includes dynamics such as *p cresc.* and *ff*, and performance markings like *p cresc.* and *ff*.

Allegro moderato. **G**

a tempo (*Allegro.*)

Recit.

rit.

Musical score for the first system, featuring four staves. The tempo is 'a tempo (*Allegro.*)' and the section is 'Recit.'. Dynamics include 'p' and 'rit.'.

Musical score for the second system, featuring four staves. Dynamics include 'p'.

a tempo (*Allegro.*)

Recit.

rit.

Musical score for the third system, featuring three staves. Dynamics include 'f'.

Vocal line with lyrics in German and English. The tempo is 'a tempo (*Allegro.*)' and the section is 'Recit.'. Dynamics include 'f', 'p', and 'rit.'.

kettet, zer-bre - che des Heer-banns e - her-nen Hort!
 bind ye, I shat - ter the bands, the bands of the hosts!

Zu den Schiffen fort, zur Heimkehr in's son-ni-ge Grie-chen-
 To the ships a-way, re-turn ye to sun - ny Gre-cian

Musical score for the fourth system, featuring three staves. Dynamics include 'f', 'p', and 'rit.'.

a tempo (*Allegro.*)

Recit.

rit.

H
 ff
 ff
 ff
 ff
 ff
 ff
 ff (senza Tuba)
 ff
 ff
 ff

Agam.

Sopr. land!
lands!
Heim- - - - - kehrl!
Home - - - - - ward!
ff
Heim - - - - - kehrl!
Home - - - - - ward!
ff
Heim - - - - - kehrl!
Home - - - - - ward!
ff
Heim - - - - - kehrl!
Home - - - - - ward!
ff

Bass. a 2
 ff
 ff

Musical score for the first system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *f*. There are some markings like *a2* and *v* above notes.

Musical score for the second system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *sempre ff* and *f*.

Vocal score for the first system with lyrics. The lyrics are: "wie grüsst uns das Wort! Zu den Schiff - fen fort, die An - ker ge - lich - tet, zu den All hail the love - ly word! To the ships a - way, the an - chor we'll lighten, to the".

Vocal score for the second system with lyrics. The lyrics are: "wie grüsst uns das Wort! Zu den Schiff - fen fort, die An - ker ge - lich - tet, zu den All hail the love - ly word! To the ships a - way, the an - chor we'll lighten, to the".

The musical score is arranged in three systems. The first system consists of five staves: a vocal line (treble clef) and four piano accompaniment staves (treble and bass clefs). The second system consists of six staves: a vocal line (treble clef) and five piano accompaniment staves (treble and bass clefs). The third system consists of six staves: a vocal line (treble clef) and five piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal staves in both German and English. The score includes various musical notations such as dynamics (ff, sf, f), articulation (accents), and phrasing slurs. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes.

Lyrics:

Schif - fen fort, die Se - gel ge - löst!	Heim - kehr! Wie grüsst
ships a - way, un - furl wide the sails!	Home - ward! All hail the
Schif - fen fort, die Se - gel ge - löst!	Heim - kehr!
ships a - way, un - furl wide the sails!	Home - ward!
Schif - fen fort, die Se - gel ge - löst!	Heim - kehr!
ships a - way, un - furl wide the sails!	Home - ward!

Additional Lyrics (Bottom Staff):

lich - tet, zu den Schif - fen fort, die Se - gel, die Se -
 light - en, To the ships, a - way, un - furl wide, un - furl - - - gel, die Se -

poco rit.

I a tempo

Musical score for the first system, including piano and violin parts. The piano part features a melodic line with dynamics *mf*, *p*, and *legg.* (leggiero), and a triplet of eighth notes. The violin part has a sustained accompaniment with dynamics *mf* and *p*. The system concludes with a *cresc.* (crescendo) marking.

poco rit.

a tempo

Musical score for the second system, including piano and violin parts. The piano part features a melodic line with dynamics *mf*, *p*, and *f*. The violin part has a sustained accompaniment with dynamics *mf* and *p*. The system concludes with a *cresc.* (crescendo) marking.

uns das Wort, wie grüsst uns das Wort! Sie spreiten die Flügel zu glücklicher
 love-ly word! All hail the love-ly word! They spread their wings for a voy- age how
 Heimkehr! wie grüsst uns das Wort! Sie spreiten die Flügel zu glücklicher
 Home-ward! All hail the love-ly word! They spread their wings for a voy- age how
 Heimkehr! wie grüsst uns das Wort! Sie spreiten die Flügel zu glücklicher
 Home-ward! All hail the love-ly word! They spread their wings for a voy- age how

Musical score for the vocal parts, including tenor, alto, and bass lines. The lyrics are in German and English. Dynamics include *mf*, *p*, and *cresc.*

Musical score for the third system, including piano and violin parts. The piano part features a melodic line with dynamics *mf*, *pizz.* (pizzicato), and *div.* (diviso). The violin part has a sustained accompaniment with dynamics *mf* and *pizz.*. The system concludes with a *cresc.* (crescendo) marking.

poco rit.

I a tempo

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melody with dynamics *p* and *cresc.* and includes a triplet. The piano accompaniment consists of chords and moving lines with dynamics *cresc.* and *f*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with dynamics *f* and *cresc.*. The piano accompaniment features a more active texture with dynamics *f* and *cresc.*.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line has dynamics *fz*, *p*, and *cresc.*. The piano accompaniment is highly rhythmic with dynamics *f*, *p*, and *cresc.*.

Musical score for the fourth system, including vocal line and piano accompaniment. This system contains the first vocal entry with lyrics: "Fahrt! blest! Wie lo - eken die Win - de, hin - aus, o hin - winds al - lure us, a - way, O a -". Dynamics include *cresc.*, *f*, and *p*.

Musical score for the fifth system, including vocal line and piano accompaniment. This system contains the second vocal entry with lyrics: "Fahrt! blest! Sie spre - tendie Flü - gel zu glück - li - cher Fahrt! They spread their wings for a voy - age how blest! Wie lo - eken die Win - de, hin - winds al - lure us, a -". Dynamics include *cresc.*, *f*, *p*, and *sempre cresc.*.

cresc. *f* *f* *f* *f* *f* *f* *f* *f*

cresc. *f* *f* *f* *f* *f* *f* *f* *f*

cresc. *f* *f* *f* *f* *f* *f* *f* *f*

cresc. *f* *f* *f* *f* *f* *f* *f* *f*

a2. *f* *f* *f* *f* *f* *f* *f* *f*

p *f* *f* *f* *f* *f* *f* *f* *f*

p *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

a2. *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

a2. *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

arco *f* *f* *f* *f* *f* *f* *f* *f*

arco *f* *f* *f* *f* *f* *f* *f* *f*

aus, sie spreiten die Flügel zu glücklicher Fahrt, o hinaus, o hinaus, von des Strandes
 way, They spread their wings for a voyage how blest, O a-way, O a-way from the strand so

aus, sie spreiten die Flügel zu glücklicher Fahrt, o hinaus, o hinaus, von des Strandes
 way, They spread their wings for a voyage how blest, O a-way, O a-way from the strand so

aus, o hinaus, aus, sie spreiten die Flügel, o hinaus, o hinaus, von des Strandes
 way, O a-way! They spread their wings, a-way O a-way, O a-way from the strand so

aus, o hinaus, sie spreiten die Flügel, o hinaus, o hinaus, von des Strandes
 way, O a-way! They spread their wings, a-way O a-way, O a-way from the strand so

En-ge, hin-aus, o hin-aus von des Stran-des En-ge, in's Ge-to-se der Wo-gen,
narrow, a-way, O a-way from the strand so narrow, con brio To the wild ra-ging bill-ows,

En-ge, hin-aus, o hin-aus von des Stran-des En-ge, durch der In-seln Ge-drän-ge, in's Ge-to-se der
narrow, a-way, O a-way from the strand so narrow, Thro' the great throng of is-lands, to the wild ra-ging
con brio

En-ge, hin-aus, o hin-aus von des Stran-des En-ge, in's Ge-
narrow, a-way, O a-way from the strand so narrow, con brio To the

En-ge, hin-aus, o hin-aus von des Stran-des En-ge, durch der In-seln Ge-drän-ge, in's Ge-to-se der
narrow, a-way, O a-way from the strand so narrow, Thro' the great throng of is-lands, to the wild ra-ging

in's Ge - to - se der Wo - gen! bald strahlt uns der
 to the wild ra - ging bil - lows! Soon shall shine on us the

Wo - gen durch der In - seln Ge - drän - ge, in's Ge - to - se der Wo - gen! bald strahlt uns der
 bil - lows, thro' the great - throng of is - lands, to the wild - ra - ging bil - lows! Soon shall on us shine

to - se der Wo - gen, in's Ge - to - se der Wo - gen! bald strahlt der
 wild ra - ging bill - ows, to the wild - ra - ging bil - lows! Soon shall shine

Wo - - - gen, in's Ge - to - - se der Wo - - - gen! bald strahlt - uns der
 bil - - - lows, to the wild - ra - ging bil - - - lows! Soon shall on us shine

Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der -
 morning of our re - turn! The morning of our re - turn, the morning of our re -

Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der -
 morning of our re - turn! The morning of our re - turn, the morning of our re -

Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der - kehr, der Mor-gen der Wie - der -
 morning of our re - turn! The morning of our re - turn, the morning of our re -

un poco rit.

K a tempo stringendo

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics. The bottom four staves are piano accompaniment. The tempo is marked 'un poco rit.' and 'K a tempo stringendo'. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part features complex rhythmic patterns and dynamic markings like 'f'.

f un poco rit.

a tempo stringendo

The second system of the musical score continues the vocal and piano parts. It includes the same six staves as the first system. The lyrics are: "kehr, der Mor - gen der Wie - der - kehr! / turn, the morn - ing of our re - turn!". The tempo is marked 'a tempo stringendo'. The piano part continues with intricate textures and dynamic markings.

un poco rit.

8543 **K** a tempo stringendo

Recit.

Musical score for the first system, featuring four staves with treble and bass clefs. The music is in 4/4 time and includes dynamic markings such as *sf*.

Musical score for the second system, featuring four staves with treble and bass clefs. The music is in 4/4 time and includes the instruction "mutano in D. A."

Recit.

Musical score for the third system, featuring three staves with treble and bass clefs. The music is in 4/4 time and includes dynamic markings such as *fp*.

Recit. Odysseus.

Musical score for the fourth system, featuring a single bass staff with a recitative line for Odysseus. The music is in 4/4 time and includes dynamic markings such as *f* and *sf*.

Ihr Rasenden, hal-tet ein! Du Fürst der Schaaren, was thust du, dass du die wan-kel-mü-thi-ge Men-ge trü-gend ver-
 Ye madmen, hold, hold, ye, all! Thou Prince of hosts, what dost thou that thou th'inconstant multitude tempest, false-ly dost

Musical score for the fifth system, featuring two staves with treble and bass clefs. The music is in 4/4 time and includes dynamic markings such as *fp*.

Recit. fp

Fl. Allegro.

Andante.

Fl. Hob. Clar. Fag. Hörn. I. II. Tromp. I. II.

Allegro. *rf r/z*

Andante. *tremol. p*

suchst? tempt? *f*

Wieh denn die Wahr-heit vom Has truh de-sert-ed the

f Allegro.

colla parte

f marcato

colla parte

colla parte

Thron des Kro-ni-den, der Sieg uns und Heim-kehr ver-biess im O-pferrauch, im hei-li-gen Se-her-
 throu of the Kronides, who vic-to-ry prom-ised to us in sac-cri-fice, and ho-li-est word of

pp *rit.* *pp* *pp* *colla parte*

Allegro.

Recit.

Allegro.

Recit. trem.

trem. *fp*

fp trem.

Recit. *rfz*

word! *scr!*

E - wi - ge
Shame e -

Schan-de euch und Al - len, die fei - ge der Flucht ge - denken,
ter - nal, shame on all ye, who crav - en - ly think of flying,

des schmäh - li - chen Rück - zugs mit lee - rer
disgrace - ful re - turn with an emp - ty

8543

The score is for a Flute (Fl.) and Chorus. The tempo is Allegro moderato with a quarter note equal to 84 beats per minute. The key signature has one sharp (F#). The score is divided into three systems of staves.

System 1: Flute (Fl.), Horns (Hörn.), Trombones (Tromp.), and Drums (Pauken in D.A.).

- Flute: Starts with a rest, then enters with a melodic line starting in measure 69. Dynamics include *pp*, *cresc.*, and *p cresc.*
- Horns: Play sustained notes with dynamics *pp* and *cresc.*
- Trombones: Play sustained notes with dynamics *pp* and *cresc.*
- Drums: Play a rhythmic pattern of eighth notes with dynamics *pp* and *cresc.*

System 2: Flute (Fl.), Horns (Hörn.), Trombones (Tromp.), and Drums (Pauken in D.A.).

- Flute: Continues the melodic line with dynamics *pp*, *cresc.*, and *p cresc.*
- Horns: Play sustained notes with dynamics *pp* and *cresc.*
- Trombones: Play sustained notes with dynamics *pp* and *cresc.*
- Drums: Play a rhythmic pattern of eighth notes with dynamics *pp* and *cresc.*

System 3: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), Bass (Bass), and Drums (Pauken in D.A.).

- Soprano: Enters in measure 71 with the lyrics "Hört ihn! Hör ihn!". Dynamics include *p* and *cresc.*
- Alto: Enters in measure 71 with the lyrics "Hört ihn! Hör ihn!". Dynamics include *p* and *cresc.*
- Tenor: Enters in measure 71 with the lyrics "Hört ihn! Hör ihn!". Dynamics include *p* and *cresc.*
- Bass: Enters in measure 71 with the lyrics "Hört ihn! Hör ihn!". Dynamics include *p* and *cresc.*
- Drums: Play a rhythmic pattern of eighth notes with dynamics *pp* and *cresc.*

Lyrics:
Soprano: Hört ihn! Hör ihn! Uns schüt - zen die Götter, The gods will protect us,
Alto: Hört ihn! Hör ihn! Uns schüt - zen die Götter, uns schüt - zen die Göt - ter, the gods will protect us,
Tenor: Hört ihn! Hör ihn! Uns schüt - zen die Göt - - - ter,
Bass: Hört ihn! Hör ihn! The gods will, the gods

rit. **M** Moderato, maestoso.

First system of musical notation, including piano and bass staves. Dynamics include *p* and *f*.

Second system of musical notation, including piano and bass staves. Dynamics include *p* and *pp*. A marking "3 Pos." is present.

Third system of musical notation, including piano and bass staves. Dynamics include *p*, *f*, and *pp*. A "rit." marking is present.

Seid der Vä - ter ge - denk, ——— hell - umschien - te A -
 Of your fathers but think, ——— O ye glo - rious A -

Fourth system of musical notation, including vocal lines with lyrics and piano/bass accompaniment. Dynamics include *f*, *p*, and *pizz.*

macht - voll be - we - get sein Wort mir das Herz!
 full, full of cour - age his words move our hearts!

macht - voll be - we - get sein Wort mir das Herz!
 full, full of cour - age his words move our hearts!

macht - voll be - we - get sein Wort mir das Herz!
 full, full of cour - age his words move our hearts!

macht - voll be - we - get sein Wort mir das Herz!
 full, full of cour - age his words move our hearts!

rit. **M** Moderato, maestoso.

un poco rit.

a tempo un poco string.

Musical score for the first system. It includes a piano part with a bass clef and a string part with a treble clef. The piano part begins with a half note chord in the bass clef, marked with a piano (*p*) dynamic. The string part has a treble clef and contains a few notes in the upper register, also marked with a piano (*p*) dynamic.

Musical score for the second system. The piano part continues with a half note chord, marked with a pianissimo (*pp*) dynamic. The string part has a treble clef and contains a few notes in the upper register, also marked with a pianissimo (*pp*) dynamic.

un poco rit.

a tempo un poco string.

Musical score for the third system. The piano part continues with a half note chord, marked with a piano (*p*) dynamic. The string part has a treble clef and contains a few notes in the upper register, also marked with a piano (*p*) dynamic.

Vocal line with German and English lyrics. The German lyrics are: "chä - er! Seid der Vä - ter ge - denk, — der Vä - ter ge - denk! Sie ver - gos - sea ihr Blut für Weib und Kind und das heil - mische". The English lyrics are: "che - ans! Of your fathers but think, — your fathers but think! Pouring their blood for wife, for wife and child and for na - tive".

Musical score for the fourth system. The piano part continues with a half note chord, marked with a piano (*p*) dynamic. The string part has a treble clef and contains a few notes in the upper register, also marked with a piano (*p*) dynamic. The system includes markings for "arco" and "pizz.".

un poco rit.

a tempo un poco string.

stringendo

Musical score for the first system, featuring piano (*p*) dynamics and stringendo markings. The system includes a vocal line and piano accompaniment.

Musical score for the second system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The system includes a vocal line and piano accompaniment.

stringendo

Musical score for the third system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The system includes a vocal line and piano accompaniment.

Land! Sie ver-gos-sen ihr Blut für Weib und Kind und das hei-mi-sche Land! Der Eh - - re ge - denk, der
 land! Pouring their blood for wife, for wife and child and for na - tive land! Your fath - ers, but think, your

Musical score for the fourth system, featuring piano (*p*) and pizzicato (*pizz.*) dynamics. The system includes a vocal line and piano accompaniment.

stringendo

cresc. *f* *p* *poco cresc.*

f *f* *poco cresc.*

f *poco cresc.*

f *f* *p* *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

D muta in Des.

cresc. *f* *pizz.* *arco* *pp* *cresc.*

cresc. *f* *fp* *pp* *cresc.*

cresc. *f* *fp* *pp* *cresc.*

Eh - re ge - denk, blieben sie Sie - ger in jedem Kampf, der Eh - re ge - denk, der Eh - re ge - denk, ———
 fath - ers, but think, they were the victors in every fight, your fath - ers, but think, your fath - ers, but think, ———

cresc. *sf* *f sf* *mf* *cresc.*

cresc. *sf* *f sf* *mf* *cresc.*

stringendo

Musical score for the first system, featuring woodwinds and strings. The woodwind section includes a flute (fl.), clarinet (cl.), and bassoon (bs.). The string section includes violin I (vln. I), violin II (vln. II), viola (vcl.), and cello (vcllo). The score is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, featuring woodwinds and strings. The woodwind section includes a flute (fl.), clarinet (cl.), and bassoon (bs.). The string section includes violin I (vln. I), violin II (vln. II), viola (vcl.), and cello (vcllo). The score is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings. The word "pizz." (pizzicato) is used for the woodwinds, and "arco" (arco) is used for the strings.

stringendo

blie - ben sie Sie - ger in je - dem Kampf, blie - ben sie Sie - - - ger in je - dem Kampf!
 they were the vict - ors in ev' - ry fight, They were the vict - - - ors in ev' - ry fight!

Musical score for the third system, featuring woodwinds and strings. The woodwind section includes a flute (fl.), clarinet (cl.), and bassoon (bs.). The string section includes violin I (vln. I), violin II (vln. II), viola (vcl.), and cello (vcllo). The score is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings. The word "arco" (arco) is used for the strings.

stringendo

N Andante maestoso. (♩ = 96.)

Orchestral score for the first system. It features multiple staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and a Tuba. The tuba part is marked "in Des. A." and "mutano in C. G." with a dynamic of *ff*. The score includes various musical notations such as dynamics, articulation, and phrasing slurs.

CHOR.

Die Eh - - - re der Vä - - - ter, wer wird sie be - fle-cken? wer?
 Hon - our of our fath - - - ers, who here, who would stain it? who?

Die Eh - - - re der Vä - - - ter, wer wird sie be - fle-cken? wer?
 Hon - our of our fath - - - ers, who here, who would stain it? who?

Die Eh - - - re der Vä - - - ter, wer wird sie be - fle-cken? wer?
 Hon - our of our fath - - - ers, who here, who would stain it? who?

Die Eh - - - re der Vä - - - ter, wer wird sie be - fle-cken? wer?
 Hon - our of our fath - - - ers, who here, who would stain it? who?

Piano accompaniment for the second system. The score is written for the right and left hands of the piano. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic is *ff*.

Allegro. (♩ = 84.)

stringendo

ff

mutano in C.

in C.G.

Allegro.

stringendo

f

ff sf

wer? Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns!

who? No one, none of us, none! No one, none of us, none! No one, none of us, none!

wer? Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns!

who? No one, none of us, none! No one, none of us, none! No one, none of us, none!

wer? Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns! Kei - ner, kei - ner von uns!

who? No one, none of us, none! No one, none of us, none! No one, none of us, none!

ff Allegro. (♩ = 84.) sf stringendo

Musical score for the first system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *f* and *sfz*.

Musical score for the second system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *p* and *ff*.

Musical score for the third system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *sf*, *p*, *f*, and *ff*.

Odysseus.

So har - ret und käm - pfet, bis die thür - men - de Ve - ste fällt!
 Then lar - ry and war till the high tow - er - ing fast - ness fall!

Musical score for the fourth system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *f* and *ff*.

Musical score for the fifth system, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *sf*, *p*, *f*, and *ff*.

sfz

fp

f cresc.

f cresc.

f cresc.

sfz

ff

p

p

cresc.

p

f

ten.

ten.

ten.

f

So har - ret und kün - plet, bis die thür - men - de Ve - ste fällt! Dem muth - vol - len Wa - gen ge - hört die
 Then tar - ry and war till the hightow - er - ing fast - ness full! To dar - ing, to dar - ing be - longs the

p

f

ten.

ten.

p

f

ten.

ten.

First system of musical notation. It includes a piano part (left hand and right hand) and a violin part. Dynamics include *ff* (fortissimo) and *ff:z* (fortissimo con zingheri). There are markings for *a2.* (second ending). The piano part features complex chordal textures and moving lines.

Second system of musical notation, primarily piano accompaniment. It shows a dense texture of chords and moving lines in both hands. Dynamics include *ff* and *ff:z*. The tempo or mood is indicated by the *ff:z* marking.

Third system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are in German and French. Dynamics include *ff* and *ff:z*. The piano part continues with complex textures and includes the marking *8543* near the bottom.

dein, thine,	dein, thine,	dein thine	ist der Sieg!	Nicht	Flucht,	nicht
dein, thine,	dein, thine,	dein thine	ist der Sieg!	no	flight,	no
dein, thine,	dein, thine,	dein thine	ist der Sieg!	no	flight,	no
dein, thine,	dein, thine,	dein thine	ist der Sieg!	no	flight,	no

Lyrics: dein, thine, dein, thine, dein thine ist der Sieg! Nicht Flucht, nicht no flight, no

The musical score is arranged in three systems. The first system contains piano accompaniment for the first two systems. The second system contains piano accompaniment for the third system. The third system contains the vocal staves with lyrics and piano accompaniment for the final system.

Lyrics:

Frie - de, peace, —	nicht no	Flucht, flight,	nicht no	Frie - de, peace, —	Krieg, Krieg, Wär, Wär,	Krieg! Wär!
Frie - de, peace, —	nicht no	Flucht, flight,	nicht no	Frie - de, peace, —	Krieg, Krieg, Wär, Wär,	Krieg! Wär!
nicht no	Frie - de, peace, —	nicht no	Flucht, flight,	nicht no	Frie - de, peace, —	Krieg, Krieg, Wär, Wär,
nicht no	Frie - de, peace, —	nicht no	Flucht, flight,	nicht no	Frie - de, peace, —	Krieg, Krieg, Wär, Wär,

Dynamic Markings: *ff*, *rfz*, *a 2.*

rit. P Andante maestoso. (♩ = 72.)

String section: Violins I & II, Violas, Cellos, and Double Basses. Woodwinds: Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Brass: Trumpets (I, II, III), Trombones (I, II, III), Bass Trombone, and Tuba. The score features complex rhythmic patterns with many slurs and accents. Dynamics include *rit.*, *P*, and *ff*. There are also markings for *a 2.* and *III. Solo.*

Woodwinds: Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Strings: Violins I & II, Violas, Cellos, and Double Basses. Dynamics include *trem.*, *rit.*, *ff*, and *fp*.

Agamemnon.

So hört mich, All - wal - ten - de dro - ben!
Then hear me, O gods all pow'ry-ful, hear me!

Vocal line for Agamemnon. The score is mostly rests, indicating the vocal part is silent during this section.

String section: Violins I & II, Violas, Cellos, and Double Basses. Woodwinds: Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Dynamics include *rit.*, *P*, *trem.*, *fp*, and *ff*.

rit. P Andante maestoso. (♩ = 72.)

III. Solo

trem. p cresc. f ff trem. ff

Rü-ste den Blitz-strahl, mich zu ver-derben, Va-ter der Welt, wenn ich wan-ke und wei - - che!
 Andforgethy thunderbolt now, to destroy me, fath-er of the world, if I fal-ter or wav - er!

ff

So hört uns, All-
 So hear us ye

Odysseus mit dem Bass des Chores.

Odysseus with Chorus of Bassi.

So hört uns, All-
 So hear us ye

trem. sfz fp cresc. f p ff pesante

f

pp *cresc. poco a poco* *fp*

pp cresc. *fp* *pp*

pp cresc. poco a poco *fp* *pp*

fp

pp *cresc. poco a poco* *fp* *pp*

pp trem. *fp* *pp*

pp trem. *fp* *pp*

mf *cresc.* *f*

Bring'er Leid o-der Se-gen, mannhaft und treu dem Tag des Schicksals harr' ich ent-ge-
 Bring it woe, woe or blessing, Val-iant and true the day of fate I wait, I a-wait.

ff *p*

Hört uns! Bring'er
 Hear us! Bring it

wal-ien-de dro-ben! Bring'er
 gods all, a-bove us! Bring it

Hört uns! Bring'er
 Hear us! Bring it

wal-ten-de dro-ben!
 gods all, a-bove us!

p *pp* *cresc. poco a poco* *fp* *pp*

Musical score for the first system, including vocal lines and piano accompaniment. The score features dynamic markings such as *p*, *cresc.*, *ppoco cresc.*, and *ff*. The key signature is B-flat major, and the time signature is 4/4. The system includes vocal staves and piano accompaniment staves.

gen! Bring' er me! Bring it
 Leid o - der Se - gen, mann - haft und treu harr' ich ent -
 woe, woe or bles - sing, val - iant and true, wait, I a -

Musical score for the second system, including vocal lines and piano accompaniment. The score features dynamic markings such as *pp*, *cresc.*, *ff*, and *p*. The key signature is B-flat major, and the time signature is 4/4. The system includes vocal staves and piano accompaniment staves.

Leid o - der Se - gen, mann - haft und treu dem Tag des Schick - sals harr'n wir ent - ge - gen!
 woe, woe or bles - sing, val - iant and true we wait our days fate, wait we a - wait us!
 Leid o - der Se - gen, mann - haft und treu dem Tag des Schick - sals harr'n wir ent - ge - gen!
 woe, woe or bles - sing, val - iant and true we wait our days fate, wait we a - wait us!
 Leid o - der Se - gen, mann - haft und treu dem Tag des Schick - sals harr'n wir ent - ge - gen!
 woe, woe or bles - sing, val - iant and true we wait our days fate, wait we a - wait us!

Musical score for the third system, including vocal lines and piano accompaniment. The score features dynamic markings such as *p*, *cresc.*, *ff*, *pp*, and *pizz.*. The key signature is B-flat major, and the time signature is 4/4. The system includes vocal staves and piano accompaniment staves.

Bring' er Leid o - der Se - gen, mann - haft und treu dem Tag des Schick - sals harr'n wir ent - ge - gen!
 Bring it woe, woe or bles - sing, val - iant and true we wait our days fate, wait we a - wait us!
 Bring' er Leid o - der Se - gen, mann - haft und treu dem Tag des Schick - sals harr'n wir ent - ge - gen!
 Bring it woe, woe or bles - sing, val - iant and true we wait our days fate, wait we a - wait us!

The musical score is arranged in a system of 12 staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part), and the bottom seven staves are for the piano accompaniment. The score includes various musical notations such as dynamics (ff, p, pp, dim.), articulation (accents, slurs), and performance directions (I. Solo., arco, trem.). The lyrics are written below the vocal staves, with German and English versions provided for several lines. The piece concludes with a double bar line and a repeat sign.

Lyrics:

ge - - - gen! All - wal - ten - de dro - - ben, All - wal - ten - de dro - - ben!
 wait me! Ye gods all, a - bove me, ye gods all, a - bove me!

So hört uns, All - wal - ten - de dro - - ben, All - wal - ten - de dro - - ben!
 So hear us ye gods all, a - bove us, ye gods all, a - bove us!

So hört uns, All - wal - ten - de dro - - ben, All - wal - ten - de dro - - ben!
 So hear us ye gods all, a - bove us, ye gods all, a - bove us!

So hört uns, All - wal - ten - de dro - - ben, All - wal - ten - de dro - - ben!
 So hear us ye gods all, a - bove us, ye gods all, a - bove us!

Allegro moderato.

Recit.

Recit.

Und ihr, ihr Män-ner, ru - fet zur Schlacht! —
And you, ye hosts, on to the slaugh - - ter!

9 Herolde. (3 Ten. 6 Bässe.)

Zur Schlacht! zur Schlacht! —
On, on, to bat -

CHOR.
 Griechen.
Greeks.

Odysseus tacet.

Zur
To
Zur
To
Zur
To
Zur
To

Recit.

Allegro moderato.

The musical score consists of several systems of staves. The upper systems include woodwind and string parts with various rhythmic figures and rests. The lower systems feature vocal soloists with lyrics in German. The lyrics are: "Zur Schlacht! To bat - - - - - lle!" and "Wer On!". The score is marked with a tempo of "Allegro con brio" and a metronome marking of 138 beats per minute.

The first system of the musical score consists of ten staves. The top four staves are for the vocal parts, with dynamic markings 'a2.' and 'ff'. The middle four staves are for the piano accompaniment, also marked 'ff'. The bottom two staves are for the basso continuo or bass line, with 'ff' markings. The music is in a major key and 4/4 time.

Agamemnon mit dem Bass des Chores.
Herolde mit dem Tenor und Bass des Chores.

Agamemnon with Bassi.
Herolds with Tenori and Bassi.

sempre f

The second system of the musical score features vocal lines with lyrics in German and English. The lyrics are: "Wer blie - be zu - rü - ck? / On! who would re - main?". The piano accompaniment continues with dynamic markings 'sempre f'. The bottom two staves are for the basso continuo or bass line, also marked 'sempre f'. The music is in a major key and 4/4 time.

First system of musical notation. It includes a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part features a melodic line with some slurs and accents. The violin part has a rhythmic accompaniment. Dynamics include *f* and *ff*. There are also markings for *a2.* and a triplet of eighth notes.

Second system of musical notation, continuing the piano and violin parts from the first system. The piano part continues with a similar melodic line, and the violin part provides accompaniment. Dynamics include *ff*.

Third system of musical notation, featuring vocal lines and piano accompaniment. The vocal parts have lyrics in German and English. The piano part has a rhythmic accompaniment. Dynamics include *f* and *ff*. There are markings for *a2.* and a triplet of eighth notes.

Durch der Fein - de Ge - wühl, durch Ross' und Wa - gen,
 Thro' the ranks of the foe, and horse and cha-riot,

Män-ner, her-an! her-an!
 -comrades, come on, come on!

Fourth system of musical notation, continuing the piano and violin parts. The piano part has a rhythmic accompaniment, and the violin part provides accompaniment. Dynamics include *ff*. There are markings for *a2.* and a triplet of eighth notes.

Kriegs - - mu - thi-ge
 War - - - loving

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *ff*. There are markings for *a2.* and *ff* throughout the system.

Second system of musical notation, primarily piano accompaniment. It continues the rhythmic pattern from the first system. Dynamics include *ff*.

Third system of musical notation, including vocal lines with lyrics. The piano accompaniment continues. Dynamics include *ff*. There are markings for *a2.* and *ff*.

durch Ross' und Wa - gen bahnt euch den Weg! In jauch - zen - der
thro' horse and cha - riot cut ye your way! With shouts of war's

durch Ross' und Wa - gen bahnt euch den Weg! In jauch - zen - der
thro' horse and cha - riot cut ye your way! With shouts of war's

Män-ner, her-an! her - an! In jauch - zen - der
-comrades come on, come on! With shouts of war's

Fourth system of musical notation, primarily piano accompaniment. It continues the rhythmic pattern. Dynamics include *ff*.

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, including a piano part with a first ending marked "I. II. 3" and a forte dynamic "f".

Third system of musical notation, featuring piano accompaniment with a "sempre ff" dynamic marking.

Fourth system of musical notation, containing the vocal lyrics in German and English.

Fifth system of musical notation, including piano accompaniment with a "sempre ff" dynamic marking.

ff

ff

ff

ff

I. II. *f*

a 3. *f*

f

f

f

sfz

sfz

sfz

sfz

sfz

sfz

wo - - - gen - den Reih'n brecht ein,
 surg - - - ing - rank, break through

wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - den
 surg - - - ing - rank, in surg - - - ing - rank, in surg - - - ing -

wo - - - genden Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - den
 surg - - - ing - rank, in surg - - - ing - rank, in surg - - - ing -

wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - - - den
 surg - - - ing - rank, in surg - - - ing - rank, in surg - - - ing

sfz

sfz

sfz

sfz

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a prominent triplet pattern in the right hand.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with the triplet pattern. Dynamics include *ff* and *f*.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part continues with the triplet pattern. Dynamics include *sfz*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano part continues with the triplet pattern. Dynamics include *sfz*.

in wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n, in die
 in surg - - - ing rank, in surg - - - ing rank, to the
 Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n,
 rank, in surg - - - ing rank, in surg - - - ing rank,
 Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n,
 rank, in surg - - - ing rank, in surg - - - ing rank,
 Reih'n, in wo - - - gen - den Reih'n, in wo - - - gen - den Reih'n,
 rank, in surg - - - ing rank, in surg - - - ing rank,

pran - - - gen - de Stadt brecht ein, brecht ein,
 glo - - - ri - ous ci - ty break through, break through,

in die pran - - - gen - de Stadt brecht ein, brecht ein,
 to the glo - - - ri - ous ci - ty break through, break through,

in die pran - - - gen - de Stadt brecht ein, brecht ein,
 to the glo - - - ri - ous ci - ty break through, break through,

brecht ein, brecht ein, brecht ein, in die
 break through, break through, break through, to the

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a 'a2.' marking. The system concludes with a double bar line and a key signature change to D major.

Second system of musical notation, primarily piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The system concludes with a double bar line and a key signature change to D major.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal lines are marked with *ff* and contain the lyrics: "ein! through, in in wo - - gen - den Reih'n in die pran - - - gen - de Stadt brecht". The piano accompaniment continues with the rhythmic pattern from the previous system.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal lines are marked with *ff* and contain the lyrics: "brecht ein! in break thro', in wo - - gen - den Reih'n in die pran - - - gen - de Stadt brecht". The piano accompaniment continues with the rhythmic pattern from the previous system.

S *stringendo*

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

a2. *a2.* *a2.* *a2.*

ff *ff* *ff* *ff*

Tuba *ff*

stringendo

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

a2. *a2.* *a2.* *a2.*

ff *ff* *ff* *ff*

ein!
through!

ein!
through!

ein!
through!

ein!
through!

ein!
through!

S *ff* *stringendo*

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

a2. *a2.* *a2.* *a2.*

ff *ff* *ff* *ff*

This page of a musical score, numbered 98, contains 18 staves of music. The notation is complex, featuring multiple systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system also consists of a grand staff and two more staves. The third system features a grand staff and two staves, with the upper staves containing triplets. The fourth system includes a grand staff and two staves. The fifth system consists of a grand staff and two staves. The sixth system features a grand staff and two staves. The seventh system includes a grand staff and two staves. The eighth system consists of a grand staff and two staves. The ninth system features a grand staff and two staves. The tenth system includes a grand staff and two staves. The eleventh system consists of a grand staff and two staves. The twelfth system features a grand staff and two staves. The thirteenth system includes a grand staff and two staves. The fourteenth system consists of a grand staff and two staves. The fifteenth system features a grand staff and two staves. The sixteenth system includes a grand staff and two staves. The seventeenth system consists of a grand staff and two staves. The eighteenth system features a grand staff and two staves. The score is marked with a forte dynamic (*fff*) throughout. Various musical symbols are used, including slurs, triplets, and accidentals. The notation is dense and detailed, typical of a classical or romantic era score.

Nº 2. Scene.

Am Gestade des Meeres.

On the sea shore.

Andante con moto. (♩ = 80.)

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

4 Hörner in F.

3 Trompeten in Es.

3 Posaunen.

Pauken in F.C.

Violine I.

Violine II.

Bratsche.

Achilleus.

Violoncell.

Contrabass.

Andante con moto. (♩ = 80.)

This musical score page contains two systems of music. The first system (measures 1-6) features a piano part with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *p* and *pp*, and a first ending bracket. The orchestra part includes woodwinds (flute, oboe, clarinet, bassoon) and strings. The woodwinds have melodic lines, while the strings play a rhythmic accompaniment. The second system (measures 7-12) continues the piano part with a more active melodic line and a bass line. The orchestra part features a prominent woodwind section with a rhythmic pattern, and the strings continue their accompaniment. The score concludes with a *cresc.* marking in the piano part.

rit.

A Recit.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a prominent chord in the right hand and a melodic line in the left hand.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with sustained chords and a melodic line. A dynamic marking of *pp* is present.

mutano in C. G.

rit.

Recit.

senza sordini

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and chords in the right hand. Dynamic markings include *pp* and *fp*.

Recit.

Un-muth im Her-zen, groß-leid um ei-nes Wei-bes ent-riss-nen Be-sitz, dem
 Gloom in my heart, out-raged for her, the maid whom they love from my grasp; dem

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and chords in the right hand. Dynamic markings include *p*, *pp*, and *fp*.

rit.

A Recit.

Musical score for the fifth system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and chords in the right hand. Dynamic markings include *p cresc.* and *fp*.

Musical score for the sixth system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and chords in the right hand. Dynamic markings include *fp* and *f*.

Kam-pfe fern, al-lein in la-sten-der Ein-sam-keit,
 war a-far, a-lone in hea-vi-est sol-i-tude,

Pe-leus, ge-wal-ti-ger, der mich er-zeugt,
 Pe-leus, thou migh-ty one, who gave me life,

Musical score for the seventh system, including vocal lines and piano accompaniment. The piano part features a melodic line in the left hand and chords in the right hand. Dynamic markings include *fp* and *molto cresc.*

Fl. a tempo stringendo *cresc.* *p* *ff*

Hob. *p* *mp* *ff*

Clar. *p* *cresc.* *ff*

Fag. *p* *cresc.* *ff* *p*

Hörn. *p* *cresc.* *ff*

Tromp. I.II. (III. tacet.) *p* *cresc.* *ff* *pp*

Pauk. in C.G. *p* *cresc.* *f* *muta G in F.*

Viol. *cresc.* *fp* *trem.* *cresc.* *ff* *agitato*

cresc. *fp* *fp* *cresc.* *ff*

cresc. *fp* *fp* *cresc.* *ff*

cresc. *fp* *fp* *cresc.* *ff*

kennst du den Sohn noch? kennst du den Sohn noch? O Streit mir im
 know'st thou thy son? know'st thou thy son? O Strife with-

cresc. *fp* *fp* *cresc.* *ff*

cresc. *fp* *fp* *cresc.* *f*

Clar. *p*

Fag. *f* *p*

Hörn. *f* *p*

Viol. *p*

p

Bu - - sen, wann en - - dest du? Won - - ni - ges
 in - - me, when - - wilt thou end? Life - - all -

Fl. *p* *colla parte*

Hob.

Clar.

Fag.

Hörn.

Viol. *trem.* *colla parte*

Le - - - ben, *bliss - - - ful,* won - - ni - ges Le - - ben, *life all - bliss - - ful,* wann fass' ich dich wie - der jauch - *when shall I a - gain with joy,*

p *trem.* *ff*

a tempo *ritard.* *calando*

I. Solo. *f* *p*

I. Solo. *f* *p*

I. Solo. *f* *p*

a tempo *ritard.* *calando*

crese. *trem.* *sfz* *p*

crese. *crese.* *f* *p*

crese. *f* *p*

crese. *sfz* *pizz.* *p* *ritard.* *calando*

p *a tempo* *8543* *p* *ritard.* *calando*

- zend in mei - ne Ar - me, *in mei - ne Ar - me?* Lö - ser der Schmer - zen, wann *Deliv - rer from all pain, when*
when shall I em - brace thee, when shall mine arms en - fold thee?

Recit. *p* *Andante.*

pp *pp* *pp*

I. Solo.

p *p* *pp* *pp*

Pauk. *pp*

Recit. *morendo pp* *pizz.* *In Des. As.*

morendo pp *morendo pp* *pizz.* *pizz.* *pizz.*

p *f* *pp*

kommst du, Tod? Lö - ser der Schmer - zen, wann kommst du, Tod?
 com'st thou, Death? Balm for all an - guish, when com'st thou, Death?

morendo pp *pp* *arco* *pizz.* *pizz.*

pp Recit. *Andante.*

B Allegro. *Recit.*

Hob. *Clar.* *Fag. p*

Tromp. *I. Solo.* *p* *cresc.* *trem.*

Viol. *arco* *p* *trem.* *p* *trem.* *arco* *trem.* *p*

Recit.

Durch das Rauschen der Meer-flut dringt Waffen-ge-klirr-
 Thro' the roar of the sea com-eth clash-ing of arms

B Allegro. *Recit.*

arco *p*

a tempo

Recit.

The first system of the score consists of five staves. The top staff is a vocal line with a long, sustained note. The second staff is a piano line with a melodic line starting on a half note and moving through several intervals. The third staff is a piano line with a sustained chord. The fourth and fifth staves are empty.

I. Solo *cresc.*

II.

The second system consists of five staves. The top staff is a piano line with a triplet of eighth notes. The second staff is a piano line with a triplet of eighth notes. The third, fourth, and fifth staves are empty.

a tempo

Recit.
trem.

The third system consists of five staves. The top staff is a piano line with a tremolo effect. The second staff is a piano line with a tremolo effect. The third staff is a piano line with a tremolo effect. The fourth and fifth staves are empty.

Recit.

ver-lo-re-ne Tö-ne der Schlach-entrom-
as tray tones— of the trum-pet of

trem.

The fourth system consists of five staves. The top staff is a piano line with a tremolo effect. The second staff is a piano line with a tremolo effect. The third staff is a piano line with a tremolo effect. The fourth and fifth staves are empty.

a tempo

Recit.

C

a tempo

This system contains the first five staves of the score. The top staff is for the Violin I, followed by Violin II, Viola, and Cello/Double Bass. The fifth staff is for the Trombones (I, II, III). The sixth staff is for the Basses, marked "in Des. As.". Dynamics include *p*, *cresc.*, *f*, and *ff*. A *p* accent is present in the first measure of the Violin I staff.

a tempo

This system contains the sixth through tenth staves. The sixth staff is the vocal line with lyrics: "pe - te - bat - te - hin - aus! hin - aus! a - way! a - way!". The seventh and eighth staves are for the piano accompaniment. The ninth staff is for the Basses. Dynamics include *p*, *cresc.*, and *ff*. The word "arco" is written above the piano accompaniment staves.

a tempo

C

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first two staves have a *p* dynamic and a *cresc.* marking. The last two staves have a *p* dynamic and a *cresc.* marking.

Six staves of music. The first two staves are in treble clef, and the last four are in bass clef. The key signature has two flats. The first two staves have a *ff* dynamic. The third and fourth staves have a *ff* dynamic and a triplet marking. The fifth and sixth staves have a *f* dynamic.

Six staves of music. The first two staves are in treble clef, and the last four are in bass clef. The key signature has two flats. The first two staves have a *fp* dynamic. The third and fourth staves have a *fp* dynamic and a *pizz.* marking. The fifth and sixth staves have a *fp* dynamic. The vocal line is on the fifth staff, with lyrics in German and English. The key signature has two flats.

o hin - aus!
 forth, a - way!

Dort zün - geln die er - - ze-nen
 There braz - en the light - ning

This musical score page, numbered 109, features a vocal line and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into four measures.

Vocal Line:

- Measure 1: *f* Blit - ze,
- Measure 2: *f* auf - don - nernd rol - len die Wa - gen,
- Measure 3: *ff* dort zün - geln die er - ze - nen
- Measure 4: *fp* flash - eth and thund' - ring roll - eth the war - car, there braz - en the light - - ning

Piano Accompaniment:

- Right Hand:**
 - Measure 1: *f* (chords)
 - Measure 2: *p* (chords)
 - Measure 3: *ff* arco (rhythmic pattern)
 - Measure 4: *fp* pizz. (rhythmic pattern)
- Left Hand:**
 - Measure 1: *f* (chords)
 - Measure 2: *p* (chords)
 - Measure 3: *ff* arco (rhythmic pattern)
 - Measure 4: *fp* pizz. (rhythmic pattern)

Other Dynamics and Markings:

- Measures 1-2: *f* (forte)
- Measures 1-2: *p* (piano)
- Measures 3-4: *ff* (fortissimo)
- Measures 3-4: *fp* (fortissimo piano)
- Measures 3-4: *arco* (arco)
- Measures 3-4: *pizz.* (pizzicato)
- Measures 3-4: *pp* (pianissimo)

sfz
bd.

sfz
bd.

fp

fp

sfz

p

p

p

fp

p

ff

fp

fp

p

ff

fp

ff

fp

Blit - ze, auf - don - nernd rol - len die Wa - gen! Hin - aus! hin - aus! hin -
 flash - eth and thund - ring roll - eth the war - car! A - way! a - way! a -

fp

p

ff

fp

fp

pizz.

ff

ff

fp

First system of musical notation. It includes a vocal line with a long note marked *fp* and a piano accompaniment with notes marked *f*.

Second system of musical notation, consisting of five empty staves.

Third system of musical notation, featuring piano accompaniment with dynamic markings: *fp*, *fp*, *p*, *f*, and *p cresc. molto*.

Fourth system of musical notation, including vocal lines and piano accompaniment with lyrics. Dynamic markings include *fp*, *f*, and *p cresc. molto*.

aus! o hin - aus! Dort zün - geln die er - ze - nen Blit - ze, auf - don - nernd rol - len die
 way! forth, a - way! There braz - en the light - ning flash - eth, and thund' - ring roll - eth the

colla parte

a tempo

colla parte

a tempo

colla parte

a tempo

colla parte

a tempo

ad lib.

a tempo

ad lib.

a tempo

Wa - gen -
war - car -

Dort bin ich der Kö - nig, mein Reich ist dort!
There, there am I king and my king - dom there,

Dort bin ich der Kö-nig, mein Reich ist
There, there am I king and my king - dom

ff colla parte

a tempo

colla parte

fp

a tempo

D

The musical score is divided into two systems. The first system consists of seven staves. The top two staves are for the vocal line, with dynamics *f* and *fp cresc.*. The third staff is the bass line, starting with a first ending (*a.2.*) and dynamics *f* and *cresc.*. The remaining four staves are for the piano accompaniment, with dynamics *f* and *ff*. The second system consists of six staves. The top two staves are for the vocal line, with dynamics *ff*. The third staff is the bass line, with dynamics *ff*. The bottom two staves are for the piano accompaniment, with dynamics *ff*. The vocal line includes the lyrics "dort!" and "there!". The score concludes with a double bar line and a key signature change to D major.

D

Fl. un poco string.

Hob.

Clar. *sp* *cresc.* *ff* *sp* *cresc.* *ff*

Fag. *sp* *cresc.* *ff* *sp* *cresc.* *ff*

4 Hörner. *cresc.* *ff* *sp* *cresc.* *ff*

3 Tromp. *ff* *ff*

3 Pos. *ff* *ff*

Pauken. *ff*

un poco string.

Viola *ff* *ff*

Cello *ff* *ff*

f pesante

Andie Sei-te des treu-en Ge-nos - sen, in der Hel-den sie-gen-de Reih'n, wild-
 By the side of my trusty compan-ions, with the he-ros vic-torious to stand, it

un poco string. *ff* *ff*

Hob. Tempo I. *colla parte*

Fag. *p* *cresc.* *f* *a2.* *sf*

Horn III. *f*

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

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

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

ad libitum

stür - mend reisst es mich fort, wild - stür - mend reisst es mich fort, dort bin ich der
 bears me storm-i - ly forth, it bears me stormi - ly forth, There, there am I

Tempo I. *p* *cresc.* *f sfz* *sf* *sf* *colla parte*

Hob. a tempo colla parte a tempo

Clar. *f*

Fag. *f*

Horn I. II. a tempo colla parte a tempo

Viol. *sp* *ff* *sp* *f*

sp *ff* *sp* *f*

sp *ff* *sp* *f*

a tempo *ad libitum* a tempo

Kö - nig, mein Reich ist dort, dort bin ich der Kö - nig, mein Reich ist
 king, and my king - dom there, There, there am I king, and my king - dom

sp *ff* *sfz*

sp a tempo colla parte *sfz* a tempo

E

Fl. *string.* *Recit.*

Hob. *p* *cresc.*

Clar. *p* *cresc.*

Fag. *ff* *a 2.* *p* *cresc.*

Hörner. *ff* *a 2.*

Tromp. a 3. *ff* I. II.

f *string.*

Viol. *ff*

ff

ff *Recit.*

dort!
there!

ff *string.* *Recit.* *divisi* *Halt!* *Hold!*

E *ff*

rit.

Fag.
Horn I. II.
Viol.
an den Fuss! Wen willst du dich ge - sellen? Ge - kränk'tes Herz, sei ein - ge - denk der Schmach, des
slay thy fool! Whom call - est thou com - panion? O wronged heart, re - member thou thy wrong, the

f *f* *fp* *fp* *fp* *frit.* *f* *fp* *fp*

f *f* *fp* *fp*

rit.

Allegro agitato.

F Andante, alla breve. (♩ = 52.)

Fl. string.
Hob.
Clar.
Fag.
Hörner.
Tromp.
Viol.
string.
divisi
divisi

ff *ff* *ff* *ff* *ff* *f* *f* *ff* *f* *f* *f* *pp* *pp* *pp*

3 Tromp. mutano in D.

divisi

divisi

f *f* *ff* *f* *f* *f* *pp* *pp* *pp*

Allegro agitato.

F Andante, alla breve. (♩ = 52.)

c. parte

Clar. *p*

Viol. *p* *pp*

p *p* *pp*

rit.

mild_ge_sinn_ter Gott dastrau_te Haupt! Dir, Pa_tro_klus, schir_me guä_dig ein mild _ _ _ ge_sinn_ter Gott das
 nign and gracious guard thy dear head! Thee, O Patroclus may a god, may a god — all gracious guard thy

p *p* *pp*

p *p* *pp*

c. parte

Pos. *rit.* *p*

Pauken in D. A. *p*

Viol. *p* *crese.* *f* *p* *rit.*

p *crese.* *f* *p*

p *crese.* *f* *p*

trau _ te Haupt!
 dear _ _ _ head.

p *f* *p* *pizz.* *rit.*

p *f* *p* *pizz.* *rit.*

Un poco più lento. (♩ = 84.)

Fl.

Hob.

Clar. in B.

Fag.

4 Hörner.

3 Pos.

Pauken.

Viol. pizz.

Viol. pizz.

Viol. pizz.

Achilleus. *p*

crese.

Schritte der Männer — ein Entsetzliches naht dort —
 That heavy tread — lo, some horror draweth near —

Männer-
Chor.

We - he!
Woe!

crese.

We - he!
Woe!

Un - se - li - ge Kun - de brin - gen wir,
Un - happi - est ti - dings thee we bring,

We - he!
Woe!

We - he!
Woe!

Un - se - li - ge Kun - de brin - gen wir,
Un - happi - est ti - dings thee we bring,

Un poco più lento. (♩ = 84.)

The musical score is arranged in a system with three main parts: strings, piano accompaniment, and vocal line. The strings (Violins I & II, Violas, Cellos, and Double Basses) play a melodic line with long notes and slurs, marked with *cresc.* and *f*. The piano accompaniment features chords and moving lines in the right and left hands, with dynamics ranging from *f* to *p*. The vocal line is written in a bass clef and includes German and English lyrics. The lyrics are: "Sohn des Pe-leus, stäh-le dein Herz, von Hec-tors Lan-ze durch-bohrt sank Pa-tro-klus! / Son of Pe-leus, O steel thy heart, by Hec-tors lance pierced thro' Pa-tro-clus fell!". The score includes performance directions such as *arco* and *pizz.* for the piano part, and dynamic markings like *cresc.*, *f*, and *p*.

Allegro molto. (♩ = 92.)

H

colla parte

a tempo

Musical score for strings, woodwinds, and brass instruments. The score includes parts for Horns (H), Trompe in D (Tromp. in D. I.H.), and Posons (Pos.). The music is written in 4/4 time and features dynamic markings such as *ff*, *rfz*, and *p*. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play melodic lines with slurs and accents.

colla parte

a tempo

Musical score for piano and vocal parts. The piano part is written for the right and left hands, featuring arpeggiated chords and dynamic markings like *ff*, *fp*, and *f*. The vocal part includes lyrics in German and English. The tempo marking *a tempo* is present.

We - - he!
Woe! _____

We - - he!
Woe! _____

So will ich nicht le_ben!
Then will I live no longer!

Du fielest, Pa_troklu_s -
Thou fall'st, Pa_troklu_s -

Musical score for piano and vocal parts. The piano part continues with arpeggiated chords and dynamic markings like *ff*, *p*, and *f*. The vocal part includes lyrics in German and English. The tempo marking *a tempo* is present.

colla parte

a tempo

Allegro molto. (♩ = 92.)

Musical score for the first system. It includes piano parts for the right and left hands and an orchestra part. Dynamic markings include *rfz*, *p*, *pizz*, and *cresc.*. The piano part features a melodic line with slurs and a series of sixteenth-note chords in the right hand. The orchestra part has a wavy line in the bass, likely representing a string tremolo.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German and English. The piano accompaniment includes triplets and dynamic markings such as *f*, *pp*, and *cresc.*. The lyrics are: "du fienst! thou, fall'n! O Fluch O curse deinem Mör-der! on thy mur-der, Fluch curse on mir, me,".

Musical score for a vocal and piano piece, page 122. The score includes vocal lines with lyrics and piano accompaniment with various dynamics and performance markings.

Lyrics:
 der ich dich sand - te in Fahr und Noth!
 who sent thee forth in - to per - - il sore!

Performance Markings:
 Dynamics: *p*, *cresc.*, *ff*, *sfz*, *f*, *unis.*
 Performance: *a 2.*, *I. II.*

Fl. *ritard. molto* **I Più lento. (♩ = 66.)**

Hob.

Clar.

Fag. *dim.*

Hörn.

Viol. *mf* *ritard. molto* **I Più lento.**

Du Ge-treu - - - ester Al - - ler,
Thou the tru - - - est of all,

mf *ritard. molto* **I Più lento. (♩ = 66.)**

p *cresc.* *fp* *cresc.*

p *cresc.* *fp* *cresc.*

p *cresc.* *fp* *cresc.*

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

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

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

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

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

wo war der Freund, wo war der Freund, das Haupt dir zu schirmen, das
where was the friend, where was the friend, to guard thee, to guard thee, the

arco *p* *pp* *pizz.* *fp* *cresc.*

4543

string.

K

String section score for measures 1-4. Treble clef staff has dynamics *sp* and *p*. Bass clef staff has dynamics *p* and *crese.*

String section score for measures 5-8. Treble clef staff has dynamics *sp*, *pp*, and *trem.*. Bass clef staff has dynamics *sp* and *pp*.

Vocal line and string accompaniment for measures 9-12. Includes lyrics in German and English. Dynamics include *sp*, *arco*, *pizz.*, and *pp*.

Haupt dir zu schir - - men?
friend, where to guard thee?

Furcht_ba_re Kla - ge,
Frightfullest sor - row,

furcht_ba_re Kla - ge:
fright_fulest sor_row:

ich brachte dir
I gave thee,

String section score for measures 13-16. Treble clef staff has dynamics *p* and *sfz*. Bass clef staff has dynamics *p* and *sfz*.

String section score for measures 17-20. Treble clef staff has dynamics *f* and *pesante*. Bass clef staff has dynamics *f* and *pesante*.

Vocal line and string accompaniment for measures 21-24. Includes lyrics in German and English. Dynamics include *f*, *pesante*, and *arco*.

Trauem den Tod!
dear-est, to death!

Du Ge_treu - - - ester Al - - - ler,
Thou the tru - - - est of all,

wo war der Freund,
where was the friend,

wo war der Freund, das Haupt dir zu schirmen? Ich, ich brach-te dir Trau-tem den
 where was the friend to guard thee, to guard thee, I, I gave thee, O dear-est, to

Dynamics: *p*, *pp*, *f*, *ten.*, *ritard.*
 Performance markings: *ritard.*, *ten.*, *ritard.*, *ritard.*

L Tempo I. stringendo

Tod! Death! Wo find' ich Trost in dem wü - - - then - den Jam - mer, der mir den
 Is there no balm for this wound all - con - sum - ing that rends my

Dynamics: *p*, *pp*, *cresc.*, *pp*
 Performance markings: *cresc.*, *pp*, *divisi*, *pp*

L Tempo I. stringendo

Fl.
Hob.
Clar.
Fag.
Hörner.
Tromp.
Pos.
Pauken.

Viol.

Bu - - sen zerfleischt!
heart _____ for thee!

Wo find' ich Trost,
Is there no balm,

wo find' ich
is there no

colla parte

a tempo

Musical score for the first system, including strings and woodwinds. It features dynamic markings *fp* and *ff* across various staves.

3 Tromp. in D.

Musical score for the second system, including trumpets and trombones. It features dynamic markings *fp* and *ff* across various staves.

colla parte

a tempo

Musical score for the third system, including woodwinds and strings. It features dynamic markings *f* and *ff* across various staves.

ad libitum

a tempo

Trost?
balm?

wo find'ich Trost?
O is there balm?

Musical score for the fourth system, including vocal lines and strings. It features dynamic markings *f* and *ff* across various staves.

colla parte

a tempo

Andante. (Recit.)

M

ff

p

ff

p

ff

ff

p

ff

p

ff

trem.

trem.

fp

trem.

fp

ff

fp

ff

fp

Recit.

Mut - ter, Mut - ter, em - por - aus der pur - pur - nen Tie - fe, hö - re den Sohn! aus den Ar - men des grauen Er -
 Moth - er, Moth - er, a - rise - from the pur - ple deep, hear thy son! from the arms of the hoar - y

trem.

ff

ff

M Andante. (Recit.)

N

The musical score consists of several systems of staves. The top system includes vocal lines and piano accompaniment with dynamic markings such as *ff*, *p*, *f*, *cresc.*, and *molto*. The second system continues the instrumental and vocal parts, with a *tr.* (trill) marking in the bass line. The third system features a prominent piano solo with a *tr.* marking and a *a 3.* (triple) marking. The bottom system contains the vocal lyrics and piano accompaniment, with dynamic markings like *ff*, *p*, *cresc.*, *molto*, and *div.* (divisi). The score concludes with a *N ff* marking.

zeugers auf an das Licht — Mutter! Mutter! Em - por! Em - por!
 fath_er, rise to the light — Mother! Mother! a - rise! a - rise!

div. trem.

This page of a musical score contains 16 staves of music. The notation includes various note values, rests, and dynamic markings. The first system (staves 1-4) features a melody in the upper staves with a prominent slur and a flat (b) marking. The second system (staves 5-8) includes a first ending bracket labeled "I. II." and a dynamic marking "a 3.". The third system (staves 9-12) is characterized by dense, repetitive sixteenth-note patterns in the upper staves, with a "tr" (trill) marking in the lower staves. The fourth system (staves 13-16) continues the melodic and harmonic development with various note values and rests.

Nº 3. Chor.

Andante sostenuto. (♩ = 92.) A

2 Flöten.

2 Oboen.

2 Clarinetten in A.

2 Fagotte.

2 Hörner in E.

Pauken in D. Fis.

Violine I.
con sordini divisi

Violine II.
con sordini divisi

Bratsche.
divisi

Sopran.
pp
Tief - un - terst im Meer - grund schlummert die
Down, down in the deepest sea slum - bers the

Alt.
pp
Tief - un - terst im Meer - grund schlummert die
Down, down in the deepest sea slum - bers the

Tenor.
pp
Tief - un - terst im Meer - grund schlummert die
Down, down in the deepest sea slum - bers the

Bass.
p
Tief - un - terst im Meer - grund schlummert die Göttin,
Down, down in the deepest sea slum - bers the goddess,
pp
tief - un - terst im Meer - grund
Down, down in the deepest sea

Violencell.
pp

Contrabass.
pp

Andante sostenuto. (♩ = 92.) A

p

Göt - tin in sil - ber - ner Grot - te, auf glit - zer - dem Pfühl, — ein Traumge - den - ken se - li - ger Ta - ge
 god - dess in sil - ver - y grot - to, on glit - tering pil - low, A dream - y thought of hap - pi - er days o'er

Göt - tin in sil - ber - ner Grot - te, auf glit - zer - dem Pfühl, — ein Traumge - den - ken se - li - ger Ta - ge
 god - dess in sil - ver - y grot - to, on glit - tering pil - low, A dream - y thought of hap - pi - er days o'er

Göt - tin in sil - ber - ner Grot - te, auf glit - zer - dem Pfühl, — ein Traumge - den - ken se - li - ger Ta - ge
 god - dess in sil - ver - y grot - to, on glit - tering pil - low, A dream - y thought of hap - pi - er days o'er

schlummert die Göt - tin in sil - ber - ner Grot - te, ein Traumge - den - ken
 slum - bers the god - dess in sil - ver - y grot - to, A dream, a dream

B

p

Musical score for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment includes chords and arpeggiated figures.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a slur and a fermata. The piano accompaniment features a tremolo effect in the right hand and a steady bass line.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line has a slur and a fermata. The piano accompaniment includes a *pp* dynamic marking and a complex chordal texture.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line has a slur and a fermata. The piano accompaniment includes a *ppp* dynamic marking and a complex chordal texture.

rauscht an ihr La-ger der Wel-len Ge-wühl, — rauscht an ihr La-ger der Wel-len Ge-
 rush - es her bed on a bil-low-y throng, — rushes to her bed on a bil-low-y

rauscht an ihr La-ger der Wellen Ge-wühl, — rauscht — der Wellen Ge-
 rush - es her bed on a bil-low-y throng, — rush - es on bil-low-y

rauscht an ihr La-ger der Wel-len Ge-wühl, — rauscht — der Wellen Ge-
 rush - es her bed on a bil-low-y throng, — rush - es on bil-low-y

ken, — rauscht — an ihr La-ger der Wel-len Ge-wühl, —
 thought, rush - es to her bed on a bil-low-y throng. —

divisi

pizz.

B

wühl. — Tief - un - terst im Meer - grund schlum - mert die Göt - - - tin!
 thron. — Down, down in the deep - est sea slum - bers the god - - - dess!
 wühl. — Tief - un - terst im Meer - grund schlum - mert die Göt - - - tin!
 thron. — Down, down in the deep - est sea slum - bers the god - - - dess!
 wühl. — Tief - un - terst im Meer - grund schlum - mert die Göt - - - tin!
 thron. — Down, down in the deep - est sea slum - bers the god - - - dess!
 Tief - un - terst im Meer - grund schlum - mert die Göt - - - tin!
 Down, down in the deepest sea slum - bers the god - - - dess!
 arco

Nº 4. Recitativ.

2 Hoboen. **Moderato.** **Recit.**

2 Clarinetten in A. *f* *p*

2 Fagotte. *f* *p*

2 Hörner in E. *f* *p*

Violine I. *cresc.* *pizz.*

Violine II. *f* *pizz.*

Bratsche. *f* *pizz.*

Thetis. **Recit.**
 Des Soh - nes Stimme, des Herr - li - chen, hör' ich, ich
 Thy voice I hear, O glo - ri - ous son! I

Violoncell. *f* *pizz.* *arco*

Contrabass. *f* *pizz.*

Moderato.

Hob. string. *cresc.* *rit.*

Clar. *cresc.*

Fag. *cresc.*

Horn. *cresc.*

string. *rit.*

komm', ich kom-me, du Kind un-end-li-cher Lust mir und ach, un-end-li-chen Jam-mers,
 come, I come, thou child of in-fin-ite joy and ah, of end-less sor-row,

Vell. *rit.*

C.B. *rit.*

string. *rit.*

Hob. string. *rit.* *p* *colla parte*

Clar. *cresc.* *pp*

Fag. *cresc.* *pp*

string. *rit.* *rit.* *pp*

bar-re, harr' aus! bar-re, harr' aus! sü-ssen Trost bringt dir die Mut-
 wait thou, O wait! wait thou and hope! sweet-est com-fort bring-eth thy Moth-

Vell. *pp* **2 Soli**

C.B. *pp*

string. *rit.* *colla parte* *alluc.*

N^o 5. Solo mit Chor.

SOLO with CHORUS.

Thetis und Meergöttinnen.
Thetis and goddesses of the sea.

Andante con moto. (♩ = 80)

2 Flöten. *p*

2 Hoboen.

2 Clarinetten in A. *p*

2 Fagotte. *p*

4 Hörner in E. *p*

2 Trompeten in E. *p*

Pauken in H. Fis.

Harfe. *p*

Violine I. *senza sord. arco p e legg.*

Violine II. *senza sord. arco p*

Bratsche. *arco p*

Thetis. *p*

Sopran I. **FRAUENCHOR.**

Sopran II.

Alt.

Violoncell. *pizz. p*

Contrabass. *pizz. p*

Andante con moto. (♩ = 80)

First system of musical notation, including vocal lines and piano accompaniment. A piano (*p*) dynamic marking is visible in the second staff.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, featuring piano accompaniment with a complex rhythmic pattern in the upper staff.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment. Dynamics include *cresc.*, *f*, and *arvo*.

ih - r hol - - den Ge - spie - len - hin - auf!
 Ye grace - - ful com - pan - ions - a - rise!

Fifth system of musical notation, primarily piano accompaniment.

Sixth system of musical notation, including piano accompaniment with notes and rests. Dynamics include *p* and *arvo*.

A

The musical score consists of multiple staves. The upper section includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs. The lower section includes a grand staff with treble and bass clefs, and a piano part with treble and bass clefs. The score is marked with various dynamics such as *p*, *mf*, *pp*, *mf cresc.*, *espress.*, *pizz.*, and *div.*. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The letter 'A' appears at the top right and bottom center of the page.

cresc. - - - - - *f* *p*

sempre cresc. - - - - - *f* *p*

sempre cresc. - - - - - *f* *p*

pp

f *p*

pp

pp

pp

espress.

Trö - - - - - stet den
Com - - - - - fort my

sempre cresc. *f* *espress.* *p* *pp*

The musical score is arranged in systems. The first system consists of five staves, all of which are empty. The second system features a vocal line on the top staff with lyrics in German and English, and four empty piano accompaniment staves. The third system shows a piano accompaniment with a busy sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The fourth system contains vocal and piano parts with lyrics. The fifth system continues the vocal and piano parts. The sixth system shows the vocal line with lyrics and four empty piano accompaniment staves. The seventh system shows the piano accompaniment with a simple bass line and a few notes in the right hand.

espress.

p

pp

pp

pp

p

pp

Sohn mir den herr - li - chen Hel - den, löst ihm vom Kum - mer die
son, he the glo - ri - ous he - ro, free from its an - guish his

B

f

Musical score for the first system, including vocal lines and piano accompaniment. The system contains five staves. The vocal lines (top two staves) feature lyrics: "See - - - le!" and "Trö - - - stet den Sohn". The piano accompaniment (bottom three staves) includes dynamic markings such as *mf cresc.*, *cresc.*, and *f*. A section marker **B** is present in the second measure of the piano part.

Musical score for the second system, including piano accompaniment. The system contains two staves. The piano part features dynamic markings such as *cresc.* and *f*.

Musical score for the third system, including piano accompaniment. The system contains three staves. The piano part features dynamic markings such as *cresc.* and *f*. The middle staff includes markings for *pizz.* and *div.*

Musical score for the fourth system, including vocal lines and piano accompaniment. The system contains two staves. The vocal line includes lyrics: "See - - - le!" and "Trö - - - stet den Sohn". The piano part includes dynamic markings such as *cresc.* and *f*.

Musical score for the fifth system, including vocal lines and piano accompaniment. The system contains three staves. The vocal lines include lyrics: "Hin - auf! A - rise!" and "Töch - ter des Daughters of". The piano part includes dynamic markings such as *mf* and *f*.

Musical score for the sixth system, including piano accompaniment. The system contains two staves. The piano part includes dynamic markings such as *cresc.* and *f*. The middle staff includes markings for *pizz.* and *arco*. A section marker **B** is present in the first measure of the piano part.

p

p *p* *mf*

p

p *mf*

p *mf*

decrease. *decrease.* *decrease.*

arco *p* *arco*

mir, den herr - li - chen Hel - - den! Trö - -
 he the glo - - ri - ous he - - ro! Com -

p *mf*

Ne - reus! Hin - auf! Trö - - stet A - chil - - - leus,
 Ne - reus! A - rise! Com - - fort A - chil - - - les,

p *mf*

Ne - reus! Hin - auf! Trö - - stet A - chil - - - leus,
 Ne - reus! A - rise! Com - - fort A - chil - - - les,

p *mf*

Ne - reus! Hin - auf! Trö - - stet A - chil - - - leus,
 Ne - reus! A - rise! Com - - fort A - chil - - - les,

p *pizz.* *arco* *mf* *arco* *mf*

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piano part includes dynamic markings of *mf*.

Musical score for the second system, continuing the vocal and piano parts. The piano part features a prominent arpeggiated figure with dynamic markings of *p* and *cresc.*

Musical score for the third system, including vocal lyrics and piano accompaniment. The piano part includes dynamic markings of *p*, *cresc. ed espress.*, and *pizz.*. The key signature changes to two sharps (F#, C#) and the time signature is common time (C).

- - - stet den Sohn mir!
 - - - fort my son, my son!
 trö - - - stet A - chil - - - leus!
 com - - - fort A - chil - - - les!
 trö - - - stet A - chil - - - leus!
 com - - - fort A - chil - - - les!
 trö - - - stet A - chil - - - leus!
 com - - - fort A - chil - - - les!
 Trö - - stet A - chil - - - leus, den
 Com - - fort A - chil - - - les, the

Hinauf!
A-rise!

Hin - auf! Hin - auf! Trö - - - - - stet den
A - rise! *A - rise!* *Com - - - - - fort my*

Hin - auf! Hin - auf! Trö - - - - - stet, trö -
A - rise! *A - rise!* *Com - - - - - fort, com -*

Hin - auf! Hin - auf! Trö - - - - - stet,
A - rise! *A - rise!* *Com - - - - - fort,*

herr - - - - - li - chen Hel - - - - - den, löst ihm vom Kum - mer die See - - - -
glo - - - - - ri - ous he - - - - - ro, free from its an - guish his soul!

Nicht schleppend. *No retard.*

First system of musical notation. It includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The piano part features a prominent arpeggiated figure. Dynamics include *cresc.* and *mf cresc.*

Second system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *cresc.* and *mf cresc.*

Third system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *p cresc.* and *cresc.*

Fifth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *p*.

Sixth system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *p*.

Seventh system of musical notation. It includes vocal lines and piano accompaniment. Dynamics include *cresc.* and *p*.

Nicht schleppend. *No retard.*

First system of piano accompaniment, featuring treble and bass staves with various musical notations and dynamics.

Second system of piano accompaniment, including treble and bass staves with various musical notations and dynamics.

Third system of piano accompaniment, including treble and bass staves with various musical notations and dynamics.

Vocal parts for the first system, including lyrics and musical notation for Soprano, Alto, Tenor, and Bass.

Sohn mir, den herr - - - li - chen Hel - - - den!
 son, he the glo - - - ri - ous he - - - ro!
p cresc.

trö - - - stet den herr - - - li - chen Hel - - - den!
 com - - - fort the glo - - - ri - ous he - - - ro!
p cresc.

trö - - - stet den herr - - - li - chen Hel - - - den!
 com - - - fort the glo - - - ri - ous he - - - ro!
p cresc.

Männerchor.

Tenor I.

Tenor II.

Bass I.

Bass II.

trö - - - stet den herr - - - li - chen Hel - - - den!
 com - - - fort the glo - - - ri - ous he - - - ro!

Second system of piano accompaniment, including treble and bass staves with various musical notations and dynamics.

Third system of piano accompaniment, including treble and bass staves with various musical notations and dynamics.

Es theilt sich die
 The waves are di -

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a long melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano part features a long melodic line in the right hand.

Third system of musical notation, showing the vocal line and piano accompaniment.

Fourth system of musical notation, including performance markings such as *pizz.*, *arco*, *div. arco*, and *p sempre e legg.*

Fifth system of musical notation, showing the vocal line and piano accompaniment.

Sixth system of musical notation, featuring lyrics in German and English. The piano part includes a triplet of eighth notes.

p
 Del-phi - ne um - gau - keln den lieb - li - chen Zug, sie wal - len em -
 and dol - phin sport light - ly a - bout the fair train; they rise now on
p
 Del-phi - ne um - gau - keln den lieb - li - chen Zug, sie wal - len em -
 and dol - phin sport light - ly a - bout the fair train; they rise now on
p
 Wo - ge mit lei - sem Ge - plät - scher, Del - phi - ne um - gau - keln den lieb - li - chen Zug,
 vid - ing in soft, soft - ripples and dol - phin sport light - ly a - bout the fair train;

Seventh system of musical notation, including the final vocal line and piano accompaniment. The piano part includes a triplet of eighth notes and performance markings *arco* and *p*.

por high zur schol - li - gen Tro - ja,
 toward troy earth - ly ci - ty,
 vor - bei an ge - schnü - bel - ter Schif - fe
 they pass now the bows of the beak - ed
 bei high vor - bei an ge - schnü - bel - ter Schif - fe
 high they pass now the bows of the beak - ed

p *sempre p* *pizz.* *arco* *p* *pizz.*

p

p

p

poco cresc.
poco cresc.
poco cresc.

p

zum men - - - - - schenver - las - - se - nen Pfa - - - - de,
by des - - - - - o - late, des - - o - late path!

zum men - - - - - schenver - las - - se - nen Pfa - - - - de,
by des - - - - - o - late, des - - o - late path!

Bug ships

Bug ships

zum to a
p

zum to a

arco

p poco cresc.

arco

p poco cresc.

Musical score for page 150, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *pp*, *p*, *mf*, and *espress.*. It also contains articulations like *morendo*, *pizz.*, and *arco*. The key signature is E major, and the time signature is 4/4. The score is divided into systems, with the vocal lines and piano accompaniment clearly distinguished.

Vocal Lines:
 Trö - - stet A - chil - - leus!
 Com - - fort A - chil - - les!
 Trö - - stet A - chil - - leus!
 Com - - fort A - chil - - les!
 Trö - - stet A -
 Com - - fort A -

Piano Accompaniment:
 schilf - - be - deck - ten Ge - sta - de!
 strand by rush - es en - - wreath - ed!
 schilf - - be - deck - ten Ge - sta - de!
 strand by rush - es en - - wreath - ed!
 pizz. arco
 p p

Thetis.

Trö - - - stet den Sohn mir, den herr - - - li-chen Hel - - den, löst —
 Com - - - fort my son, he the glo - - - rious he - - ro, free —

F

First system of musical notation, including five staves with notes, rests, and dynamic markings such as *crsc.* and *pp*.

Second system of musical notation, including five staves with notes, rests, and dynamic markings such as *pp* and *crsc.*

Third system of musical notation, including five staves with notes, rests, and dynamic markings such as *crsc.*

Fourth system of musical notation, including five staves with notes, rests, and dynamic markings such as *pp* and *crsc.*

Fifth system of musical notation, including five staves with notes, rests, and dynamic markings such as *f* and *crsc.*

ihm vom Kum - - - mer die See - - - le! Trö -
 from its an - - - guish his soul! Com -

Sixth system of musical notation, including five staves with notes, rests, and dynamic markings such as *crsc.*

Trö - - - stet A - chil - - - leus,
 Com - - - fort A - chil - - - les,
 Trö - - - stet A - chil - - - leus,
 Com - - - fort A - chil - - - les,
 Trö - - - stet A - chil - - - leus,
 Com - - - fort A - chil - - - les,

Seventh system of musical notation, including five staves with notes, rests, and dynamic markings such as *pp*, *crsc.*, and *arco*.

F *crsc.*

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a *cresc.* marking and dynamic markings of *p* and *pp*. The vocal line has a *p* marking.

Musical score for the second system. It features a vocal line at the top and piano accompaniment below. The piano part includes a *cresc.* marking and dynamic markings of *p*. The vocal line has a *p* marking.

Musical score for the third system, including lyrics. The piano part includes a *cresc.* marking and dynamic markings of *p* and *pp*. The vocal line has a *p* marking.

- - - - - stet den Sohn mir, löst ihm vom Kum - mer die See -
 - - - - - fort my son, and free from its an - guish his soul!
 trö - - - - - stet A - chil - - - - - leus! Trö -
 com - - - - - fort A chil - - - - - les! Com!
 trö - - - - - stet A - chil - - - - - leus! Trö -
 com - - - - - fort A chil - - - - - les! Com!
 trö - - - - - stet A - chil - - - - - leus!
 com - - - - - fort A - chil - - - - - les!

Musical score for the fourth system, primarily piano accompaniment. It includes dynamic markings of *p* and *pizz.*

Nicht schleppend.

cresc.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a wavy line in the bass register, likely representing a cello or double bass. Dynamics include *p* and *pp*.

Musical score for the second system, primarily piano accompaniment. It consists of two staves with intricate rhythmic patterns. Dynamics include *p* and *cresc.*.

Vocal line with German lyrics:

 le! Trö - - - stet den Sohn mir, trö - - - stet den

 Com - - - fort my son, O com - - - fort my

Vocal line with Greek lyrics:

 - - - stet A - chil - leus, trö - - - stet A - chil - leus,

 - - - fort A - chil - les, com - - - fort A - chil - les,

 - - - stet A - chil - leus, trö - - - stet A - chil - leus,

 - - - fort A - chil - les, com - - - fort A - chil - les,

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes a wavy line in the bass register. Dynamics include *p* and *cresc.*.

Nicht schleppend.

The musical score consists of several systems. The top system includes five staves for vocal parts and piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal line with lyrics in German and English, and piano accompaniment. The lyrics are: "Sohn son, mir, my, löst free ihm vom from its". The fourth system continues the vocal and piano parts with lyrics: "löst free ihm vom Küm - an - mer, guish, vom its". The fifth system continues the vocal and piano parts with lyrics: "löst free ihm vom Küm - an - mer, guish, vom its". The sixth system continues the vocal and piano parts with lyrics: "löst free ihm vom Küm - an - mer, guish, vom its div.". The piano accompaniment includes various musical notations such as notes, rests, and dynamics like *f* and *p*.

First system of musical notation. It includes a piano part with a treble and bass clef, and a string part with a treble and bass clef. The key signature has three sharps (F#, C#, G#). Dynamics include *p* and *pp*. A chord symbol **G** is present above the piano staff.

Second system of musical notation. It continues the piano and string parts. Dynamics include *pp*.

Third system of musical notation. It continues the piano and string parts. Dynamics include *p*.

Fourth system of musical notation. It includes a piano part with a treble and bass clef, and a string part with a treble and bass clef. Dynamics include *pp* and *pizz.*

Vocal line with lyrics: Kum - mer die See - - - le, vom Kum - mer die See - - - le!
an - guish his soul, from an - guish his soul!

Vocal line with lyrics: Kum - - - mer, vom Kum - - - mer die See - - - le!
an - - - guish, its an - - - guish his soul!

Vocal line with lyrics: Kum - - - mer, vom Kum - - - mer die See - - - le!
an - - - guish, its an - - - guish his soul!

Vocal line with lyrics: Kum - - - mer, vom Kum - - - mer die See - - - le!
an - - - guish, its an - - - guish his soul!

Fifth system of musical notation. It includes a piano part with a treble and bass clef, and a string part with a treble and bass clef. Dynamics include *pp*, *pizz.*, and *arco*. A chord symbol **G** is present above the piano staff.

rit.

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and voices, with various musical notations such as dynamics (*p*, *pp*, *ppp*), articulation (*pizz.*, *arco*), and performance directions (*rit.*, *cresc.*). The vocal lines contain the lyrics "Hin - auf! A - rise!".

rit. *pp*

No. 6. Recitativ und Duett.

Andante con moto.

2 Hoboen. *p* *morendo* *pp*

2 Clarinetten in B. *I. Solo.* *cresc.* *pp* *cresc.*

2 Fagotte. *f* *pp* *cresc.*

2 Hörner in F. *> p*

Violine I.

Violine II.

Bratsche.

Thetis. Kind, warum weinst du?
Son, why mournest thou?

Violoncell.

Contra-Bass.

Andante con moto.

A Allegro agitato, ma non troppo vivace. (♩.=69.)

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

trem. *ff* *trem.* *ff* *trem.* *ff* *trem.* *ff* *trem.* *ff*

Thetis. Warum weinst du?
Wherefore mournest thou?

Achilleus. Nahst du, o Lie-bende, mir,
Art thou, O lov-ing one,

A *ff* *p* *ff* *p*

A Allegro agitato, ma non troppo vivace. (♩.=69.)

Hob. *sfz p*

Fag. *f*

Hörn. *f*

f *sf* *sfz* *fp*

nahst du die bren - nen - de Wun - de zu kühl - len?
 art thou come my burn - ing, my burn - ing wound to cool?

f *fp* *fp*

p *p* *p* *p* *p* *p* *p* *p*

Ach! nicht die Meer - flut löscht mir die Flam - me im Bu - sen! Ach. nicht die
 Ah! all the sea can - not quench the hot flame in my bos - - om! Ah! all the

p *pizz.* *arco*

Fl. Hob. Cl. Fag. Hörn.

Meer - flut löscht mir die Flam - me im Bu - - sen. nicht der O - lym gibt mir den Tod - ten zu -
 sea can-not quench the hot flame in my bos - - om. Not e'en O - lym-us give the dead back a -

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

fp *f marc.* *f marc.* *f marc.* *f marc.* *f marc.* *f marc.* *f marc.*

colla parte **B** a tempo

Fl. Hob. Cl. Fag. Hörn. 4 Hörn. Tromp. in B.

colla parte *f marc.* *f marc.* *f marc.* *f marc.* *f marc.* *f marc.* *f marc.* *f marc.*

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

crise. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

rück. nicht der O - lym gibt mir den Tod - ten zu - rück!
 gain. Not e'en O - lym-us give the dead back a - gain!

f *p* *ff* *rit.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

8543 *colla parte* **B** a tempo

Musical score for the first system, including vocal line and piano accompaniment. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line is in the upper part of the system, and the piano accompaniment is in the lower part. The piano part features a complex texture with multiple voices, including a prominent bass line and a treble line with many sixteenth notes. Dynamics include *a2*, *p*, and *ff*.

Nähst du, o Liebende, mir,
 Art thou, O lov-ing one,

Musical score for the second system, including vocal line and piano accompaniment. The score continues from the first system. The vocal line is in the upper part of the system, and the piano accompaniment is in the lower part. The piano part features a complex texture with multiple voices, including a prominent bass line and a treble line with many sixteenth notes. Dynamics include *f*, *div.*, and *crese.*.

nähst du die bren-nen-de Wun-de zu küh-len?
 Art come, my wound, my burn-ing wound to cool?

rit. poco a poco a tempo

Hob. *p* *f* *p*

Fag. *p* *f* *p*

Horn I. II. *p*

p *molto cresc.* *f* *p* *p*

p *molto cresc.* *f* *p* *p*

p *molto cresc.* *f* *p* *p*

Ach, nicht die Meerflut, ach, nicht die Meerflut löscht mir die Flamme im Busen, freudlos
 Ah, all the sea, Ah, not the sea could quench the hot flame in my bosom, joyless

p *molto cresc.* *f* *p* *p*

rit. poco a poco a tempo

colla voce a tempo rit.

Fl. *ff*

Hob. *ff*

Cl. *ff*

Fag. *ff*

Horn I. II. *ff*

ff *pizz.* *arco* *ff* *arco* *ff* *arco* *ff* *arco* *ff* *arco*

ff *pizz.* *arco* *ff* *arco* *ff* *arco* *ff* *arco* *ff* *arco*

ff *pizz.* *arco* *ff* *arco* *ff* *arco* *ff* *arco* *ff* *arco*

ff *pizz.* *arco* *ff* *arco* *ff* *arco* *ff* *arco* *ff* *arco*

bin ich und schied vom Glück, freudlos bin ich und schied vom Glück!
 am I, all happiness gone, joyless am I and part-ed from happiness!

ff *pizz.* *arco* *ff* *arco* *ff* *arco* *ff* *arco* *ff* *arco*

colla voce *ff* a tempo rit.

C Moderato. (♩ = 100.)

colla voce - - - a tempo

Fl.

Hob. *fp*

Cl.

Fag. *fp*

4. Hörn. *p*

Tromp. in B. *p*

Pauk. in Des. As. *pp*

Harfe. *f*

Thetis. *f* *ad libit.*

Sohn! *f* Sohn! *f* Sohn! *f* Noch blüht dir das Leben lo-eki-gen Haup-tes!

Son! *f* son! *f* -son! *f* Thy life still bloometh, O-zer thy curley head

C Moderato. (♩ = 100.)

colla voce a tempo

The musical score consists of several systems of staves. The top system includes vocal lines and piano accompaniment. The second system features a grand staff with piano accompaniment and a vocal line. The third system continues the piano accompaniment with various articulations. The fourth system includes a vocal line with lyrics and piano accompaniment. The fifth system continues the piano accompaniment. The sixth system features a vocal line with lyrics and piano accompaniment. The seventh system continues the piano accompaniment.

cresc. *p* *cresc.*

cresc. *cresc.* *cresc.*

p *p* *p*

p

cresc. *cresc.* *cresc.*

pizz. *arco* *pizz.*

cresc. *cresc.* *cresc.*

pizz. *cresc.*

espress.

Aus gold - nem Füll - horn floss dir verschwändriß der Ew' - gen Se - gen, aus gold - nem
 the gods e - ter - nal pour - ed from gold - en horn their bless - ing, the gods e -

pizz. *arco* *pizz.*

cresc. *cresc.*

pizz. *cresc.*

The musical score is arranged in systems. The top system contains vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system features a more active piano accompaniment with sixteenth-note patterns and a forte (*f*) dynamic. The fourth system includes the instruction *arco* for the piano part. The fifth system contains the vocal melody with lyrics in German and French, and a piano accompaniment with a *f con brio* instruction. The sixth system continues the piano accompaniment.

p

p

p

f

arco

f con brio

Füll - horn floss dir verschwen-drisch der Ew' - gen Se - gen; was das Herz des Hel - den ent-
 ter - nal pour-ed from gold - en - horn their bless-ing; wähl e'er heart of he - ro en-

D

mf
cresc.
p
f
cresc.
mf
mf
f
cresc.
mf
arco
mf

flammt, — was die See - le des Wei - bes ent - zücht — dir ward es zum
 flam - eth, what e'er soul — of wo - man de - light - eth — All, all were thy

D

colla voce

a tempo

cresc.

The first system of the musical score features a vocal line at the top and piano accompaniment below. The vocal line is mostly silent, with a few notes in the final measure. The piano accompaniment consists of several staves. The right hand plays a melodic line with a *cresc.* marking. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo).

The second system shows the piano accompaniment for the second system. It features a more active melodic line in the right hand, with a *cresc.* marking. The left hand continues with harmonic support. Dynamics include *p* (piano) and *cresc.* (crescendo).

The third system of the piano accompaniment includes *pizz.* (pizzicato) and *arco* markings. The right hand has a melodic line with *cresc.* markings. The left hand has a more rhythmic accompaniment. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

herr - li - chen Ei - gen - thum, hoch — zum Him - mel ragt dir der Ruhm!
 glo - ri - ous birth — right, high — as heav - en — lowers thy glo - ry!

The fourth system features a vocal line with lyrics and piano accompaniment. The vocal line includes the lyrics and a *poco rit.* marking. The piano accompaniment includes *pizz.* and *arco* markings. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

colla voce

a tempo

cresc.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features intricate textures with many sixteenth and thirty-second notes, often beamed together. Dynamics such as *f*, *sfz*, and *p* are used throughout. The second system continues the piano accompaniment with similar rhythmic complexity. The third system introduces the vocal line with lyrics in German and English. The piano accompaniment continues with a mix of rhythmic patterns and dynamic markings. The fourth system shows the vocal line with a triplet and the piano part with a *pizz.* marking. The fifth system concludes the page with the vocal line and piano accompaniment.

Was das Herz des Hel - den ent - flammt, — was die See - l'ed's Wei - bes ent -
 What e'er heart of he - ro - en - flam - eth, what e'er soul — of wo - man de -

E

The musical score is written for a vocal line and piano accompaniment. It features several systems of staves. The vocal line includes lyrics in German and English. The piano accompaniment includes various performance markings such as *p*, *f*, *allegro*, *cresc.*, *arco*, and *pizz.*. The score is marked with a large 'E' at the top and bottom.

Vocal Lyrics:
 zücht, — dir ward es zum herr - li - chen, herr - li - chen
 light - eth. All, all were thy glo - ri - ous, glo - ri - ous

Performance Markings:
p, *f*, *allegro*, *cresc.*, *arco*, *pizz.*, *fp*

The musical score consists of several systems. The top system features vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system shows a piano solo section with sixteenth-note runs in both hands, marked with *mf* and *sempre f*. The fourth system returns to the vocal and piano accompaniment. The fifth system contains the vocal line with lyrics and piano accompaniment. The sixth system continues the vocal and piano parts, including an *arco* instruction for the piano.

Ei - gen - thum! _____
 birth - right! _____

Was das Herz des Hel - den ent - flammt, _____ was die
 What e'er heart of he - ro en - flam - eth, what e'er

arco

sf

p sfz

sfz

p sfz

p

pp

mutano in D. A.

f

sfz

pizz.

sfz

p

f

pizz.

sfz

p

f

pizz.

f

See - le des Wei - bes ent - zücht, dir ward es zum herrlichen Ei - genthum, hoch zum Him -
 soul - of wo - man de - light - eth, All, all creethy glorious birth - right, high as heav -

arco

cresc.

sfz

p

f

pizz.

f

pizz.

f

rit. a tempo *p* *f* *sfz* rit. a tempo

p *cresc.* *f* *sfz*

p *cresc.* *f* *sfz*

p *cresc.* *f* *sfz* *mf*

f

arco *cresc.* *f* *sfz*

arco *p* *cresc.* *f* *sfz*

arco *p* *cresc.* *f* *sfz*

arco *p* *cresc.* *f* *sfz*

rit. a tempo

mel ragt dir der Ruhm! —
 en fox-crs thy glo - - ry!

arco *p* *cresc.* *f* *sfz*

arco *p* *cresc.* *f* *sfz*

rit. a tempo rit. a tempo

F Recit.

Allegro appassionato.

a tempo

Hob.

Achill. Recit.

f marcato

Le - ben und Ruhm ist mir Hektor's Tod! Sonst nichts be - gehr' ich - schaff' mir Ra - che, Ra - che an
 Glo - ry and life is mine Hector's death! Naught else I ask thee, Ven - geance on - ly. Ven - geance on

F Recit.

Allegro appassionato.

ff a tempo

Allegro agitato.

Recit.

a tempo (Moderato).

Fl. Hob. Cl. Fag. 4 Hörn. 3 Pos.

Thetis.

Recit.

a tempo

We - he! We - he! Un - se - li - ge Wor - te re - det dein
 Woe! Woe! Thy mouth speaketh fa - tal words, my

Achill.

Hek - tor!
 Hec - tor!

Allegro agitato.

Recit.

a tempo (Moderato).

Hob. *p*

Cl. *sp* *p*

Horn I. II. *p*

cresc. *sp* *p*

cresc. *sp* *p*

cresc. *sp* *p*

Mund, furchtba-re Weissagung ward dir, o Lieb-ling: Sinkt Hector da-hin, des Pri-amus Sohn.
 son, Awful-est prophesy once made of thee. O dear one: Should Hector be slain, great Priamus son.

cresc. *sp* *p*

cresc. *sp* *p*

G Recit.

Hob.

Cl.

3 Pos. *ppp*

Pauk. *ppp*

ppp

ppp *pizz.* *arco trem.* *ff* *sp*

ppp *pizz.* *arco trem.* *ff* *sp*

ppp *pizz.* *arco trem.* *ff* *sp*

Thetis.

Achill. so-ver-bliht auch dein Le-ben-du stirbst!
 thy life too would be end-ed-thou di-est!

Recit. *f*

Mag ich denn fal-len! Ich ha-be voll-
 So let me fall then! myzorkwill be

ppp *pizz.* *arco* *ff* *sp*

ppp *pizz.* *arco* *ff* *sp*

ppp *ff* *sp*

G Recit.

Allegro.

String.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Horn in F (4. Hörn. in F.), Trumpet in B (Tromp. in B.), Clarinet (Cl.), Bassoon (Fag.), and Percussion (Pauk. in D. A.). The score shows a transition from a previous section to a new section marked 'Allegro'. The woodwinds and brass parts feature sustained notes with dynamic markings of *f* (forte) and *p cresc.* (piano crescendo).

Musical score for strings and vocal parts. The string part is marked 'String.' and features a dynamic marking of *f*. The vocal parts include lyrics in German and French. The lyrics are: 'en-det, was ein Gott mir ge- ordnet, das ward mir: ended, what a god had or- dained will have beendone: Ra- che an Hek- tor! Vengeance on Hec- tor!'. The score includes dynamic markings of *fp*, *fp molto cresc.*, and *f*.

en-det, was ein Gott mir ge- ordnet, das ward mir:
ended, what a god had or- dained will have beendone:

Ra- che an Hek- tor!
Vengeance on Hec- tor!

String.

Allegro.

Moderato (a tempo).

Musical score for the first system, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *ff* (fortissimo) and *p* (piano). The music consists of chords and single notes, with some notes marked with accents.

Musical score for the second system. It includes piano accompaniment for the first two staves and vocal lines for the last two staves. The piano part features arpeggiated chords and dynamic markings like *ff* and *pp*. The vocal part includes a melodic line with lyrics. Dynamics include *ff* and *pp*.

Sühnung dem Freunde! Dann neig' ich dem dunkeln Verhängniss das Haupt, — hin-
Ex - pi - a - tion! Then, then to dark fate will I bow my head! — go

Musical score for the third system. It includes piano accompaniment for the first two staves and vocal lines for the last two staves. The piano part features arpeggiated chords and dynamic markings like *pp*. The vocal part includes a melodic line with lyrics. Dynamics include *pp* and *pizz.*

Moderato (a tempo).

H

rit.

Allegro con brio. (♩ = 132.)

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a harp section and a cello/bass section. The harp part is marked 'Harfe.' and the cello/bass part is marked 'pizz.'. The vocal line has lyrics in German and French. The tempo is marked 'Allegro con brio. (♩ = 132.)' and the dynamics range from *f* to *p*. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Lyrics:
 wendbar, o Sohn, so gönne mir eins, so gönne mir eins: _____ Statt - li - che
 change not, my son, grant me one boon, grant me one boon: _____ State - li - est

rit.

H

Allegro con brio. (♩ = 132.)

e staccato

p

p

e staccato

e staccato

p cresc.

p cresc.

p cresc.

pizz.

f

arco

p cresc.

arco

p cresc.

arco

p cresc.

Wehr, des Feuer - he - herrschers glän - zende Waf - fen sollst du mir tra - gen,
 arm - or, the flaming mail, the mail of the god of fire thou shall bear, son,

arco

cresc.

String. -

The first system of the score consists of four staves. The top three staves are vocal lines, and the bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are mostly rests, while the bass line contains rhythmic patterns.

The second system features piano accompaniment and string parts. It consists of six staves. The top two staves are piano accompaniment, with dynamics markings *p* and *sempre p*. The middle two staves are string parts, and the bottom two staves are piano accompaniment with *pizz.* markings.

The third system is primarily piano accompaniment, consisting of two staves. It features a strong *f* dynamic marking and complex chordal textures.

The fourth system includes piano accompaniment and string parts. It consists of six staves. The top two staves are piano accompaniment with *pizz.* and *f* markings. The middle two staves are string parts with *arco* markings. The bottom two staves are piano accompaniment with *f* and *pizz.* markings.

statt - li - che Wehr, des Feu - er - be - herr - schers glän - zende Waf - fen sollst du mir tra - gen,
 State - li - est arm - or, state - li - est arm - or, mail of the god of fire thou shalt bear, son,

The fifth system features piano accompaniment and string parts. It consists of two staves. The top staff is piano accompaniment with *f* and *pizz.* markings. The bottom staff is a string part.

String. -

aus wol - ki - gen Hö - hen, das Herz mir zu trö - sten, bring' ich dem Soh - ne die
 from clou - - dy height for my heart's con - so - la - - tion, I will, my son, bring thine

arco

Thetis.
 Rü - - stung, bring' ich dem Soh-ne die Rü - - stung!
 - or, I will, my son, bring thine arm - - or!

Achill.
 Zieh' hin, zieh' hin, doch glau - be mir,
 Yea go, de-part, but know, O

f, *p*, *cresc.*, *arco*, *div.*, *fp*

colla voce a tempo

First system of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a right-hand line with a melodic phrase and a left-hand line with a rhythmic accompaniment. Dynamics include *p* and *sfz*.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a steady rhythmic pattern in the left hand and chords in the right hand. Dynamics include *p* and *f*.

Third system of the musical score, primarily piano accompaniment. It shows a consistent rhythmic accompaniment in the left hand and chords in the right hand. Dynamics include *f*.

Fourth system of the musical score, primarily piano accompaniment. It features a complex rhythmic pattern in the left hand and chords in the right hand. Dynamics include *pizz.*, *sempre f*, and *arco*.

Fifth system of the musical score. It features a vocal line with lyrics and piano accompaniment. The tempo marking changes to *un poco ritard.* and then *a tempo*. Dynamics include *f*, *p*, and *arco*.

Wehr und Waffen des Feu-er-be-herrschers wen-den das Schicksal mir ab! Das wis-se, du Lie-ben-
 arms, nor mail, nor the arm-or of fire-god from me will ward my fate! Know that, thou all-lov-ing

Sixth system of the musical score, primarily piano accompaniment. It features a complex rhythmic pattern in the left hand and chords in the right hand. Dynamics include *pizz.*, *sempre f*, and *arco*.

colla voce a tempo

un poco ri - tar - dan - do - - - a tempo, string.

K

The musical score consists of several systems. The top system features a vocal line and string accompaniment. The vocal line has lyrics in German and English. The string accompaniment includes dynamics like *p*, *sf*, and *cresc.*. The piano accompaniment includes dynamics like *p* and *pp*. The score is written in a key signature of two flats and a 3/4 time signature.

un poco ri - tar - dan - do - - - a tempo, string.

K

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a right-hand part with various dynamics like *f*, *p*, and *sfz*, and a left-hand part with a *pp* dynamic. The score is in a key with one flat and a 4/4 time signature.

Musical score for the second system, primarily piano accompaniment. It shows a right-hand part with dynamics like *p* and *cresc.*, and a left-hand part with a *pp* dynamic. The texture is dense with chords and moving lines.

Musical score for the third system, primarily piano accompaniment. It features a right-hand part with dynamics like *pizz.*, *arco*, *p*, *cresc.*, *f*, and *sfz*. The left-hand part has a *poco cresc.* marking. The piano part is highly rhythmic and textured.

Musical score for the fourth system, including a vocal line and piano accompaniment. The vocal line has lyrics in German and English. The piano accompaniment continues with dynamics like *p* and *cresc.*.

Aus wol - ki - gen Hö - hen, das Herz mir zu trö - sten, bring'ich dem
 From clou - dy height for my heart's con - so - la - tion, I will, my

Herz dir zu trö - sten, aus wol - ki - gen Hö - hen, das Herz dir zu trö - sten, brin - ge dem
 heart's con - so - la - tion, from clou - dy height for thy heart's con - so - la - tion, bring thou thy

Musical score for the fifth system, primarily piano accompaniment. It features a right-hand part with dynamics like *p* and *cresc.*, and a left-hand part with a *p* dynamic. The piano part continues with its rhythmic and harmonic patterns.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fourth staff is a treble clef with a melodic line. The fifth and sixth staves are a grand staff with piano accompaniment. The seventh staff is a bass clef with piano accompaniment. Dynamics include *cresc.* (crescendo) and *sf* (sforzando).

The second system consists of two staves, a grand staff with piano accompaniment. It features chords and rhythmic patterns in both treble and bass clefs. Dynamics include *f* (forte).

The third system consists of three staves. The top two are a grand staff with piano accompaniment. The bottom staff is a bass clef with piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The word *arco* is written above the piano part.

Soh-ne die Rü - stung, bring' ich dem Sohne die Rü - stung, bring' ich dem Soh - ne, dem Sohne die
 sonbring thine arm - or, I will, my sonbring thine arm - or, I will, my son, yea, my sonbring thine

Soh-ne die Rü - stung, brin-ge dem Sohne die Rü - stung, brin - ge dem Soh - ne, dem Sohne die
 sonarmsand arm - or, bring thou thy sonarmsand arm - or, bring thou thy son, bring thy sonarmsand

The fourth system consists of three staves. The top two are a grand staff with piano accompaniment. The bottom staff is a bass clef with piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The word *arco* is written above the piano part.

rit. poco a poco - - - L a tempo

The first system of the musical score features a vocal line at the top and piano accompaniment below. The vocal line begins with a fermata and then enters with a melodic phrase. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo marking *a tempo* is indicated at the end of the system.

The second system continues the piano accompaniment. It features a grand staff with *pizz.* (pizzicato) and *arco* (arco) markings. The dynamics are *f* and *ff*. The tempo marking *a tempo* is repeated at the end of the system.

Rü - stung, bring: ich dem Soh - ne, dem Sohne die Rü - stung!
 arm - or, bring thee thine arm - or, my son arms and arm - or!

Rü - stung, brin - ge dem Soh - ne, dem Sohne die Rü - stung!
 arm - or, bring thou thy son arms, thy son arms and arm - or!

rit. poco a poco - - - L a tempo

This musical score is arranged in three systems. The first system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The second system continues the vocal and piano parts. The third system features a prominent piano accompaniment with dense sixteenth-note passages in the right hand, while the vocal staves are mostly empty. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sfz*. The key signature is B-flat major, and the time signature is 4/4.

This musical score is arranged in three systems. The first system consists of four staves: two treble clefs and two bass clefs. The second system consists of six staves: two treble clefs, a middle C clef, and two bass clefs. The third system consists of six staves: two treble clefs, a middle C clef, and two bass clefs. The notation includes complex chords, arpeggios, and various dynamic markings such as *p* (piano) and *ff* (fortissimo). The piece concludes with the instruction *attacca*.

attacca

Nº 7. Chor.

Andante con moto. ♩ = 76.

2 Flöten. *p*

2 Hoboen. *pp*

2 Clarinetten in B. *pp*

2 Fagotte. *pp*

4 Hörner in F. *pp*

2 Trompeten in B. *pp*

3 Posaunen und Tuba.

Pauken in B.F. *p*, *pp*, *pp*

Violine I. *pp*, *un poco cresc.*, *pp*

Violine II. *pp*

Bratsche. *pp*

Sopran I.

Sopran II.

Alt.

Tenor.

Bass I. *p*

Bass II.

Violoncell. *p*

Contra-Bass. *p*

CHOR.

Vom Mee - re steigt ein bläu-licher Duft wie leichte
 From out the sea blue mist is a - ris-ing, a veil of

Andante con moto. (♩ = 76)

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

mutano in Des. As.

p *div.* *cresc.* *cresc.*

Sie schwebt hin - auf, hin -
And up - ward floats, a -

mf und um - wallt der Göttin herr - liche Huld - ge - stalt!
It en - wreaths the goddess beau - ti - ful form of grace!

Sie schwebt hin - auf, hin - auf!
And up - ward floats, a - far!

Schlei - er,
va - por,

pizz. *arco*

ritard.

A Un poco più lento.

Musical score for the first system, featuring piano and strings. The piano part includes treble and bass staves with dynamic markings such as *p*, *pp*, and *ppp*. The string part includes violin I, violin II, viola, and cello/bass staves with dynamic markings like *pp* and *sempre pp*.

ritard.

Musical score for the second system, featuring piano and strings. The piano part includes treble and bass staves with dynamic markings such as *p* and *pp*. The string part includes violin I, violin II, viola, and cello/bass staves with dynamic markings like *sempre p* and *pp*.

auf, far!

Vocal and choir parts with German and English lyrics. The lyrics are:

auf, far! wo in der Un - sterb-li-chen Chor der e - wi - ge Va - ter, All - va - ter Kro - ni - on im kla -

Where in the im - mor - tal, th'im - mor - tal choir of the - ter - nal, All - father Cro - ni - us in pure -

wo in der Un - sterb-li-chen Chor der e - wi - ge Va - ter, All - va - ter Kro - ni - on im

Where in the im - mor - tal, th'im - mor - tal choir of the - ter - nal, All - father Cro - ni - us in

wo in der Un - sterb-li-chen Chor der e - wi - ge Va - ter, All - va - ter Kro - ni - on

Where in the im - mor - tal choir - ter - nal, All - father Cro - ni - us

wo in der Un - sterb-li-chen Chor All - va - ter Kro - ni - on im kla - ren

Where in the im - mor - tal choir All - father Cro - ni - us in pure e -

wo in der Un - sterb-li-chen Chor Kro - ni - on im kla -

Where in the im - mor - tal choir Cro - ni - us in pure

div.

ritard.

A Un poco più lento.

sempre p

Musical score for the third system, featuring piano and strings. The piano part includes treble and bass staves with dynamic markings such as *p* and *pp*. The string part includes violin I, violin II, viola, and cello/bass staves with dynamic markings like *pp* and *sempre p*.

First system of musical notation. It includes vocal staves and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Dynamics include *p* and *cresc.*. A section marked "I. Solo" begins with *poco* and *pp*. The text "Des muta in Es." appears at the end of the system.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *pp* and *cresc.*.

Third system of musical notation, featuring lyrics. The lyrics are:

- ren Ae - - ther der Won - nen thron - - ed,

e - the - - re - al bliss is thron - - ed,

kla - ren Ae - - ther der Won - nen thron - - ed, *cresc.*

pure e - the - - re - al bliss is thron - - ed,

im Ae - - ther der Won - nen thron - - ed, wo der e - wi - ge Va - ter im kla - ren Ae - ther der Won - nen

in e - the - - re - al bliss is thron - - ed, the e - ternal All - fath - er in pure e - the - re - al bliss is

Ae - ther, im kla - ren Ae - - ther der Won - nen thron - - ed, *cresc.*

the - real, in pure e - the - - re - al bliss is thron - - ed,

- - - ren Ae - ther der Won - nen is thron - - ed, wo - der ew' - ge Va -

e - the - - real, im kla - ren Ae - ther der Won - nen thron - - ed, im klaren Ae - ther, im

e - the - - real, in pure e - the - re - al bliss is thron - - ed, the - ternal Fath - - - - -

Fourth system of musical notation, primarily piano accompaniment. It includes dynamic markings *pp* and *cresc.*. The system concludes with a double bar line and the letter "B".

p cresc. *I. Solo* *p cresc.* *cresc.* *p cresc.* *cresc.*

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

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

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

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

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

wo der e - wi - ge Va - ter im kla - ren Ae - ther der Won - nen thron, *cresc.*
 the e - ter - nal All - father in pure e - the - re - al bliss is thron'd, *cresc.*
 wo der e - wi - ge Va - ter im kla - ren Ae - ther der Won - nen thron, wo der *cresc.*
 the e - ter - nal All - father in pure e - the - re - al bliss is thron'd, the e - *cresc.*
 thron, thron'd, wo der e - wi - ge Va - ter im *cresc.*
 the e - ter - nal All - fath - er in *cresc.*
 wo der e - wi - ge Va - ter der e - wi - ge Va - ter im kla - ren Ae - ther der Wonnen thron, wo der e - wi - ge
 the e - ter - nal All - father, the - ter - nal All - father in pure e - the - re - al bliss is thron'd, the e - ter - nal All - *cresc.*
 - ter, der e - wi - ge Va - - - ter im kla - ren Ae - ther, im kla - *cresc.*
 - er, the - re - nal Fath - - - er in pure e - the - re - al, in pure *cresc.*
 kla - - - ren, wo der e - - - wi - ge Va - ter im *cresc.*
 Fath - - - er, where the - ter - - - nal Fath - er in *cresc.*

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Snare Drum, Cymbals), Harp, and vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts include German and English lyrics. The score is marked with various dynamics such as *f*, *mf*, *p*, *pp*, *ff*, and *cresc.*. The tempo is marked *Un poco string.* and the key signature is B-flat major. The score includes a section titled "Es muta in Des." and a final section marked *Cf* *Un poco string.*

Es muta in Des.

Harfe

wo der e - wi - ge Va - ter im kla - ren Ae - ther der Won - nen thron! -
 the e - ter - nal All - fath - er in pure e - the - re - al bliss - is thron'd.
 e - wi - ge Va - - - ter im kla - ren Ae - ther der Won - - - nen thron! -
 ter - nal All - fath - - - er in pure e - the - re - al bliss - is thron'd.
 kla - ren Ae - - ther, im kla - - - ren Ae - ther der Won - nen thron! -
 pure e - the - - real, in pure e - the - real, der in bliss is thron'd.
 Va - ter, der ew' - ge Va - - - ter im kla - ren Ae - ther thron! - - - ed! Hier krei - set die
 Fath - er, the ternal All - fath - - - er, in e - the real bliss is thron - - - ed! Here circles the
 - ren, im kla - ren Ae - - ther der Won - - - nen thron! - - - ed! Hier krei - set die
 in pure e - the - re - al bliss - is thron - - - ed! Here circles the
 kla - - - ren, kla - ren Ae - ther der Won - - - nen thron! - - - ed! Hier krei - set die
 pure, in pure e - the - re - al bliss - is thron - - - ed! Here circles the

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The middle system features piano accompaniment with markings like *mf*, *p*, and *f*. The bottom system contains vocal lines with lyrics in German and English, and piano accompaniment. Dynamics include *mf*, *p*, *f*, and *f* *molto espress.*. The score concludes with a *f* dynamic marking.

Beim Göt - ter - mah - le aus
 At god - - - ly feast, from out

Beim Göt - ter - mah - le aus
 At god - - - ly feast, from out

Beim Göt - ter - mah - le aus
 At god - - - ly feast, from out

Scha - le der ew' - gen Ju - gend!
 cup of e - ter - nal youth!

Beim Göt - ter -
 At god - - - ly

Scha - le der ew' - gen Ju - gend!
 cup of e - ter - nal youth!

Beim Göt - ter -
 At god - - - ly

Scha - le der ew' - gen Ju - gend!
 cup of e - ter - nal youth!

Beim Göt - ter -
 At god - - - ly

mf *espress.*

mf *espress.*

a2

mf

Basspos. Solo

p

mf

trm

trm

p

gol - - - de - nen Sai - ten loekt Phoe - bus A - pol - lo voll - rau - - schenden
 gold - - - den strings woos, woos Phoe - bus A - pol - lo full ton - - ed

mf

mahl, feast,

mahl, feast,

mahl, feast,

pizz.

D

Musical score for the first system. It includes vocal staves and piano accompaniment. Dynamic markings include *p*, *cresc.*, *ff*, and *unis.*. The piano part features a prominent *cresc.* marking.

Musical score for the second system, primarily piano accompaniment. Dynamic markings include *ff* and *mf*.

Musical score for the third system, featuring piano accompaniment. Dynamic markings include *p*, *cresc.*, *molto cresc.*, and *mf*.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Klang! Song!". Dynamic markings include *ff*.

Musical score for the fifth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Hier kreiset die Schale der ewigen Jugend!". Dynamic markings include *ff*.

Musical score for the sixth system, including piano accompaniment. Dynamic markings include *p*, *cresc.*, *sffz*, and *ff*.

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes markings for *cresc.* and *f*.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines. The key signature remains three sharps.

Third system of the musical score. The piano part has a prominent *sempre f* marking. The vocal line is mostly silent in this system.

Fourth system of the musical score. The piano part is marked *f molto espress.* and includes a *trem.* (trémolo) effect. The vocal line begins with a melodic phrase.

Fifth system of the musical score. The piano part is marked *f* and *espress.*. The vocal line continues with the lyrics: "aus gol - denen Sai - ten lockt Phoe - bus A -".

Sixth system of the musical score. The piano part is marked *f* and *espress.*. The vocal line continues with the lyrics: "from gold - en strings woos, woos Phoe - bus A -".

Seventh system of the musical score. The piano part is marked *f* and *espress.*. The vocal line continues with the lyrics: "Göt - ter mahl, aus gol - denen Sai - ten lockt Phoe - bus A -".

Eighth system of the musical score. The piano part is marked *mf*. The vocal line continues with the lyrics: "god - ly feast from out gold - en strings woos, woos Phoe - bus A -".

Ninth system of the musical score. The piano part is marked *mf*. The vocal line continues with the lyrics: "Beim Göt - ter mahl, At god - ly feast".

Tenth system of the musical score. The piano part is marked *mf*. The vocal line continues with the lyrics: "Beim Göt - ter mahl, At god - ly feast".

Eleventh system of the musical score. The piano part is marked *mf*. The vocal line continues with the lyrics: "Beim Göt - ter mahl, At god - ly feast".

Twelfth system of the musical score. The piano part is marked *mf* and *pizz.* (pizzicato). The vocal line continues with the lyrics: "Beim Göt - ter mahl, At god - ly feast".

The musical score is written for voice and piano. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system features a piano solo section with the instruction "I. Solo" and a dynamic marking of *p*. The third system continues the vocal and piano parts, with dynamics ranging from *p* to *f*. The fourth system contains the vocal melody with German lyrics and their English equivalents. The piano accompaniment includes a section marked "arco" and "pizz.".

Lyrics:

pol - lo voll - rau - schenden Klang!			
pol - lo, full, full - toned Song!			
pol - lo voll - rau - schenden Klang!			
pol - lo, full, full - toned Song!			
pol - lo voll - rau - schenden Klang,	voll - rau - schenden Klang!		
pol - lo, full, full - toned Song,	full, full - ton - ed Song!		
	voll - rau - schenden Klang,	voll - rau - schenden	
	full, full - ton - ed Song,	full, full - ton - ed	
		full, full - ton - ed	
		full, full - ton - ed	
voll - rau - schenden Klang,		voll - rau - schenden	
full, full - toned Song,		full, full - ton - ed	
		full, full - ton - ed	
		full, full - ton - ed	

Performance Instructions:

- mf*, *f*, *p*, *cresc.*, *pizz.*, *arco*
- Dynamic markings: *mf*, *f*, *p*, *cresc.*
- Performance markings: *pizz.*, *arco*
- Tempo/Character: *a2*

cresc.

p *p* *pp*

a2

p cresc.

I Solo

triquillo

cresc.

voll - rau - schenden Klang! Und lieb - lich, lieb - lich,
 full, full - ton - ed Song! While sweet - ly, sweet -

Klang! Song, Und lieb - lich, und lieb - lich,
 and sweet - ly, and sweet -

Klang! Song, Und lieb - lich, und lieb - lich,
 and sweet - ly, and sweet -

rau - schen - den Klang! Und lieb - lich, und
 full - ton - ed Song! and sweet - ly, and

pizz. *arco* *pp* *arco* *pp*

8543

First system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *p* and *crusc.* (crescendo).

Second system of musical notation, primarily piano accompaniment. Dynamics include *crusc.*, *p*, and *f*.

Third system of musical notation, primarily piano accompaniment. Dynamics include *crusc.*, *f*, and *mf*.

Fourth system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *p*.

Fifth system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *crusc.* and *p*.

Sixth system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *p*.

Seventh system of musical notation, primarily piano accompaniment. Dynamics include *pizz.* and *mf*.

Wech - sel - ge - sang,
 ech - o - ing song,

lieb - lich,
 sweet - ly,

Wech - sel - ge - sang,
 ech - o - ing song,

und lieb - lich er - tö - net
 are sweet - ly in - ton - ing

Wech - sel - ge - sang,
 ech - o - ing song,

lieb - lich er - tönt,
 sweet - ly in - tone,

und lieb - lich er tö - net der Mu - sen hold - se - li - ger
 and sweet - ly the Mus - es in - tone their en - chant - ing and

der in - tone Mu - sen their hold - se - li - ger
 in - tone their en - chant - ing and

der in - tone Mu - sen their hold - se - li - ger
 in - tone their en - chant - ing and

Musical score for a piece with multiple staves. The score includes vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves. The lyrics are written below the vocal staves.

Lyrics:
 der Mu - sen hold - - se - li - ger Wech - sel - ge - sang, der
 in - tone their en - chant - - - - - ing and ech - o - ing song, in -
 der Mu - sen hold - - se - li - ger Wech - sel - ge - sang, der
 in - tone their en - chant - - - - - ing and ech - o - ing song, in -
 der the Mu - sen, der Mu - sen hold - - se - li - ger Wech - sel - ge - sang, der
 Mu - ses, in - tone their en - chant - - - - - ing and ech - o - ing song, in -
 Wechsel - ge - sang, der Wechsel - ge - sang, der Wechsel - ge - sang, der
 ech - o - ing song, ech - o - ing song, ech - o - ing song, in -
 Wechsel - ge - sang, der Wechsel - ge - sang, der Wechsel - ge - sang, der
 ech - o - ing song, ech - o - ing song, ech - o - ing song, in -
 Wechsel - ge - sang, der Mu - sen Wech - sel - ge - sang, der
 ech - o - ing song, the Mu - ses ech - o - ing song, in

Musical Markings:
 - *p* (piano)
 - *mf* (mezzo-forte)
 - *cresc.* (crescendo)
 - *pizz.* (pizzicato)
 - *pp* (pianissimo)

Violin I: *p* *cresc.* *f* *cresc.*

Violin II: *p* *cresc.* *f* *cresc.*

Viola: *p* *cresc.* *f* *cresc.*

Cello: *p* *cresc.* *f* *cresc.* *a2*

Double Bass: *p* *cresc.* *f* *cresc.* *a2*

Flute: *p* *cresc.* *f* *cresc.*

Clarinet: *p* *cresc.* *f* *cresc.*

Bassoon: *p* *cresc.* *f* *cresc.*

Contrabassoon: *p* *cresc.* *f* *cresc.*

Oboe: *p* *cresc.* *f* *cresc.*

English Horn: *p* *cresc.* *f* *cresc.*

Bassoon: *p* *cresc.* *f* *cresc.*

Soprano: *pp* *cresc.* *f* *cresc.*

Alto: *pp* *cresc.* *f* *cresc.*

Tenor 1: *pp* *cresc.* *f* *cresc.*

Tenor 2: *pp* *cresc.* *f* *cresc.*

Bass: *pp* *cresc.* *f* *cresc.*

Mu - sen hold - se - li - ger Wech - sel - ge - sang .
 tone en - chant - ing their ech - o - ing song .

Mu - sen hold - se - li - ger Wech - sel - ge - sang .
 tone en - chant - ing their ech - o - ing song .

Mu - sen hold - se - li - ger Wech - sel - ge - sang .
 tone en - chant - ing their ech - o - ing song .

Mu - sen hold - se - li - ger Wech - sel - ge - sang .
 tone en - chant - ing their ech - o - ing song .

Mu - sen hold - se - li - ger Wech - sel - ge - sang .
 tone en - chant - ing their ech - o - ing song .

Violin I: *p* *cresc.* *f* *cresc.*

Violin II: *p* *cresc.* *f* *cresc.*

Viola: *p* *cresc.* *f* *cresc.*

Cello: *p* *cresc.* *f* *cresc.*

Double Bass: *p* *cresc.* *f* *cresc.*

This page of musical score is for a string quartet, featuring four systems of staves. The first system consists of two grand staves, each with a violin and a viola part. The second system consists of two grand staves, each with a violin and a viola part. The third system consists of two grand staves, each with a violin and a viola part. The fourth system consists of two grand staves, each with a violin and a viola part. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The dynamics range from *sf* (sforzando) to *pp* (pianissimo). The articulation includes accents, slurs, and pizzicato (*pizz.*) markings. The score is numbered 8543 at the bottom center.